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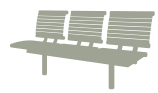
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AU CANADA

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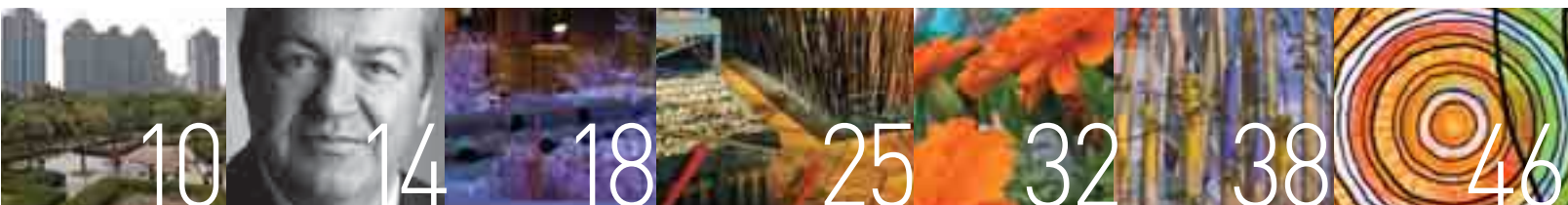
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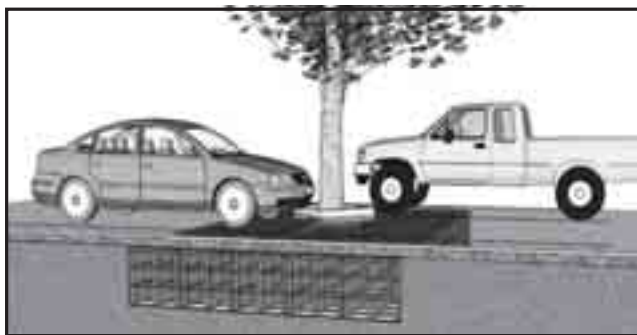
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“...Together, the ‘under 40s’ are creating an interesting tapestry precisely by banding together...”

“...Loin de faire chacun pour soi, les moins de 40 ans tissent un riche tapisserie de relations...”

NEW PROFESSIONALS | NOUVEAU PRATICIENS

NATALIE WALLISER, SALA

Not long ago, a New Zealand landscape architect who has taken on the cause of “young professionals” produced an insightful article for the IFLA newsletter (August 2010, #88). It was, in part, David Gibbs piece that provoked us to launch this issue focused on New Professionals. We took his words to heart, but one conclusion in particular, gave us pause: young landscape architects are an isolated lot. “A negative sense of competition leads to the jealous guarding of ideas,” he wrote. “A subliminal insecurity pervades concerns about intellectual property. Increasingly, students seem to be isolating themselves from their peers...” As our LP stories came together, we tested that opinion – and we respectfully disagree. A surprising pattern emerged. Each author and each article – each new thread – provided something unique. Together, the “under 40s” – our key contributors – are creating an interesting tapestry precisely by banding together. Landscape architecture, as practiced by up-and-coming professionals, has a richness that reflects their collaborative nature.

We new professionals are carving out a niche for ourselves, despite trying economic times and the requisite quarter-life crisis. There is no shortage of innovation, adventure and joie de vivre. Collaboration – not isolation – will define our work.

Récemment, un architecte paysagiste néo-zélandais a publié un article fascinant au sujet des « jeunes professionnels » dans le bulletin de l'IFLA (août 2010, #88). C'est notamment cet article qui nous a encouragés à dédier ce numéro d'AP à nos recrues. Les idées de David Gibbs nous ont touchés, mais une en particulier a retenu notre attention : les jeunes architectes paysagistes feraient bande à part. « Une concurrence malsaine les fait garder jalousement leurs idées. Une profonde insécurité s'insinue en fait de propriété intellectuelle, et les étudiants semblent s'isoler de plus en plus de leurs pairs » D'élaborer ce numéro d'AP nous a permis de nous pencher sur l'avis de M. Gibbs, et il s'avère que nous ne le partageons pas. Un modèle surprenant a vu le jour : chaque auteur et chaque article – chaque nouveau fil – a contribué d'une façon unique. Loin de faire chacun pour soi, les moins de 40 ans – nos collaborateurs clés – tissent ensemble une riche tapisserie de relations. L'architecture de paysage telle qu'ils la conçoivent a une richesse qui reflète leur esprit d'équipe. Nous, jeunes professionnels, tachons de nous faire une place, en dépit de l'économie vacillante et des difficultés de la vie. Mais nous ne manquons pas d'idées, ni d'enthousiasme ni d'audace. L'esprit d'équipe – et isolement – est et restera notre clé de voûte.

Natalie Walliser

upfront_prologue



DID-YOU-KNOW?

Congress 2011 will take place in the Inuit season of *Aujaq* (summer). There are six seasons in the Inuit calendar, each revolving around wildlife movements which influence the Inuit patterns of harvesting. *Aujaq* is followed by *Ukiassaq* (early fall), *Ukiaq* (fall), *Ukiuq* (winter), *Upirngassaaq* (early spring) and *Upirngaaq* (spring).

TAKING A STAND ON THE LAND

CHRIS GROSSET, NUALA, CSLA

For Inuit, the phrase “On the Land” refers to the life-sustaining properties of the arctic landscape. The land has an intrinsic value as the place of belonging. This is a connection to the land that many northern cultures and peoples share. The Nunavut Association of Landscape Architects is inviting landscape architects from across Canada to join them “on the land” for the CSLA’s 2011 Annual Congress, to be held north of sixty for the first time in the association’s history. From July 14 to 17, the CSLA will be welcomed to Iqaluit, Nunavut, the capital city of the country’s newest territory. Iqaluit is a city of two cultures – the northern and the southern – struggling to keep pace with rapid growth. As it begins to develop its public spaces, Iqaluit is also looking to protect the pristine tundra environment on its doorstep. Delegates to the 2011 Congress will deal with topics of national significance: the documentation of cultural landscapes in Canada; the politics of landscape; the delicate balance between development and protection of landscapes of heritage value; and the role of Landscape Architects in cross-cultural settings. For CSLA members unable to attend this once in a lifetime event, the website www.csla2011nunavut.ca will provide links to online proceedings during and after the Congress.

CHRIS GROSSET IS THE CHAIR OF THE 2011 CSLA CONGRESS PLANNING COMMITTEE, AND A MEMBER OF THE CSLA BOARD OF DIRECTORS REPRESENTING NUNAVUT. GROSSET@AARLUK.CA

POSTER KAPWA COMMUNICATIONS



EMEKA NADI ON THE MALA MISSION

In 1999, with lofty dreams for my career, I accepted an intern landscape architect position with a large and prestigious firm in Chicago. Immediately, I experienced a significant divide between the intellectual ideals of academia and the many divergent realities of practice. Four years later, I was given the fortunate opportunity to start a landscape architectural department within a large and well-respected integrated practice in Winnipeg. During this time, with much support and encouragement from the Manitoba Association of Landscape Architects, I became a full member of the association in 2006. Shortly thereafter, I became a surprised and rather reluctant 2008 nominee for MALA vice president, but seeing an opportunity to influence constructive dialogue between my alma mater and the profession, I accepted the challenge. Perhaps because of my own relative youth, or my own specific professional experiences, this is still

my goal with the MALA executive. Through meaningful dialogue between academia and practice, we can bridge any gaps and provide students and young professionals with a more contiguous evolution of experience. Specifically, we envision three possible outcomes: an internship program which partners students with practitioners for some time each summer to understudy and document the evolution of specific projects; the recruitment of a larger number of practitioners in the evaluation and critique of student studio project work; and the formation of multiple forums for academic/student/practice dialogue throughout the graduate student program. With unanticipated change being the only apparent constant in our 21st century universe, the profession, as the world at large, is solidly in the hands of our youth. My hope is that we can look back and be confident that we have equipped them well.

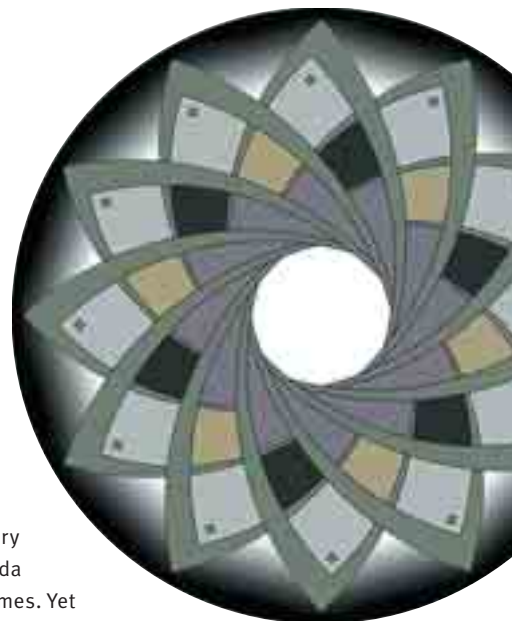
EMEKA NNADI WAS BORN IN NIGERIA AND GREW UP IN EDMONTON, LAGOS+ENUGU (BOTH IN NIGERIA), WINNIPEG AND CHICAGO. HE IS A PRINCIPAL AT NADI INC. URBAN DESIGN STUDIO IN WINNIPEG WHERE HE ENJOYS CULTURALLY CHALLENGING INTERNATIONAL PROJECTS. EMEKA@NADI-DESIGN.COM

PHOTO EMEKA NADI IN MINNEAPOLIS ON A FIELDTRIP WITH HIS STAFF | EMEKA NADI EN MISSION À MINNEAPOLIS AVEC SES ADJOINTS

THE MOSAIC LINDA A. IRVINE, OALA, CSLA, ASLA

The Town of Markham, Ontario, is a cultural mosaic. It is one of the fastest growing and culturally diverse municipalities in Canada: about 57 percent of its residents were foreign born. In the Town of Markham, it is very important that park plans and designs speak to different cultures. In one local neighbourhood park, for example, residents requested that the Town construct a pebble mosaic path. Creating pebble mosaic paths is a specialized art in China, Taiwan and Japan. Pebble paths stimulate the feet, gently massaging them to reduce blood pressure, improve balance and circulation and help with stress and pain. The town commissioned Gerry Lavery of Aquilo Mosaics to create a unique pebble mosaic based on a modified lotus flower design by Linda Irvine, OALA, CSLA. The symmetrical design was composed of just ten shapes, each repeated 12 times. Yet the pebble placement creates particular flows, rhythms, directions and movements – as well as a few “special surprises”, such as a delightful and whimsical dragon. The design team selected pebbles imported from Peru and Mexico for their shape, color, size, strength and frost hardness. The construction itself, which was labour intensive, began in Ottawa, where builders using the indirect or “upside down” method created wooden forms 100 mm deep, to match each of the ten shapes. The fabricators trowelled a layer of sand into the bottom of each form to hold the pebbles. (The depth of sand determines the exposure of the pebble crown.) Then they poured in non-shrink grout, topped with a layer of concrete. Once the process was perfected, each section took eight hours to complete. The process was repeated 120 times.... and the sections transported to Markham in 120 sections. On site, builders had prepared an appropriately drained concrete basin eight metres in diameter. They laid the mosaic sections, each weighing between 105 and 275 pounds, on a layer of high performance bedding and filled the section interstices with polymeric sand. Installation took seven days, and the finished mosaic was well worth the effort and the cost. Although pebble mosaics typically range in price from \$150 to \$400 per square foot (depending on the size and complexity of the design), a pebble mosaic is a happy marriage of beauty with functionality, and this durable ‘art form’ is ideal for outdoor spaces. For this Markham neighbourhood, the installation bore witness to the Town’s commitment to ensure that parks are relevant to the cultural mosaic that will use them.

LINDA IRVINE IS MANAGER OF PARKS AND OPEN SPACE DEVELOPMENT FOR THE TOWN OF MARKHAM, ONTARIO. SHE IS PAST PRESIDENT OF THE CSLA AND A FORMER PRESIDENT OF OALA. L.IRVINE@MARKHAM.CA



LA GESTION DES PAYSAGES LU PAR | READ BY JEAN LANDRY, AAPQ, MBA

La gestion des paysages et l'établissement de principes directeurs et d'outils font l'objet d'études ininterrompues depuis plus d'une décennie au Québec. Nous n'avons qu'à mentionner les premiers États généraux du paysage tenus en 1995 et répétés au début du nouveau millénaire pour nous rendre compte que le sujet de la protection ou de la création de paysages de valeur intéresse de multiples chercheurs et professionnels. C'est dans cet esprit que messieurs Sylvain Paquette, Philippe Poullaouec-Gonidec et Gérald Domon, tous trois de la Chaire en paysage et environnement de l'Université de Montréal ont produit un *Guide de gestion des Paysages au Québec*, Gouvernement du Québec, 2008, ISBN 978-2-550-52777-0. Ce guide, maintenant disponible en anglais, « vise à fournir un certain nombre de balises sur le plan stratégique et à présenter (...) un ensemble d'outils éprouvés ». Cet ouvrage « constitue (...) une boîte à outils susceptibles d'assurer la prise en compte de la diversité des contextes et des enjeux (...) locaux, régionaux ou nationaux » (p. 11).

