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THE PRIDE OF THE COMMUNITY BRINGS THE MOST
SATISFACTION FOR THIS PROJECT, WHICH WAS
APPROACHED WITH CARE, ATTENTION, AND HUMILITY.

PHOTOS CCxA

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COVER | EN COUVERTURE
A BIRD'S EYE IMAGE FROM MAY 2024
SHOWING KIWEKÌ POINT WITH THE PIDÀBAN
PEDESTRIAN BRIDGE EXTENDING ACROSS
ST. PATRICK STREET (AND THE ALEXANDRA
BRIDGE) TO MAJOR'S HILL PARK.
PHOTO NCC

TO BEGIN WITH

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deadline november 17

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hiver 25 | jeu + poussière magique

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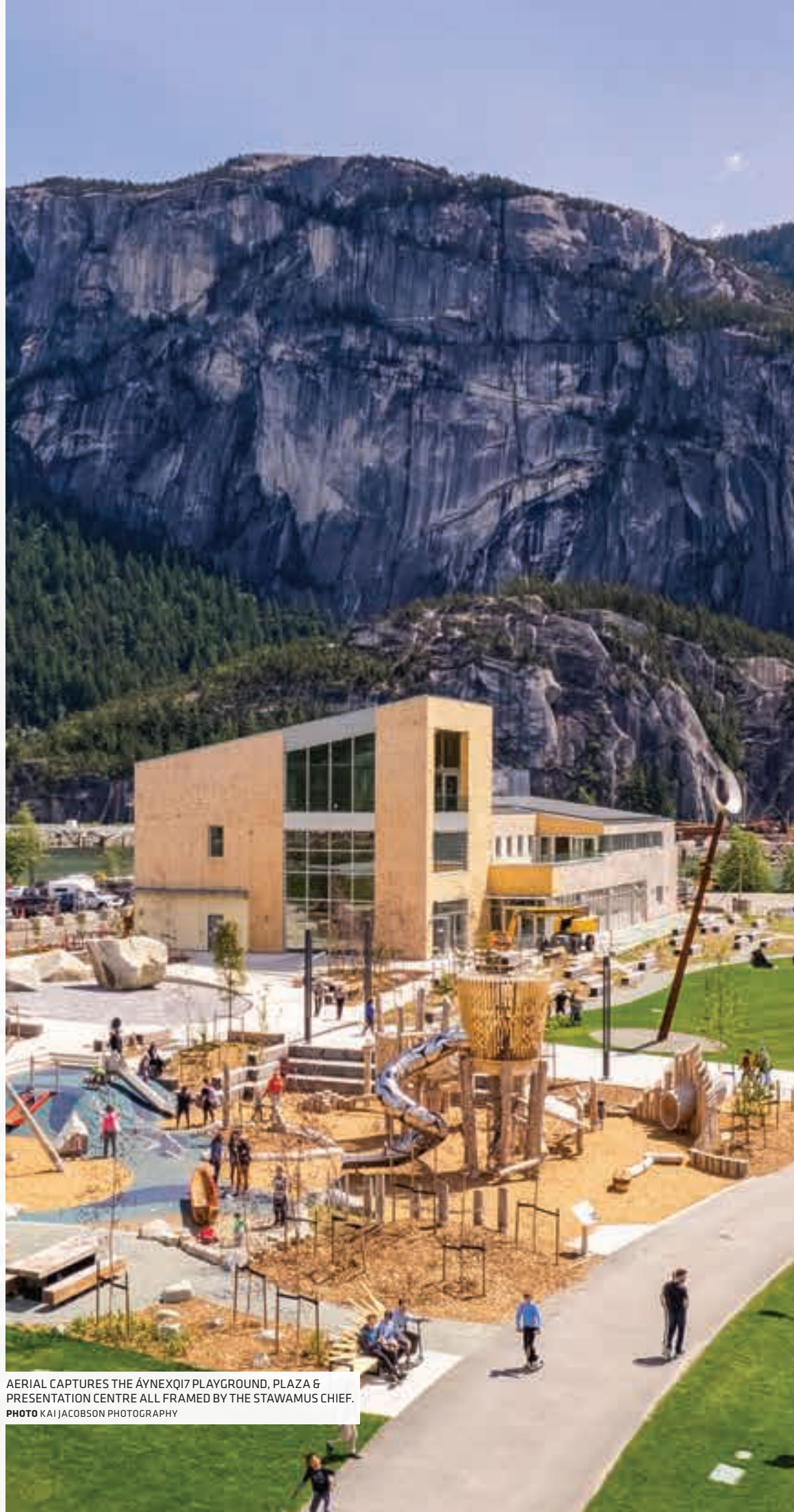
LANDSCAPES | PAYSAGES is published by the Canadian Society of Landscape Architects to provide a national platform for the exchange of ideas related to the profession. The views expressed in *LANDSCAPES | PAYSAGES* are those of the authors and do not necessarily reflect those of CSLA. Guest editors and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

LANDSCAPES | PAYSAGES acknowledges that the head office of the CSLA is in unceded Algonquin, Anishinabe territory, and that this magazine is developed, distributed, read and enjoyed by people from coast to coast to coast, on the lands of First Nations, Inuit and Metis people and their governments. On behalf of LJP magazine and the members of the CSLA, we are thankful to work and live on these lands. We recognize the harms inflicted on Indigenous peoples by colonialism and the residential school system and we are all working to reconcile the damage done.

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

LANDSCAPES | PAYSAGES reconnaît que le siège social de l'AAPC se trouve en territoire Algonquin et Anishinabe non cédé, et que ce magazine est conçu, distribué, lu et apprécié par des gens d'un océan à l'autre, sur les terres des Premières nations, des Inuits et des Métis et de leurs gouvernements. Au nom du magazine LJP et des membres de l'AAPC, nous sommes reconnaissants de travailler et de vivre sur ces terres. Nous reconnaissons les préjudices infligés aux peuples autochtones par le colonialisme et le système des pensionnats, et nous nous efforçons tous de réparer les dommages causés.

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AERIAL CAPTURES THE ÁYNEXQÍ7 PLAYGROUND, PLAZA & PRESENTATION CENTRE ALL FRAMED BY THE STAWAMUS CHIEF. PHOTO KAI JACOBSON PHOTOGRAPHY

JURY CHAIR | PRÉSIDENT DU JURY
CLAUDE L. POTVIN

WHAT MAKES A PROJECT AN AWARD-WINNER?

IT WAS A great pleasure and honour for me to have served as jury chair for the 2025 Awards of Excellence and to collaborate with fellow jurors from various regions in Canada. Projects that stood out for us were those that most eloquently demonstrated what our profession is all about: superb design, creativity, innovation, professional leadership, social awareness and a keen sensitivity to the communities we work for, to heritage value and, of course, to the environment.

We were impressed with the quality of the projects as a whole. Personally, I was reminded how much our profession has grown and adapted over time to address societal needs, among others, the environmental/climate challenges that face us, as well as the essential theme of reconciliation with Indigenous communities.

There were 61 submissions in all from across Canada. A maximum of 16 awards could be granted by the jury of which one was the Jury's Award of Excellence. The award-winning projects were quite varied and included urban plazas, parks, streetscapes, a commemorative site, a playground and a creek revitalization, among others.

The Jury's Award of Excellence went to Kiweki Point – Big River Landscape, an outstanding project in the core of Canada's capital. Among its attributes, the project capitalizes on significant panoramic views towards the Ottawa River and surroundings. It decomposed and repositioned the Champlain and Innini statues in a unique and respectful way. It also re-established a key pedestrian bridge link with Major's Hill Park.

The six jury members have quite different backgrounds and accordingly, brought unique perspectives to the deliberations. While a few submissions rose to the top without much debate, and since points of view inevitably varied, agreeing on a final choice of awarded projects took a fair amount of friendly discussion. This draws attention to the fact that juries are somewhat different from year-to-year, each juror bringing different experiences to the table.

Many times, the rank that a particular submission finds itself in depends on what other submissions it is up against. For this reason, if your project didn't win an award this year and you feel strongly about its merits, please consider reviewing your submission and resubmitting it. I have seen projects not quite make it onto the awards list one year, and the next year, get an award. Sometimes, improving how the project is presented helps the jury get a better understanding of its specific merits.

For instance, provide some historical context, such as with "before" images. This helps the jury understand where the project is coming from and how the site has been improved. In most cases, it also helps to have people present in images of public spaces – it suggests the project is successful and well used.

In the meantime, enjoy reading about all of the awarded projects in this issue. Maybe we'll read about yours next year! **LP**

QU'EST-CE QUI FAIT QU'UN PROJET SOIT LAURÉAT ?

CE FUT UN grand plaisir et un honneur pour moi d'être président du jury des Prix d'excellence 2025 et de collaborer avec d'autres jurés de diverses régions du Canada. Les projets qui se sont démarqués à nos yeux sont ceux qui ont illustré de façon très éloquente ce à quoi aspire notre profession : un design exceptionnel, de la créativité, de l'innovation, et un leadership professionnel. À ceux-là s'ajoutent : une conscience sociale et une grande sensibilité envers les communautés pour lesquelles nous travaillons ; envers la valeur patrimoniale et, bien sûr, envers l'environnement.

Nous avons été impressionnés par la qualité des projets dans leur ensemble. Personnellement, cela m'a rappelé à quel point notre profession s'est développée et adaptée au cours du temps pour répondre aux besoins de notre société : entre autres, aux défis environnementaux et climatiques auxquels nous sommes confrontés, ainsi qu'au thème essentiel de la réconciliation avec les communautés autochtones.

Au total, 61 candidatures ont été reçues de partout au Canada. Le jury pouvait décerner un maximum de 16 prix, dont le Prix d'excellence du jury. Les projets primés étaient très variés et comprenaient des places urbaines, des parcs, des paysages de rue, un site commémoratif, une aire de jeux et la revitalisation d'un cours d'eau, entre autres.

Le Prix d'excellence du jury a été décerné à la Pointe Kiweki – Paysage de la grande rivière, un projet exceptionnel situé au cœur de la capitale du Canada. Parmi ses points forts, le nouveau parc offre de magnifiques vues panoramiques sur la rivière des Outaouais et ses environs. On y a démantelé et repositionné les statues de Champlain et Innini de manière astucieuse et sensible. Le projet a également rétabli un lien piéton essentiel au moyen d'un pont reliant le parc Major's Hill.

Les six membres du jury, issus d'horizons assez différents, ont apporté des perspectives uniques aux délibérations. Si quelques candidatures ont été retenues sans grand débat, le choix final des projets primés a nécessité pas mal de discussions amicales, les points de vue étant inévitablement variés. Cela souligne le fait que les jurys varient quelque peu d'une année à l'autre, chaque juré apportant une perspective et des expériences différentes.

De plus, le classement d'une candidature dépend souvent des autres candidatures auxquelles elle est comparée. C'est pourquoi, si votre projet n'a pas été primé cette année et que vous êtes convaincu de ses mérites, je vous suggère de revoir votre candidature et de la soumettre à nouveau. J'ai vu des projets ne pas se situer tout à fait dans le groupe des lauréats une année, puis être primés l'année suivante. Parfois, améliorer la présentation d'un projet permet au jury de mieux en apprécier les mérites spécifiques.

Par exemple, décrivez le contexte historique de votre projet, tel qu'en incluant des images « avant ». Cela permet au jury de comprendre l'origine du projet et les améliorations apportées au site. Enfin, la présence de personnes dans les images d'espaces publics est souvent utile : elle suggère que le nouvel aménagement est réussi, aimé et bien utilisé par le public.

En attendant, je vous souhaite une bonne lecture sur les projets lauréats dans ce numéro. Peut-être découvrirons-nous le vôtre l'année prochaine ! **LP**

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JURORS | JURÉS



CLAUDE POTVIN (Jury Chair)

Claude Potvin, AAPQ, FCSLA/FAAPC, graduated from the Université de Montréal in landscape architecture (1979). He worked briefly in the private sector and with Parks Canada however most of his career was with the National Capital Commission (NCC) in Ottawa where he occupied the position of Chief of the Landscape Architecture and Industrial Design group before officially retiring from the public service in 2015. Over the course of his career, he was responsible for a wide range of landscape architectural projects and studies in national parks, historic sites and within NCC portfolios such as the official residences, urban parks and transportation, as well as Gatineau Park and the Greenbelt. He was a member of the City of Gatineau's Urban Planning Advisory Committee for over 10 years. He is a past board member of AAPQ and CSLA, of which he was President in 2013. Claude was a jury member for various editions of the CSLA Awards of Excellence and for the National Urban Design Awards. He helped organize two CSLA congresses abroad (Cuba and Mexico) and participated in two Landscape Architecture Accreditation Council reviews. He periodically contributes to CSLA and affiliated associations while devoting time to community endeavours and to his painting.



ELAINE VANTOL SMIT

Elaine vanTol Smit, SALA, CSLA, BLA University of Guelph (2007), MES University of Waterloo (2012). Municipal and private practice, avid volunteer, currently on parental leave experiencing landscapes through the eyes of three rugrats.



TRAVIS MARTIN

Travis Martin, BCSLA, CSLA, holds dual degrees with a Bachelor of Urban Planning and an MLA. He works as a landscape architect and is an associate with Van der Zalm + associates (VDZ+A) in Vancouver, BC. Since childhood, Travis has been fascinated by the intersection between nature, public spaces and architecture. He values efficiently planned communities, safe pedal-powered transportation for all, and dynamic and fun spaces. In design Travis seeks to push boundaries and expectations. He appreciates thoughtful design where form and function are successfully joined with a bit of whimsy. His design experience spans from development work of townhomes, mid- and high-rise residential to recreational planning and design through large-scale skatepark master plans, parks, playgrounds and parkour across Canada, the US, and the UK. A 2024 highlight was a school engagement with two groups of 70 children landscape architects planning to shape their world through the design of a destination playground.



DOUG FOUNTAIN

Doug Fountain, AAPQ, APALA, OALA, CSLA, ASLA, is the Principal of Landscape Architecture at Fotenn Planning + Design, with offices in Ottawa, Kingston and Toronto. He is a full member of the Ontario Association of Landscape Architects, the Canadian Society of Landscape Architects, l'Association des architectes paysagistes du Québec, Atlantic Provinces Association of Landscape Architects, and the American Society of Landscape Architects. Over his 30-year career, Doug has collaborated with a host of disciplines and allied design professionals, which has instilled in him an appreciation for the challenges often faced in delivering good design that responds creatively to defined problems. His award-winning and diverse project work ranges from master planned communities, to detail design and execution of small-scale public realm improvements.



CAROL CRAIG

Carol Craig, AALA, FCSLA, recently retired after 40 years in the profession, having worked for multidisciplinary firms before establishing Kinnikinnick Studio Inc, in 2014. During this time, she developed an expertise in constructed wetland development, wetland rehabilitation, bioengineering, naturalized planting and low impact development while working in land development, highways, LRT, recreational developments and streetscapes. She also has considerable experience in public consultation. Carol was actively involved in the Alberta Association of Landscape Architects (as treasurer and president) and was a member of the SALA and MALA before retiring. She filled many volunteer positions associated with the industry, including the Urban Development Institute (UDI), Northern Alberta Institute of Technology (NAIT) and the Edmonton Design Committee. Carol represented the AALA on the CSLA board from 2007-2011, and worked on accreditation, reciprocity and sponsorship initiatives. She was inducted as a Fellow of the CSLA in 2012 for her professional work and for service to the profession.



CONNOR BUDD

Connor Budd, recipient of the 2024 Frederick Gage Todd National Scholarship, is currently finishing his final year of the MLA program at the UBC's School of Architecture and Landscape Architecture. Raised on Salt Spring Island, the unceded lands of many *Hul'qumi'num* and *SENĆOŦEN*-speaking peoples, his practice is rooted in the landscapes, cultures and communities of the Southern Gulf Islands and Southeastern Vancouver Island. With a background in fine art and in industrial design, Connor's work investigates human relationships with "natural" spaces, both designed and otherwise. He has worked with First Nations along the Lower Fraser River as a research assistant and intern, focusing on flood mitigation, habitat restoration and the reconnection of lost floodplains. His work prioritizes Indigenous stewardship, supporting the harvesting of food, medicine and materials, as well as the exercise of territorial rights. Connor has also examined ways for a Central Coast First Nation to reclaim territories impacted by colonial extraction, designed interventions for ecological grief in Stanley Park, and created graphic, experiential, and written work about Garry oak ecosystems. **LP**



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PROLOGUE

01_ CSLA ANNOUNCES THE 2025 CLASS OF FELLOWS | L'AAPC ANNONCE LA COHORTE 2025 DES FELLOWS



EN_

THE CSLA COLLEGE of Fellows will welcome 12 new members during the Investiture Ceremony to be held at the 2025 CSLA-OALA Congress in Ottawa in recognition of their outstanding contributions to the profession.

Induction to the College of Fellows is the highest honour the CSLA bestows on its members. A jury of eight Fellows, representing regions across Canada, selected the new Fellows based on extensive submissions documenting each candidate's contributions to the profession.

Since the inception of the College in 1964, 280 members have been given the prestigious designation "FCSLA".

To learn more: www.csla-aapc.ca/awards/2025-class-fellows

FR_

LE COLLÈGE DES fellows de l'aapc accueillera 12 nouveaux membres lors de la cérémonie d'investiture au congrès AAPC-OALA 2025 à Ottawa, en reconnaissance de leurs contributions exceptionnelles à la profession.

La désignation de fellow est la plus haute distinction que l'aapc accorde à ses membres.

Un jury composé de huit fellows, des différentes régions du Canada, a sélectionné les nouveaux fellows selon des dossiers de candidatures exhaustifs documentant la contribution des candidats à la profession.

Depuis la création du collège en 1964, 280 membres ont reçu la prestigieuse désignation « FAAPC ».

