



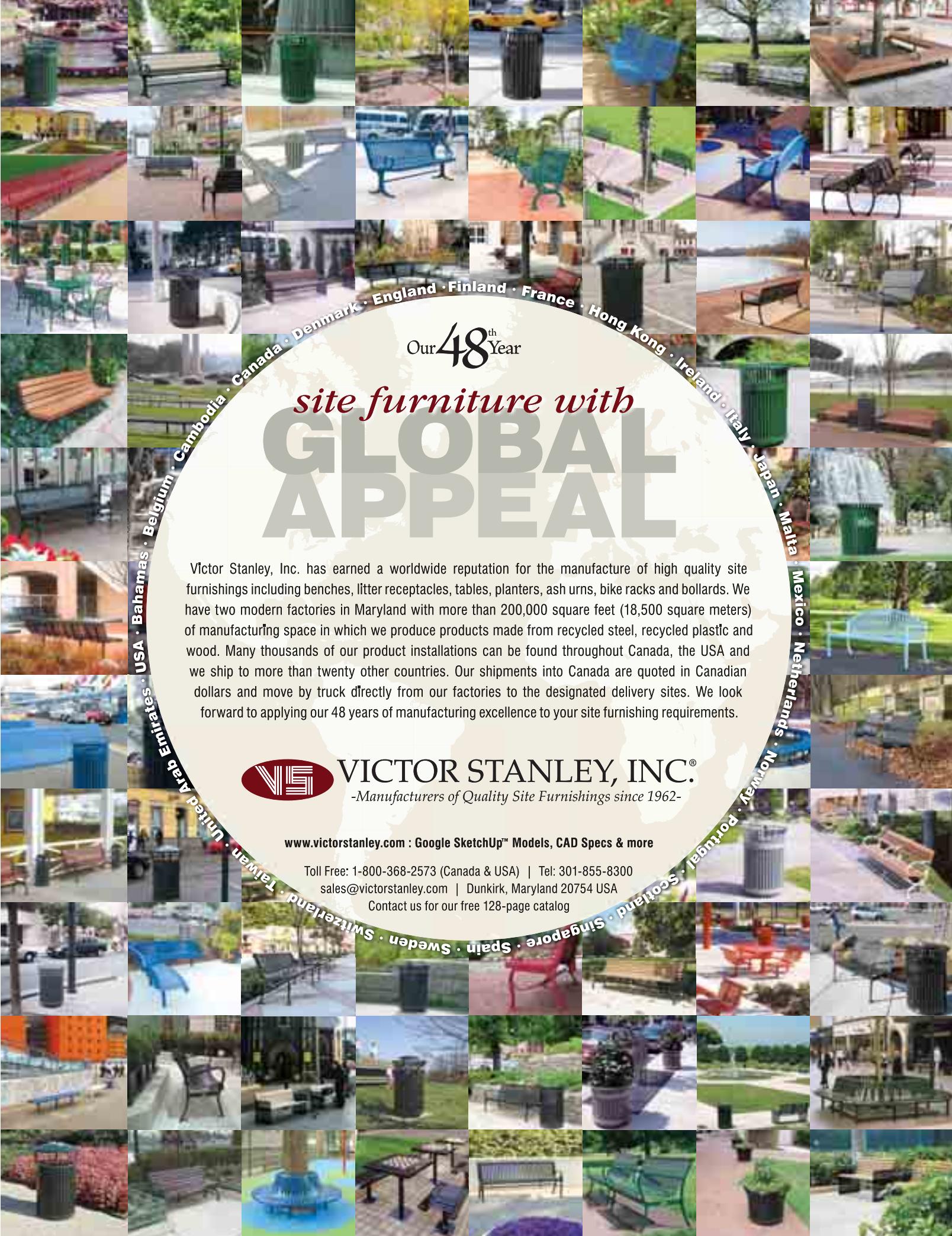
FALL | AUTOMNE 2009
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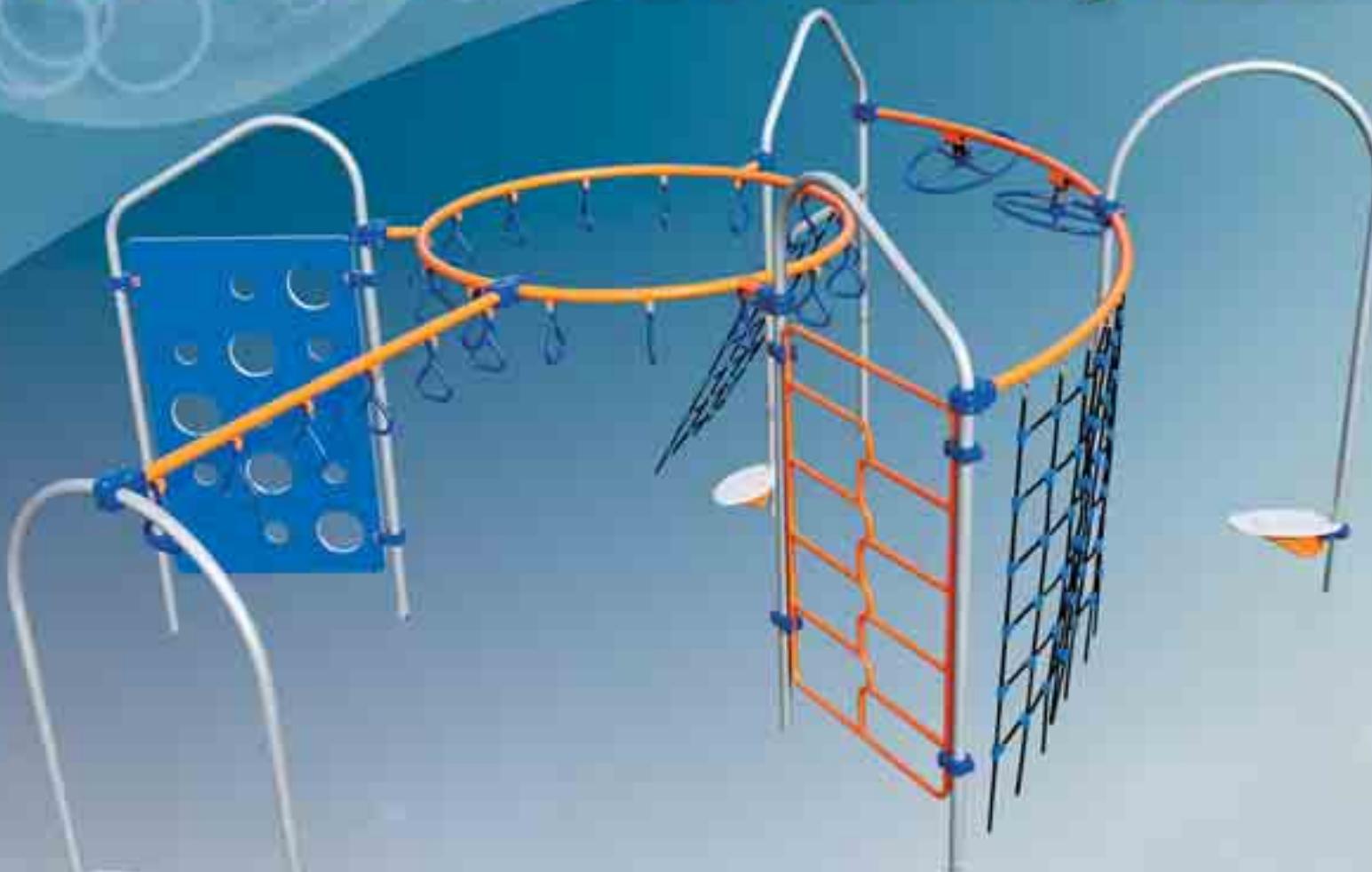
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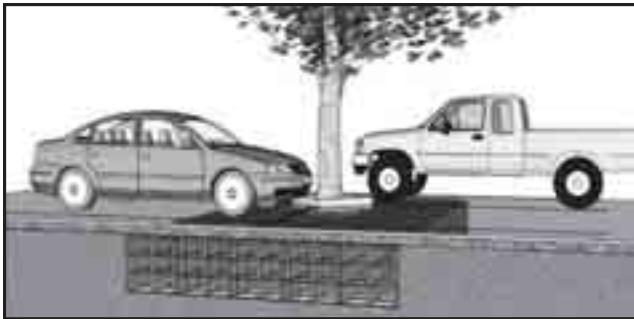
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info@csla.ca info@aapc.ca

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Jean Landry

Translation / Traduction :

François Couture, trad.a., réd.a.