ENGLISH VERSION WWW.CSLA.CA



JEAN LANDRY A ÉTÉ ARCHITECTE-PAYSAGISTE À LA VILLE DE MONTRÉAL PENDANT PLUS DE 30 ANS. LANDRYJEAN@VIDEOTRON.CA

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SHANGHAI-ED! CHINE 2010 ET SHANGHAI MONTRÉAL

DANIEL CHARTIER, AAPQ, FCSLA

Deux groupes de professionnels de l'aménagement, dont 20 architectes paysagistes membres de l'AAPQ, ont convergé à Shanghai peu avant la fermeture d'Expo 2010. La délégation de la Ville de Montréal a été accueillie par les responsables des parcs de l'effervescente capitale économique de Chine pour célébrer 25 ans d'amitié entre ces deux villes. Cette collaboration a généré plusieurs aménagements remarquables, dont le jardin de Chine au Jardin botanique de Montréal et le jardin de Montréal à Pudong, quartier d'une modernité exubérante, bâti sur des rizières il y a vingt ans.

Auparavant, un groupe de professionnels de l'aménagement avait entrepris un périple de vingt-et-un jours à travers la Chine. Ce voyage, organisé entre autre, par les architectes paysagistes Joanne Proulx et Vincent Asselin, faisait ressortir la diversité des paysages de Chine : splendeurs anciennes et symboles modernes de 2000 ans de pouvoirs absolus à Beijing, jardins chinois imprégnés de spiritualité, semi-

désert au sud de la Mongolie intérieure, montagne aux neiges éternelles à la frontière de la Birmanie, agriculture foisonnante dans le Hunan, collines emblématiques de la rivière Li et mégapoles hypermodernes. Les deux groupes ont pu participer un colloque d'échange d'une journée au nouveau jardin botanique de Shanghai et à une réception tenue à l'Espace Montréal de l'Expo 2010, mettant en vedette, de façon spectaculaire, la transformation d'une carrière en un parc, le CESM. Ils ont aussi pu visiter les extraordinaires parcs aménagés par M. Vincent Asselin, (WAA international) et plusieurs autres interventions d'une qualité exceptionnelle à Shanghai. La générosité de M. Asselin a permis aux professionnels de mieux comprendre certaines spécificités de ce pays vaste comme un continent et de constater son exceptionnel dynamisme.

DANIEL CHARTIER EST UN ARCHITECTE-PAYSAGISTE À LA VILLE DE MONTRÉAL. DCHARTIER@VILLE.MONTREAL.QC.CA

MANITOBA CAMPUS PREPARES FOR AN UPRISING IN SPRING...



In October, posters across the University of Manitoba gleefully announced that "after an extended and adventurous voyage" 20,000 fairies had arrived on campus. Fifty daycare kids and students came to welcome them and ensure their safe hibernation until – as the poster promised – "sunbeams kiss them back to life in spring." The fall dig, which was a perfect stress-reliever for fledgling LAs, promises even greater dividends when the bulbs burst into bloom in exam season next spring. The cheerful project, the brainchild of Dietmar Straub (see page 38), was funded by the University's Creative Works Grants Program 2010.

DIETMAR STRAUB, DIPL.-ING. UNIV. LANDSCHAFTARCHITEKT, STADTPLANER
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THE HIP PROFESSION

NEIL DAWE, PRESIDENT, CSLA

« **AH YOUTH.** The next generation. Not the baby boomers, not Generation X either but Generation Y. Today's youth: focused as much on quality of life as they are on remuneration. Today's youth: who prefer a work environment where one is recognized for effort and feel part of a larger team that is, doing "the right thing." Today's youth: who communicate in real time with amazing finger pushing dexterity, via social media. Today's youth: who care strongly about the natural environment and social equality. Our Frederick Law Olmsted, the father of our profession, would have fit right in with this crowd. »

MY IMPRESSIONS WERE confirmed recently when, with our able Executive Director, Paulette Vinette, I spoke to the landscape architecture students at both the universities of Guelph and Toronto. Part of my mission as President of the CSLA is to inform students and young professionals in landscape architecture of the need for and relevance of the CSLA. Presentations by other CSLA Directors are now planned: Liane McKenna, BCSLA, CSLA (University of BC), Glen Manning, MALA, CSLA (University of Manitoba), and Claude Potvin, AAPQ, AAPC (University of Montreal).

The CSLA Board of Directors is reaching out to students, and this tour marks our first step: engagement. The second step will involve using social media to create a virtual forum for discussion. We plan to use the internet to establish a Virtual Students Advisory Council, which will develop recommendations for the CSLA to help us tap into the needs of young students and professionals and hear their ideas. The Board is also considering changing the bylaws to allow a voting student representative. Finally, we have established a Congress Task Force,

headed by Past-President Sara-Jane Gruetzner, AALA, FCSLA, which will identify ways to involve young graduates and students in the CSLA Congress.

Of course, our keen desire to engage students is a little self-serving. The CSLA-funded study, *Strategy for Growth of the Landscape Architecture Profession* (June 2006), projected that by 2011 CSLA membership would be between 1,396 and 1,581 members. We currently have just under 1,600. The report predicts that with the current rate of retirement and the lower numbers of new graduates expressing a willingness to enter the component ranks, by 2021 our membership will have dropped to between 778 and 1,329. We need our numbers going the other way.

TOP OF MIND AT THE CSLA

The CSLA recently surveyed both the Board of Directors and the Component Presidents. While not empirically valid, the survey is certainly indicative of three top-of-mind issues. We need to communicate what we do (this should be strategic and focused on our markets); we must advocate (ensure the policy and decision makers understand the value of our work in the broadest sense); and, we need to grow the profession (directly engage students and new graduates). Above all, we need to involve these young people in current issues of importance to the CSLA. I will list just seven.

1 RECIPROCITY: Government has introduced mobility legislation so all 10 provinces and 3 territories must cooperate. We are now very close to national agreement.

2 RELEVANCE: The number of design disciplines which engage in some of what we do is expanding. How do we both define and "claim" the body of LA work?

3 VISIBILITY: We have never done a really great job of marketing ourselves and seem to think that if we stand behind good work, the rest will look after itself. This is not so.

4 BEING THE GENERALIST: We pride ourselves on knowing something about a lot of things but being expert in none. Is this risky or the way of the future? Is this model sustainable?

5 POLITICS: Perhaps we can learn from the ASLA how to identify champions to make our voices heard. We have never been ones to blow our own horn; we need to get better at that if we hope to influence policy decisions at the national level.

6 YOUTH: We need to engage young people and encourage more youth to consider our profession as a career. LA is a perfect Generation Y fit, a profession of the now and of the future.

7 INTERNET/SOCIAL MEDIA: The way we interact with the marketplace and each other has changed. Whether we like to tweet or not, we need to get more technologically savvy. CONTINUED ON PAGE 16 →

LA is the perfect
Generation Y fit.

La profession d'AP convient parfaitement à la génération Y.



✚ **MON INTUITION A ÉTÉ** récemment confirmée lorsque, aux côtés de notre directrice Paulette Vinette, je me suis adressé aux étudiants en architecture du paysage des universités de Guelph et de Toronto. Une de mes tâches, en tant que président de l'AAPC, est d'informer les étudiants et les jeunes professionnels de la raison d'être de l'Association. D'autres membres de l'AAPC donneront aussi des conférences : Liane McKenna, BCSLA, AAPC (UBC), Glen Manning, MALA, AAPC (UM) et Claude Potvin, AAPQ, AAPC (U de M).

Le Conseil de l'AAPC tend la main aux étudiants, et cette tournée fait preuve de notre engagement. La deuxième étape impliquera d'utiliser les nouveaux médias pour créer un cyber-forum. Nous comptons en profiter pour établir un comité étudiant virtuel, qui aidera l'AAPC à mieux comprendre les besoins des étudiants et des jeunes professionnels – et à entendre leur voix. Le Conseil envisage aussi de changer ses règlements de façon à accueillir aux votes un représentant étudiant. Enfin, nous avons établi une commission dirigée par l'ex-présidente Sara-Jane Gruetzner, AALA, FCSLA, qui trouvera des façons d'impliquer les étudiants et les jeunes diplômés lors des congrès de l'AAPC.

Nous avons tout intérêt à faire participer les élèves. Selon une étude financée par l'AAPC, *Stratégie pour l'avancement de la profession d'architecte du*

paysage (juin 2006), l'association comptera entre 1396 et 1581 membres d'ici 2011, alors que le nombre s'élève aujourd'hui à près de 1600. Avec les taux actuels de retraites et de jeunes diplômés souhaitant devenir membres, le rapport stipule que le nombre total d'adhésions se situera entre 778 et 1329 d'ici 2011. Il nous faut renverser les données.

L'ÉTAT D'ESPRIT À L'ASSOCIATION

L'AAPC a récemment consulté le Conseil d'administration et les présidents des associations constitutives. Même si cette enquête n'est pas empiriquement valide, elle définit au moins trois inquiétudes. Nous devons communiquer ce que nous faisons (ceci doit être stratégique et axé sur nos marchés); nous devons nous défendre (en nous assurant que la politique et les décideurs comprennent toute la valeur de notre travail); et nous devons faire croître la profession (en encourageant les étudiants et les nouveaux diplômés). Avant tout, nous devons impliquer ces jeunes dans les dossiers importants de l'AAPC. En voici sept.

1. RÉCIPROCITÉ : Le gouvernement ayant pris des dispositions législatives sur la mobilité, les 13 provinces et territoires doivent coopérer. Nous approchons d'un accord national.

2. PERTINENCE : Les disciplines en design qui toisent à notre domaine sont en plein essor. Comment définir et « revendiquer » le rôle des AP?

3. VISIBILITÉ : Nous n'avons jamais eu de grands plans marketing et semblons croire qu'il suffit de bien travailler. Or, la commercialisation ne se fait pas d'elle-même.

4. GÉNÉRALISATION : Nous sommes fiers d'en connaître un peu sur de nombreux sujets, mais n'avons pas de spécialisations. Est-ce risqué, ou est-ce la voie de l'avenir? Ce modèle est-il durable?

5. POLITIQUES : Nous pouvons apprendre de l'AS-LA à désigner des champions et à faire entendre nos voix. Jusqu'à maintenant, nous avons été plutôt discrets; il nous faut nous bouger si nous voulons influencer les décisions au niveau national.

6. JEUNESSE : Nous devons faire participer les jeunes et les encourager à faire carrière à nos côtés. La profession d'AP convient parfaitement à la génération Y.

7. INTERNET/MÉDIAS SOCIAUX : La façon dont nous interagissons avec autrui et avec le marché a changé. Qu'on aime « Twitter » ou non, nous devons mieux maîtriser les nouvelles technologies.

SUITE À PAGE 17 ➔

« **AH! LA JEUNESSE...** La nouvelle génération. Pas les *boomers* ni la génération X, mais la génération Y. Les jeunes d'aujourd'hui : ils accordent autant d'importance à la qualité de vie qu'au salaire. Les jeunes d'aujourd'hui : ils veulent un environnement de travail où l'on reconnaît leurs efforts, et où ils sentent qu'ils font partie de l'équipe. Les jeunes d'aujourd'hui : ils communiquent en temps réel avec une surprenante maîtrise des médias sociaux. Les jeunes d'aujourd'hui : l'environnement et l'égalité sociale leur tiennent au cœur. Ce cher Frederick Law Olmsted, notre pionnier, aurait été parmi les siens. ... suite à page 17 »



1

...our profession has been built around sustainability, but now sustainability is hip: we are, therefore, the hippest profession...

Neil Dawe recommends | Suggestion de lecture de Neil Dawe : *A Clearing in the Distance: Frederick Law Olmsted and America in the 19th Century*, by Witold Rybicki. Simon & Schuster. Scribner, June 1999. Hardcover, 480 pages. ISBN-10: 0684824639 ISBN-13: 9780684824635

1 GROW UP 2 ABOUT RISING TIDES, P.30 3 NIP PAYSAGES 2009 CENTRE SPORTIF DE GATINEAU, P.28 ILLUSTRATIONS 1 MATTHEW WATSON LINOCUT 2 DREW ADAMS + FADI MASOUD 3 NIP PAYSAGE

AS WELL AS the issues that are on our radar, we are aware of societal trends that are heavily influenced by Generation Y – and that will have an impact on our professional future. I am thinking in particular of progressive values which are moving society as a whole towards a place where landscape architecture has been since the time of Mr. Olmsted: a place where the triad of social, economic and ecological needs are considered as we plan and design communities for future generations. No other profession is as well placed as ours to respond positively to this inclusive vision.

We have taken note of the same trends that our friends at the American Society of Landscape Architects say are influencing them. These include broad recognition of the Need for Beauty and for Greening of the City, a commitment to Wellness and Healthy Living, an acknowledgement that Urban Growth is here to stay, and recognition that Sustainability is key to the future. In fact, most of these trends can, in some ways, be captured under the broad heading of sustainability. This is where the globe is headed.

Remember, our profession has been built around sustainability, but now sustainability is hip: we are, therefore, the hippest profession. This is no “bubble.” It is relevant and it is real.

Thus, these hot global trends reinforce the opportunities that exist for youth in landscape architecture. Demographics highlight the end of the era of baby boomers – most of us – and at the same

time, we are experiencing a Generation Y value shift among our populations, from simply making a good living to making a good life. The question becomes, how do we as a profession ensure that our young and future professionals take advantage of this great opportunity?