Pour en savoir plus : www.aapc-csla.ca/awards/annonce-des-fellows-elus-2025

MEET THE 2025 FELLOWS | RENCONTRER LES FELLOWS 2025

Jerrold Corush, OALA, CSLA

In the category of Executed Works of Landscape Architecture | Dans la catégorie de l'Exécution des travaux en architecture de paysage

Hope Gunn Parnham, MLA, APALA, CSLA, RPP, MCIP

In the category of Direct Service to the CSLA | Dans la catégorie de Service direct à l'AAPC

Steve Barnhart, MLA, OALA, CSLA

In the category of Service to the Community or the Public on behalf of the Profession | Dans la catégorie Services à la communauté ou aux citoyens au nom de la profession

Bradley Smith, BLA, OALA, APALA, CSLA, ASLA

In the category of Executed Works of Landscape Architecture | Dans la catégorie de l'Exécution des travaux en architecture de paysage

Yannick Roberge, BLA, AAPQ, CSLA, BSc Anth.

In the category of Executed Works of Landscape Architecture | Dans la catégorie de l'Exécution des travaux en architecture de paysage

David Hutch, BCSLA, CSLA

In the category of Administrative Professional Work in Public Agencies or Government Service | Dans la catégorie d'Activités administratives professionnelles au sein d'organismes publics ou de services gouvernementaux

Kelty Miyoshi McKinnon, MLA, BCSLA, CSLA, WASLA, ASLA

In the category of Executed Works of Landscape Architecture | Dans la catégorie de l'Exécution des travaux en architecture de paysage

Chris Jennings, PLA, AALA, CSLA, ASLA

In the category of Executed Works of Landscape Architecture | Dans la catégorie de l'Exécution des travaux en architecture de paysage

Bev Windjack, MLA, MBCSLA, CSLA, LEED AP

In the category of Direct Service to the CSLA | Dans la catégorie de Service direct à l'AAPC

Garth Armour, BA, BLA, OALA, CSLA

In the category of Administrative Professional Work in Public Agencies or Government Service | Dans la catégorie d'Activités administratives professionnelles au sein d'organismes publics ou de services gouvernementaux

Nicole Valois, DEA, AAPQ, CSLA

In the category of Professional University Instruction | Dans la catégorie de l'Enseignement universitaire professionnel.

David O'Hara, OALA, CSLA, RPP

In the category of Administrative Professional Work in Public Agencies or Government Service | Dans la catégorie d'activités administratives professionnelles au sein d'organismes publics ou de services gouvernementaux **LP**



02_ LACF PRESENTS THE 2025 RESEARCH GRANT RECIPIENTS

EN_ **LANDSCAPE ARCHITECTURE** Canada Foundation (LACF) is pleased to announce the recipients of funding in the 2025 Research Grants Program in support of research, communication and scholarship.

This year, seven professional awards and two student awards were approved by the jury.

The grants awarded for 2025 cover a broad range of topics and tackle issues important to the profession. The proposals were adjudicated and awarded by a national jury composed of six individuals from public, private and academic practices areas, representing the different regions of Canada.

“This year, LACF Research Grants are awarded to researchers and students who are searching for ways to make important contributions to sustainability and climate issues. Exploring the effectiveness of small-scale LID practices, the use of low-carbon concrete, the impact of dogs on our park soils and vegetation, automating conceptual green space designs, reinterpreting the iconic lawn, exploring a toolkit for shade, reducing urban heat and exploring sustainable agriculture and water management. These in-depth explorations and research projects will advance our collective knowledge and inspire future stewardship and leadership in the discipline of Landscape Architecture,” says Marilyn Gould, SALA, CSLA, Chair, LACF Grants Committee.

For more information, visit: lacf.ca/research/grants-portfolio-2025 **LP**

LAURÉATS 2025 DES SUBVENTIONS DE RECHERCHE DE LA FAPC

FR_ **LA FONDATION** de l'architecture de paysage du Canada (FAPC) a le plaisir d'annoncer les lauréats du Programme de subventions de recherche 2025 à l'appui de la recherche, de la communication et des bourses d'études.

Cette année, sept bourses professionnelles et deux bourses étudiantes ont été approuvées par le jury.

Les subventions versées en 2025 couvrent un large éventail de sujets et abordent d'importants enjeux pour la profession. Les propositions ont été évaluées et attribuées par un jury national composé de six personnes issues des secteurs public, privé et universitaire, représentant les différentes régions du Canada.

« Cette année, les subventions de recherche sont attribuées à des chercheurs et des étudiants orientés sur les enjeux climatiques et de la durabilité. L'exploration approfondie de l'efficacité des pratiques d'aménagement durable à petite échelle, de l'utilisation de béton sobre en carbone, de l'impact des chiens sur le sol et la végétation des parcs, de la conception automatisée des espaces verts, du concept iconique des pelouses gazonnées, des moyens de réduire les îlots de chaleur urbains, de l'utilisation des zones ombragées ainsi que de l'agriculture durable et la gestion de l'eau permettra de faire progresser nos connaissances et de modifier dans l'avenir les pratiques de gestion et le leadership en architecture de paysage. » selon Marilyn Gould (SALA, AAPC), présidente du comité des subventions de la FAPC.

Pour plus d'informations, consultez : lacf.ca/fr/research/portefeuille-de-bourses-2025 **LP**



2025 GRANTS RECIPIENTS | LAURÉATS 2025 DES SUBVENTIONS

- **Pockets of Resilience: Small-Scale, Citizen Driven LID Performance in the Urban Landscape** – Adele Pierre awarded \$3,000 with the Donald Graham Communication Grant | Adele Pierre reçoit \$3,000 dans le cadre de la bourse de communication Donald Graham
- **Decarbonizing Concrete** – Brendan teBrinke awarded | reçoit \$5,000
- **Soil Tests in Urban Parks: Assessing the Impacts of Dog Use** – Tyler Bradt awarded | reçoit \$10,000
- **Automating green space design concepts and habitat quality indexing with an AI generative model** – Corey Dawson awarded | reçoit \$10,000
- **Landscape of Ideology: How Lawns Shaped and Transformed Suburban Built Environment in the Greater Toronto Area** – Han Liu awarded | reçoit \$2,000
- **Evidence-based shade design toolkit and interdisciplinary collaboration for climate adaptation, resilience, and health** – Jennifer McWhirter Awarded \$10,000 with the Sustainable Green Building Fund | reçoit 10 000 dollars du Bourse Sustainable Buildings Canada
- **Green Equity: Designing Equitable Heat-Resilient Public Spaces for Delhi** – Kanika Mehta Awarded \$2,500 in Student Grant Funding | reçoit 2 500 dollars en financement de bourses pour étudiants
- **Reimagining Punjab's Agricultural Landscape** – Simranpreet Kaur Awarded \$2,500 in Student Grant Funding | reçoit 2 500 dollars en financement de bourses pour étudiants
- **Detection of Vegetative Stress Using Remote Sensing Technology in Landscape Restoration and Low-Impact Development Sites** – Jenny Hill awarded | reçoit \$10,000

03_ 2025 CSLA RECOGNITION AWARDS RECIPIENTS | LAURÉATS DES PRIX DE RECONNAISSANCE AAPC 2025

Jane Welsh



Wendy Shearer



Vincent Asselin



Naomi Ratte



THE CANADIAN SOCIETY of Landscape Architects (CSLA) is pleased to announce the recipients of the 2025 Recognition Awards. The CSLA Recognition Awards honour the work and commitment of Canadians to the profession of landscape architecture.

L'ASSOCIATION DES ARCHITECTES paysagistes du Canada (AAPC) a le plaisir d'annoncer les lauréats des prix de reconnaissance 2025. Les prix de reconnaissance de l'AAPC honorent le travail et l'engagement des Canadiens envers la profession d'architecture de paysage.

This year's recipients are | Les lauréats de cette année sont :

- Jane Welsh, Schwabenbauer President's Award | Prix du président Schwabenbauer
- Wendy Shearer, Schwabenbauer President's Award | Prix du président Schwabenbauer

- Vincent Asselin, Lifetime Achievement Award | Prix pour l'ensemble des réalisations
- Naomi Ratte, Emerging Professionals Award | Prix de la relève
- Ottawa Riverkeeper, Community Service Award | Prix du service communautaire
- Kichì Sibi Winter Trail, Community Service Award | Prix du service communautaire

To learn more: www.csla-aapc.ca/awards/2025-recognition-award-recipients | En savoir plus : www.aapc-csla.ca/awards/laureats-des-prix-de-reconnaissance-2025 LP



Elder Whabagoon



Alan DeSousa



Michelle Legault

04_ CSLA BESTOWS HONORARY MEMBERSHIPS DURING THE CSLA-OALA CONGRESS | L'AAPC DÉCERNE LE TITRE DE MEMBRE HONORAIRE LORS DU CONGRÈS AAPC-OALA

ELDER WHABAGOON, Alan DeSousa and Michelle Legault received their honorary memberships during the CSLA-OALA Congress in June 2025 in recognition of their notable service in advancing the cause of landscape architecture.

Elder Whabagoon was honored in recognition of her work as the inaugural First Peoples Leadership Advisor to the Dean at the University of Toronto Daniels Faculty of Architecture, Landscape, and Design and her ongoing contributions to landscape architecture with the City of Toronto and other organizations.

Alan DeSousa was recognized for his continuing support of the profession, advocating strongly for the inclusion of landscape architecture and its insights and expertise in activities and initiatives within in his home province of Québec and throughout Canada, and advancing biodiversity and celebration of our cultural and architectural heritage.

Michelle Legault was recognized for her service, contributions, and 13-year career advancing CSLA's objectives. She implemented her vision to transform the CSLA, using her skills to understand the context of the profession, and design an organization that is effective, modern, and demonstrates to its members the value of working towards a nationally united vision.

Read their biographies here: www.csla-aapc.ca/members/honorary-members.

ELDER WHABAGOON, Alan DeSousa et Michelle Legault ont reçu leur titre de membre honoraire lors du congrès AAPC-OALA, en juin 2025, en reconnaissance de leurs services remarquables dans la promotion de la cause de l'architecture de paysage.

Elder Whabagoon a été honorée pour son travail en tant que première conseillère en leadership des Premières Nations auprès du doyen de la Faculté d'architecture, d'aménagement paysager et de design Daniels de l'Université de Toronto, ainsi que pour sa contribution continue à l'architecture de paysage auprès de la ville de Toronto et d'autres organisations.

Alan DeSousa a été récompensé pour son soutien continu à la profession, son engagement en faveur de l'intégration de l'architecture de paysage, de ses connaissances et de son expertise dans les activités et initiatives menées dans sa province natale, le Québec, et dans tout le Canada, ainsi que pour sa contribution à la promotion de la biodiversité et à la célébration de notre patrimoine culturel et architectural.

Michelle Legault a été honorée pour ses 13 années de service à l'AAPC et ses contributions à la profession, en faisant progresser les objectifs de l'AAPC et en augmentant la notoriété de la profession. Elle a mis en œuvre sa vision pour transformer l'AAPC, en utilisant ses compétences pour comprendre le contexte de la profession et concevoir une organisation qui est efficace, alerte, agile et qui démontre à ses membres la valeur du travail vers une vision unifiée à l'échelle nationale.

Consultez leurs biographies ici : www.aapc-csla.ca/adhesion/membres-honoraires. **LP**



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WHISPERING POINT, CONSTRUCTED OF ALASKAN YELLOW CEDAR FINS, IS A GLOWING BEACON (LANTERN) FROM AFAR WHILE PROVIDING WARMTH AND SHELTER FOR PARK VISITORS. | POINTE KIWEKI : LA POINTE AUX MURMURES, CONSTRUITE EN CÈDRE JAUNE D'ALASKA, OFFRE CHALEUR ET ABRI. DE LOIN, C'EST UN PHARE RÉGIONAL.

PHOTO NCC

excellence

JANET ROSENBERG & STUDIO

KIWEKÌ POINT – DESIGNING A 21ST CENTURY LANDSCAPE IN CANADA’S CAPITAL

A ONCE OVERLOOKED and inaccessible promontory on the edge of the *Kichi Zibi* (Ottawa River) in downtown Ottawa has been transformed into a resilient and inclusive public space. Kiwekì Point is the result of years of planning, design and collaboration to reimagine a park once dominated by a colonial monument into a performative public space that reconnects the city to its riverfront, integrates sustainable landscape practices and reflects a diverse perspective of the area’s history.

The site’s renewal began with a 2017 international design competition led by the National Capital Commission. The winning proposal – developed by Janet Rosenberg & Studio (JRS) as the lead consultant with

Patkau Architects, Blackwell Structural Engineers, ERA Architects and EXP – focused on restoring connections: between people and nature, the city and the river, and the past and the present.

Reinterpreting Ottawa’s horticultural tradition

One of the park’s key objectives was to blur the boundary between park and river. A deteriorating perimeter wall has been replaced with a “Ha-Ha” – a recessed landscape feature that preserves views while concealing guardrails. Originally used in European garden design, the Ha-Ha provides visitors of all abilities uninterrupted views of the river and the landmarks that line its banks.

The Ha-Ha also plays a key role in the park’s environmental performance. It’s part of an integrated stormwater system that passively irrigates an approximate 1,200-square-metre biodiverse garden. Native and adaptive plant species help stabilize the slope and reduce further cliff erosion. Connected to a broader system of underground soil cells, this garden is a functional and visible piece of green infrastructure while providing habitat, shelter and food sources for pollinators.

Kiwekì Point was designed to perform in all seasons. The planting strategy reflects Ottawa’s strong horticultural tradition while responding to current climate realities. Over 150 new trees, 7,600 native



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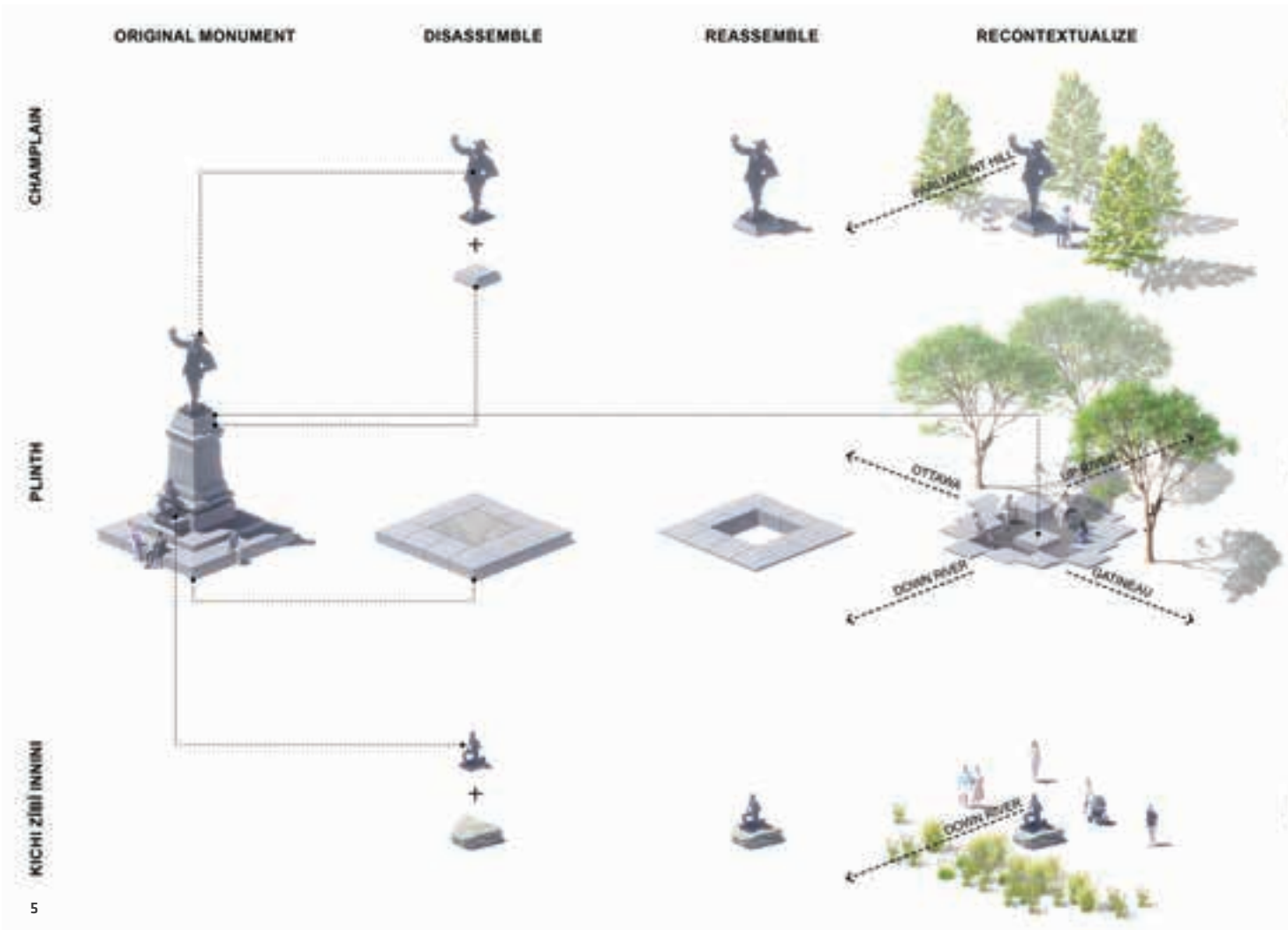
and native grasses and perennials and 13,500 spring bulbs bring colour and biodiversity to the park. Large sweeping meadows planted with drought-tolerant fescue sod require no regular watering and only one mowing per year – reducing both operational costs and carbon emissions.

Tree planting at the park was inspired by the concept of *psithurism* – the sound of wind interacting with leaves. The idea was

to create subtle experiences throughout the park that heighten one's senses. Trembling aspens, birches and sugar maples were placed in ways that amplify their voices while contributing to both the site's ecology and atmosphere. Paired with the plants throughout the Ha-Ha and their scent, sound and colour, the park provides a unique experience for all visitors.