Design Consultant / Consultante en conception :

Wendy Graham

Editor in Chief / Rédactrice en chef :

Judy Lord – JudyLord@sympatico.ca

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Publisher / Éditeur :

Robert Phillips

Naylor Editor / Rédactrice (Naylor) :

Leslie Wu

Project Manager / Directrice de projet :

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Mise en page et conception graphique :

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Advertising Art / Art publicitaire :

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THE URBAN COMMOTION LA COMMOTION URBAINE

JEAN LANDRY
GUEST EDITOR | RÉDACTEUR INVITÉ

Il y a plus de 30 années que l'alarme a été sonnée...
The alarm... rang over 30 years ago.

Que se passe-t-il vraiment autour de nous ? Et, où allons-nous exactement en tant que profession ? Ces questions d'apparence anodine ont probablement des réponses toutes faites pour beaucoup d'entre vous. Des réponses qui peuvent varier de la panique totale à l'euphorie la plus complète, d'une vision apocalyptique d'un monde apparemment hors de contrôle à une suite infinie d'opportunités n'attendant que des visionnaires.

Il y a plus de 30 années que l'alarme a été sonnée concernant l'utilisation non durable des ressources de notre planète. La suite fait maintenant partie de l'histoire : Gro Harlem Brundtland, Agenda 21, Smartgrowth communities, Natural Step, LEED ND... un nombre sans cesse croissant de modèles et d'outils de gestion sont élaborés par une panoplie de professionnels aux origines toutes aussi éclectiques que le concept de développement durable lui-même.

Mais où est la place de l'architecte paysagiste dans tout ce tumulte ? Si je ne me trompe pas, des gens comme Frederick Law Olmsted, Ian L. McHarg et Michael Hough, pour n'en mentionner que quelques-uns, parlent depuis longtemps de l'importance d'une relation balancée entre l'économique, le social et l'environnemental. N'y a-t-il pas une multitude de projets qui impliquent plus ou moins directement des architectes paysagistes qui réalisent, sur le terrain, l'utopie de Brundtland ?

J'aimerais vous inviter à parcourir ce présent numéro de L/P. Beaucoup trop court pour dresser un portrait représentatif de l'influence que peut avoir notre profession mais, je l'espère, respectueux dans ses moyens des potentiels qui sont à notre portée. Bonne lecture...

What is truly going on around us? Where exactly is our profession heading? You probably have answers for such questions, answers that may range from complete panic to total euphoria, from an apocalyptic vision of a world spinning out of control to a passionate excitement about the endless opportunities awaiting opportunistic visionaries.

The alarm warning us of our unsustainable use of our planet's resources rang over 30 years. The rest is now history: Gro Harlem Brundtland, Rio de Janeiro, Agenda 21, Smartgrowth communities, Natural Step, LEED ND... an infinite number of models, processes and management tools have been developed, presented and discussed by a growing array of professionals with credentials as eclectic as the notion of sustainable development itself.

As landscape architects, what is our place amidst all the commotion? People like Frederick Law Olmsted, Ian L. McHarg and Michael Hough, to name but three, have talked about maintaining the right balance between economy, community and environment for a long time. Are landscape architects realizing Brundtland's utopia in the field?

I invite you to read this issue. It is too short to paint a genuinely representative picture of the influence our profession can have on our world, but I hope it portrays the potentials within our reach. Enjoy.

A handwritten signature in black ink, appearing to read "Jean Landry", with a long, thin, horizontal line extending from the end of the signature.