Our current and future new professionals need to be aware of the impacts societal trends have already had. A shift has occurred from high carbon infrastructure to green infrastructure. Planning and design is now supported by detailed action plans: they are dynamic. We increasingly recognize there is no sustainability without livability. And the idea of sustainability itself has broadened. The focus is no longer simply environmental – focusing on problems and sacrifice. Instead, we speak of sustainably creating a better place to live.

LA is the quality of life profession. All places present opportunities and challenges, but with information sharing and cross-sector collaboration, we can identify best practices and appropriate solutions. The focus of our profession must be on strong, informed and creative planning and design. The result will be initiatives that promote quality of life, and ecological and economic health.

So I invite new graduates and students to take up the baton and lead the charge. Let's create a stronger national organization, supported by strong component organizations. And let's remember daily what our profession's founder, Mr. Olmsted, did to enrich the livability and sustainability of communities. Now it's your turn. ■

2



✚ **NOUS SOMMES AUSSI** conscients des tendances sociales qui sont fortement influencées par la génération Y et qui auront un impact sur notre avenir professionnel. Je pense notamment aux valeurs progressistes qui orientent toute la société vers ce qu'a toujours été l'architecture de paysage depuis l'époque de M. Olmsted : une façon de considérer les besoins sociaux, économiques et écologiques, dans notre travail de conception pour les générations futures. Aucune autre profession n'est aussi bien placée que la nôtre pour répondre à cette vision globale.

Nous prenons note des tendances qui influencent nos collègues de l'American Society of Landscape Architects. Elles incluent un engagement envers des modes de vie sains, ainsi qu'une reconnaissance générale 1) du besoin d'une ville belle et écologique, 2) du fait que la croissance urbaine est bien réelle et 3) que le développement durable est la clé de l'avenir. En fait, la plupart de ces tendances peuvent s'inscrire dans une logique de développement durable. C'est ce vers quoi le monde entier se tourne.

Notre profession est en elle-même fondée sur la durabilité, et voilà que l'écologie est « dans le vent. » Être AP, c'est devenu très branché. Je suis sérieux!

Ainsi, ces tendances mondiales ouvrent dans notre domaine de nouvelles opportunités pour les jeunes.



3

Les données démographiques démontrent la fin de l'ère des *boomers*, dont la plupart d'entre nous font partie. Au même moment émergent des valeurs propres à la génération Y – où la nuance est faite entre « gagner sa vie » et mener une vie saine. La question est donc : comment faire en sorte que nos jeunes professionnels et ceux à venir profitent de ces opportunités?

Ils ont besoin de connaître l'impact des tendances sociales. Nous sommes passés d'une infrastructure riche en carbone à une infrastructure écolo. L'aménagement et la conception sont maintenant dynamisés par des plans d'action précis. Nous connaissons

Notre profession est en elle-même fondée sur la durabilité, et voilà que l'écologie est « dans le vent ». Être AP, c'est devenu très branché.

de mieux en mieux les liens essentiels entre durabilité et habitabilité. Le concept même de durabilité s'est élargi : la question n'est plus seulement environnementale, en se souciant des problèmes et des sacrifices. Nous parlons plutôt de créer de façon durable un meilleur milieu de vie.

Les AP sont des experts en qualité de vie. Tout lieu offre des opportunités et des défis, mais avec la collaboration intersectorielle et le partage de l'information, nous pouvons identifier les pratiques et les solutions appropriées. Notre profession doit être dédiée à une conception et un aménagement solides, éclairés et créatifs. Il en ressortira des initiatives qui favorisent la qualité de vie, mais aussi la santé écologique et économique.

J'invite donc les étudiants et les jeunes diplômés à prendre le relais. Créons ensemble une organisation nationale plus forte, soutenue par des éléments solides. Et chaque jour, réjouissons-nous de ce qu'a fait notre pionnier, M. Olmsted, pour favoriser l'habitabilité et la durabilité de la communauté.

C'est le moment de relever nos manches. ■

Michael H. Dame

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THE PRESIDENT'S BLOG
LE BLOGUE DU PRÉSIDENT



ONLINE_CONVERSATIONS_EN LIGNE

<http://www.stixy.com/guest/90484>

✚ **QUI RISQUE RIEN N'A RIEN.** Dans l'esprit de ce numéro de LP, Jean Trottier a invité cinq récents gradués des programmes d'architecture de paysage canadiens à se joindre à lui pour un panel nouveau format. Durant trois semaines ils se sont rencontrés sur « Stixy », un site web de collaboration virtuelle. Ce qui suit est un condensé des propos enregistrés sur diverses planches thématiques que vous pouvez consulter en ligne.

HE WHO RISKS NOTHING, GAINS NOTHING. In the spirit of this issue, Jean Trottier, LP's Moderator, invited five recent graduates from each of Canada's landscape architecture programs to join him in a New Professionals' brainstorming experiment. For three weeks they met on "Stixy," an online collaboration web site, and recorded their thoughts on various thematic boards. Excerpts are presented here but – for the full Monty – view the boards yourself online.



[JEAN TROTTIER] [JT] BAP (Université de Montréal, 1990), MUP (McGill, 1997), is Assistant Professor in the Department of Landscape Architecture at the University of Manitoba. After practicing as a landscape architect and urban designer in Montreal and Vancouver he settled in Winnipeg where, he was told, "it's cold, but it's a dry cold." They were right. trottier@cc.umanitoba.ca

WHO'S... ON THE BOARDS



[ERIC GORDON] [EG] MLAUD Harvard 2007, (BLA, University of Guelph 2005) is a LEED® Accredited Landscape Architect and Urban Designer with Brook McLroy in Toronto where he is currently involved in streetscape design and bicycle strategy for Downsview Park. Eric's work reflects his commitment to innovative and sustainable practices, an understanding of both landscape and urban ecology, and a strong sense of social justice. cirenodrog@gmail.com



[MICHAEL KLASSEN] [MK], MLA University of Manitoba 2008, (Eng. Bachelor, Concordia University), is a designer with work experience in environmental engineering, urban design and community development. He is currently an (Environmental) Planner for the rural prairie municipality of Sturgeon County, Alberta. mikejklussen@yahoo.ca

[JENNA BUCHKO] [JB], MLA UBC 2009, (BED, University of Manitoba), (SLU Sweden) has worked professionally in Regina SK, Edmonton AB and Vancouver,



BC where she works as a project designer with Phillips Farevaag Smallerberg. She is an avid traveller and outdoor enthusiast who fancies biking and skiing around the world. jbuchko@pfs.bc.ca

[ÉLISE GAUDRY] [ELG], BAP Université de Montréal, 2009, is a "hybrid" with a degree in environmental and agricultural sciences from McGill University. She works with Groupe Rousseau Lefebvre. Because Élise is especially concerned about encouraging communication between students and professional



world, she is active in the AAPQ. e.gaudry@rousseau-lefebvre.com



[MARC HALLÉ] [MH], MLA University of Toronto 2004 (Eng. University of Saskatchewan 1993), works in Montréal with Claude Cormier architectes paysagistes. His undergraduate studies in civil engineering led to an internship in Pakistan, followed by three years in Beijing. He returned to Canada to "sharpen his focus" with an MLA that combines his technical background with more intuition and imagination. mhalle@claudecormier.com



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THIS PANEL WAS CONDUCTED ONLINE OVER A THREE-WEEK PERIOD. WHAT FOLLOWS IS A CONDENSED VERSION OF FIVE PARALLEL, THEMATIC DISCUSSIONS. YOU CAN READ THE FULL TEXT ONLINE. [HTTP://WWW.STIXY.COM/GUEST/90484](http://www.stixy.com/guest/90484)

WIKI DESIGN

[JT] Given the online format of this panel let me first ask whether you think of yourselves as “wiki designers.”

[JB] “Wiki?”

[JT] I use the term as shorthand for wikis, creative commons, and other collaborative technologies that challenge the notions of authorship and originality. Is it time to ditch the “big D” designers?

[MK] I wouldn’t consider myself a “wiki” designer, but I am constantly evaluating new collaborative practices and digital technologies that can creatively contribute to the design process. I sense that it will become increasingly important for today’s designers to shift from a competitive model to a collaborative one.

[EG] I believe in the adage that “anyone can have a good idea,” and that a design process that maximizes its level of engagement is likely to result in the most appropriate solution. I think social media or “Web 2.0” offers an incredible opportunity for our profession to gain public feedback in efficient and meaningful ways.

[MH] The taste for megalomaniac superstars may be going out of mode, but be careful not to dismiss the need for design leadership. No doubt complex problems need many hands and many heads. By necessity, a wide range of stakeholders and experts is essential for a project to work. But just as a “big C” chef would not let everything on the table go into the soup there needs to be someone with a general knowledge and experience to facilitate a vision that can transcend the checklist of needs and wants into a coherent and palatable whole.

[JB] The importance of the “starquitect” is just as relevant today as it was in the past. They bring a level of sophistication and inspiration to the profession that is of great importance. Ten years ago we looked to designers like Martha Schwartz or Peter Walker and applauded their minimalist design styles. Today James Corner and a handful of others are the stars. They are leading the profession with their genial collaboration with various professionals.

CARGO CULTS

[JT] Right. When I went through school we all wanted to be Martha Swartz (or Aldo Rossi and Bernard Lassus). My professors wanted to be Lawrence Halprin, Dan Kiley, or Ian McHarg. Which designer lit up your world?

[MK] To name (a few) of those whose design process I have come to admire: the landscape architects Georges Descombes, Shannon Nichol and James Corner. The architects Michael Rotondi and Gilles Marty. And the artists Peter von Tiesenhausen and Andy Goldsworthy.

[ELG] I was totally amazed by the “improvisation” of Walter Hood, his sense of giving the community a new breath for better living. I also was really inspired by the work of Mario Schejtan, a Mexican LA, especially his project in honour of illegal Mexican immigrants trying to cross the U.S. lines.

[JB] Early on in design school I was shown before and after photos of Landschaftspark in Duisburg Nord. Peter Latz was the first designer who opened a door to a world of design that I wanted to be a part of. Alan Berger, Julie Bargmann and Maya Lin have also been notable influences. →



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2

BACKGROUND PHOTO LEFT MOUNT ROYAL FOREST RIGHT 1+2
LANDSCHAFTS PARK: LIGHTS + GARDEN IN A BUNKER
PHOTO LEFT WENDY GRAHAM RIGHT WIKIPEDIA COMMONS

ONLINE CONVERSATIONS

We still have to develop our winter design style! | Il nous reste encore à développer notre style de design hivernale!



I see the fusion of the 'artsy' and 'ecological' camps similar to the Dalai Lama's principle of first educating the heart and then educating the mind. ... pour moi, les fusion entre les camps «artistique» et «écologique» est similaire au principe du Dalai Lama qui enseigne à éduquer le cœur et ensuite l'esprit.

ARTFUL ECOLOGIES

[JT] Like Landschaftspark, many of this year's recipients of CSLA awards (see the LJP Summer 2010 issue) are both delightful and environmentally responsible. Are we past the split of landscape architecture along "artsy" and "ecological" camps?

[ELG] Yesss! It is fabulous to see how we now push projects to a higher level of "environmentalism" and design. I think LAs' way of designing with nature is not an option anymore but a belief. We still have a lot to do. I think one of the most important challenges is developing environmental techniques that are easily adaptable to our winter conditions. We still have to develop our winter design style!

[EG] Landscape architecture has for me always been a mix of art and science – the emotional and the rational. Ecology is just another layer of consideration under the science column. As our understanding of ecology grows so too will the quality of our work as we incorporate that knowledge into our projects. In that sense, maybe the "split" was only a profession at the early stages of incorporating a burgeoning field of science. Maybe we are now experiencing the same early stages with another related field of science.

[MH] If LAs can give expression through concrete, trees, sod, and stone, why not through the expanded palette brought in by ecology? Perhaps through intimidation over the serious business of ecology, or fear of interfering with nature's perceived integrity, there seems to have been an earnestness in our approach to ecology that has cut our creative wings and instilled a hesitation in taking charge to create something with cultural value as well. We work with technical experts who normally focus on the details of engineering natural processes. The LA brings these together along a deliberate vision and set of chosen values. Why default on the technique of the process alone? Imagination is essential in choosing how to bring these all together – a whole that is greater than the sum.

[MK] I see the fusion of the "artsy" and "ecological" camps similar to the Dalai Lama's principle of first educating the heart and then educating the mind. The profession of landscape architecture should continue to educate the heart by "bringing back the arts" to a more central position in our society. This can be done by designing spaces that genuinely invite people to share an authentic experience with the landscape.

REALITY CHECK

[JT] Speaking of the profession: for each student enrolled in a Canadian landscape architecture program there are five students in urban planning, six in architecture, and nine in civil engineering. Should we be worried?

[EG] To me, the fact that landscape architecture's enrolment figures are lower than those of our allied professions is not necessarily an issue. The figure I feel would be more telling is a comparison of graduating students to demand in each of the professions. This would indicate a need for increased interest in the profession. My guess is that, of the professions mentioned, it would be the architects that are experiencing the greatest surplus of graduates relative to job openings.