1 AUTUMN MEADOW: A GROVE OF TREMBLING ASPENS FRAME VIEWS OF PARLIAMENT HILL FROM KIWÉKI POINT. **2** HA-HA PLANTING: THE HA-HA COLLECTS STORMWATER, CONCEALS THE OUTER GUARD AND SUPPORTS BIODIVERSITY WITH OVER 7,600 NATIVE AND NATIVAR GRASSES AND PERENNIALS. **3** THE NEW PIDÁBAN ("DAWN") PEDESTRIAN BRIDGE CONNECTS KIWÉKI POINT TO MAJOR'S HILL PARK AND OTTAWA'S BROADER RIVERFRONT PUBLIC REALM. **4** WHISPERING POINT AND THE OUTLOOK PROVIDE VISITORS WITH PRIME VANTAGE POINTS FOR ENJOYING THE SUNSET ACROSS THE RIVER VALLEY.

PHOTOS 1 JRS 2 JEFF MCNEIL 3, 4 MARK GOROKHOVSKI



Revisiting Monuments and Memory

The redesign also reconsiders the role of historical monuments in the public realm. The park was previously dominated by a statue of Samuel de Champlain, elevated on a large plinth. In the new design, the statue has been lowered off its plinth and nestled into a grove of white pines to reduce its prominence while enabling visitors to gain an appreciation of the sculpture's detailing and quality.

In a related move, the *Kichi Zibi Innini* (Anishinabe Scout) statue, which had been removed from its original site over

two decades ago, was returned to its intended home in a location that surveys the confluence of three rivers. These changes were made in close consultation with the Algonquins of Pikwakanagan and Kichi Zibi Innini (Great River Man), who helped shape several aspects of the project.

The renaming of the site – Kiweki Point, meaning “returning to one’s homeland” – and its pedestrian bridge – *Pidàban*, or “dawn” – are further outcomes of this collaboration. Both names reflect a stronger recognition of Indigenous languages and cultural ties to the land in the Nation’s Capital.

Establishing new narratives

Cultural storytelling is seamlessly embedded in the park’s layout and features – leading to the creation of a unique interpretive plan. Throughout the Ha-Ha, seven beings of cultural significance – selected by the same Algonquin communities – are represented through sculptures and interpretive panels. These beings, including the Thunderbird, bear, moose and otter, are introduced through multi-lingual descriptions and illustrations by Algonquin artist John Tenasco.



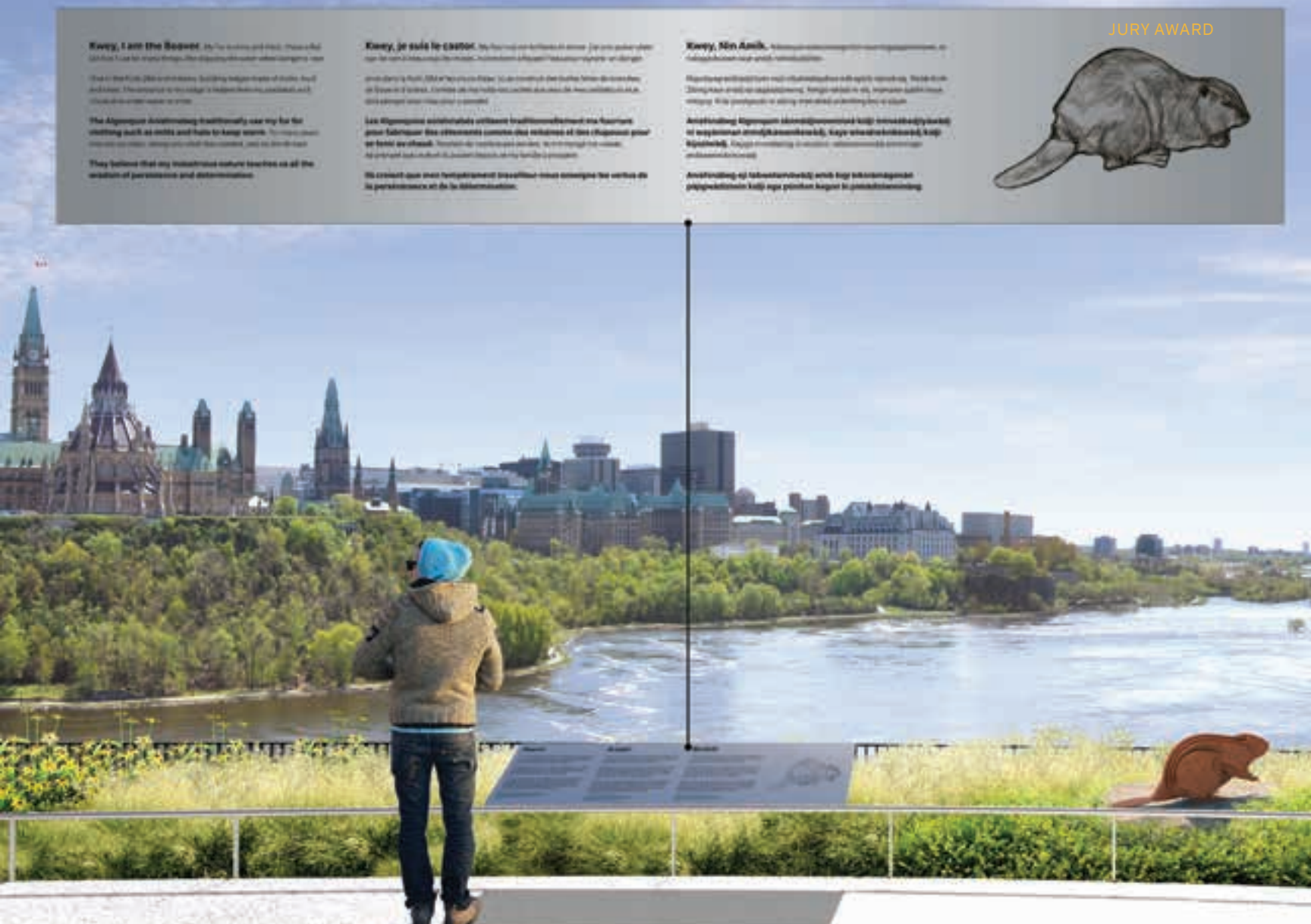
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Corten steel sculptures, nestled amongst native vegetation, complement the descriptions and illustrations with forms that reference the movement of water and language of adjacent architectural features – reinforcing the park's connection to the river. The prominence of these sculptures is dependent upon the season and are to be discovered by visitors as they move through the park. This collaboration not only brings forward Indigenous perspectives but also encourages visitors to engage more deeply with the site's living cultural and ecological systems.

Restoring past connections

The Pidàban Bridge connects pedestrians and cyclists to Major's Hill Park and Ottawa's broader open space network. Designing the bridge involved technical proficiency and consultation with arborists to protect two nearby 80-year-old white elm trees while also carefully adhering to road clearances and cliff conditions.

Introducing a new landmark

At the western point of the site, the new Whispering Point pavilion acts as both a shelter and a landmark visible from across the *Kichi Zibi* valley. Made of Alaskan Yellow Cedar, the pavilion offers a place to rest and enjoy the views. Above it, the Outlook promontory repurposes stone from the former Champlain plinth as a platform for gathering and cultural exchange, surrounded by open sky and views of the river. Instead of commemorating a single historical figure, the site now offers space for shared use and reflection. It marks a shift in how national public spaces are designed – emphasizing inclusion, ecological health, and cultural collaboration.

Redefining the Capital's public realm

Kiweki Point sets a new standard for how urban landscapes in Canada can evolve. It's a space that has presence across

seasons, supports biodiversity, and takes a more inclusive approach to historical interpretation. By integrating climate adaptation strategies and Indigenous knowledge into its design, it reimagines the role of a park in Canada's capital while reconnecting the city to its river. **LP**

5 DECONSTRUCTED CHAMPLAIN MONUMENT: KÌWEKÌ POINT DECONSTRUCTS AND RECONTEXTUALIZES THE SAMUEL DE CHAMPLAIN AND KICHI ZÌBÌ INNINI SCULPTURES. **6, 7, 8** CHAMPLAIN, BASE, KICHI ZIBI INNINI: THE SAMUEL DE CHAMPLAIN MONUMENT NO LONGER OCCUPIES THE APEX, WHILE ITS BASE IS REPURPOSED AS A NEW SPACE FOR DIALOGUE. THE KICHI ZÌBÌ INNINI SCULPTURE HAS RETURNED TO THE SITE AT A PROMINENT LOCATION SELECTED BY LOCAL ALGONQUIN REPRESENTATIVES THAT OVERLOOKS THE CONFLUENCE OF THREE RIVERS AND SCOUTS FOR VISITORS. **9** THE KITIGAN ZIBI ANISHINABEG, ALGONQUINS OF PIKWAKANAGAN FIRST NATION, AND ALGONQUIN ARTIST JOHN TENASCO COLLABORATED ON THE PARK'S INTERPRETATION EXPERIENCE, WHICH AMPLIFIES THE VOICES OF VARIOUS BEINGS THAT CALL THE KICHI ZIBI/OTTAWA RIVER HOME.

PHOTOS 5, 9 JRS 6-8 NCC

JANET ROSENBERG & STUDIO INC. (JRS)

POINTE KIWEKÌ POINT

OTTAWA, ON

EN_ **THE DESIGN OF** Kiwekì Point revolves around one core objective: to strengthen connections with the river. Formerly called Nepean Point, the park was renamed to *Kiwekì*, an Algonquin word meaning “returning to one’s homeland.” Located adjacent to the National Gallery, the park invites people to explore the Capital Region and reconnect with the area’s layered natural and cultural heritage, shaped by the Ottawa River. The design includes: the new *Pidàban* pedestrian bridge that connects the park to Major’s Hill Park and the city beyond; an accessible promenade with dramatic river views and a new architectural feature, Whispering Point, which provides shelter and a place to gather and to experience panoramic views on two levels. Sustainable and resilient design strategies have been woven through all aspects of the design, including an innovative Ha-Ha feature, meadows, native and biodiverse planting and trees planted in silva cells to provide integral stormwater management.



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Jury’s comments
Kiwekì Point stands out because of the scope of its transformation, the inclusion of a critical link with Major’s Hill Park to the South and much improved accessibility in general. To those seeing this space for

the first time, the main axis and connected spaces look timeless. In addition, the project’s sensitivity to Reconciliation, reflected in the interpretive and artistic site elements as well as in the apt handling of the Kichi Zibi Innini and Champlain statues, is commended. The project capitalizes on key panoramic views recalling natural and cultural history which significantly enhance the visitor experience. The environmental management strategies adopted for the site were also appreciated by the jury.



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1 LIGHT FIXTURES ARE LOCATED BEHIND THE VISITOR TO ENSURE NIGHTTIME PANORAMAS ARE UNOBSTRUCTED AND AMPLIFIED. **2** SITE PLAN: KIWEKÌ POINT LANDSCAPE PLAN. **3** SEASONALITY IS EMBRACED THROUGHOUT KIWEKÌ POINT WITH PLANTS THAT HAVE RICH COLOURS AND TEXTURES IN THE WINTER TO ANIMATE THE EDGE WHILE PROVIDING HABITAT AND SHELTER. **4,5** THE THUNDERBIRD AND MOOSE ARE TWO BEINGS SELECTED BY LOCAL ALGONQUIN COMMUNITIES TO CELEBRATE AT KIWEKÌ POINT. THE SCULPTURAL FORMS RECALL WATER MOVEMENT WHILE COMPLEMENTING THE VOCABULARY OF WHISPERING POINT AND THE PIDÀBAN BRIDGE.

PHOTOS 1 JEFF MCNEILL 2 JRS 3-5 NCC



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LA CONCEPTION de la pointe Kiwèkî avait pour principal objectif de renforcer les liens. Appelé autrefois « pointe Nepean », le parc a été rebaptisé « *Kiwèkî* », un mot algonquin signifiant « retour à la terre natale ». Adjacent au Musée des beaux-arts du Canada, le parc propose aux citoyens de renouer avec le patrimoine naturel et culturel de la région de la capitale, façonné par la rivière des Outaouais. L'aménagement comprend le nouveau pont piétonnier *Pidàban* qui relie la pointe Kiwèkî au parc Major et au cœur de la ville, une promenade accessible proposant des vues spectaculaires sur la rivière, des éléments d'interprétation, ainsi que de nouveaux éléments sculpturaux et architecturaux, pointe aux murmures, un lieu de rassemblement qui propose des vues panoramiques sur deux niveaux. La conception a intégré des

éléments résilients dans tous les aspects de l'aménagement pour en assurer la pérennité, notamment un « saut-de-loup » novateur, des zones de prairie, des plantations indigènes et biodiversifiées ainsi que des arbres dans les cellules Silva pour assurer une gestion intégrale des eaux pluviales.

Commentaires du jury

La pointe Kiwèkî se distingue par l'ampleur de sa transformation, l'intégration d'un lien essentiel avec le parc Major au sud et une accessibilité générale grandement améliorée. Pour ceux qui découvrent ce lieu, le cœur du parc et ses environs paraissent intemporels. De plus, la sensibilité du projet à l'égard de la réconciliation, qui se reflète dans les éléments interprétatifs et artistiques du site ainsi que dans le traitement approprié

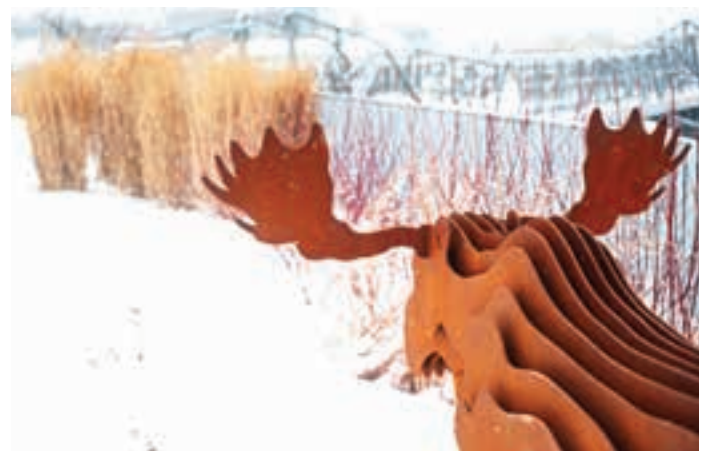
des statues de Kichi Zibi Innini et de Champlain, mérite d'être soulignée. Le projet mise sur des vues panoramiques clés qui rappellent l'histoire naturelle et culturelle des lieux, ce qui rehausse fortement l'expérience des visiteurs. Le jury a également retenu la stratégie de gestion environnementale adoptée.

1 LES LUMINAIRES SONT SITUÉS DERRIÈRE LES VISITEURS POUR DES PANORAMAS NOCTURNES DÉGAGÉS ET AMPLIFIÉS. **2** PLAN DU SITE : PLAN D'AMÉNAGEMENT DE LA POINTE KIWEKÎ. **3** LE PAYSAGEMENT DE LA POINTE KIWEKÎ TIEN COMPTE DES QUATRE SAISONS AVEC DES PLANTES AUX COULEURS ET AUX TEXTURES RICHES EN HIVER POUR ANIMER LA LISIÈRE ET FOURNIT UN HABITAT ET UN ABRI FAUNIQUE. **4, 5** LES COMMUNAUTÉS ALGONQUINES ONT SÉLECTIONNÉ L'OISEAU-TONNERRE ET L'ORIGNAL COMME ANIMAUX SYMBOLIQUES DE LA POINTE KIWEKÎ. LES FORMES SCULPTURALES RAPPELLENT LE MOUVEMENT DE L'EAU TOUT EN REHAUSSANT L'ESTHÉTIQUE DE LA POINTE AUX MURMURES ET LA PASSERELLE PIDABAN.

PHOTOS 1 JEFF MCNEILL **2** JRS **3-5** CNN



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CCXA ARCHITECTES PAYSAGISTES

NASKAPI COMMUNITY BOARDWALK

KAWAWACHIKAMACH, QC

EN_

THE COMMUNITY Boardwalk project reconnects the Naskapi Nation of *Kawawachikamach* to their land and their lake, “A place that reminds us of who we are, where we come from, and where we are headed,” says Louise Nattawappio, Chief of the Naskapi Nation of *Kawawachikamach*. The project also addresses community needs to promote well-being and healthy living through a safe, serene and fully accessible relationship with the water. The gentle meander of the path recreates a contemplative walk in nature, inspired by desire lines and the incredible, yet subtle, natural and fragile beauty of the site. Significant cultural references were brought into the project: caribou sculptures honouring herds that once traversed this territory, and a storytelling mural

reflecting community values through iconic animals, significant features of the territory and references to the nation's history. More than a boardwalk, this is a safe space to share values, a platform for education and community health. “This is a vision that holds promise and pride for our people, honoring the land and reflecting the cultural value we cherish,” Nattawappio says.

Jury's comments

Modest yet powerful, this project delivers on the local Naskapi community's desire for a community boardwalk and an opportunity to further connect with their land and lake. The inherent challenges of building in subarctic conditions required adaptation and innovative solutions that were respectful of the environment. In the end, with a modest budget, using local

materials to a great extent, an artful and culturally significant asset was created by and for the local population. It is a wonderful example of how landscape architects can work effectively with a community while demonstrating sensitivity and flexibility.



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LE PROJET de promenade communautaire permet à la nation naskapie de Kawawachikamach de renouer avec son territoire et son lac, « un lieu qui nous rappelle qui nous sommes, nos origines et notre destination », a déclaré Louise Nattawappio, cheffe de la nation naskapie de Kawawachikamach. Le projet promeut également le bien-être des Naskapis et un mode de vie sain en établissant un lien avec l'eau grâce à une promenade entièrement accessible et sécuritaire. Les doux méandres du sentier donnent l'impression d'une promenade contemplative dans la nature, inspirée par des lignes de désir et la grande beauté naturelle, mais fragile, des lieux. Des éléments culturels significatifs ont été intégrés, notamment des sculptures de caribous rendant hommage aux troupes qui traversaient jadis le territoire, et une murale qui dépeint les valeurs de la communauté par des animaux emblématiques, des éléments caractéristiques du territoire et des références à l'histoire de la Nation. Plus qu'une simple promenade, il s'agit d'un lieu pour partager et enseigner les valeurs de la communauté, et favoriser la santé de ses citoyens. « Il s'agit d'une vision d'avenir qui fait la fierté de notre peuple, qui honore notre Terre et qui reflète les

valeurs culturelles que nous chérissons », a souligné la cheffe Nattawappio.