INVENTING THE NEXT LANDSCAPE

FINDING TOUCHSTONES THAT WILL SHAPE OUR CITIES

PETER JACOBS

version française : www.aapc.ca



There are probably no more than 5,000 trained landscape architects in Canada – slightly more than one tenth of one percent of the Canadian population. Even this figure is optimistic as approximately a third are registered practitioners, a third work in related planning and design settings and a third have opted to work in altogether different fields.

If landscape architecture and landscape architects have survived despite our relative absence of numbers, it is due to our ability to position ourselves at the leading edge of emerging issues, to develop promising and viable strategies for dealing with these issues, and then to demonstrate how these contribute to significantly improved social, economic and aesthetic settings.

WE OPERATE AS A NURSERY ...

Historically, landscape architects from André Le Nôtre to Olmsted have successfully addressed societal problems in ways that were innovative, constructive and strategic. We have an amazing



1

record of inventing and reinventing our contribution to the design and management of the landscape. In so doing, we operate as a nursery for a wide variety of professionals who have seized the opportunities inherent to our conceptual and professional activities. Consider, as only one example, the impact of Ian McHarg on the growth and importance of environmental impact analyses and assessments, regional landscape planning and large-scale development activities that are now dominated by geographers, planners, biologists and engineers.

What then is the nature of the next landscape? What contributions can we make to inventing its form and structure, to enabling its adaptive response to changing demands and to sustaining the resources required to maintain its health?

URBANIZATION AND LANDSCAPE

Canada is now one of the most urbanized countries in the world, and urbanization, more than any other factor, continues to reshape our society, our

A significantly increased footprint on the edge, shadow and hinterland of the urban core has reshaped our very idea of the city.

economy and the environment. Our urban population is growing, even exploding. Peoples from every continent bring with them a growing variety of social values – including many different systems of participation in decision-making. Our significantly increased footprint on the edge, shadow and hinterland of the urban core has reshaped our very idea of the city.

Sustainable development has become a household word and a touchstone of government policy, although not necessarily of government action. In the urban arena, Michael Hough has written brilliantly of the link between the need to sustain natural processes inherent in the landscape and the forms and structures of urban settlements (See the LIP Interview in this issue.) How then can we continue to contribute to sustainable and equitable urban settings for our generation and those that will follow?

There are some promising signs of our profession's growing impact on the planning, design and management of the urban environment throughout Canada. Highway right-of-ways around Montreal are increasingly planted with all manner of wild plants rather than being mowed and fertilized. Massive concrete highway intersections are being replaced by grade level strategies that are user-friendly and that reclaim significant parcels of land for new green swaths in the city. The shorelines of our urban islands are slowly being reconstituted, as are many of the landfill sites that have long since reached capacity. A network of bicycle paths and publically accessible bicycle rental locations has contributed to an active system of pedestrian movement throughout the city, and green roofs are regular features of many new public and private development proposals. Green swales have replaced concrete sewer pipes in some situations to reduce the peak load on storm sewers, and the maintenance and care of our green spaces is now subject to environmentally sensitive management criteria. We are also involved in the proactive and strategic management of surface and groundwater resources, recognizing that they are an interdependent and essential part of our urban infrastructure. We are, as well, involved

with the management of energy and food sources within the city.

LANDSCAPE AS THE TOOL OF CHOICE

Managed landscapes are perceived as the key to the renovation, rehabilitation and restoration of old neighborhoods, abandoned industrial sites, and landfills that have reached their carrying capacity. Landscape has become the tool of choice, even the poster child, for marketing residential areas, downtown core development, new communities and open space systems including the public streetscapes and green spaces of our cities. But we need to do much more than provide marketing support for urban development. How these urban landscapes are formed and programmed, how they are used and maintained must respond to increasingly diverse populations, the full range of users across all generations, and a wide variety of program interests and requirements, all of which are likely to change a number of times throughout the life-cycles of each specific landscape.