[MK] I'm not sure that there should be a sense of worry. However, it would be beneficial if more landscape architects moved outside of the confines of the traditional design office and into more prominent civic leadership roles. You cannot discount the power of visionary civic leadership.

[JT] Interesting. LAs from my generation will often complain that their voice gets lost amongst the more numerous design professions and that this impedes their ability to influence public agendas in any meaningful way. Yet you do not seem to share that frustration.

[JB] I would agree with Jean. It is a frustrating reality, however a great motivator, to work towards taking on leadership roles. To quote a landscape architect I greatly respect, Greg Smallemberg: "Landscape architects have been behind some of the most recognized and inspirational spaces in this country, yet we've kept it to ourselves" (LJP 12:2). We have a rare skill set amongst our professional peers with our ability to see multiple systems working in a holistic way. It is time we took a step out from the mid-ground and lead the range of professionals involved in the design process.

[ELG] Supporting versus leading roles is a cultural issue. To be leader in a project, we have to believe in it, which is not always the case. I think if we want the leadership role, we have to claim it. The example of competitions for public open spaces [which often require an architect as team leader] reflects the place LA's have in Canada. I worked in Portland, Oregon, and I think the profession here is not recognized as much as in the United States or Europe.

[MH] There is the perception that as big-picture problem solvers and facilitators who build consensus amongst diverse users we have to be neutral and accommodating - *très gentil*. But to be taken seriously and compensated accordingly LAs need to hold strongly to a position and TAKE RISKS to assert their convictions. Our professional self-respect has to come from more than merely balancing stakeholder needs and wants with constraints. These are important, yes, but the most exciting challenge, duty even, is going even further, meeting all those requisites but creating something new, shocking even. Otherwise, we practice out of default. Great design is a consequence of courage and common sense. And the dignity of character to carry these through is something that needs to be cultivated if we expect others to take us seriously too.



4, 5

... the most exciting challenge...
is creating something new,
shocking even. Great design
is a consequence of courage
and common sense.



6 7

...le défi plus stimulant...
est de créer quelque chose
de nouveau ou même de
choquant. Le design de haut
niveau marie le courage au
sense commun.

1 LANDSCHAFTSPARK FORMER STEEL MILL 2+3 MONTREAL IN WINTER 4 LA RONDE, MONTREAL 5 FRÈRES CHARRON MONTREAL 6 SOCIAL CLIMBERS, P. 38 7 QUARTIER DE SPECTACLES | 1 L'ANCIENNE ACIÉRIE LANDSCHAFTSPARK 2+3 MONTRÉAL L'HIVER 4 LA RONDE, MONTRÉAL 5 FRÈRES CHARRON, MONTREAL 6 LE CIEL ENFIN, P.38 7 QUARTIER DE SPECTACLES
PHOTOS 1 WIKIPEDIA COMMONS 2+3 JEAN LANDRY 4 J. GILBERT 5 VILLE DE MONTREAL 6 DIETMAR STRAUB 7 BAO-CHAU NGUYEN

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5

YEARS LATER

drar
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vlan

in full bloom

IN THE WINTER of 2005, LP dedicated an issue to the 40th anniversary of the AAPQ. Espace Drar, Nip Paysage and Vlan Paysages were featured prominently – three exciting « emerging firms » which were rapidly forging a unique identity and carving out a creative space in the province, and beyond (LP7:1). Each office has matured differently but in all three instances, the same passion that made them noteworthy five years ago is still burning today. Granted – they are a little older – and perhaps a touch wiser. They invite you to join the conversation as the next half decade takes shape. →

1 VLAN PAYSAGES : MILIEU HUMIDE 2 NIPPAYSAGE IN 2007 / ÉCOLE GADBOIS / MONTRÉAL / 2000M2 / ASPHALTE, PEINTURE, MODULE DE JEU, MOBILIER, PRUNIER, FÉVIER, ARBUSTES DIVERS 3 ESPACE DRAR : FLORA MONTREAL
PHOTO 1 GABRIEL JONES 2 NIPPAYSAGE 3 ©FLORAMTL





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en plein essor

À l'hiver 2005, LP a consacré un numéro au 40^e anniversaire de l'AAPQ. Espace Drar, Nip Paysage et Vlan Paysages y ont figuré en bonne place – trois « jeunes entreprises » passionnantes qui ont rapidement forgé une identité unique et qui se sont taillé un espace de création dans la province, et au-delà. (Voir www.aapc.ca: Hiver 2005, p. 26, « Paysages émergents ».)

Chaque bureau a mûri différemment, mais dans les trois cas, la même passion qui les a rendus remarquables il y a cinq ans continue de les animer. Certes, ils sont un peu plus âgés, et peut-être un peu plus sages. Ils vous invitent à participer à la conversation à propos du prochain quinquennat qui se dessine.

drar

ESPACE DRAR 5 ANS PLUS TARD

PATRICIA LUSSIER, AAPQ

Cinq ans déjà se sont écoulés depuis notre dernière rencontre. J'ai l'impression qu'une éternité c'est écoulée depuis, car le temps des concours pour apprivoiser la pratique, stimuler la pensée et faire reculer les limites de la créativité s'est transformé en assurance et en expérience du métier. Il y a maintenant près de 15 ans que j'épanche ma soif professionnelle sur des projets variés. Dernièrement, de beaux défis se sont présentés à moi et m'ont permis d'acquérir davantage de satisfaction dont l'événement International *Flora Montréal*, le projet de paysage intérieur *Forestarea* dans les édifices gouvernementaux Les Terrasses De la Chaudière à Hull, le projet de restauration du *Pavillon de la Jamaïque* d'Expo67 au Parc Jean-Drapeau et dernièrement le réaménagement des espaces extérieurs du *Complexe d'Habitations Rosemont*. La beauté que représente la différence entre un mandat de paysage et les concours se trouve dans la traduction palpable des réalisations récompensant concrètement l'effervescence des idées et des efforts quotidiens.

Cependant, après avoir passé plus de 10 ans à diriger le bureau Espace drar, à trouver les contrats, à gérer les équipes et à développer les projets, vient un temps où une mise au point peut s'avérer bénéfique. Devant un écran, confronté à ses idées, à ses combats pour faire avancer les choses et tenter d'être sa propre petite équipe multidisciplinaire, la question qui se pose et qui sans cesse revient me hanter demeure incontournable : « Est-ce que je peux faire une différence dans l'univers du paysage, à l'intérieur d'une société à bout de souffle et en crise existentielle? » Désillusionnée? Non, seulement empreinte d'une bonne dose de volonté et de stimulation pour trouver le filon et faire évoluer les choses à mon avantage.



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NIP PAYSAGE PAUSE/REWIND/PLAY/FASTFORWARD/STOP MATHIEU CASAVANT, AAPQ

Il y a eu l'époque où tout était à faire et où notre rôle consistait davantage à inventer, à penser, à organiser et à construire un jardin, un parc ou un paysage. Maintenant, le rôle de l'architecte paysagiste a évolué. Il consiste davantage à réinventer, à repenser, à rénover et à réparer le paysage, tout en y incluant une conscience morale et environnementale pour le bien-être des générations futures. Le projet Highline à New York (www.thehighline.org) est selon moi très représentatif de cette nouvelle ère inspirante à laquelle nous faisons face. Les interventions contemporaines respectant les vestiges du passé en fusionnant les époques confirment l'importance du rôle de l'architecte paysagiste dans la création de lieux emblématiques et cohérents au cœur de nos villes. Nous nous devons d'éviter de prendre le chemin le plus court.

Conséquemment, je considère que l'architecte paysagiste contemporain mérite beaucoup plus de visibilité et de reconnaissance. Depuis un peu plus d'un an, je m'aventure sur des chemins inconnus pour aller à la rencontre de créateurs avant-gardistes réalisant des espaces surprenants partout dans le monde. Je suis en lien direct avec des gens productifs et impliqués dans la création d'espaces inédits. Bien entendu, ceci me permet de renouveler mon approche et de teinter mes projets d'une conscience globale en mettant l'accent sur la forêt plutôt que sur l'arbre qui la compose. Le monde de l'architecture du paysage, autant au Québec qu'ailleurs sur la planète, regorge de créateurs talentueux méritant reconnaissance et honneurs. C'est pourquoi je tente maintenant d'orienter mes énergies, autrefois dévouées au prestige des concours, vers la rencontre des idées et du talent pour encourager la diffusion et les échanges. Serons-nous au rendez-vous?

 [www.twitter.com/bancspublics](https://twitter.com/bancspublics)
Info@drar.ca | www.drar.ca

1 PAVILLON DE LA JAMAÏQUE 2+4 ZONE BOISÉE AGORA
3 FLORE MONTRÉAL 5 NIP EN 2005 / PAUSE / MONTRÉAL /
100M2 / PLANCHES DE PIN, PEINTURE TURQUOISE
PHOTO 1 ©FRÉDÉRIC SAIA 2+4 ©GERRY KOPELOW 3 ©FLORAMTL
5 AGENCE STOCK PHOTO

Fondé en 2001, NIPPAYSAGE prépare ses noces d'étain pour 2011. Moment de célébration, mais aussi de bilan, cet anniversaire vient en quelque sorte consacrer une aventure fabuleuse et captivante.

PAUSE

À travers ses 10 années d'existence, le bureau a acquis une certaine notoriété qui facilite le quotidien et favorise un carnet de commandes garni de projets enthousiasmants, souvent atypiques.

Aujourd'hui, les gens connaissent l'approche NIPPAYSAGE et viennent à sa rencontre: la vision proposée a fini par défricher un bout de chemin. Volontairement sans « niche » orientant la pratique, l'agence a plutôt opté pour une approche « sans-recette » qui interpelle les gens et qui cadre avec une définition enjouée et plurielle du paysage contemporain.

REWIND

Cinq ans, c'est bien peu dans l'histoire d'une entreprise. Néanmoins, les cinq dernières années auront bien transformé l'atelier: dizaines de projets complétés, agrandissement de l'équipe mise en place de collaborations fructueuses, publications, etc. Surtout, ces quelques années auront permis à NIPPAYSAGE de perfectionner et de propager sa façon distinctive d'aborder le projet de paysage avec un regard à la fois critique et optimiste.

PLAY

NIPPAYSAGE préconise une spontanéité qui explore le potentiel fédérateur du projet de paysage, sous ses formes les plus variées. L'agence a toujours insisté pour entreprendre des projets variés, depuis l'objet jusqu'à l'échelle urbaine et territoriale. Cette diversité scalaire contribue à la richesse des pratiques du bureau et assure une ambiance « anti-routinière » dans l'atelier. Les explorations de projets à l'échelle « micro » contribuent au développement de projets à l'échelle « macro ». Le petit aide le grand, et vice versa.

L'agence a développé une pratique plutôt expérientielle, intégrant des pistes narratives, délibérément vaporeuses. Cette approche instinctive s'est rapidement →

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ANS PLUS TARD



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transposée dans un langage qui a empreint les projets et les échelles d'intervention. Les premiers projets ont donné lieu à une iconographie colorée qui frappe toujours. De longue date, le travail de NIPPAYSAGE est décrit comme étant « ludique »... Si tel est le cas, une définition de l'approche ludique s'élabore graduellement:

- Le plaisir visuel et sensoriel: déstabiliser le regard et l'expérience physique des personnes qui occupent un site et qui contribuent donc à sa définition. Explorer et remanier les rapports conventionnels avec l'espace et proposer des expressions plastiques inattendues. Marquer l'imaginaire et confronter l'utilisateur.
- Le plaisir des matériaux: utilisation de matériaux et assemblages inhabituels, explorer la gamme du tactile, depuis le synthétique jusqu'au matériau brut, utilisés hors contexte et avec contraste;
- Le plaisir de la réinterprétation: questionner usages, procédés et formes, laissant libre la lecture multiple des espaces et l'appropriation du public. Le geste de réinterprétation invite au questionnement, à la surprise et, ultimement, au partage d'une expérience.
- Le plaisir des expériences: offrir des prétextes à l'appropriation (comme acte social), au plaisir de voir le paysage différemment, parfois avec un léger décalage (comme moment de poésie), et de questionner les formes du paysage et les habitudes de tous les jours.

FAST-FORWARD

NIPPAYSAGE est né d'une remise en question de la profession, du désir d'innover lorsque confronté à des horizons moins connus. Et l'avenir se présente avec enthousiasme et ouverture. Pour 2010, 50% du travail aura été consacré à des projets à l'extérieur du Canada, profitant du décloisonnement des pratiques et d'un engouement généralisé pour le paysage.

Alors que la pratique déborde les balises aussi bien théoriques que territoriales qui lui étaient traditionnellement associées, NIPPAYSAGE œuvre à faire rayonner le potentiel rassembleur de la profession. Grâce à des propositions où l'enthousiasme et la lisibilité d'intervention occupent le premier plan, l'agence cherche à démystifier par la pratique le rôle d'une profession aux contours encore mal définis dans l'esprit du public.

Dans l'élaboration de grands projets, l'architecte paysagiste occupe désormais une place de choix, au centre de tous les intervenants: il agit comme intégrateur et catalyseur des systèmes qui composent un milieu de vie. Dans ce contexte, alors que les projets de NIPPAYSAGE sont plus ambitieux, la vision et l'approche devront s'adapter à des nouvelles échelles, des nouvelles cultures et des nouvelles réalités. De quoi tenir l'équipe bien allumée.