Commentaires du jury

Modeste, mais puissant, ce projet répond au souhait de la communauté naskapie de disposer d'une promenade communautaire et d'avoir la possibilité de se rapprocher de leur territoire et de leur lac. La construction en région subarctique nécessite des techniques spéciales et le projet a su trouver des solutions novatrices respectueuses de l'environnement. En fin de compte, avec un budget modeste et en utilisant essentiellement des matériaux locaux, la population locale a créé un atout artistique

et culturel important. C'est un bel exemple de collaboration qui démontre que les architectes paysagistes peuvent travailler efficacement avec une communauté tout en faisant preuve de sensibilité et de souplesse.

1 « LE SENTIER REPRÉSENTE PLUS QU'UNE SIMPLE PROMENADE. C'EST UN LIEU OÙ LES FAMILLES, LES AMIS ET LES AÎNÉS PEUVENT SE RASSEMBLER POUR APPRÉCIER LA BEAUTÉ NATURELLE ENVIRONNANTE – UN LIEU QUI NOUS RAPPELLE QUI NOUS SOMMES, D'OÙ NOUS VENONS ET OÙ NOUS ALLONS ». LOUISE NATTAWAPPIO, CHEFFE. **2** LE PROJET RÉPOND À UN BESOIN DE LA COLLECTIVITÉ D'ADOPTER DE SAINES HABITUDES EN PROPOSANT UNE PROMENADE AU BORD DE L'EAU ENTIÈREMENT ACCESSIBLE ET SÉCURITAIRE. **3** LES ŒUVRES D'ART EN ACIER ONT ÉTÉ FABRIQUÉES EN ACIER CORTEN. CETTE RÉGION NORDIQUE DU QUÉBEC, DONT SCHEFFERVILLE, EST RÉPUTÉE POUR SON EXTRACTION DE MINÉRAIS DE FER. LES SILHOUETTES SCULPTURALES DE CARIBOUS QUI ÉMERGENT DU PAYSAGE ENVIRONNANT ÉVOQUENT LEUR MIGRATION VERS LE NORD. **4** LE CERCLE DE RASSEMBLEMENT PEUT ACCUEILLIR UNE QUARANTAINE DE PERSONNES. IL SERA UTILISÉ COMME SALLE DE CLASSE EN PLEIN AIR ET D'AUTRES ACTIVITÉS COMMUNAUTAIRES IMPORTANTES. LES MATÉRIAUX EN PIERRE, DE LA POUSSIÈRE DE ROCHE AUX DALLES EN PASSANT PAR LES PETITES PIERRES QUI BORDENT LES SENTIERS, ONT ÉTÉ SOIGNEUSEMENT SÉLECTIONNÉS DANS LES CARRIÈRES VOISINES DE LA NATION NASKAPIE. | **1** "THIS PATH REPRESENTS MORE THAN JUST A PLACE TO WALK. IT'S A SPACE WHERE FAMILIES, FRIENDS, AND ELDERS CAN GATHER TO ENJOY THE NATURAL BEAUTY THAT SURROUNDS US – A PLACE THAT REMINDS US OF WHO WE ARE, WHERE WE COME FROM, AND WHERE WE ARE HEADED." LOUISE NATTAWAPPIO, CHIEF. **2** THE PROJECT ADDRESSES THE NEEDS OF THE COMMUNITY IN PROMOTING HEALTHY HABITS AND PROVIDING SAFE, SERENE AND FULLY ACCESSIBLE WALKABLE CONNECTION TO THE WATER VIA THE BOARDWALK. **3** ALL THE STEEL ARTWORKS HAVE BEEN FABRICATED FROM CORTEN STEEL. THIS AREA OF NORTHERN QUEBEC, INCLUDING SCHEFFERVILLE, IS RENOWNED FOR IRON ORE MINING. CARIBOU SILHOUETTE SCULPTURES EMERGE FROM THE SURROUNDING LANDSCAPE TO REFERENCE THEIR NORTHERN MIGRATION. **4** THE GATHERING CIRCLE ACCOMMODATES OVER 40 PEOPLE AND IS TO BE USED AS AN OUTDOOR CLASSROOM AS WELL AS FOR OTHER SIGNIFICANT COMMUNITY EVENTS. ALL STONE MATERIAL, FROM STONE DUST TO SLABS, AS WELL AS THE SMALL BOULDERS LINING THE TRAILS, WERE CAREFULLY SELECTED FROM THE NEARBY QUARRIES OF THE NASKAPI NATION.

PHOTOS CCx A

CIVILITI

PARC DES GORILLES

MONTREAL, QC



EN_

INAUGURATED IN the fall of 2024, Parc des Gorilles honours a citizen movement that began in 2013, without which this new park would not have come to life. The park's name evokes the idea of survival in a "jungle-like" environment and the design of this new urban space is highly unconventional: a diagonal strip of land cutting through the backyards of former industrial buildings, serving as a reminder of Montreal's early rail network, which remains ingrained in collective memory. Some of the abandoned rights-of-way, once occupied by railroad tracks, were eventually reclaimed by spontaneous vegetation, as was the case at Parc des Gorilles. After an illegal clearing of the vegetation, the site was expropriated by the city in 2017 and designated as the future park. The group AmiEs du Parc des Gorilles was officially recognized by the City of Montreal as the community's representative and played an active part in the co-design process. Today, residents can enjoy strolling along the former railway line, pausing to admire the micro-forests and the "lost railway car," or participating in activities at the agora or on the sawtooth terrace. These built landmarks honor the site's industrial history.

Jury's comments

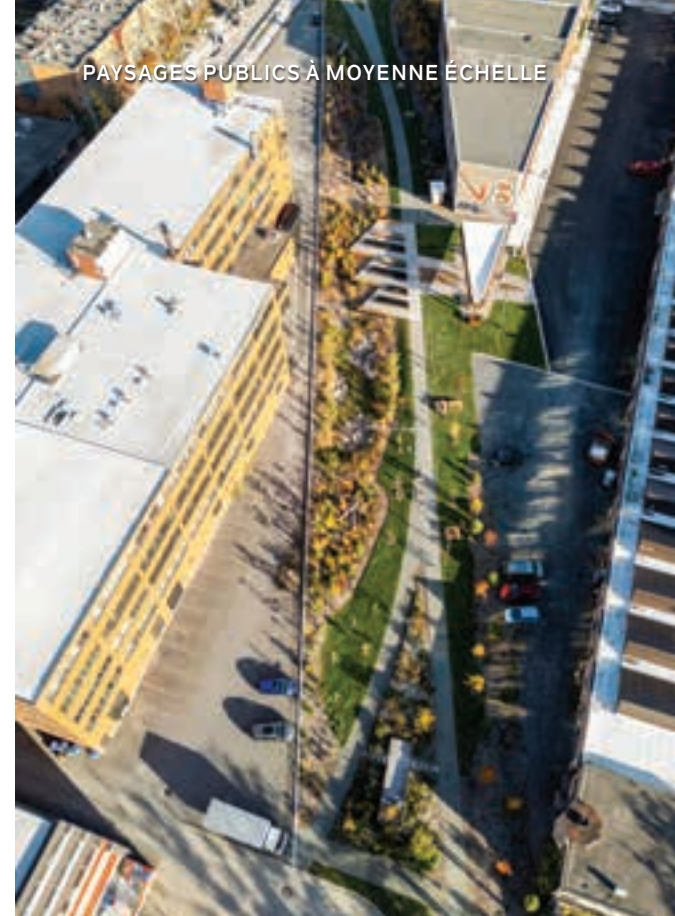
A fine example of guerilla placemaking on former industrial lands, this project features an excellent and well-thought-out design, reflecting historic ties, and simple structures that blend with the space. The comprehensive planning process and community involvement ensure that this park will hit the mark with its users.

1 AERIAL OVERVIEW OF PARC DES GORILLES LOOKING NORTH. **2** VIEW OF THE LOST RAILWAY CAR LOOKING NORTH. **3** MICRO FOREST PLANTING STRATEGY AND PLANT COMMUNITIES. **4** AERIAL VIEW OF PARC DES GORILLES LOOKING SOUTH. **5** TECHNICAL SECTIONS OF THE SHELTER.

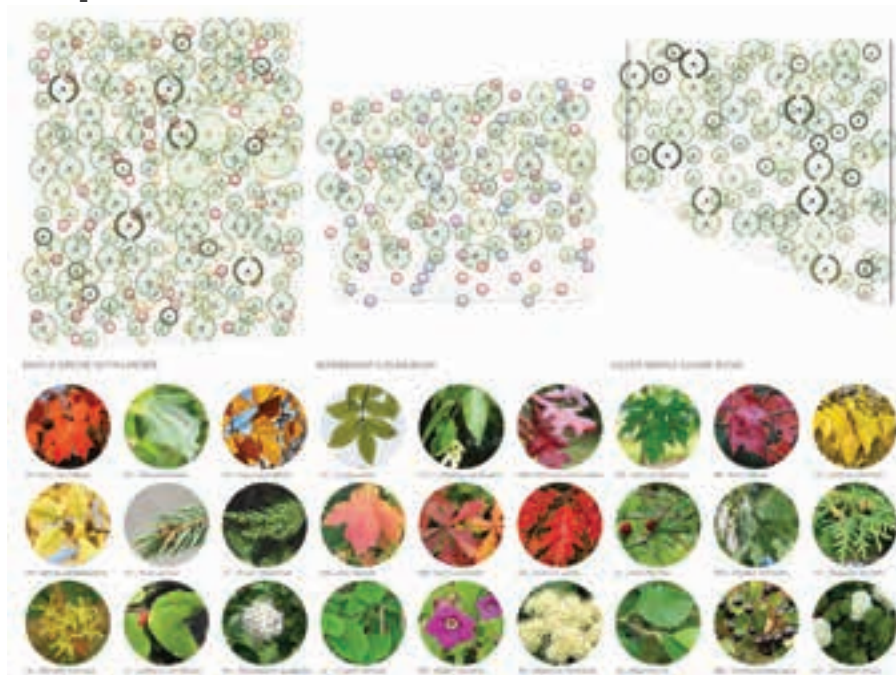
PHOTOS 1,2,4 ADRIEN WILLIAMS 3, 5 CIVILITI



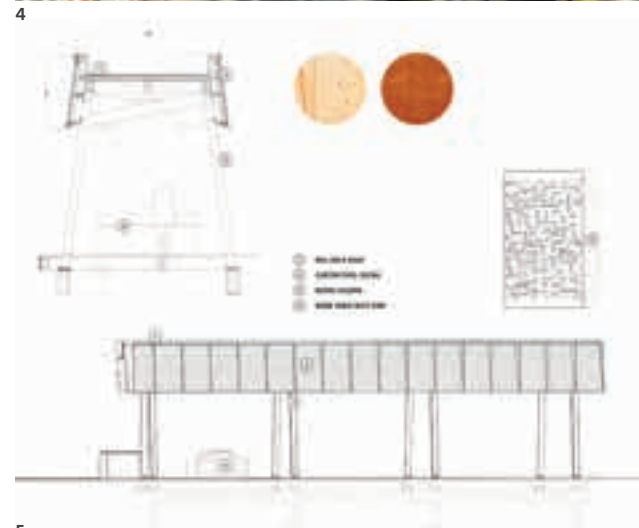
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INAUGURÉ À l'automne 2024, le parc des Gorilles est le résultat d'une mobilisation citoyenne qui débuta en 2013. Le nom du parc évoque un environnement où règne la « loi de la jungle ». La conception même de ce nouvel espace urbain est très atypique. Il s'agit d'une bande de terre diagonale traversant l'arrière-cour d'anciens bâtiments industriels le long du défunt réseau ferroviaire encore ancré dans la mémoire des Montréalais. Certaines emprises ferroviaires abandonnées avaient été reconquises par la végétation, notamment dans le parc des Gorilles.

Après un défrichage illégal, les terrains ont été expropriés par la municipalité en 2017 et désignés comme futur parc. La Ville a reconnu officiellement le groupe « AmiEs du parc des Gorilles » comme représentant, lequel a participé activement au processus de conception participative. Aujourd'hui, les résidents peuvent se promener le long de l'ancienne voie ferrée, s'arrêter pour admirer les micro-forêts et le « wagon perdu », ou encore participer à des activités à l'agora et sur la terrasse en dents de scie. Ce lieu d'intérêt honore l'histoire industrielle du site.

Commentaires du jury

Ce projet, qui constitue un bel exemple d'aménagement urbain sur d'anciens terrains industriels, se caractérise par une conception soignée et bien pensée qui tient compte de l'histoire des lieux, et par des structures simples qui s'intègrent à l'ensemble. Le processus de planification exhaustif et la participation citoyenne font en sorte que ce parc deviendra un élément clé du paysage urbain.

1 VUE AÉRIENNE DU PARC DES GORILLES, VERS LE NORD. **2** VUE DU WAGON PERDU, VERS LE NORD. **3** STRATÉGIE DE PLANTATION DE MICRO-FORÊT ET COMMUNAUTÉ VÉGÉTALE. **4** VUE AÉRIENNE DU PARC DES GORILLES, VERS LE SUD. **5** SECTIONS TECHNIQUES DE L'ABRI.
PHOTOS 1,2,4 ADRIEN WILLIAMS **3,5** CIVILITI



1

HAPA COLLABORATIVE & ANCHOR QEA

SP'AKW'US FEATHER PARK

SQUAMISH, BC

EN_

NAMED TO honour the eagle, *sp'akw'us*, that soars higher than all birds, Sp'akw'us Feather Park has transformed Squamish's waterfront. The park transforms a once inaccessible and contaminated former pulp mill into a vibrant 11-acre /4.45-hectare public waterfront. Climate resilience, connection to place and Squamish Nation culture revitalization are at the heart of this project. Located at the head of Howe Sound and with views towards The Chief, Squamish's famed granite monolith, the site's stunning, natural beauty has drawn people here since time immemorial. The project celebrates its community's needs and its spectacular setting, while addressing shoreline vulnerabilities to climate change. Defined by two constructed beaches and a tidal marsh, the park welcomes all – people, fish, and wildlife – to the water's edge. Honouring the culture of Squamish

Nation was a holistic driver: a playground co-designed with Indigenous youth, cultural gardens and local art are some of many *Skw̓wú7mesh* cultural elements woven into the site. Collaboration among landscape architects, the developer Matthews West, *Skw̓wú7mesh* *Úxwumixw*, local community groups and the District of Squamish drove the project's success.

Jury's comments

In every aspect of this outstanding, dramatic site, Squamish storytelling inspired much of the design vision. The project capitalizes on a spectacular natural setting and a rich cultural tradition. It re-establishes the presence of the community near the water, in the playground and in the unique cultural gardens. It demonstrates how Indigenous culture can be aptly expressed and celebrated with art.



2

1 VIEW OF HOWE SOUND WITH JAMES HARRY'S WELCOME GATE SCULPTURE POSITIONED AT THE CENTRAL HEADLAND DEFINING THE TRANSITION FROM WATER TO LAND. **2** PLANTING DAY! YOUTH FROM THE ST'AT'IMES SCHOOL CAME TO HELP OUT WITH THE PLANTING OF THE CULTURAL GARDENS. **3** ÁYNEXQI7, TRANSLATES TO 'REVIVAL', A PLAYGROUND THAT CELEBRATES SQUAMISH NATION CULTURE WITH CEDAR TIMBERS, NETTING, AND ICONOGRAPHY AMONG OTHER ITEMS. **4** ZOOMED IN CONTEXT SHOWING SP'AKW'US FEATHER PARK SITTING PROUDLY AT THE TIP OF HOWE SOUND. **5** NATURAL FORMS SHAPE THE HEADLANDS AND PROTECT THE PARK AGAINST EROSION. **6** ÁYNEXQI7 PLAYGROUND IN ACTION – A DUGOUT CEDAR CANOE LIES AT THE SHORE OF THE SAND PLAY AREA, TELLING THE STORY OF THE XAAYS TRANSFORMER BROTHERS. **PHOTOS** **1** ANCHOR QEA, ROSALIE DAGGETT **2,4** MATHEWS WEST **3** BRETT RYAN STUDIOS, BRETT HITCHINS **5** ANCHOR QEA, ADAM CARLSON **6** KAI JACOBSON PHOTOGRAPHY



3

FR_ **NOMMÉ EN** l'honneur de l'aigle, sp'akw'us, qui plane au-dessus de tous les oiseaux, le parc Sp'akw'us Feather a transformé le secteur riverain de Squamish. Le projet a métamorphosé une ancienne usine de pâte à papier inaccessible et contaminée en un lieu public dynamique de 4,45 ha. La résilience climatique, le sentiment d'appartenance et la revitalisation culturelle de la Nation Squamish étaient au cœur de projet. Situé à l'extrémité de la baie Howe, un point de vue sur The Chief, le célèbre monolithe granitique de Squamish, le site, d'une grande beauté naturelle, fascine l'humain depuis des temps immémoriaux. Le projet célèbre la culture de la communauté et son cadre spectaculaire, tout en tenant compte de la vulnérabilité du littoral au changement climatique. Deux plages et un marais intertidal ont été aménagés en vue d'accueillir la vie humaine, marine et faunique au bord de l'eau. Honorer la culture de la Nation Squamish était au cœur du projet. De jeunes autochtones ont participé à la conception du terrain de jeu autour duquel se sont greffés des jardins culturels et des œuvres d'art de la nation Skwxwú7mesh. La réussite du projet est le fruit d'une collaboration entre les architectes paysagistes, le promoteur Matthews West, Skwxwú7mesh Úxwumixw, des groupes communautaires et le district de Squamish.