STOP

À suivre en 2015.

www.nippaysage.ca

1 NIP IN 2006 / UNITY: DANSE EN LIGNE / MONTRÉAL / 600M2 / 2X4 ET 2X6 DE CÈDRE, STRUCTURES D'ACIER, GRILLAGE MÉTALLIQUE, GALETS DE RIVIÈRE, AMÉLANCHIERS, ARBUSTES DIVERS, ÉCLAIRAGE **2** 2009 / CENTRE SPORTIF DE GATINEAU / GATINEAU / 22 000M2 / BUTTE DE TERRES D'EXCAVATION, BASSINS DE RÉTENTION PLANTÉS, SENTIERS, ROCHERS, ESCALIERS DE PRUCHE, TROTTOIRS DE BÉTON, PAVÉ-UNIS, MOBILIER, SCULPTURE, ARBRES, ARBUSTES, GRAMINÉES, COUVRE-SOL, GAZON, ÉCLAIRAGE **3** 2008 / QUÉBEC 2008 SENTIER BATTU / QUÉBEC / 150M2 / BON MENUISIER, RONDINS D'ÉPINETTE, PLANTES MÉDICINALES, STRUCTURE MÉTALLIQUE, ÉCLAIRAGE **4** 2010 / M3M GOLF ESTATE / GURGAON / INDE / 300 000M2 / PLACES PUBLIQUES, PLACES D'ENTRÉES, PROMENADES, 10 000 HABITANTS, JARDINS PROGRAMMÉS, RUES, ARBRES, ARBUSTES, GAZON, AIRES DE JEUX, FONTAINES, DÉBARCADÈRES, TROTTOIRS, ÉCLAIRAGE, PISCINES, TERRAINS SPORTIFS, TERRASSES, TOITURES VERTES, PISTES DE COURSE. EN CHANTIER

PHOTOS 1 NIPPAYSAGE 2 MICHEL BRUNELLE 3 JACQUES BOURDAGE 4 ARCOP/NIPPAYSAGE



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vlan

VLAN PAYSAGES 5 ANS PLUS TARD

JULIE ST-ARNAULT, AAPQ + MICHELINE CLOUARD, AAPQ

Vlan paysages a été fondé en 1999 par Micheline Clouard et Julie St-Arnauld, dans la foulée de participations lauréates dans les concours des Jardins de Métis (Grand-Métis, 2000, coll. Atelier In Situ), Jardin des curiosités (Lyon, 2001, coll. Daoust Lestage et M. Goulet), d'un site pour les jeux olympiques de Pékin (Chine, 2002, coll. ABCP) et du Théâtre des Deux-Rives (St-Jean-sur-Richelieu, 2004, coll. Atelier In Situ). Ces projets ont valu au bureau plusieurs prix, publications et reconnaissances du milieu professionnel. Les projets de la firme, issus d'une démarche conceptuelle, sont à la fois épurés et audacieux. Depuis la création de l'agence, l'approche de *vlan paysages* accorde une importance primordiale au sens du lieu et vise la création d'espaces qui extraient la valeur intrinsèque du paysage.

À travers ses réalisations, et de façon plus prononcée ces dernières années, *vlan paysages* poursuit une réflexion sur le paysage et ses enjeux patrimoniaux, environnementaux et sociaux qui le redéfinissent sans cesse. La firme tente aussi de repenser les lieux de façon innovante en suggérant un contact avec l'œuvre d'art aussi sensible et singulier qu'avec l'espace qui la reçoit. Elle a proposé l'aménagement de Milieu humide, un dispositif spatial, technologique et sensible à l'entrée à l'Île-des-Sœurs (Montréal, 2008, coll. Atelier In Situ), qui a reçu une mention des Art et la Ville en 2009. Milieu Humide suggère une expérience cinématique diurne et nocturne de la matière aqueuse et lumineuse pour créer une porte d'entrée à l'Île-des-Sœurs à l'image de ses rives. Le projet est un dispositif construit et « vivant » qui réagit à son environnement et se métamorphose en fonction de facteurs biophysiques et humains. Composée d'une trame de « senseurs » architecturaux, le rond-point est conçu comme un filtre de fines tiges translucides aux différentes propriétés, animées par le vent, l'eau, l'humidité et la lumière. La brillance des composantes, les reflets et les jeux de lumière sur celles-ci, les changements que subit le dispositif créent un fond de scène scintillant et en mouvement.

vlan paysages entretient son terrain d'expérimentation en explorant aussi les possibilités de récupération, de détournement et de création de nouvelles infrastructures urbaines. La firme a, dans ce sens, travaillé sur des études pour le secteur Bellechasse (Montréal, 2008, coll. Atelier In Situ et N. Luka). Les interventions proposées, dans un esprit de recyclage, visent à réaffirmer la nature du secteur comme hétérotopie dans la ville ainsi qu'à consolider et créer des réseaux d'espaces publics et d'espaces verts et de transport. C'est dans ce contexte que l'équipe propose de transformer un viaduc en réel belvédère urbain qui offre des vues exceptionnelles sur le Mont-Royal.

Dans ce même élan, la firme est mandatée pour la revitalisation et la redéfinition de la rue Saint-Viateur Est (Montréal, 2010). Elle conçoit un paysage urbain dans un contexte industriel en transformation de façon à donner un nouveau cycle de vie au secteur tout en suggérant le textile, la vocation d'origine des industries du milieu. La végétation révèle la friche industrielle et anime le parcours dans un geste linéaire unificateur et écologique. Le mobilier, par le biais de formes épurées, laisse la matérialité exprimer le milieu urbain et industriel.

Dans un avenir prochain, le bureau espère étendre ses implications locales et canadiennes tout en poursuivant sa recherche appliquée sur le paysage à travers un aller-retour constant entre projets construits, études, installations et enseignement. ■

www.vlanpaysages.ca

1 ST-VIAEUR 2, 5 MILIEU HUMIDE

3 ORATOIRE 4 BELLECHASSE

1, 3 GABRIEL JONES 2, 5 GABRIEL JONES 4 VLAN



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2X2-MAN TEAMS CHALLENGE THE STATUS QUO

PAS ENCORE QUADRAS

TRAVAILLER EN TANDEM POUR CHANGER LE STATU QUO

Les concours sont des outils essentiels pour les jeunes professionnels. Depuis quatre ans, l'architecte Drew Adams et l'AP Fadi Masoud ont développé leur approche trans-disciplinaire dans des concours internationaux, démontrant que les problèmes complexes ne peuvent être traités par une seule discipline. Pour Chris Pandolfi et Brendan Cormier, la concurrence est un moyen de défier le statu quo. Leur « département des certitudes insolites », fondée en 2010, conçoit des projets qui ne sont pas immédiatement reconnaissables comme aménagements urbains.

TRANS-DISCIPLINARY INCLINATIONS

DREW ADAMS + FADI MASOUD

Competitions are a critical tool for young professionals, and our working team – a landscape architect and an architect – has been avid in our pursuit of them. Over the past four years, we have developed our *modus operandi* in this way, emerging as winners, finalists, or honourable mentions in 10 of the 12 international design competitions that we have entered.

TRANS-DISCIPLINARY THINKING

Our formative education as planners with urban design specializations led us to think in a trans-disciplinary fashion: we were encouraged to operate in a manner that transcends the traditional boundaries of any one profession. That said, an education in planning didn't gratify our thirst for design. Pursuing further education in landscape architecture and architecture, we found ourselves placed within long standing silos that did not satisfy us either. We found a way out of these silos through continued collaboration in design competitions.

With our training as planners, we begin each project by examining the scale of the territory to grasp the issues, using mapping as a visual technique to render what is otherwise invisible. Only then do we address design elements and solutions, operating in a multitude of scales simultaneously. From this perspective, the traditional lines of the design disciplines become blurred. The result is projects that cannot be read expressly as manifestations of architecture, landscape architecture, urban planning or design – and are better for it.

In responding to the San Francisco Bay Conservation and Development Commission's "Rising Tides" Competition, for example, we immediately looked beyond the site of the competition brief to the entire San Francisco Bay Delta to shed light on the consequences of rising sea levels in that part of the continent. Only then could we comprehend the macro and micro level issues at hand and frame the consequences of regional sea level rise more broadly. We titled our entry,

About Rising Tides: It's the Delta Stupid! and proposed a "living levee" system to protect the urban fabric as well as prime agricultural and freshwater resources, which only become evident at that scale.

DESIGN PRACTITIONERS

Similarly, in the "One Prize: Mowing to Growing Competition" our project, *FeedToronto: Growing the Hydrofields*, saw the potential of urban agriculture within the sprawling network of hydro corridors and beyond the confines of roofs or community gardens. Urban agriculture was imagined as a metropolitan enterprise functioning at the scale of a municipal service. We saw spatial analysis of food-sheds and energy corridors of an entire region as a necessary step, prior to engaging a detailed design process. The resulting proposal envisioned a regional system of hydro-field agriculture and at the smallest scale, type-based built forms as host to various uses in response to changing adjacencies.

All of these works reflect a response to the increasingly complex problems which cannot be successfully navigated by any single discipline alone. With this in mind, perhaps the most fitting title for us may be, simply, Design Practitioners. ■





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DEPARTMENT OF UNUSUAL CERTAINTIES

CHRIS PANDOLFI + BRENDAN CORMIER

The mandate for any design practice must be to respond to contemporary societal imperatives, while simultaneously creating new scenarios if those responses fail. Founded sometime in 2010, Department of Unusual Certainties strives to be this kind of practice. Our professional experience as urban designers (both internationally and locally) has led us to a point where our deep discontent with many so-called urban projects turned into an impetus for making projects not currently demanded by the market.

The professional world of urban design is currently operating on a number of different yet interconnected false “truths.” The cafe, plaza, and podium strategy touted by many consultants does not necessarily fit everywhere, yet for some reason these banal context-less solutions make up the core of our professional practice. DoUC has made the conscious decision to work outside this framework and instead be the consummate outsider: client-less and happy. This has allowed DoUC the flexibility and mobility to create a variety of different projects that are not immediately recognizable as urban design. Two projects *Preservation Hole* and *Public Extr(actions)* are expressions of this. *Preservation Hole* was DoUC's response to the Chicago Architectural League's competition, “Mine the Gap.” DoUC's submission proposed a continuous space for the preservation of both real things and ephemeral realities: food, memories and dead bodies. *Public*

Extr(actions), a project submitted to the competition “Due per Cinque,” explored the idea of exposing private acts in public space – confined in a parking-space-sized scaffolding unit 2m x 5m x 18m.

Another important component to DoUC's work is the research at the core of every project. Information is the constant third member of DoUC, and spawns many of the ideas that go on to become projects. Currently DoUC is moving forward with two major design projects: *Bee City* and *Parkettes*. In the case of *Parkettes*, design solutions will be based on both new user experiences and new management scenarios for underutilized public spaces. *Bee City* in contrast will hypothesize a world where bees and humans meet – equal pay for equal work.

DoUC encourages all designers, young and old, to break free from the business-as-usual attitude of the Canadian design world and do what designers know how to do best – design.

1-3 HYDROFIELDS PERSPECTIVES 4 CHICAGO ARCHITECTURAL LEAGUE'S COMPETITION ENTRY: PRESERVATION HOLE

PHOTOS 1-3 DREW ADAMS + FADI MASOUD 4 DEPARTMENT OF UNUSUAL CERTAINTIES



LOOK WAY UP

VICTORIA TAYLOR + KATIE MATHIEU



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REGARDEZ TOUT EN HAUT

Parks&Rec est un projet de toit de 1200 pieds carrés mené par Victoria Taylor [VT] et Katie Mathieu [KM] en collaboration avec la firme Parts&Labour de Toronto. Le potager privé est composé de jardinières irriguées où poussent les herbes, fruits, céréales et légumes servant à préparer les spécialités du restaurant. On peut s'inscrire à une visite guidée à www.partsandlabour.ca. La conversation ci-dessous, tenue à l'été 2010, est reproduite avec la permission du magazine canadien d'arts visuels Hunter and Cook : www.hunterandcook.com/archives/268. Victoria et Katie nous expliquent comment le projet a commencé.

PARKS&REC IS A 1200-square-foot rooftop project lead by Victoria Taylor [VT] and Katie Mathieu [KM] in collaboration with Toronto's Parts&Labour. The private kitchen garden is composed of sub-irrigated planters supplying herbs, fruits, grains and vegetables for the restaurant's signature dishes. Tours of the roof are arranged through www.partsandlabour.ca. The following conversation, which occurred during Parks&Recs' 2010 growing season, is excerpted from the Canadian visual arts magazine, Hunter and Cook, with their kind permission: www.hunterandcook.com/archives/268.

1-6 KATIE MATHIEU (PHOTO 1) AND THE ROOFTOP CORNUCOPIA DURING THE 2010 GROWING SEASON AT PARKS & REC | **1-6** KATIE MATHIEU ET LA RÉCOLTE DE SON TOIT VÉGÉTALISÉ DURANT L'ÉTÉ 2010 À PARKS&REC
PHOTOS COURTESY KATIE MATHIEU + VICTORIA TAYLOR

We catch up with Victoria and Katie as they discuss how it all began, when the “food, plants and rock and roll were starting to converge into a made-up job.”

[VT] At the beginning I focused on understanding everything about this expanse of tar and gravel: vents, roof load, drainage... what type of soil had the lightest organic ingredients without sacrificing nutrient. We'd done some structural work but I knew there were limits to an eighty-year-old building. You took over the plant side, figuring out what to grow and how to grow it, where to get the best organic seeds.

[KM] Yes, my life on a roof in Parkdale had begun. I spent hours up there watching the sun move across the space, measuring hours of sunlight and how it fell on the roof.

[VT] Rather than creating an intensive green roof — putting soil right on the roof membrane — I wanted it more temporary, to keep the roof flexible for whatever future use. This meant finding the right container and watering system. Roofs have their own microclimates and temperatures get very hot in full sun. There were a lot of factors to consider and it was already spring!

[KM] Information input went all Malthusian at this point... an exponential jump in the things to manage and figure out. I hadn't experienced a model like this before. I knew Santropol Roulant in Montreal was growing food for their community food program so I went there to look at their growing system.

[VT] Right, and we hung out at farmer's markets... talking... talking... learning. Honestly I didn't believe the project was actually happening until you and Jesse pulled up in the alley and loaded off 100 containers, straight in from Montreal.

There is something really hot
about going up onto a roof.

Il y a vraiment quelque chose de
formidable à grimper sur un toit.



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And then the morning that massive soil truck blew all that amazing gold right onto the roof. We had everyone up there shoveling. I think people were doubtful about the project until that point.

[KM] It's been an experience, going to work on a roof. It's really interesting how people never look up, and watching bar scenes from a distance is surprisingly relaxing.

[VT] Yes the role of voyeur and being a member of a community... People were curious, obviously wondering what was going on...with a building that had been everyone's hardware store for 30 years.

[KM] ...at the very least an empty space is benign with a romantic future.

[VT] Thankfully I think most people agree it's been positive. This part of the city is picking up speed. The energy is already here. Even though the garden is private you want to tell everyone walking by, "Hey! Did you know we're growing food up here – on the roof!"

[KM] Even if the space is semi-private the information can contribute to the public discourse on underused spaces. We can help repeat this model on roofs across the city – the idea makes so much sense.

[VT] Although the city is pushing for green roofs and the incentives are good, it's not this kind of roof. The project wasn't even eligible for a Green Roof Award — strangely we didn't fit into any of their categories. Acceptance is slow, but there are precedents now. Amazing projects in the US and Europe and now in

Toronto – in Regent Park people are tending allotment gardens on the 10th storey. Maybe it's hard for one isolated roof to make financial sense, but the urgency now is educational. If you tie yield to the needs of nearby restaurants, a community centre or resident group, it's very feasible. We need to get chefs and restaurant owners together and make a plan. Who has what space? Who can grow what where? Who needs what?

[VT] So...thinking back, why did we do this?

[KM] We thought we could build a giant magnet – to attract people we had never met to a place that would otherwise have been wasted space. There is something really hot about going up onto a roof. It takes you back to being 13 and bad, whether you were or not. I think a lot of people are susceptible to that charm. We've had food critics from New York, journalists, politicians, TV crews. Weird photo shoots, and...

[VT] ...when the bands are loading in from the alley for their gig, they see us up here and are curious. Once we get them onto the roof, they instantly get it. They want to know more.

[KM] It's pretty hopeful.

[VT] Yes, so many highlights for me. I won't forget the early mornings – dewy, perfect light. Quiet city. I love when the cooks come up and we talk about the food, or all the collaboration — turning the place into a den of vines and life. All the visitors, harvesters, helpers, the conversations here that I wouldn't have had other places. I can tell people feel different up here – it's a special place. ■



THE GOOD, THE BAD AND THE UGLY

SOCIAL MEDIA: JUST ANOTHER THING TO TAKE TIME AWAY FROM OUR CORE BUSINESS?

PETER BRIGGS, BASED ON ONLINE COLLABORATION WITH SCOTT TORRANCE, GORDON SMITH AND OTHER NETIZENS

✦ MÉDIAS SOCIAUX : ENCORE UNE DISTRACTION?

PETER BRIGGS, EN COLLABORATION AVEC SCOTT TORRANCE, GORDON SMITH ET D'AUTRES INTERNAUTES

Que ça nous plaise ou non, les médias sociaux sont devenus incontournables dans le monde des affaires selon Peter Briggs de Corvus Design. Celui-ci profite de sa longue expérience dans le domaine pour utiliser les outils en ligne dans presque tous ses projets. Il relève les mérites de sites omniprésents comme Facebook (et propose des politiques raisonnables pour en baliser l'usage), mais il s'intéresse surtout aux blogues de projet et à l'art de les utiliser. Le blogue de projet sert de plaque tournante pour les informations que Corvus rassemble au moyen de divers outils comme les sondages (Survey Monkey), la rédaction collective (Typewith.me) et le dessin collectif (cosketch.com). La firme utilise aussi Google Sites comme dépôt pour ses fichiers. Les méthodes de Peter Briggs sont entièrement décrites – avec leurs avantages et inconvénients – dans les consultations touchant le parc North Russian Jack Spring.

SOCIAL MEDIA IS THE NEW BLACK. Do you still use a fax machine? You finally developed a website for your firm? I remember a landscape architect who, a decade ago, could not see the value in investing in the development of a website. Today, the first place people look is your website and if you don't have one... well, it's not an option really. Like it or not, using social media is becoming a required part of business in the near future. Don't be left behind again.

Social media is essentially another marketing tool that, if embraced properly, allows a dynamic connection to those people that have an interest in you. This basic outreach used to take the form of newsletters and postcards: tools which develop a brand recognition for your firm that goes beyond the mundane. In a world of tight competition and skilled competitors, this personal connection can make the difference between a win or a loss. Consider this as the first strength of social media: it builds your ability to celebrate what you do.

Compared to the cost of adding additional features to your website, tools such as Facebook provide an inexpensive way to engage with people. Our company's website is a fairly static entity, where the focus is on information that does not have a "best before date." Our Facebook page has a more conversational tone and deals with things "of the moment": celebrating our successes, putting up project images from construction through opening, telling people about upcoming project meetings, and sharing the interesting information we stumble upon. We think of it as an ongoing newsletter (with an additional interactive quality.) The only cost to us is our time to post things, and where we can, we have this streamlined into our existing marketing flow. (The images we show online are the ones that will likely show up on our website project profiles.)

As with all business efforts, however, Facebook doesn't take care of itself. To use the site in a professional manner means designating some time each week, and setting a specific strategy and policies. (*SEE YOUR FACE, YOUR RULES.*)

While Facebook is the first social media tool that will pop to mind, however, its use is strictly limited to your "friends" or your company fans. It is a bit like Twitter in that its reach is broad and undefined, its connection more visceral: posts come to you directly in a brief and refreshingly raw form.

WHEN IT'S NOT ABOUT MARKETING

On a project-by-project basis, however, we need work tools that will engage the project's stakeholders. When our projects might benefit from outreach, our firm sets up a project-specific blog, combines it with the right tools and plugs it into our overall project strategy. A project blog cannot be, by nature, a "flog" – a blog with the underlying motive of selling product or services. Nor is it a "theme" blog wherein you share your expertise or opinions – like those produced by newspaper columnists. While theme blogs can play a meaningful role in a marketing strategy, a project blog is an outreach tool to incorporate into your project management.



scan this
code
with your
smartphone

We think of Facebook as an ongoing newsletter (with an additional interactive quality.)

Pour nous, Facebook est un bulletin d'information (en plus interactif).



FACEBOOK POLICY: YOUR FACE, YOUR RULES

From a business perspective, it is essential to control your information. Take the time to develop a policy for each social media element you use. For our north Russian Jack Springs Park project, when a resident began posting to our company Facebook page, our Facebook policy provided us with clear guidance.

1. Our Facebook page is an outwardly-directed communication tool for our company, directed at those people that choose to follow what we are doing.
2. The intent of this tool is to celebrate successes and share information to benefit ourselves and others.
3. We are a consultancy that provides services to our clients. This Facebook page is about us, and not our clients. As such, this tool is not project-related, and is thus not a forum for discussion of our clients' projects. As appropriate, other venues for project specific input and feedback may be available as requested/directed by our clients.
4. Those wishing to converse with us can always do so via our website contact page or telephone numbers on our website.
5. We will delete Facebook posts that we feel are not relevant to our company or not consistent with the purpose of our page.



www.monkeysurvey.com

Q_Corvus Design asks:

How do you celebrate winter by getting out to play? Either through the blog link below, or here... We'd like to hear your ideas/memories about winter fun past and present...

A_NJT likes this ! / CT:

A few years back, the Freeze project was an engaging temporary installation that celebrated the winter urban environment which I enjoyed participating in. Previously - I had been consumed with finding large icicles to climb which took me to some interesting locales in and out of AK. As a young boy - I used to tromp around the woods at my grandmothers and build fires to melt snow - I don't really know why - I guess fires were somehow cooler in the snow.

BA:

Snow Ice Cream. Two scoops snow, 1 tsp vanilla extract, 1 Tbsp sugar, 2 Tbsp milk. Mix. Sprinkle with cinnamon and/or chocolate sprinkles.

Our firm, Corvus Design, was contracted by the [ANCHORAGE PARK FOUNDATION \(APF\)](#) to provide planning and design services for [NORTH RUSSIAN JACK SPRINGS PARK IN ANCHORAGE, ALASKA](#). The APF asked us to focus on speaking with the community and hearing what they might like to happen in the park, with particular emphasis on an area that was no longer being used effectively. To launch a meaningful public process, we held stakeholder meetings to help us develop our public involvement plan, and to set the expectations by which the process might be judged. The initial outreach plan we drafted included two evening discovery sessions, a "family fun day," community council and commission meetings, and our online blog.

WHY A BLOG?

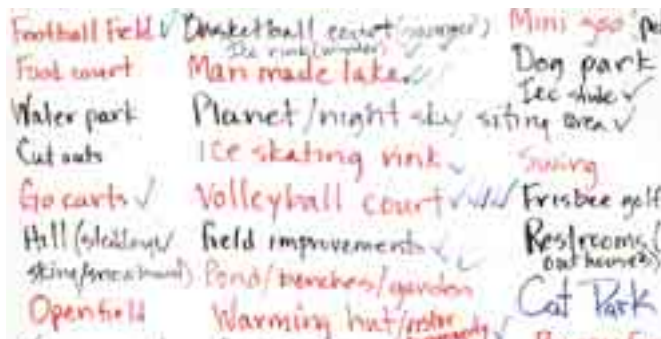
The project blog acts as a clearinghouse for project information and a hub for incoming information gathered using a variety of tools. Most obviously, the blog provides a highly accessible project summary: anyone joining the process at any time can be brought up to speed. The newcomer can see what others have said or done, validating the process and its voices. But perhaps more importantly, we pair our blogs with other tools, which offer people a variety of ways to communicate with us: we collect comments and issue surveys using [Survey Monkey](#); we do collaborative work through writing ([TypeWith.me](#)) or drawing ([cosketch.com](#)); and, we use [Google Sites](#) as a better file repository.

Within the [RUSSIAN JACK SPRINGS PARK PLANNING PROCESS](#), the client's desire was to engage in some community healing. Previous efforts for change in the park had met with vocal public opposition. We wanted to gain good direction from the community, and we also wanted local approval of our overall process. This required a high level of transparency. We asked people to let us know if the project information on the blog was correct and complete. When we present information, we present our version of what we have seen or heard. Had we missed presenting information they felt was important? →

CoSketch.com

here are some clips from
www.northRJSP.blogspot.com

>Tuesday, August 3, 2010
 Family Fun Day Planning Event - Youth and Children Summary



Above, an image from www.northRJSP.blogspot.com: While technology definitely shows promise, nothing really replaces in-person meetings, so we use social media as a tool to not only gather information, but also to share information we've gathered through other techniques – in this case, brainstorming and ranking with a class of kids.

>Monday, December 13, 2010
 Peter BRIGGS of Corvus Design _ updates Facebook and Blogs



While Peter strongly believes that the internet now offers fantastic involvement and collaboration tools, we still need to get outside and experience our landscapes directly—hopefully without a wireless connection.

→ TRANSPARENCY REQUIRES FAITH

It didn't always work as we hoped. Ideally, the dialogue should be wide-reaching with many voices contributing. But without wide participation, small mistakes may not be corrected, the firm's intentions can be misinterpreted and the project's transparency cast into doubt.

On the Russian Jack Springs Park project, we were hampered in part by history. While our process tried to bring people together, some community members had "had enough" with previous processes and were difficult to bring to the table. They aimed their frustrations at us, our client, and other community members. As some of their concerns had a legitimate basis, we decided to leave their comments on the blog, hoping that civility and respect would reign. Fortunately, blogging allows you time to come up with a deliberative response. (In a public meeting, you only get one shot at a response, generally under a lot of pressure.)

...negative participants online can
 take the crowd off in unexpected
 directions... | un importun peut
 faire dévier tout le groupe...

WHAT ABOUT TROLLS – AND DEALING WITH DISSENT

Still, negative participants online – just as in a public meeting – can take the crowd off in unexpected directions. During a live meeting, the group itself may take care of the derailing. Online, the negative voices may well provoke alienation and make people fearful of being "flamed" or called out. In such cases, the firm may well have to review and approve responses. This really isn't in the true "wiki" spirit of openness, but sometimes there is no other way to control the damage that can be done by a "troll": a person who posts to a newsgroup, bulletin board, etc., in a way intended to anger other posters and to cause drama, or otherwise disrupt the group's intended purpose.