Commentaires du jury

Les récits squamish ont largement inspiré la vision conceptuelle de tous les aspects de ce site exceptionnel. Le projet s'appuie sur un cadre naturel spectaculaire et une riche tradition culturelle. Il rétablit la présence de la communauté près de l'eau, dans l'aire de jeux et dans les jardins culturels uniques. Il démontre comment la culture autochtone peut être exprimée et célébrée avec art.



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1 VUE DE LA BAIE HOWE AVEC LA SCULPTURE D'ACCUEIL DE JAMES HARRY POSÉE SUR LE CAP CENTRAL, MARQUANT LA TRANSITION ENTRE L'EAU ET LA TERRE. **2** JOURNÉE DE PLANTATION! DES JEUNES DE L'ÉCOLE ST'A7MES PARTICIPENT À L'AMÉNAGEMENT DES JARDINS CULTURELS. **3** ÁYNEXQI7, QUI SIGNIFIE « RENAISSANCE », EST UN TERRAIN DE JEUX QUI CÉLÈBRE LA CULTURE SQUAMISH AVEC NOTAMMENT DES RONDINS DE CÈDRE, DES FILETS ET DES ICONOGRAPHIES. **4** EMPLACEMENT CONTEXTUEL DU PARC SP'AKW'US FEATHER QUI TRÔNE SUR LA POINTE DE LA BAIE HOWE. **5** DES FORMES NATURELLES FAÇONNENT LE CAP ET PROTÈGENT LE PARC CONTRE L'ÉROSION. **6** TERRAIN DE JEUX ÁYNEXQI7 EN ACTION – UN CANOT EN CÈDRE ROUGE, SITUÉ AU BORD DU BAC À SABLE, RACONTE L'HISTOIRE DES FRÈRES TRANSFORMATEURS XAAYS.

PHOTOS 1 ANCHOR QEA, ROSALIE DAGGETT 2,4 MATHEWS WEST 3 BRETT RYAN STUDIOS, BRETT HITCHINS 5 ANCHOR QEA, ADAM CARLSON 6 KAI JACOBSON PHOTOGRAPHY



6

PAUL SANGHA CREATIVE

TATLOW AND VOLUNTEER PARKS CREEK RESTORATION

VANCOUVER, BC



EN_

THE RESTORATION addresses a critical urban challenge by uncovering and revitalizing a long-buried creek, transforming it into a thriving ecological and public asset. Once hidden beneath the cityscape, the creek now flows visibly through Tatlow and Volunteer parks, reconnecting with English Bay and offering new opportunities for public engagement with Vancouver's shoreline. The restoration project alleviates strain on Vancouver's combined wastewater-stormwater system, improves water quality and supports biodiversity through the integration of wetlands, riparian plantings and meadow habitats. Public amenities, including accessible pathways, a lookout bridge and recreational areas enhance community use and interaction with the restored environment. Spanning nine years, the project was spurred by grassroots support and private funding at the neighbourhood scale, spearheaded by Paul Sangha Creative. A close collaboration with all levels of government, the public and First Nations communities, the park vision came to life as a result of extensive public workshopping and partnership with the Musqueam, Squamish, and Tsleil-Waututh Nations. The revitalized creek has

transformed Tatlow and Volunteer parks into vibrant community hubs where nature and urban life intersect harmoniously.

Jury's comments

This project was brought to fruition over the course of nine years, remarkably led and coordinated throughout the process by the landscape architects. The project benefited from community support and funding as well as a comprehensive public consultation including First Nation communities and government agencies. An innovative creek revitalization, it included many environmental and community benefits, addressed erosion control, shore restoration, stormwater management, and minimized the impact of overuse on a well-used and cherished site.

1 CONCEPT PLAN. **2** A LOOKOUT BRIDGE SITS AT THE CREST OF THE BANK, ENCOURAGING VISITORS TO INTERACT WITH THE CREEK AND COASTLINE BEYOND. **3** BEFORE AND AFTER IMAGE SHOWING A MODEST SPAN OF LAWN (LEFT) ADJACENT TO TATLOW PARK'S TENNIS COURTS TRANSFORMED INTO A VIBRANT RAIN GARDEN (RIGHT). **4** AN ACCESSIBLE RAMP CONNECTS VOLUNTEER PARK TO THE SHORELINE AND WINDING THROUGH BEDS OF MALUS FUSCA AND ROSA NUTKANA, WHICH WERE SELECTED FOR EROSION CONTROL AND AS SOURCES OF FOOD OVER WINTER FOR MIGRATING BIRDS OF BURRARD INLET **5** VISITORS GATHER AT THE NEWLY ESTABLISHED BEACH TO ENJOY VANCOUVER'S ANNUAL CELEBRATION OF LIGHT FIREWORKS DISPLAY. **IMAGE 1** PAUL SANGHA CREATIVE **PHOTOS 2, 4** BRETT HITCHENS **3** PAUL SANGHA CREATIVE **5** VANCOUVER PARKS BOARD





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LA RESTAURATION répondait à un défi urbain essentiel qui consistait à revitaliser un ruisseau longtemps enfoui et d'en faire un actif écologique florissant. Autrefois dissimulé sous le paysage urbain, le ruisseau coule désormais, à l'air libre, dans les parcs Tatlow et Volunteer jusqu'à la baie English, ce qui ouvre une nouvelle voie citoyenne vers le littoral de Vancouver. Le projet réduit également la pression exercée sur le réseau unitaire d'eaux usées et pluviales de Vancouver, améliore la qualité de l'eau et favorise la biodiversité grâce à l'intégration de zones humides,

de plantations riveraines et d'habitats de prairie. Des aménagements publics, notamment des sentiers accessibles, un pont d'observation et des aires récréatives améliorent l'accès et l'interaction des citoyens avec la nature restaurée. Le projet, d'une durée de neuf ans, a bénéficié d'un soutien communautaire et d'un financement privé à l'échelle du quartier, sous la direction de Paul Sangha Creative. Fruit d'une collaboration avec tous les ordres de gouvernement, le public et les communautés des Premières Nations, la vision du parc s'est forgée à la suite

d'une vaste consultation publique et d'un partenariat avec les nations Musqueam, Squamish et Tsleil-Waututh.

Commentaires du jury

Ce projet, réalisé sur une période de neuf ans, a été remarquablement dirigé et coordonné tout au long du processus par les architectes paysagistes. Le projet a bénéficié d'un soutien et d'un financement de la collectivité, et d'une vaste consultation publique auprès de Premières Nations et d'organismes gouvernementaux. Il s'agit d'un projet novateur de revitalisation d'un ruisseau, qui comporte de nombreux avantages environnementaux et communautaires, notamment le contrôle de l'érosion, la restauration des berges et la gestion des eaux pluviales, et qui minimise l'impact de la surutilisation d'un site fort apprécié.

1 PLAN CONCEPTUEL. **2** UN PONT D'OBSERVATION SUR LA LIGNE DE RIVAGE INVITE LES VISITEURS À CONTEMPLER LE RUISSEAU ET LE LITTORAL. **3** PHOTO AVANT-APRÈS D'UNE MODESTE PELOUSE (À GAUCHE) ADJACENTE AUX COURTS DE TENNIS DU PARC TATLOW TRANSFORMÉE EN UN JARDIN DE PLUIE DYNAMIQUE (À DROITE). **4** UNE RAMPE D'ACCÈS RELIE LE PARC VOLUNTEER AU LITTORAL ET SERPENTE À TRAVERS DES MASSIFS DE MALUS FUSCA ET DE ROSA NUTKANA, SÉLECTIONNÉS POUR LUTTER CONTRE L'ÉROSION ET SERVIR DE SOURCE DE NOURRITURE HIVERNALE AUX OISEAUX MIGRATEURS DE BURRARD INLET. **5** DES VISITEURS SE RASSEMBLENT SUR LA NOUVELLE PLAGE POUR PROFITER DU FEU D'ARTIFICE ANNUEL DE VANCOUVER. **IMAGE 1** PAUL SANGHA CREATIVE **PHOTOS 2, 4** BRETT HITCHENS **3** PAUL SANGHA CREATIVE **5** VANCOUVER PARKS BOARD

NIPPAYSAGE

SQUARE VIGER REDEVELOPMENT (BLOCKS I AND II) | RÉAMÉNAGEMENT DU SQUARE VIGER (ÎLOTS I ET II)

MONTREAL, QC



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EN_

THE SQUARE Viger redevelopment is a prime example of a project in which the landscape architect managed multiple constraints and challenges in an urban setting, while coordinating all professionals at every phase. Ultimately, this process led to a project that revives an iconic site while balancing commemoration, greening and modernization. The renewed Square Viger is a unifying, open, accessible, green, inviting and safe space. A café with a large patio, where lively community events are held, is closely linked to the adjoining floral landscape, interactive fountains and the artistic legacy of Charles Daudelin. Inspired by the historic Viger Garden, the square boasts diverse vegetation, numerous trees, “hypernatural” gardens evoking Nordic landscapes and rain gardens that enhance biodiversity. The

site is an inspiration for reflections beyond design and planning: it addresses issues surrounding the conservation of an artistic legacy, inclusiveness and urban safety.

Jury's comments

This project was a substantial transformation of a well-known public space in downtown Montreal that had become dysfunctional and neglected over the years. The jury was impressed with the scope of the landscape architect's coordination with consultants in a variety of disciplines and respect for the history and artistic vocation of the site. The revitalized square provides an extensive range of opportunities for the user and demonstrates how an urban site can be utilized to its fullest potential by the public.

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LE PROJET de réaménagement du square Viger reflète de façon exemplaire le rôle joué par l'architecte paysagiste, dans un contexte de contraintes et de défis urbains, à titre de coordonnateur de l'ensemble des professionnels qui ont œuvré à toutes les étapes du projet. Le projet consistait à consulter, avec finesse, l'ensemble des entités concernées afin de tenir compte de leur analyse en vue de proposer un projet qui redonnait vie à ce site emblématique

qui conjugue la commémoration, le verdissement et les enjeux contemporains. Renouvelé, le square Viger est aujourd'hui un lieu rassembleur, ouvert, accessible, vert, invitant et sécuritaire, animé par un café terrasse dont les activités communautaires participent à la vitalité du lieu, à l'image du paysage floral adjacent, des fontaines interactives et du patrimoine artistique de Charles Daudelin. Inspiré du jardin Viger historique, le square intègre une végétation variée, avec des arbres à grand déploiement, des jardins «hypernatures» évoquant les paysages nordiques, et des jardins de pluie favorisant la biodiversité. Il s'agit d'une œuvre de réflexion au-delà du domaine de l'aménagement, qui porte en elle les enjeux de la conservation patrimoniale artistique, de l'inclusion et de la sécurité urbaine.

Commentaires du jury

Ce projet est une transformation substantielle d'un lieu public bien connu au centre-ville de Montréal, devenu dysfonctionnel et négligé au fil des ans. Le jury a été impressionné par l'ampleur de la coordination de l'architecte paysagiste des consultants de diverses disciplines et par le respect de l'historicité et de la vocation artistique du site. La place revitalisée propose de multiples possibilités à l'utilisateur et démontre comment une place urbaine peut être utilisée à son plein potentiel par le public.



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1 PHOTO DES LITS DE VIVACES **2** FONTAINE INTERACTIVE. **3** AÉRIENNE. **4** PHOTO DES JARDINS D'HYPERNATURE. **5** MASTODO FONTAINE-SCULPTURE DE CHARLES DAUDELIN. **6** PHOTO DE LA TABLE DE TENNIS DE TABLE SOUS LES PERGOLAS. | **1** PERENNIAL BEDS AND INTERACTIVE FOUNTAIN. **2** AERIAL VIEW. **3** HYPERNATURAL GARDENS. **4** "MASTODO" FOUNTAIN-SCULPTURE BY CHARLES DAUDELIN. **5** TABLE TENNIS UNDER THE PERGOLAS.

PHOTOS 1,2,5 RAPHAËL THIBODEAU **3** STEVE MONTPETIT **4** JOSÉE LABELLE

PLANT ARCHITECT INC.

THE SARA JACKMAN PLAYGROUND

TORONTO, ON



EN_

THE SARA Jackman Playground is the new outdoor play area at the University of Toronto's Dr. Eric Jackman Institute of Child Study (JICS) Lab School. What was formerly a flat, compact patch of asphalt is now a hub of varied, multi-level play spaces. To a remarkable extent, this new, much greener playground puts key principles of the school's pedagogy into practice. JICS prioritizes outdoor play that allows each child to build a relationship with nature; open-ended creative play that involves constructing or pretending; and what is often called "risky" play: freedom to get wet, to get muddy, to test one's physical prowess, within reasonable limits. A new ramp not only improves accessibility but also introduces child-size nooks along its outer edge and invites kids to climb through its splayed pickets. Play zones range from a "secret sensory garden" filled with plants of contrasting colours, textures and fragrances to a bright orange, boomerang-shaped climbing structure. Other destinations include a sand-and-



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water-play zone, a figure-8 tricycle track, a wood mound that becomes a winter sliding slope and an all-weather story-time area with a leaf-shaped canopy.

Jury's comments

The jury appreciated how integral accessibility was to the design and how its universal and "loose parts" play elements are featured, demonstrating a masterful use of functional materials. It is a place to provide daring, organic and varied play. The design includes an accessible ramp and flowing paths that move amongst the varied and inclusive play spaces. Thoughtful details include the sand caves under the main ramp, or the artistic shed, dubbed the "Potato," which invite gathering on the roof.



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LE TERRAIN de jeu Sara Jackman est la nouvelle aire de jeux extérieure de la Dr. Eric Jackman Institute of Child Study (JICS) de l'Université de Toronto. Ce qui n'était qu'une surface plane asphaltée est aujourd'hui un espace récréatif végétalisé à plusieurs niveaux qui met remarquablement en pratique les principes pédagogiques de l'école. La JICS privilégie le jeu en plein air, qui permet aux enfants d'établir une relation avec la nature et de pratiquer des jeux créatifs qui stimulent la créativité concrète et abstraite des

enfants, et de pratiquer des jeux dits « risqués » en les laissant se mouiller, se salir et tester leurs prouesses physiques, dans des limites raisonnables. Une nouvelle rampe qui améliore l'accessibilité propose également un amoncellement de billots le long de son contour qui invite les enfants à les graver. Les aires de jeux sont multiples, qu'il s'agisse d'un « jardin sensoriel secret » agrémenté de plantes aux couleurs, textures et parfums contrastants, d'une structure d'escalade orange vif en forme de boomerang ou encore d'une zone de sable et d'eau, d'une piste de tricycle en forme de 8, d'un monticule en bois qui se transforme en glissade l'hiver ou d'un coin

lecture toute saison dotée d'un auvent en forme de feuille.

Commentaires du jury

Le jury a apprécié l'accessibilité de l'aménagement et les éléments de jeu universels « en pièces détachées », ce qui témoigne d'une utilisation exemplaire de matériaux fonctionnels. C'est un terrain de jeu audacieux, organique et varié. La conception comprend une rampe d'accès et des allées qui épousent les aires de jeux variés et inclusifs. Parmi les détails bien pensés, citons les grottes de sable sous la rampe principale, ou la remise artistique, surnommée la « Patate », qui invite à se rassembler sur le toit.



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1 PLAYGROUND PLAN. **2** THE LONG CURVING BENCH PROVIDES A REST STOP AND A PLACE TO SURVEY THE GOINGS-ON AND THE PATHWAYS THAT TRAVERSE THE PLAYGROUND AND LINK TO THE ACCESSIBILITY RAMP, CREATING A ROUTE FOR EXPLORING ALL OF THE SITE'S DESTINATIONS. **3** THE BRIDGE PROTECTS TREE ROOTS ON EITHER SIDE OF THE TRICYCLE RUN FROM DAMAGE AND OFFERS LONG-RANGE VIEWS TO 'THE ONION', ONE OF THE PLAYGROUND'S TWO COLOURFUL STORAGE SHEDS. **4** THE RAMP SWEEPS OUT AT THE BAY WINDOW AND SNAKES TO THE GROUND, FORMING A CURVE TO EMBRACE THE LEAF CANOPY AREA, AND THE SENSORY GARDEN TUCKED AGAINST THE BUILDING WALL. **5** COLOURFULLY SHINGLED, ORGANICALLY SHAPED, AND MUCH MORE THAN JUST A STORAGE SHED, 'THE POTATO' DOUBLES AS A CLIMBABLE, MULTI-LEVEL PLAY SPACE. | **1** PLAN DU TERRAIN DE JEUX. **2** LE LONG BANC INCURVÉ INVITE LES PASSANTS À FAIRE UNE PAUSE ET À OBSERVER LES ALLÉS ET VENUS DANS LE PARC. LES ALLÉES ET LA RAMPE D'ACCÈS CRÉENT UN PARCOURS QUI PERMETTENT D'EXPLORER LES AMÉNAGEMENTS DU PARC. **3** LA PASSERELLE PROTÈGE LES RACINES DES ARBRES DE PART ET D'AUTRE DE LA PISTE DE TRICYCLE ET OFFRE UNE VUE SUR « L'OIGNON », L'UNE DES DEUX REMISES COLORÉES DU TERRAIN DE JEUX. **4** LA RAMPE S'ÉTEND DE LA BAIE VITRÉE ET SERPENTE JUSQU'AU SOL, FORMANT UNE COURBE QUI EMBRASSE LE COUVERT VÉGÉTAL ET LE JARDIN SENSORIEL NICHÉ CONTRE LE MUR DU BÂTIMENT. **5** LA REMISE, DE FORME ORGANIQUE AUX BARDEAUX COLORÉS, EST BIEN PLUS QU'UNE SIMPLE REMISE, « LA PATATE » EST ÉGALEMENT UNE STRUCTURE À PLUSIEURS NIVEAUX QUE L'ON PEUT ESCALADER.

IMAGE 1 PLANT ARCHITECT INC. PHOTOS 2-5 STEVEN EVANS

CCXA ARCHITECTES PAYSAGISTES

LOVE PARK

TORONTO, ON

EN_

LOVE PARK is an endeavour to break from the grid and assert an open space character that reinforces Toronto's evolving landscape specificity, a unique signature to express the spirit of the city. A new metropolitan icon to capture the Toronto brand, Love Park also serves as a local park for a diverse mix of residents, workers, visitors and tourists in the burgeoning Waterfront neighbourhood. A space of simplicity and grandeur, Love Park accommodates a myriad of flexible and open-ended uses while sustaining its own conceptual integrity and personality over time. The interplay between clearing and tree cover, sun and shade, as well as seeing and being seen all combine to make a green oasis of quiet yet stimulating repose. This breathing room in the city is qualified by a looseness in layout that promotes freshness and flexibility. Unobstructed sight lines through clearings and trees across the park, to the surrounding towers, as well as the harbour to the south, promote safety without imposing an overly rigid structure of occupancy. A pavilion trellis of intersecting arcs reinforces the geometry of the park layout, its lace structure becoming more pronounced by vines over time.



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Jury's comments

This project demonstrates how the site of a demolished transportation infrastructure (York Street off-ramp), located within a dense urban environment, can yield usable space and be transformed into a unique urban park. Despite much of the park being occupied by the reflecting pond, it still manages to comfortably accommodate a high volume of users. Whether visited, or viewed from neighbouring towers, the park is animated, playful and features unique, fanciful elements. The ample seating in the park will invite users to spend time in this magnificently transformed space.

1 LOVE PARK – SITE PLAN & SURROUNDING STREETS. 2 LOVE PARK – A GREEN OASIS IN THE HEART OF TORONTO. 3 SCHEMATIC CONTEXT – “LET’S MEET UP AT LOVE PARK” – A CROSS-ROADS AND MEET-UP PLACE AT THE HEART OF TORONTO’S MAJOR LANDMARKS AND DESTINATIONS. 4 FROM GARDINER EXPRESSWAY OFF-RAMP TO METROPOLITAN ICON AND URBAN OASIS. 5 UNOBSTRUCTED SIGHT LINES THROUGH CLEARINGS AND TREES ACROSS THE PARK HIGHLIGHT LANDMARKS IN THE NEIGHBOURHOOD, WITH A PERIMETER OF MOUNDS HIDING TRAFFIC ON THE SURROUNDING STREETS. | 1 LOVE PARK – PLAN D’AMÉNAGEMENT ET RUES ENVIRONNANTES. 2 LOVE PARK – UNE OASIS DE VERDURE AU CŒUR DE TORONTO. 3 CONTEXTE SCHÉMATIQUE – « RENCONTRONS-NOUS À LOVE PARK » – UN CARREFOUR ET UN LIEU DE RENCONTRE AU CŒUR DES PRINCIPAUX POINTS D’INTÉRÊT DE TORONTO. 4 DE LA BRETELLE DE L’AUTOROUTE GARDINER À L’ICÔNE MÉTROPOLITAINE, VÉRITABLE OASIS URBAINE. 5 LA VUE DÉGAGÉE À TRAVERS LES CLAIRIÈRES ET LES ARBRES DU PARC METTENT EN VALEUR LES POINTS D’INTÉRÊT DU QUARTIER, AVEC UN PÉRIMÈTRE DE MONTICULES QUI CACHENT LA CIRCULATION DES RUES AVOISINANTES. PHOTOS 1,2,3 CCXA 4 GOOGLE MAPS (RIGHT), KURTIS CHEN (LEFT) 5 INDUSTRIOUS PHOTOGRAPHY | PHOTOGRAPHIES DE PROJET



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LOVE PARK se démarque de son environnement en proposant un espace ouvert qui renforce la spécificité évolutive du paysage torontois, une signature unique qui exprime l'esprit de la ville. Nouvel emblème métropolitain de la marque torontoise, Love Park est le lieu de rassemblement d'une clientèle diversifiée de résidents, de travailleurs, de visiteurs et de touristes du quartier riverain en plein essor. C'est un espace de simplicité et de grandeur qui s'adapte à de multiples utilisations, tout en conservant son intégrité conceptuelle et sa personnalité au fil du temps. L'interaction entre le ciel bleu ou verdoyant, entre l'ombre ou la lumière, entre le fait de voir ou d'être vu se conjugue pour créer une oasis paisible, mais stimulante. Ce poumon urbain se caractérise par un aménagement souple qui inspire la fraîcheur. Des perspectives dégagées, à travers les clairières et les

arbres du parc, sur les tours environnantes et sur le port au sud favorisent la sécurité sans imposer une structure d'occupation trop rigide. Le treillis du pavillon, constitué d'arcs entrecroisés, renforce la géométrie du parc, dont la structure en dentelle s'accroît au fil du temps grâce aux vignes.

Commentaires du jury

Ce parc urbain unique est un bel exemple de transformation d'un terrain d'une infrastructure de transport démolie (bretelle de sortie de la rue York), situé dans un environnement urbain dense. Malgré la taille du bassin qui occupe une grande partie du parc, il peut accueillir confortablement un grand nombre d'utilisateurs. Qu'il soit observé sur place ou des tours voisines, le parc animé et ludique présente des éléments uniques et fantaisistes. Les nombreuses places assises du parc inviteront les utilisateurs à passer du temps dans cet espace magnifiquement transformé.



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FATHOM STUDIO INC.

YARMOUTH MAIN STREET REDEVELOPMENT PHASE 2

YARMOUTH, NS



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THE YARMOUTH Main Street Streetscape Phase 2 project reimagines the relationship between people and their Main Street, transforming it into a vibrant and inclusive public space. The design celebrates Yarmouth’s unique setting, drawing attention to the town’s character while enhancing its appeal to both visitors and residents. Inspired by the region’s distinctive identity, the streetscape employs a locally grounded design language that reinforces Yarmouth’s sense of place and creates an engaging, memorable experience. By listening to the community’s needs and aspirations, the project represents a collaborative effort to build a space that fosters connection, pride and vitality. This project exemplifies how innovative landscape architecture can

reinvigorate downtown areas, support economic development and instill civic pride. Through clever design details and a strong sense of purpose, this streetscape revitalization highlights the potential of placemaking to connect people to their community, inspire change and showcase the power of thoughtful urban design.

Jury’s comments

This project shows how a main street can be revitalized with a limited budget. The result is a delightful, fun and unique nod specific to the local community history and culture, for example, traditional kitchen gatherings and lobster “cars” or shack structures. It is appealing, bold and creative placemaking at its best.



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LA DEUXIÈME phase du projet de réaménagement de la rue principale de Yarmouth réinvente la relation entre les citoyens et leur rue principale, en créant un espace public dynamique et inclusif. L'aménagement met en valeur le cadre unique de Yarmouth, en attirant l'attention sur l'esthétique de la ville tout en améliorant son attrait pour les visiteurs et les citoyens. Inspiré par l'identité distinctive de la région, l'aménagement repose sur un langage conceptuel local qui renforce le sentiment d'appartenance à la ville de Yarmouth, qui propose une expérience sensorielle mémorable. Il s'agit d'un projet qui a tenu compte des besoins et des aspirations de la communauté, favorisant ainsi la sociabilité et le dynamisme des lieux. Ce projet illustre à quel point l'architecture paysagère peut revitaliser les centres-villes, soutenir le développement économique et susciter la fierté civique. Le réaménagement des voies publiques, qui repose sur une



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conception urbaine réfléchie, permet de créer un environnement qui relie les citoyens à leur collectivité en favorisant un développement urbain harmonieux.

Commentaires du jury

Ce projet démontre comment une rue principale peut être revitalisée avec un budget limité. Le résultat est un reflet charmant, amusant et unique à l'histoire et à la culture de la ville, par exemple, le rassemblement de cuisines traditionnelles et les « camions » ou cabanes à homard. C'est une façon attrayante, audacieuse et créative de créer un lieu.



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1 PLAYFULNESS AND VIBRANCE OF INTERACTIVE AND REST AREAS. 2 LOOKING THROUGH A WINDOW AND SEEING THE OTHER SPACES ALIGNED. 3 CLOSE UP OF RECLAIMED GRANITE AMONG THE SEDGES. 4 LOBSTER CARS ON THE YARMOUTH BAR. 5 LOOKING NORTH ON THE WEST SIDE OF THE STREET AT NIGHT. | 1 LE CARACTÈRE LUDIQUE ET VIBRANT DES ESPACES INTERACTIFS ET DE REPOS. 2 AU TRAVERS D'UNE FENÊTRE, D'AUTRES ESPACES ALIGNÉS. 3 GROS PLAN DU GRANIT RÉCUPÉRÉ AU SEIN DES CAREX. 4 VIVIER À HOMARDS À YARMOUTH BAR. 5 VUE NOCTURNE DU CÔTÉ OUEST DE LA RUE, VERS LE NORD.

PHOTOS 1,2,3,5 HARRISON NEWMAN JARDINE 4 FATHOM STUDIO

PRATTE PAYSAGE INC.

PARC FLUVIAL – MUSÉE MARITIME DU QUÉBEC

L'ISLET, QC

EN_

THE MUSÉE maritime du Québec (Maritime Museum of Quebec) holds one of Canada's finest collections of maritime heritage materials. With its Parc Fluvial (river park), it now boasts a permanent, entirely outdoor exhibit celebrating Canadian maritime history. Landscape architecture is central to the project's design, planning and project management strategies; it informed the approach to advising the client and collaborating with restoration experts. The park comprises a large grouping of custom-made elements that proudly showcase some of the museum's most treasured artifacts. Each element is designed to bridge the divide

between architecture and landscape architecture; the garden of anchors or the garden of propellers stand as prime examples. The river park is a place that truly honours Canadian maritime history and the seafaring families of L'Islet. Its exceptional quality and attractiveness have sparked great pride in the community, attracted numerous tourists and school groups, and won the support of new corporate donors and partners. Stylishness, solemnity and the showcasing of prized artifacts: these were the three guiding principles for the creation of the Parc Fluvial du Musée maritime du Québec.

Jury's comments

The Parc Fluvial – Musée maritime du Québec is an elegant outdoor museum project that addresses history, play and community in an immersive experience. The jury was impressed by how the collection of vessels and other artefacts are showcased, the creative interpretive layer throughout the site, as well as the playful three-dimensional elements, such as the floating boat, circuits, sub-paths and explorative playground. It demonstrates how landscape architects exercising leadership, in collaboration with other specialists and professionals, can achieve great results.



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1 AERIAL OVERVIEW OF THE COMPLETE REDEVELOPMENT OF THE MUSÉE MARITIME DU QUÉBEC'S RIVER PARK. **2** AERIAL VIEW OF THE CENTRAL CIRCULATION AXIS AND, ON EITHER SIDE, THE MUSEUM "HYDROPTÈRE" BOATS – BRAS D'OR AND LE BRISE-GLACE ERNEST LAPOINTE. **3** PERSPECTIVE OF THE MUSEUM BOAT LE BRISE-GLACE ERNEST LAPOINTE FROM THE TOP OF THE MUSEUM TERRACE. **4** STAGING OF ARTIFACTS UNDER THE THEME OF ANCHORS, HENCE THE NAME "ANCHOR GARDEN".

PHOTOS 1,3,4 DANIEL T PHOTO (DANIEL THIBAUT)
2 PRATTE PAYSAGE



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LE MUSÉE maritime du Québec, gardien de l'une des plus riches collections du patrimoine maritime canadien, dévoile, avec son parc fluvial, une exposition permanente entièrement extérieure conçue pour mettre en valeur l'histoire maritime canadienne. L'architecture de paysage a été au cœur des stratégies de conception, de planification et de gestion de projet, et des stratégies d'accompagnement du client et de suivi des artisans restaurateurs. Le parc fluvial est une riche composition d'éléments faits sur mesure pour valoriser les artefacts qui trônent fièrement, et qui distinguent, en définitive, le Musée. Chacun des éléments a été conçu à la marge de l'architecture paysagère et de l'art. Citons, notamment, les mises en scène du Jardin des ancres et du Jardin des hélices. Véritable honneur à l'histoire maritime canadienne et aux familles de marins de L'Islet, le parc Fluvial a entraîné, par sa qualité exceptionnelle et son pouvoir d'attractivité, la fierté des L'Isletois, l'augmentation de l'achalandage touristique et scolaire, ainsi que le soutien de nouveaux donateurs corporatifs et partenaires. «Chic, sobre et mise en valeur des artefacts» ont été les trois principes directeurs d'aménagement du parc Fluvial du Musée maritime du Québec.



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Commentaires du jury

Le parc Fluvial – Musée maritime du Québec est un élégant projet de musée en plein air qui aborde l'histoire, le jeu et la communauté dans le cadre d'une expérience immersive. Le jury a été impressionné par la façon dont la collection de navires et d'autres artefacts est présentée, par l'interprétation créative du site, ainsi que par les éléments ludiques tridimensionnels, comme le bateau flottant, les circuits, les sentiers parallèles et le terrain de jeu exploratoire. Ce projet démontre que les projets dirigés par des

architectes paysagistes, en collaboration avec d'autres spécialistes et professionnels, peuvent donner d'excellents résultats.

1 VUE D'ENSEMBLE AÉRIENNE EXPOSANT LE RÉAMÉNAGEMENT COMPLET DU PARC FLUVIAL DU MUSÉE MARITIME DU QUÉBEC. **2** VUE AÉRIENNE DE L'AXE CENTRALE DE CIRCULATION ET, DE PART ET D'AUTRE, DES BATEAUX-MUSÉES L'HYDROPTÈRE – BRAS D'OR ET LE BRISE-GLACE ERNEST LAPOINTE. **3** PERSPECTIVE SUR LE BATEAU-MUSÉE LE BRISE-GLACE ERNEST LAPOINTE DU HAUT DE LA TERRASSE DU MUSÉE. **4** MISE EN SCÈNE DES ARTÉFACTS SOUS LA THÉMATIQUE DES ANCRES, D'OÙ L'APPELLATION "JARDIN DES ANCRES".

PHOTOS 1,3,4 DANIEL T PHOTO (DANIEL THIBAUT)
2 PRATTE PAYSAGE

STANTEC + LEMAY + VILLE DE QUÉBEC

PLACE DE L'HÔTEL-DE-VILLE DE QUÉBEC | CITY HALL

QUÉBEC, QC

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QUÉBEC CITY'S new City Hall project is located within the UNESCO World Heritage Site of Vieux-Québec, a unique architectural ensemble that is foundational to the city's identity. The architectural component focuses on the historicity of the site: the sense of place permeates the entire design of the new plaza, with the aim of creating a metaphysical architecture. The site forges and underscores a solemn bond between City Hall and the Notre-Dame de Québec Basilica. Aside from enabling extensive progress on questions of universal accessibility, pedestrian safety and sustainability, the sensitive conceptual process made it possible, despite a host of technical challenges, to preserve and highlight the site's structural and forest heritage. The site and its immediate surroundings now feature a significant

vegetated area including 17 trees and their ample canopy. The creation of a flat zone with a significant permeable area, allowing water percolation, is among the project's innovations. The design is adaptable to the seasons and a range of activities, creating a vibrant social oasis in tune with a busy annual calendar of events. The participatory design process allowed the local community to express its needs and aspirations, inspiring people to eagerly embrace the completed space.

Jury's comments

At the heart of the old city, this project resulted in a substantial improvement of the space: extremely well detailed, thought out and comprehensive. It demonstrated sensitive use of materials and respect for the rich historicity of the site and surrounding

architectural context. The jury was particularly impressed with how the design team preserved the existing tree canopy, and despite a challenging topography and other constraints, skillfully integrated artistic and technical details throughout.



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LE PROJET de la nouvelle place de l'Hôtel-de-Ville de Québec s'inscrit dans le site patrimonial de l'UNESCO du Vieux-Québec, un contexte architectural unique et identitaire de la ville. L'aspect architectural puise ses racines dans l'historicité du site, où le génie des lieux imprègne l'ensemble de l'aménagement de la nouvelle place dans une intention de manifester une architecture métaphysique. Elle tisse et affirme un lien solennel entre la basilique-cathédrale Notre-Dame de Québec et l'Hôtel de Ville. En plus des nombreux gains réalisés sur le plan de l'accessibilité universelle, de la sécurité piétonne et du développement durable, la démarche conceptuelle minutieuse a permis de maintenir et de valoriser le patrimoine arboricole et bâti malgré de nombreux défis techniques. Le site et ses alentours comptent aujourd'hui une surface de végétation notable sous une voûte de 17 arbres. La conception de



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haut plateau en suspension perméable permettant la percolation de l'eau figure parmi les innovations mises en œuvre. Son aménagement modulable au gré des saisons et des activités crée une oasis sociale vibrant en symbiose avec les événements tout au long de l'année. La démarche de conception participative a permis à la communauté locale d'exprimer ses besoins et ses aspirations, favorisant ainsi un sentiment d'appartenance.

Commentaires du jury

Ce projet très détaillé, réfléchi et complet, au cœur de la vieille ville, a considérablement amélioré la place. Utilisation sensible des matériaux et respect de la richesse historique du lieu et du contexte

architectural environnant. Le jury a été particulièrement impressionné par la façon dont l'équipe de conception a préservé le couvert forestier, et habilement intégré les détails artistiques et techniques tout au long du processus malgré une topographie difficile et d'autres contraintes.



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1 VUE D'ENSEMBLE DU PROJET. **2** VUE AÉRIENNE DE LA PLACE PUBLIQUE ET SON QUARTIER EN SOIRÉE. **3** CARTE CONTEXTUELLE. **4** ACCÈS À LA PLACE PAR L'HÔTEL DE VILLE. **5** ANIMATION DE LA PLACE EN JOURNÉE. | **1** PROJECT OVERVIEW. **2** AERIAL VIEW OF THE PUBLIC SQUARE AND NEIGHBOURHOOD IN THE EVENING. **3** CONTEXT MAP. **4** ACCESS TO THE SQUARE FROM THE TOWN HALL. **5** DAYTIME IN THE SQUARE.