In this case, some dissenting voices felt that our process was seriously flawed and developed their own online forum which – in light of our overall public involvement process, or perhaps public apathy – had little participation. It came across as a more extreme view.

THE BOTTOM LINE

One of the things we use as a touchstone for baseline reference is a well-run public meeting. With the right group, but more importantly with the right facilitator, a session can be nudged toward being self-moderating. People take ownership of the process, and are inclined to uphold it. Online, as in a public meeting, when you ask for honest input, you will get it. But if either your firm or the client has a hidden agenda or pre-selected endpoint, it's game over. When you put things out there for the public to see, a veneer of participation disguised as a full process will quickly be pierced.

So what is the bottom line? Social media demands that you be attentive and responsive. It is fundamentally about dialogue – so use it as a way to listen and shape your directions.



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FIRST KISS, FIRST PROJECT

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PREMIÈRE ACCOLADE, PREMIER ESPACE

Ils ont non seulement gagné le concours mais aussi la confiance des organisateurs du National Garden Show de Munich en 2005. Après quelques rencontres exploratoires, il ont décroché leur premier gros contrat : une série de microjardins pour épater les visiteurs au Garden Show suivant!

SNOW WHITE AND THE SEVEN GARDENS

What can you do when, as a young team of landscape architects, you want to start a business? One generally accepted answer is to seek reference letters and establish a network. But is there another way?

FIRST KISS

In 2000 at the beginning of our careers, we counted ourselves lucky to earn an honourable mention in the landscape and urban design competition for the National Garden Show, Munich 2005. We actually did not win this entry, but we attracted the attention of the initiators of the competition. In time, they invited us to design a series of small gardens located close to the Garden Show's gates. It was an excellent way for us to gain recognition and to realize our ideas.

FIRST PROJECT SITE

Riem is a new residential district on a former airport east of Munich, where garden plots are rare and expensive. What about private gardens, we wondered? Would they become an inaccessible luxury?

Yet the yearning for a garden remains. Could we realize the dream on mini lots of 70 square metres

per garden, and with a low budget? In the process, we would learn to calculate "the worth of the worthless."

We named our concept after the Grimms Brothers' fairy tale of Snow White, and framed each of the seven gardens around a notional storyline. The seven private gardens would nestle in front of a standard, oblong apartment, where they would be part of the development company's sales materials. As well as choosing their flat, the future occupants would select a garden that took their fancy.

GARDEN 1: HALF AS WILD

Apparently untamed, with plants growing wild and free, this garden's appearance is deceptive: it needs more attention and care than you would think. It may look as if the gardener has gone on vacation, but what you see is actually the result of careful calculation.

GARDEN 2: AND IT LOOKS LIKE THIS

Tires painted in glaringly colourful hues are placed in a yard of stone chippings. They become cushions of grass, flowerbed borders, sand carousels or children's pools...spaces well suited to both the butterflies and the kids!

GARDEN 3: HULLABALOO

Think of the young family who has just moved in. They've just remembered the garden! This is a lesson in how to create an instant garden – perhaps just for the summer, or perhaps longer, who knows? Baskets are positioned in a grid arrangement on a layer of chippings. Pumpkins, cucumbers and tomatoes make daring conquests over the summer.



GARDEN 4: BIKINI

Three pools, two crescent hedges and a sand bath dominate the garden. The pools house exotic greenery such as water lettuce and water hyacinths. An open-air shower in a circular stone area provides a cooling experience. Is this a giant sandbox or a private beach? It depends on your point of view.

GARDEN 5: THE GOLF GENERATION

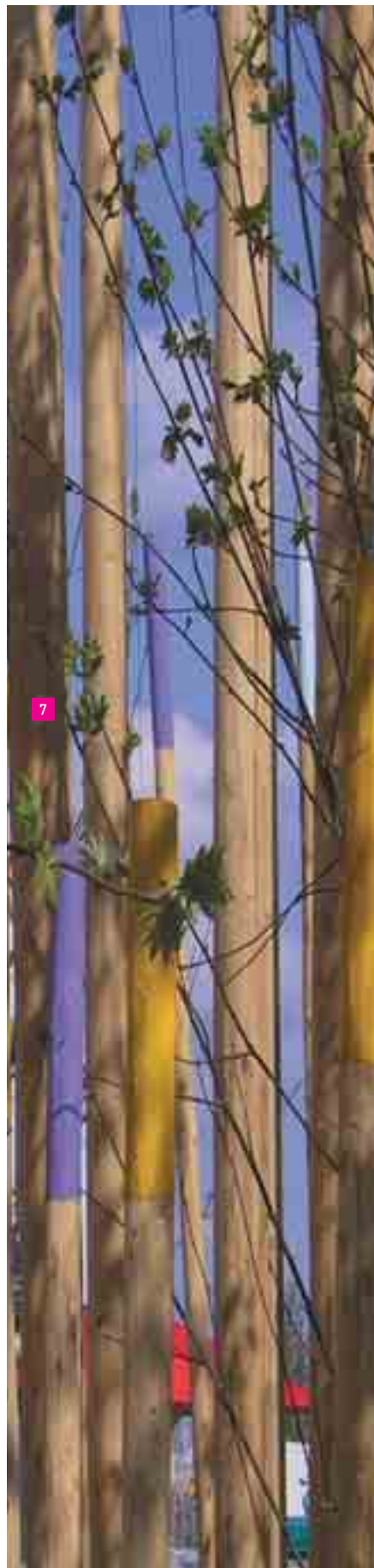
More into putting than digging? Why not a perfect green with some Andy Warhol flowers? Confine the experimental cultivation to pots, clearly arranged on the garden wall. Trendy toy sprinklers mark the holes while supplying the water. The sand bunker ensures that hole number five is for experts only.

GARDEN 6: JEALOUS NEIGHBOURS

A traveller's garden: is that Swiss cheese or what?! Last year it was Japan: those gardens! Do visitors want to take a picture here – perhaps with the evergreen table made of boxwood, covered with flowers...

GARDEN 7: SOCIAL CLIMBERS

Grasses, climbers and creepers on long poles become a dance of chlorophyll and flowers. They compete to see who will be the highest and the fastest, in a race where all the performance-enhancing drugs are legal!



MINI BUT NOT MINIMALIST

Gardens have intrinsic poetic value: they are, in effect, simulation arenas, allowing us to mirror states of paradise. Viewed in this way, perhaps the seven little gardens can be considered “pioneers,” launching a discussion on gardens in our everyday world. Let’s play with space and interspace...hidden and open views. Let’s create surprises or provoke a wink. And for other unknown young teams like ours, we enthusiastically endorse design competitions, as a wonderful opportunity to become fully involved.

Editor’s note: Snow White And The Seven Gardens has been shortlisted for the Best Private Plots 06 – Die Besten Gaerten 2006, International Examples of Garden Architecture.

1 GENERATION GOLF 2 SOCIAL CLIMBERS 3 BIKINI SHOWER 4 HULLABALOO 5 BIKINI POOLS 6 AND IT LOOKS LIKE THIS 7 SOCIAL CLIMBERS | 1 VERT EN POTS 2 LE CIEL ENFIN 3 DOUCHE A TOUS VENTS 4 FANTAISIE INSTANTANÉE 5 TRIPLE POINT D’EAU 6 ILS NE ROULANT PLUS 7 COURSE AUX PHOTONS
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Designing Public Consensus: The Civic Theater of Community Participation for Architects, Landscape Architects, Planners, and Urban Designers

Author: Barbara Faga, Publisher: John Wiley & Sons, Inc. 2006

ISBN-13: 978-0471-68119-9, 253 pages



Engaging the Future: Forecasts, Scenarios, Plans, and Projects

Author: eds. Lewis D. Hopkins and Marisa Zapata. Publisher: Lincoln Institute for Land Policy 2007

ISBN-13: 978-1-55844-170-5, 374 pages

Faga...introduces...
professionals who are
caught in the crossfire
between an angry public
and elected officials...

UNEXPECTED PLOT CHANGES, political intrigue and covert operations – this is not the usual stuff of the landscape architecture, architecture, and planning canon, but it is a welcome addition. I found it spellbinding to read honest accounts of public meetings gone seriously awry. In *Designing Consensus*, Barbara Faga, FASLA, introduces design and planning professionals who are caught in the crossfire between an angry public and elected officials – those who too late realize that their concept design is only tangentially related to the real issues at hand, and who cannot gain the trust of residents convinced that a proposed pedestrian bridge is a subversive attempt to introduce a vehicular fly-away.

CONTENTION RADAR TUNED TO HIGH?

Faga documents planning projects that for different reasons had “far outrun any neat plan” and needed far more than a “sincere willingness” to engage the public. The more needed? Respect for the process of design decisions; respect for what the public has to say; bona fides in facilitation skills such as active listening to get at people’s interests; political savvy and improvisation, amongst many others. For the record, on balance Faga’s book presents more successful processes than unsuccessful, but my radar for contention is tuned to high.

Faga offers some succinct gems. First, in their process leading to a comprehensive plan for Youngstown, Ohio, the Toronto firm Urban Strategies tackled the key question, “What’s in it for me?” This culminated in approximately 1,200 people attending a public meeting on a dark winter night, including an unexpected showing of suburbanites. Second, the City of Chicago’s landmark re-zoning initiative called for the Metropolitan Planning Council to survey the *process*—not the outcomes—of how 50 cities in the U.S. “went about rewriting their codes.” We need more process precedents. Third, in the Listening to the City public forum about the World Trade Center site, technology rewrote

the rules on public process. Over 4,300 people used electronic keypads to voice their opinions on design alternatives, and the event included small group work in “500 tables of 10” people with the ability to see on screen other groups’ key interests and options.

PARTICULARLY VEXING MEETINGS

Faga’s book spurs many questions. She reviews many projects where the “public process is equal to and sometimes a greater effort than design.” But this raises the question, are firms staffed adequately to meet the challenges of complex public deliberations? Faga’s account suggests that, increasingly, offices are hiring individuals skilled in the theory and practice of public process, that is, professionals who can facilitate as well as they can design. However, in particularly vexing meetings, core concerns such as professional status and abilities may be at question. In such cases, is a design or planning professional the best choice of facilitator? Or is she another stakeholder in the process?

Finally, Faga is brief on the issue of what a public process can cost. She makes the point in a useful appendix that firms are spending more on process and that successful public processes can run ten to twenty-five per cent of the bottom line. Should an involved public process be negotiated as an add-on to the initial base, as Faga offers as a default, or up front? Faga begins each case study with a what-where-who fact sheet, and to this she might add a line about public process costs for each project she reviews, so that professionals and clients have a realistic outlook on the costs and commitments involved in crafting a meaningful process.

QUALITY ENGAGEMENT

It is the concern for quality engagement that I see as the tie between the two books in this review. Faga is primarily concerned about increasing the quality of public engagement in bolstering planners’ facilitation

skills and interpersonal abilities. Lewis Hopkins and Marisa Zapata, professor and PhD student at the University of Illinois Urbana-Champaign respectively, and the various authors in their edited volume, write on a similar theme, but place emphasis on the tools to aid envisioning the future (what the authors refer to as “futures thinking”). Their aim is to “understand fully the long term impacts of public policy decisions being made in the present.”

This review does not do justice to the clear and robust distinctions Hopkins and Zapata and other authors draw between four “modes” of planning (forecasts, scenarios, plans and projects), all ways of representing and assessing how the future might evolve. I refer interested readers to the opening chapter of the book for detailed definitions of each mode; to Uri Avin’s discussion of best practices using scenarios; and to other contributors who detail the use of tools in a wide variety of projects and geographical contexts.

NARRATIVE SCENARIOS

Of note, Richard Cummings writes a fascinating account of the use of narrative scenarios as means to raise awareness of the critical challenges facing California’s Great Central Valley region. In this case, four fictional characters recount their lives in the valley looking back from a future year. These 1,500 word stories were crafted by work groups using possible future social, economic and educational climates of the valley as projected from empirical data and regional indicators, and the stories are useful tools for advocacy and educational groups in the region. This case study reveals the power of narrative, and the media opportunities. (The stories have been revised as booklets, DVDs and a high school curriculum.)

In their conclusion, Hopkins and Zapata provide comparative Requests for Proposals that illustrate a standard approach to planning versus a “deliberative approach,” which emphasizes continuing communications with stakeholders, for example, procedural support over five years past deliverables to the fictitious planning staff and board.

As I read them, neither book is a how-to compendium, but both describe best practices and complement the growing number of books on my bookshelf that deal head-on with deliberating with the public. They are part of an engaging genre. ■

READ a good book lately? WRITTEN a good book lately? WANT to talk about it?