PHOTOS 1,2,4,5 STEPHANE GROLEAU **3** STEPHANE GROLEAU

MILLS & WRIGHT LANDSCAPE ARCHITECTURE INC.

NATIONAL WAR MEMORIAL AND TOMB OF THE UNKNOWN SOLDIER

ST. JOHN'S, NL

EN_
UNVEILED ON July 1, 1924, the War Memorial in St. John's, a national historic site, honours Newfoundlanders and Labradorians who served in WWI. For its 100th anniversary, a project led by landscape architects included the repatriation of a fallen Unknown Newfoundland Soldier from France, the design of a tomb to honourably house the remains, and the redesign of the broader site to enhance accessibility, sustainability and heritage preservation. Invasive plant species were replaced with native, improving biodiversity; historic planting beds were reintroduced, featuring flowers symbolic of wartime commemoration. At the project's heart, a tomb for an Unknown Newfoundland Soldier, crafted from Canadian black granite and labradorite from Labrador, is adorned with a bronze bouquet of forget-me-nots, a symbol of remembrance. This is Canada's second tomb for an Unknown Soldier, making Canada the only country in the world to receive such an honour. This rare project artfully blends old and new, creating a resilient, inclusive, and commemorative space that respects Newfoundland and Labrador's wartime heritage, solidifying it as an important cultural landscape for many generations to come.



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Jury's comments

This project revitalizes the War Memorial site in St. John's, inaugurated over a 100 years ago, to accommodate the tomb of the Unknown Newfoundland Soldier. Expanding upon the original design, the project improves accessibility, safety and user comfort, responding to contemporary needs while respecting the historic and ceremonial character of the site. The design demonstrates sensitivity and great

attention to detail. The leadership of the landscape architect on this project is evident, ensuring this valued cultural landscape will stand as an enduring place of commemoration.

1 ST. JOHN'S HARBOUR, A HISTORIC CENTERPIECE OF DOWNTOWN, WAS THE TRADITIONAL DEPARTURE POINT FOR SOLDIERS HEADING TO WAR. THE TOMB OF THE UNKNOWN SOLDIER HONOURS THIS CONNECTION, OFFERING VISITORS A PLACE TO REFLECT ON NEWFOUNDLAND'S SIGNIFICANT CONTRIBUTIONS TO GLOBAL CONFLICTS, INCLUDING WORLD WAR I. **2** SIGNIFICANT IMPROVEMENTS TO ACCESSIBILITY WERE ACHIEVED DESPITE THE DRAMATICALLY SLOPING TOPOGRAPHY FROM THE NORTH TO THE SOUTH SIDE OF THE SITE. **3** THE CAPACITY OF THE NATIONAL WAR MEMORIAL SITE WAS IMPROVED THROUGH WIDENED, GENTLY SLOPING WALKWAYS AND IMPROVED PEDESTRIAN PERMEABILITY, REFLECTING A MORE HISTORICALLY ACCURATE SITE FOOTPRINT. | **1** LE PORT DE ST. JOHN'S, UN LIEU HISTORIQUE DU CENTRE-VILLE, ÉTAIT LE POINT DE DÉPART DES SOLDATS PARTANT À LA GUERRE. LA TOMBE DU SOLDAT INCONNU, QUI HONORE CETTE RÉALITÉ, OFFRE AUX VISITEURS UN LIEU DE RÉFLEXION SUR LA CONTRIBUTION SIGNIFICATIVE DE TERRE-NEUVE AUX CONFLITS MONDIAUX, DONT LA PREMIÈRE GUERRE MONDIALE. **2** D'IMPORTANTES AMÉLIORATIONS ONT ÉTÉ APPORTÉES À L'ACCESSIBILITÉ MALGRÉ LA TOPOGRAPHIE TRÈS INCLINÉE DU CÔTÉ NORD AU CÔTÉ SUD DU SITE. **3** LA CAPACITÉ D'ACCUEIL DU MONUMENT COMMÉMORATIF DE GUERRE A ÉTÉ AUGMENTÉE GRÂCE À L'ÉLARGISSEMENT DES ALLÉES EN PENTE DOUCE ET À L'AMÉLIORATION DE LA CONVIVIALITÉ PIÉTONNE, UNE RÉALITÉ PLUS CONFORME À L'HISTOIRE.

PHOTOS CHELSEY LAWRENCE PHOTOGRAPHY AND MILLS & WRIGHT LANDSCAPE ARCHITECTURE.



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INAUGURÉ LE 1er juillet 1924, le Monument commémoratif de St. John's, un lieu historique national, rend hommage aux Terre-Neuviens et aux Labradoriens qui ont servi pendant la Première Guerre mondiale. À l'occasion du 100e anniversaire, des architectes paysagistes ont dirigé un projet qui consistait à concevoir une tombe pour accueillir honorablement un soldat inconnu de Terre-Neuve rapatrié de la France, et à réaménager l'ensemble du parc pour assurer la pérennité du

patrimoine. Il s'agissait de préserver les éléments et les sculptures historiques en granit, d'améliorer l'accessibilité, d'ajouter des ferronneries d'art conformes et d'améliorer les aménagements publics. Les espèces végétales envahissantes ont été remplacées par des espèces indigènes en vue d'améliorer la biodiversité, et les plates-bandes originales ont été reproduites et ornées de fleurs symbolisant la commémoration de la guerre. Au cœur du projet, une tombe pour un soldat inconnu

de Terre-Neuve, qui est fabriquée en granit noir canadien et en labradorite du Labrador, et ornée d'un bouquet de myosotis en bronze, symbole du souvenir. Il s'agit de la deuxième tombe d'un soldat inconnu au Canada, ce qui fait du Canada le seul pays au monde à recevoir un tel honneur. Ce projet rare conjugue habilement l'ancien et le nouveau, pour créer un lieu commémoratif pérenne qui respecte le patrimoine de guerre de Terre-Neuve-et-Labrador et en l'intégrant au paysage culturel essentiel pour les générations à venir.

Commentaires du jury

Ce projet revitalise le site du Monument commémoratif de guerre de St. John's a été réaménagé pour accueillir la tombe du Soldat inconnu de Terre-Neuve. En s'appuyant sur la conception originale, le projet améliore l'accessibilité, la sécurité et le confort des utilisateurs, répondant ainsi aux besoins contemporains tout en respectant le caractère historique et cérémoniel du site. La conception fait preuve de sensibilité et d'un grand souci du détail. Le leadership de l'architecte paysagiste dans ce projet est évident, et cet aménagement culturel précieux demeurera un lieu durable de commémoration.





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DTAH

VAUGHAN COMPLETE STREETS GUIDE

VAUGHAN, ON

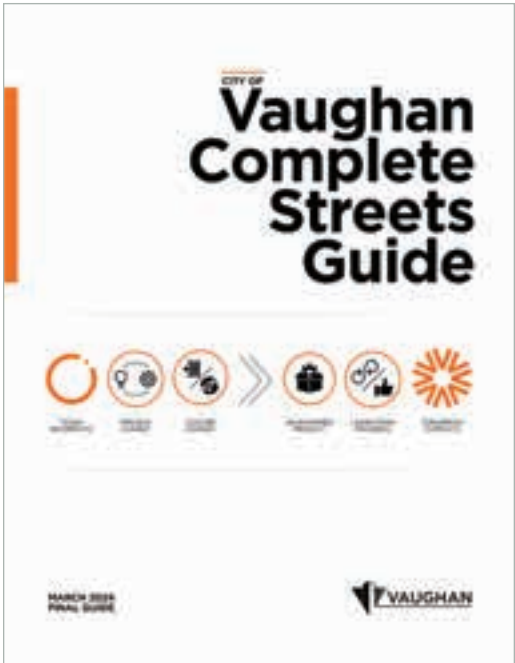
EN_

VAUGHAN IS a rapidly growing city with diverse land uses and a complex network of streets that range in size, character and function. Like many post-war communities, Vaughan's streets have been designed to prioritize the automobile. Emerging policy objectives recognize this imbalance, calling for a new paradigm that promotes safe, sustainable future-ready streets that support varied and inclusive mobility choices for pedestrians, active transportation and transit users. The Vaughan Complete Streets Guide is the city's primary resource for street design for practitioners, decision-makers and the public. Compared to other street design guides, this landscape architect-led exercise places greater emphasis on placemaking. The guide stresses the importance of street performance beyond vehicle operations to prioritize inclusivity and sustainability and pays

greater attention to embedding street trees, green infrastructure, stormwater management and low-impact development in street design. To ensure the city's ecological, social and economic objectives are achieved, the document establishes design checklists and performance metrics. These values are foundational to the writing of the document, elevating the design and implementation of streets in Vaughan. Leveraging a new approach to street design process, the guide helps deliver a safer, healthier, more inclusive and sustainable Vaughan.

Jury's comments

This guide is versatile, well researched, and provides a range of options to manage issues. The Link and Place terminology is unique, and the case studies' demonstration plans are helpful. This guide will go a long way in getting buy-in and advocating for complete streets.



2

1 DEMONSTRATION IDENTIFYING WAYS TO RETROFIT AN INTERSECTION BETWEEN TWO LOCAL STREETS IN A COMMUNITY CONTEXT, TO MAKE IT MORE COMPLETE. **2** COVER PAGE OF THE DOCUMENT, SHOWING DIAGRAM SUMMARIZING THE GUIDE CONTENT. **3** DEMONSTRATION IDENTIFYING WAYS TO RECONSTRUCT AN INTERSECTION BETWEEN TWO LOCAL STREETS IN A COMMUNITY CONTEXT, TO MAKE IT MORE COMPLETE. **4** DEMONSTRATION IDENTIFYING WAYS TO RETROFIT AN INTERSECTION BETWEEN TWO COLLECTORS IN AN INTENSIFICATION CONTEXT, TO MAKE IT MORE COMPLETE. **5** DEMONSTRATION IDENTIFYING WAYS TO RECONSTRUCT AN INTERSECTION BETWEEN TWO COLLECTORS IN AN INTENSIFICATION CONTEXT, TO MAKE IT MORE COMPLETE. **6** GUIDELINES TO ENHANCE EXISTING STREET TREE HEALTH AND PROVIDE OPTIMUM GROWING CONDITIONS FOR NEW TREES TO GENERATE ROBUST URBAN FOREST CANOPY.

IMAGES DTAH

3,4



5,6



FR_

VAUGHAN EST une ville en pleine croissance dotée d'un réseau de rues complexe dont la taille, le caractère et la fonction des voies varient selon le zonage. Comme de nombreuses villes d'après-guerre, le réseau routier de Vaughan a été conçu en fonction de l'automobile. L'administration municipale a reconnu cette problématique et a proposé une approche plus pérenne et sécuritaire de l'aménagement de la voirie, qui favorise la circulation piétonne, les transports actifs et les usagers des transports en commun. Le Guide d'aménagement de la voirie de Vaughan, principale ressource de la Ville en matière d'aménagement routier, est destiné aux professionnels, aux décideurs et au public. Comparativement à d'autres guides, ce document d'orientation, rédigé par un architecte paysagiste, propose une vision d'ensemble de l'aménagement qui ne se limite pas à la circulation automobile. Il accorde une attention particulière à l'intégration d'arbres, aux infrastructures

vertes, à la gestion des eaux pluviales et aux aménagements à faible impact. Pour s'assurer d'atteindre les objectifs écologiques, sociaux et économiques de la Ville, le document propose une liste de contrôle de l'aménagement et des indicateurs de performance en vue d'améliorer la conception et la mise en œuvre du réseau routier de Vaughan. En s'appuyant sur une nouvelle approche conceptuelle des rues, le guide contribue à créer une ville plus sécuritaire, inclusive et pérenne.

Commentaires du jury

Ce guide est polyvalent, bien documenté et propose de multiples options pour gérer les enjeux d'aménagement. La terminologie « lien et lieu » est unique et les démonstrations des études de cas sont utiles. Ce guide gagnera en influence quant à l'aménagement complet des rues.

1 SCHÉMA DE RÉAMÉNAGEMENT D'UNE INTERSECTION DANS UN CONTEXTE URBAIN, AFIN DE LA RENDRE PLUS SÉCURITAIRE. **2** PAGE COUVERTURE DU DOCUMENT PRÉSENTANT DES ICÔNES QUI RÉSUMENT LE CONTENU DU GUIDE. **3** SCHÉMA D'AMÉNAGEMENT D'UNE INTERSECTION DANS UN CONTEXTE URBAIN, AFIN DE LA RENDRE PLUS SÉCURITAIRE. **4** SCHÉMA DE RÉAMÉNAGEMENT D'UNE INTERSECTION DANS UN CONTEXTE URBAIN, AFIN DE LA RENDRE PLUS SÉCURITAIRE. **5** SCHÉMA DE RÉAMÉNAGEMENT D'UNE INTERSECTION DE ROUTES COLLECTRICES URBAINES, AFIN DE LA RENDRE PLUS SÉCURITAIRE. **6** DIRECTIVES POUR AMÉLIORER LA SANTÉ DES ARBRES DE RUE ET CRÉER UN MILIEU DE CROISSANCE OPTIMALE POUR LES NOUVEAUX ARBRES ET ASSURER UN COUVERT VÉGÉTAL SAIN.

IMAGES DTAH

BRACKISH DESIGN STUDIO INC

RIVERSIDE RANCH

BAYSIDE, NB



1

EN_

ON A FORMER quarry site along the St. Croix River in New Brunswick, Riverside Ranch is a project that marries architecture and landscape into a “coastal farm” vision for a family of two humans, two Leonberger dogs and several horses. The landscape masterplan, the first phase of which was implemented in 2023, focused on the main house and surrounding landscape. The full plan includes restoration of a quarry, reimagining the site into a series of trails, vantage points and program elements like a horse barn and maintenance area. Landscape design elements are used to integrate the building with site, with features including a wood “wharf” boardwalk that continues through the house, becoming a cantilevered deck on the river-side, and a courtyard garden with stonework that recalls a rocky riparian shoreline. A simple yet dramatic plant palette of native grasses and multi-stem birches evokes agrarian and river landscapes while softening the architectural moves. The landscape architects worked closely with the architects and builders to ensure the house

was respectfully sited with a generous buffer from an existing watercourse and preserves existing wooded areas – ensuring the integrity of a varied site for the property owner’s enjoyment and lifestyle.

Jury’s comments

This project features a simple approach which artfully integrates the architecture of the main house with the site and takes advantage of key vantage points within the surrounding agrarian landscape. Effective planting and beautiful detailing with local materials enhances the project. A thoughtful design based on an inspired “coastal farm” vision and supported by a multi-phase comprehensive plan, which includes rehabilitation of a quarry.

1 THE RIVERSIDE RANCH PERCHED ON A FORMER QUARRY SITE ALONG THE ST. CROIX RIVER. **2** PLANTINGS AROUND THE HOUSE SOFTEN STRONG ARCHITECTURAL MOVES OF THE HOUSE AND ADD AN UNDERSTATED DRAMA TO THE MONOCHROMATIC TEXTURES. **3** THE RESIDENCE IS SITED AT THE TERMINUS OF THE ENTRY DRIVE CREATING AN INTIMATE ARRIVAL COURT, AND USING ARCHITECTURE TO REVEAL THE VIEW OF THE ST. CROIX RIVER. **4** A WOOD “WHARF” WALKWAY EXTENDS THROUGH THE BREEZEWAY TO A CANTILEVERED DECK ON THE RIVER-SIDE.

PHOTOS 1,3,4 DIMANA KOLAROVA **2** BRACKISH DESIGN STUDIO



2, 3



FR_

SUR LE site d'une ancienne carrière, le long de la rivière Sainte-Croix au Nouveau-Brunswick, le Ranch Riverside est un projet qui concilie l'architecture et le paysage dans une vision de « ferme côtière » pour un couple accompagné de deux chiens Leonberger et de plusieurs chevaux. Le plan d'aménagement directeur, dont la première phase a été mise en œuvre en 2023, portait sur la maison principale et le paysage environnant. Le plan d'ensemble comprenait la reconfiguration de la carrière avec l'aménagement de sentiers, de points d'observation et de divers éléments, notamment une écurie et une aire d'entretien. L'aménagement paysager avait pour objet d'intégrer le bâtiment au paysage, avec notamment une promenade en bois (quai) qui se poursuit dans la maison et devient une terrasse en porte-à-faux au bord de la rivière, et une cour-jardin agrémentée de pierres qui rappelle un rivage rocheux. Une palette végétale simple, mais spectaculaire, composée d'herbes indigènes et de bouleaux multi-troncs, évoque les paysages agraires et riverains et intègre finement l'aspect architectural du projet. Les architectes paysagistes ont collaboré avec les architectes et les constructeurs pour établir une zone tampon généreuse entre la maison et le cours d'eau, et conserver les zones boisées pour préserver l'intégrité du site et le style de vie du propriétaire.



4



Commentaires du jury

Ce projet propose une approche simple qui intègre habilement l'architecture de la maison principale au site, et met en valeur les principales perspectives du paysage agricole environnant. Des plantations bien conçues et de beaux détails réalisés avec des matériaux locaux rehaussent le projet. Une conception réfléchie fondée sur une vision inspirée d'une « ferme côtière » et appuyée par un plan directeur en plusieurs phases qui comprend la réhabilitation d'une carrière.

1 LE RANCH RIVERSIDE, PERCHÉ SUR LE SITE D'UNE ANCIENNE CARRIÈRE, LE LONG DE LA RIVIÈRE SAINTE-CROIX. **2** LA VÉGÉTATION AUTOUR DE LA MAISON ADOUCIT LE FORT CARACTÈRE ARCHITECTURAL DU RANCH ET VIENT AJOUTER DU PIQUANT AUX TEXTURES MONOCHROMATIQUES. **3** LA RÉSIDENCE EST SITUÉE À L'EXTRÉMITÉ DE L'ALLÉE, CRÉANT UNE PLACE D'ACCUEIL INTIME. L'ARCHITECTURE ATTIRE LE REGARD SUR LA RIVIÈRE DE LA SAINTE CROIX. **4** UNE PASSERELLE EN BOIS DE « QUAI », UNE TERRASSE EN PORTE-À-FAUX AU BORD DE LA RIVIÈRE.

PHOTOS 1,3,4 DIMANA KOLAROVA 2 BRACKISH DESIGN STUDIO

CITY OF CALGARY

LAND ACKNOWLEDGEMENT

CALGARY, AB

EN_

TWENTY-FOUR LAND acknowledgement signs were installed in parks and open spaces with the intent of celebrating the culture of the place now called Calgary. Through personalized ceremony, the signs recognized the historic context of the original land stewards and connects them to the land, the air and the water that surrounds them. The city worked directly with each Nation to identify Elders to interview and share stories of the landscape. Each sign has been installed with QR codes taking visitors directly to the video-recorded Elder stories. The project brought Indigenous youth and Elders together, giving the Elders the opportunity to pass on traditional knowledge. Each of the signs include artwork created by emerging artists from the same Nation as the Elders. The signs are placed within natural area parks and are located relatively close to the entries. Great care was given to the placement of the signs, ensuring the landscape acted as an



2



1

integrated backdrop and almost became part of the signage. The hope is that as a park visitor starts their journey through the greenspace, they listen to the Elder's story, view the artwork, acknowledge the original stewards of the land and reflect on what that means.

Jury's comments

This is a well-executed communication project that bridges what one can see on the land with what was there in the past. The process built another layer of richness into the site and ensured many perspectives were captured with stories that will teach and influence for years to come. It's a stellar example of collaboration, of thoughtful engagement and of critical research processes.



3



4



5

FR_

VINGT-QUATRE PANNEAUX de

reconnaissance territoriale ont été installés dans des parcs et des espaces verts afin de célébrer la culture de l'endroit maintenant appelé Calgary. Une cérémonie personnalisée a reconnu le contexte historique des premiers gardiens du territoire qui les relient à la Terre, à l'air et à l'eau qui les entourent. La Ville a collaboré avec chaque nation et interviewer des Aînés pour s'enquérir de leurs mémoires et de leurs récits des lieux. Chaque panneau a été doté d'un code QR qui permet aux visiteurs d'accéder directement aux récits des Aînés enregistrés sur vidéo. Le projet a permis de réunir des jeunes et des Aînés autochtones afin qu'ils puissent transmettre leur savoir traditionnel. Chaque panneau présente des œuvres d'art créées par des artistes émergents de la même nation que les Aînés. Les panneaux sont situés dans des parcs naturels, près d'un accès principal. Leur emplacement a fait l'objet d'une attention particulière, afin que le paysage, en guise de toile de fond, s'intègre aux panneaux. L'objectif est de mettre en contexte les visiteurs, dès leur entrée dans le parc, en leur présentant le récit des Aînés, les œuvres d'art et les premiers gardiens du territoire afin de susciter une réflexion chez le visiteur.

Commentaires du jury

Il s'agit d'un projet de communication bien ficelé, qui fait le lien entre les observations sur le terrain et ce qui s'est passé. Ce projet enrichit le site, car il met en perspective l'environnement grâce à des récits qui nous inspireront pour les années à venir. C'est un excellent exemple de collaboration, d'engagement réfléchi et de recherches essentielles. LP

1 PIKANI FIRST NATION - THREE ELDER STORIES AND ARTIST CREATIONS. SUMMER SETTING. **2** BLESSING WITH ELDER NOELLA WELLS TO START THE PROJECT OFF IN A GOOD WAY - PERMISSION FOR USE OF IMAGE GRANTED BY THE ELDER. THE PROJECT STARTED IN A SUMMER SETTING, GIVING A SPIRIT TO THE SIGN. THE PROJECT IS A CIRCLE, MOVING BOTH FORWARDS AND BACKWARDS, CAPTURING THESE SEASONAL MOMENTS ALONG THE WAY. **3** THE LAND ACKNOWLEDGEMENT PANEL ITSELF FOR YOU TO FOCUS ON, WITH THE BOW RIVER BACKDROP BLURRED OUT. **4** THE FIRST PHASE OF THE LAND ACKNOWLEDGEMENT SIGNAGE WITH THE SILVER PANEL AT NOSE HILL - FALL SETTING - OCTOBER 1, 2022. **5** CONTEXT MAP SHOWING ALL SIGNAGE LOCATIONS ORGANIZED BY THE NATION'S CREATIONS. | **1** PREMIÈRE NATION PIKANI - TROIS HISTOIRES D'AÎNÉE ET CRÉATION ARTISTIQUE. CADRE ESTIVAL. **2** BÉNÉDICTION DE L'AÎNÉE NOELLA WELLS POUR LANCER LE PROJET CONVENABLEMENT - IMAGE AUTORISÉE PAR L'AÎNÉE. LE PROJET A COMMENCÉ DANS UN CADRE ESTIVAL, INSUFFLANT L'ESPRIT AU PANNEAU. LE PROJET EST UN CERCLE, QUI AVANCE ET REULE, CAPTURANT AINSI LES MOMENTS SAISONNIERS AU FIL DU TEMPS. **3** LE PANNEAU DE RECONNAISSANCE TERRITORIALE QUE VOUS POUVEZ CONSULTER, AVEC LA RIVIÈRE BOW EN ARRIÈRE-PLAN. **4** LA PREMIÈRE PHASE DE LA SIGNALISATION DE RECONNAISSANCE TERRITORIALE AVEC LE PANNEAU ARGENTÉ À NOSE HILL - CADRE AUTOMNAL - 1ER OCTOBRE 2022. **5** CARTE CONTEXTUELLE MONTRANT LES EMPLACEMENTS DES PANNEAUX, ORGANISÉS PAR LES NATIONS.

PHOTOS 1-3, 5 CITY OF CALGARY 4 PHOTO CPL

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CSLA landADAPT: YEAR ONE HIGHLIGHTS

HOPE PARNHAM



CLIMATE AND BIODIVERSITY challenges are reshaping how we design the world around us – and the role of landscape architects has never been more critical. In response, the Canadian Society of Landscape Architects (CSLA) launched *landADAPT: Landscape Architects Navigating and Designing for Adaptation*, a two-year continuing education program designed to build capacity, develop tools, and foster dialogue within the landscape architecture community. With the generous support of Natural Resources Canada's Climate Adaptation Program, the *landADAPT* initiative includes three core components: a monthly webinar series, a collection of climate change case studies, and a new online professional development course tailored specifically for Canadian landscape architects.

While the webinar series is already underway, work is also progressing behind the scenes on the other two components. The online course is in development in collaboration with the

Climate Risk Institute and will provide practical guidance for applying climate data and adaptation strategies in landscape architecture. Meanwhile, CSLA volunteers are curating a series of climate adaptation case studies. These real-world examples will showcase the profession's leadership in climate action and offer compelling stories to support advocacy, client engagement, and education.

Since its launch in fall 2024, *landADAPT* has already delivered a suite of engaging webinars. Topics have ranged from nature-based solutions and embodied carbon to Indigenous perspectives on climate risk assessment, community engagement strategies, and designing for future uncertainty. The response from attendees has been overwhelmingly positive, with more than 500 registrants per session and participants tuning in from across Canada and beyond. Attendees consistently highlight the value of hearing directly from leading voices in climate action.

If you missed a session, don't worry – each webinar has been recorded and is available for on-demand viewing on the CSLA website, with closed captions in both English and French to ensure accessibility and reach.

As we approach the end of the program's first year, the CSLA is excited to announce that a new season of *landADAPT* webinars will launch in the fall 2025. Stay tuned for a fresh lineup of thought-provoking sessions – including panel discussions and case studies that showcase adaptation in action.

Whether you're looking to deepen your climate expertise or explore practical tools for resilient design, *landADAPT* is your gateway to continuing education, professional connection, and climate leadership in Canadian landscape architecture. **LP**

Hope Parnham, FCSLA, is the Manager of Advocacy and Strategic Affairs for the CSLA.

CSLA LANDADAPT WEBINARS (2024-25)

1. **Working With Nature as Normal** | Joanna Eyquem
2. **Carbon Accounting for Landscape Architects** | Kelly Alvarez Doran
3. **Climate Positive Design: Going Beyond Neutral** | Pamela Conrad
4. **Parks in Action** | Fadi Masoud
5. **From Risk to Resilience: Indigenous Alternatives to Climate Risk Assessment in Canada** | Brett Huson & Janna Wale
6. **Adaptive Coexistence: Building Resilience in a Fear-Driven World** | Kotchakorn Voraakhom
7. **Biodiversity Net Gain: A Path to Scalable Ecological Restoration** | Alexandra Steed

JOANNA EYQUEM'S "WORKING WITH NATURE AS NORMAL"

REVIEWED BY KEVIN FRASER

IN DECEMBER 2024, Joanna Eyquem, fluvial geomorphologist and Managing Director of Climate-Resilient Infrastructure at the Intact Centre on Climate Adaptation, delivered a compelling webinar entitled "Working with Nature as Normal"; first installment in the CSLA's landADAPT series.

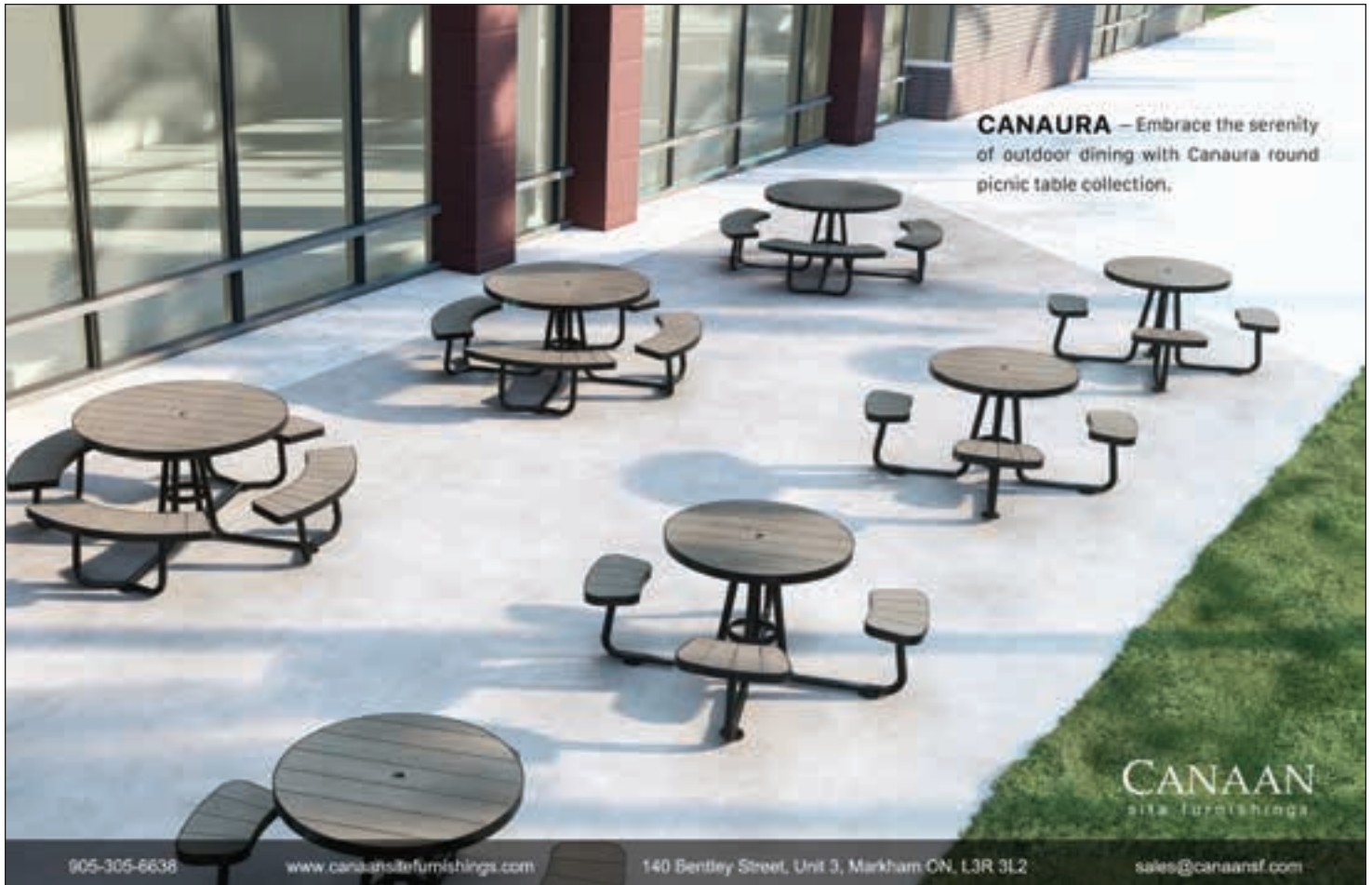
She opened her talk with a diagram illustrating "Lane's Balance," a concept developed in 1955 that depicts the interconnectedness of factors affecting rivers, and how equilibrium is re-established following disruption to the system. Eyquem noted that the essence of this concept can be generally applied to other scenarios, stressing that when natural systems are out of balance, our economy and wellbeing suffers.

The presentation focused on "nature-based solutions" (NbS), using the International Union for Conservation of Nature (IUCN) definition: "actions to protect, sustainably manage, and restore natural or modified ecosystems, that address societal challenges effectively and adaptively, simultaneously providing human well-being and biodiversity benefits."

The tone Eyquem struck was one of optimism, as she pointed to many hopeful trends: the abundance of new tools readily available to practitioners that holistically consider natural assets and offer guidance; expanding (and willing) audiences and project partners; and the work of the Natural Assets Initiative (<https://naturalassetsinitiative.ca>), a national non-profit organization that is undertaking work with over 160 local governments and watershed organizations to scale-up natural asset management and embed it in asset management planning. There is also an ever-increasing number of projects that offer inspiration in spades, such as the Don Mouth Naturalization and Port Lands Flood Protection project in Toronto.

Indeed, Eyquem noted that municipalities are on the front lines of these issues, and they need our support. Landscape architects are particularly well positioned to harness NbS for climate risk management and maximizing benefits to communities; however, making the value of NbS transparent is essential in order to inform better choices and further the goal of restoring relationships between nature and ourselves.

In closing, Eyquem stressed the potential for NbS, and highlighted some important to-do's for LAs, including working from green to grey when considering infrastructure options; seeking ways to restore natural processes and reconnect people with nature; considering natural asset management, encouraging communities to start their own journeys; and, perhaps most crucially, sharing stories of success!



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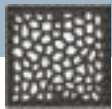
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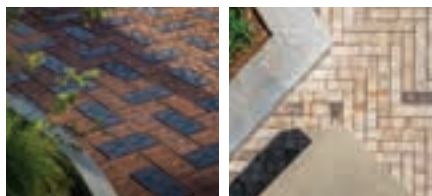
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INHERENTLY CANADIAN

CONNOR BUDD, JURY MEMBER

IN SERVING AS a guest juror for the 2025 CSLA Awards of Excellence, I was reminded of many things: the diversity of our profession and the projects and places in which we work. But in particular, I found myself thinking of the submissions as a reflection of a distinctly Canadian sensibility of landscape. Landscape architecture was, is, and forever will be international – shaped by a perpetual exchange of ideas, collaborative process and the sharing of novel techniques. However, there exists a need to uplift the excellence of an inherently Canadian approach to landscape architecture, now more than ever.

For me, judging the awards was underpinned by the currently turbulent relationship with our southern neighbour. It felt as though, in some small way, the recognition of Canadian landscape excellence was significant not only to our profession, but as part of a wider, emerging effort to strengthen our national identity across industries and disciplines. While we may be an intrinsically international community, we, as Canadian landscape practitioners, stand firmly on our own ground.

The projects express the diversity of landscapes and cultures that make up Canada. Landscape architecture is inherently place-based and nowhere was this more evident than in reviewing the submissions. From coast to coast, north to south, from urban centres to remote communities, the projects demonstrated an honesty of place. Within each project, the Canadian context – the land it existed within, referenced or served – was clearly reflected. This was not simply landscape architecture practiced *in* Canada, but landscape architecture practiced *of* Canada.

SP'AKW'US FEATHER PARK: INTERTIDAL MARSH PLANTINGS – THE POST AND ROPE SYSTEM PREVENTS WATERFOWL FROM DISTURBING THE FRESH PLANTINGS.
PHOTO ANCHOR QEA, ROSALIE DAGGETT

Perhaps most important are the works created by, or on behalf of, Indigenous communities. Whether reinforcing connections to traditional landscapes or establishing sovereignty and innovation within urban contexts, these projects represent some of the most potent examples of specificity of place – in pursuit not only of quality, but of rich, meaningful landscapes.

Without sounding overly nationalistic, this distinction of Canadian landscape architecture is increasingly important. In celebrating Canadian practitioners' work, we affirm that the landscapes that make up our nation – with their own histories, communities and ecologies – are worthy of a unique and evolving practice, whether at the sidewalk scale or the eco-regional scale. While our work will always be international, it often starts at home, embedded in local land and in service of local communities.

Landscape excellence is the product of a robust relationship, built over many years, between designer, land and community. Excellence is not always a spectacle but rather found in work of subtle resilience and deep necessity. And it grows strongest when it grows from somewhere. It feels more important than ever to consider how we continue to nurture our profession and its recognition, in Canada and abroad. What must we do in continuing to celebrate, support and sustain our practice? And how might we continue to grow Canadian awareness of landscape architecture and, more specifically, Canadian landscape architecture?

It has been an honour to be involved in recognizing and celebrating Canadian landscape excellence. At this moment, when we are so often encouraged to look to the international (and often overwhelmed by it), the awards offer a powerful reminder to look inward – and to recognize the wealth already in our own backyard. **LP**

"YOU HAVE TO PRACTICE PLAY IF YOU'RE GOING TO DESIGN PLAY"

Travis Martin

Landscape Architect
VDZ+A

Aram Franke

Landscape Designer
VDZ+A



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