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ÉPILOGUE



Claudia Villeneuve, qui a dirigé le projet primé Longueuil sur le parc, a alerté LP d'une grave omission dans le numéro d'été sur les prix. Elle souligne que deux clients étaient responsables du projet : Les Développements Longueuil-sur-le-Parc inc. et Ville de Longueuil (que nous avons omis de mentionner). Nos excuses les plus sincères à la Ville de Longueuil et à Claudia, qui est architecte paysagiste pour Daniel Arbour & Associés (DAA) inc. (membre du Groupe IBI).

 www.csla.ca

PHOTO LONGUEUIL SUR LE PARC, PRIX RÉGIONAL
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COLLABORATORS COLLABORATEURS

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1 NATALIE WALLISER, SALA, practices landscape architecture in Regina, and is a passionate advocate for youth engagement and the profession. She divides her remaining time between managing a record label and supporting the arts and music community. She also works tirelessly to ready our translated pages for the CSLA | AAPC website. nwalliser@regina.ca; nwalliser@gmail.com

2 NEIL DAWE, BD Ep, MLA, is president of the Canadian Society of Landscape Architects. He has over 25 years experience in planning, design, and management, and has consulted with numerous rural communities in NL. Neil is the president of Tract Consulting Inc., the province's largest planning and design firm. neil@tract.nf.net

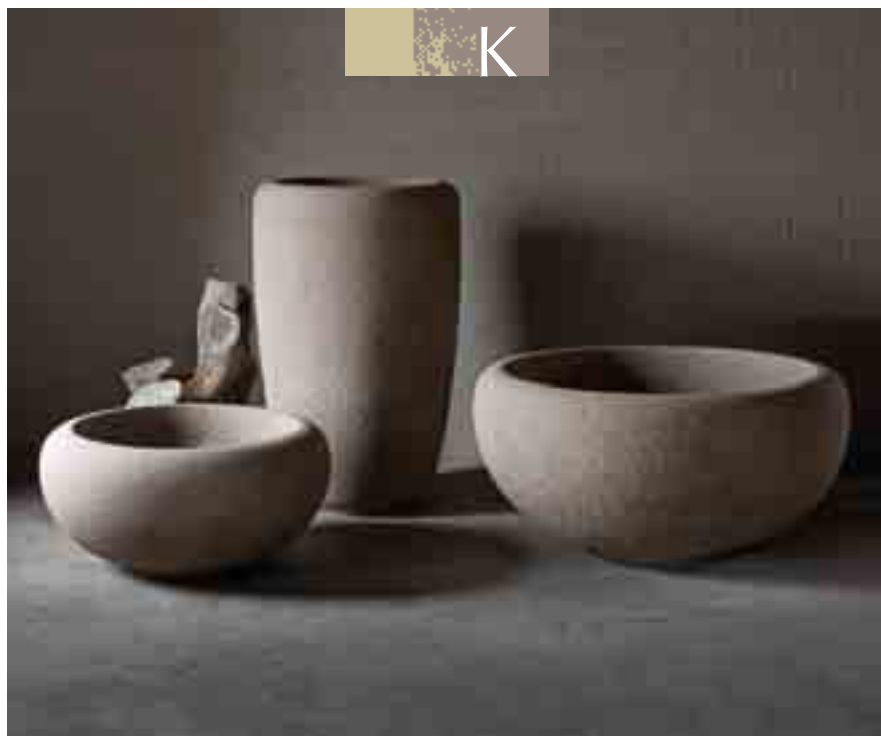
3 JEAN TROTTIER does ongoing research in design pedagogy, which includes insights on the impact of technology on design thinking. He also maintains an active practice in community development. trottier@cc.umanitoba.ca

4 NIPPAYSAGE was founded in 2001 by four Université de Montréal graduates. After participating to several international projects alongside Martha Schwartz Inc. and Hargreaves Associates, NIPPAYSAGE's founders pooled their energies and took root in Montréal to bring a new and bold outlook on landscape architecture and its range of action. NIPPAYSAGE now is a team of nine. mathieu@nippaysage.ca | www.nippaysage.ca
Top left to right: Emilie Bertrand-Villemure – Mathieu Casavant – Claude Cournoyer – Michel Langevin
Bottom left to right: Georges-Étienne Parent – Josée Labelle – Sylvain Lenoir – Mélanie Mignault

5 JULIE ST-ARNAULT (Université de Montréal, 1997) and **MICHELINE CLOUARD** (Université de Montréal, 1995), are the founders of vlan paysages. They practice and teach landscape architecture. Aside from creating contemporary landscapes, they do research and development to regularly redefine their field of intervention. julie@vlanpaysages.ca | micheline@vlanpaysages.ca

6 PATRICIA LUSSIER co-founded the firm Espace drar. For 15 years, she has been transforming landscapes with her contemporary approach, her goal being to bring landscape architecture to the forefront. Espace drar info@drar.ca

7 BRENDAN CORMIER (M.Sc. Bauhaus Universität-Weimar) is an urban designer whose projects include a study of the public sphere of food retail in Rotterdam, airport typology design and research for Brandenburg-Berlin International, sustainable



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8 CHRISTOPHER PANDOLFI (MA, Domus Academy, Milano, Italy) is an urban designer and artist who has worked in North America, Europe and Asia. He has become fascinated with the City of Hamilton, Ontario as a new laboratory to further study the North American condition. christopher.pandolfi@gmail.com

9 DREW ADAMS (Urban Design, University of Waterloo) is completing his Master of Architecture at the University of Toronto's John H. Daniels Faculty of Architecture, Landscape and Design. Currently, he works for Baird Sampson Neuert Architects in Toronto. drew.stephen.adams@gmail.com

10 FADI MASOUD (MLA, University of Toronto's John H. Daniels Faculty of Architecture, Landscape and Design; Urban Planning, University of Waterloo) has worked for West 8 and currently is pursuing studies in the MLA II program at the Harvard University, Graduate School of Design.

11 VICTORIA TAYLOR [no photo provided] is a landscape designer working at BMI/Pace Architects on the 33 acre transformation of Thunder Bay's historic port. **KATIE MATHIEU** is a classically trained cook, permaculture designer, urban farmer and food activist who is pre-occupied with fermented foods and the intersection between garbage and food education. victoriataylor@sympatico.ca

12 PETER BRIGGS, who is based in Alaska, owns Corvus Design. The firm's mission is to craft meaningful people-based places, facilitate connections to our landscapes that respect biological processes, and develop opportunities for enjoyment, comfort and fun. pbriggs@corvus-design.com

13 DIETMAR STRAUB, an assistant professor at the University of Manitoba, won the 2005/06 design competition for Chenshan Botanic Garden Shanghai, which at 206 hectares is the world's biggest botanical garden. The competition was a collaboration of an interdisciplinary team: Straub + Thurmayer Landschaftsarchitekten, Auer + Weber + Assoziierte Dipl. Ing. Architekten, Valentien + Valentien Landschaftsarchitekten. straub@cc.umanitoba.ca

14 ANNA THURMAYER (Dipl.-Ing. Univ. Landschaftsarchitektin) is an assistant professor at the University of Manitoba. She is a principal partner of Straub Thurmayer Landscape Architects and Urban Designers. Her design, teaching and research interests focus upon the visual language of landscape architecture, roof gardens in northern climates, and landscape architecture in Winnipeg – 101 things she would like to change. thurmayer@cc.umanitoba.ca

15 SHIONA SOMMERVILLE is an AICP certified planner. She is also a trained mediator, supervisor and Board member with the Harvard Mediation Program where she pursues a keen interest in public deliberation in housing, neighbourhood disputes and planning projects. She lives in Cambridge, MA. ssommerville@post.harvard.edu

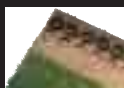
16 RYAN JAMES hung out his own shingle for six years before returning to the employed ranks in 2008. He swears on his stamp that he is honestly squeaking in under the age of 40. Wait – when is this going to print? ryan@groundworksdesign.ca; ryan@basterfield.ca

17 WENDY GRAHAM, AAPQ, FCSLA, is part of the creative imagination behind LP's design. She's over the hill for this issue but ...still young at heart. wgraham@ville.montreal.qc.ca



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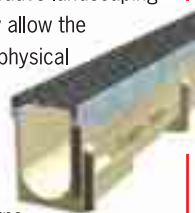
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WANT TO BE SELF-EMPLOYED? GET A JOB! GET A FEW OF THEM.

RYAN JAMES, BLA, OALA, CSLA

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WHEN I GRADUATED from university I tried to find employment at a number of firms; Eguchi & Associates was one of them. I didn't find any work there, but Real Eguchi was one of the few that actually took the time to send a simple reply to my letter of introduction. Some 15 years later I was working for myself when I happened upon a chance to meet Real. Over a cup of coffee, I discovered that Real is in fact a very friendly and creative character, just as I had surmised when I crafted my cover letter so many years before. I wasn't looking for a job this time around, but I must admit that I always had one eye trained to pick up on new opportunities for work. That eye didn't light on anything that particular day, but I've kept in touch with Real since then and he has introduced me to a string of fascinating professionals.

Martin Wade was among the professionals I met through Real Eguchi. One fine summer Martin found himself with a ridiculous amount of work on his hands. Real was not in a position to help out but he, in turn, mentioned that he'd met a younger guy

— Ryan James. Maybe he'd be willing to help out? Was I ever! Having read about Martin in the press and admired his achievements, I was eager to meet him and, of course, I still had an eye out for work. Even better still: it turns out that Martin Wade is yet another friendly and fascinating character.

THEY'LL FIND YOU!

Not surprising, and certainly significant, is the fact that this whole story took years to play out. As a young professional with a limited network, this tends to be your reality. It takes time to make connections and to finally see the synapses firing all together. You've got to get out the door and consciously work at it.

The catch is that you can't always make things happen. Some of the most brilliant events just unfold in their own good time. But if you're working at a well established office, events and connections walk through the door all the time. They'll find you even when you're not looking for them.

Effective answers are also crowded inside that office door as well. What about mundane stuff, like how to organize a filing system? If you're working on your own, this can be a nagging problem. If you've got a

Some of the most brilliant things just unfold in their own good time.

Certaines des choses les plus brillantes arrivent à point nommé.

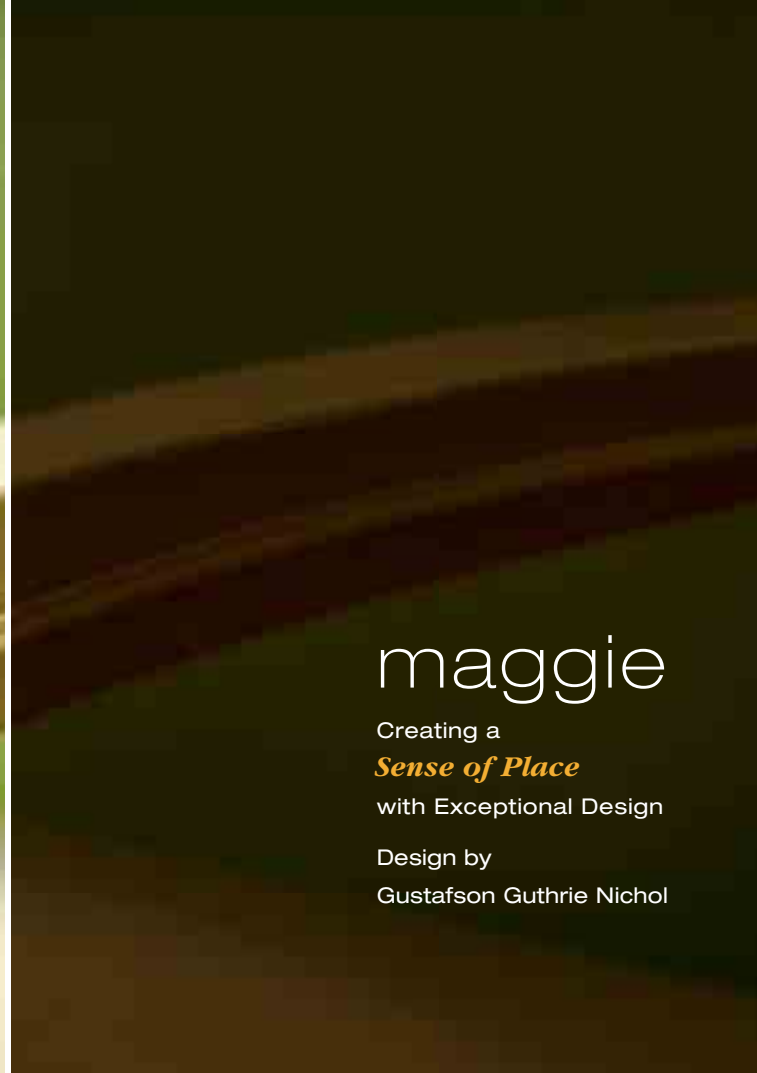
job, you probably have a working model right under your nose. What about critical stuff, like how to write a proposal and structure your fees? If you're working on your own, this can be a crippling mystery. If you've got a job, you've probably got proven precedents and clear guidance at your finger tips.

If one job puts you ahead in the game, a second, successive job will probably put you even farther ahead. As a sole proprietor, I depended upon the lessons I'd learned while working at previous jobs and on the contacts I'd made in various places along the way.

I've been invited to speak to classes in Professional Practice at the University of Guelph. I stood to represent the self-employed work force and I made one message perfectly clear: if you want to be self-employed, the first thing you should do is get a job. Get a few of them. Don't give up on the goal of self-employment, just set it aside for a bit and see what comes your way. With that under your belt, then you'll be in a much better position to strike out on your own.

IMAGE RYAN JAMES





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