Concrete examples of our contributions to improving urban conditions include innovative approaches to the rehabilitation of urban infrastructure, to the planning of new developments, to the reuse of vacant and derelict lands, and to the conservation of our urban lands and waterways. If big box stores can be supported with public funds and reused for non-profit, community based activities, why not rethink our use of urban land? Imagine urban spaces that respond to social, economic and biological challenges over substantial periods of time; that provide multiple use community spaces; and that establish an identity that contributes to the memory of place and that speaks to the symbolic and emotive dimensions of the city. Think of what could be done with the countless miles of right-of-ways along roads, rails and aqueducts in our urban environments.

And some of the invisible components of landscape and culture may offer even greater opportunities and challenges to sustaining the future of the urban landscape. The infrastructure of information technology is a hidden, anonymous behemoth whose



The urban landscape will be shaped by a wide variety of actors whose ideas we should welcome and celebrate.



impact on society will continue to transform the way we interact with each other and conduct our affairs. Data centers worldwide now consume more energy annually than Sweden. The cloud, a vast amorphous network of interconnected and mutually dependent data centers, consumes one to two percent of the world's electricity, and the figure is growing rapidly. But people still need to interact and well-designed landscapes are certainly suited for that purpose.

THE NEXT LANDSCAPE

We have lost vast areas of wilderness and many of our cherished rural settlement patterns, woodlots and farmlands in Canada. What new urban landscapes will replace them, where will they be located, how will they be used and how will they contribute to the biodiversity, economic wealth and beauty upon which healthy societies depend? What will these landscapes look like, who will shape them, and how will they be maintained and thus sustained? Will urban agriculture emerge as a real source of our daily bread, will we generate a majority of our energy needs locally, and can we establish forms of viable wilderness in an urban world?

What then are the touchstones of our possible contribution to this challenge? If previous icons of our profession were innovative, constructive and strategic, then we too will prosper if, and only if, we operate in a similar fashion. Our imagination in shaping the form and structure of landscape, in helping empower people to take ownership of it, and in establishing secure and convivial communities are only a few of the measures by which our work will be judged.

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1 RUE MURRAY, MONTRÉAL **2** TERRASSE ET TOIT VÉGÉTALISÉ
DE LA MAISON DE LA CULTURE CÔTE-DES-NEIGES

PHOTOS JEAN LANDRY PAGE 10 TAG MATT WATSON



BIG NATURE PARK

JAMES CORNER, RICHARD KENNEDY
+ MARK SCHOLLEN

UN PARC EN PLEINE NATURE POUR TORONTO

L'intérêt croissant envers l'urbanisme paysager découle de la constatation que les villes fonctionnent comme des paysages et des écosystèmes. Les villes, comme les paysages, sont des phénomènes temporels, interactifs et dynamiques, inévitablement inachevés et émergents.

La conception du parc Lake Ontario incarne certaines bases conceptuelles de l'urbanisme paysager. Elle suggère un modèle d'urbanisme plus vaste et plus complet.

Les auteurs explorent l'approche d'assemblage de 375 Ha de terrain en un système intégré avec plus de 37 km de rives. Leur stratégie : créer un sentiment de PLEINE NATURE en utilisant des approches flexibles. Ces stratégies aident à situer le projet par rapport à la ville en croissance tout en exposant les qualités élémentaires des sites fauniques. Le parc Lake Ontario définira le caractère des quartiers voisins et de la ville de Toronto.



1 CONCEPT: A CONNECTIVE GREEN WATERFRONT
2 LAKE ONTARIO PARK SITE | **1** CONCEPT : UN
FRONT D'EAU VERT **2** PARC ONTARIO LAKE
PHOTOS + IMAGES JAMES CORNER FIELD OPERATIONS
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Cities, like landscapes, are... inevitably unfinished and emergent. | Les villes, comme les paysages, sont inévitablement inachevées et émergentes.

For a growing number of contemporary architects and planners, the conceptual scope of landscape has become a useful lens for reconsidering the physical form and program of twenty-first century urbanism. With its capacity to organize complex sites, ecosystems and infrastructure, landscape offers an alternative to the more rigid mechanisms of modernist urban planning.

A landscape approach to cities is not simply about greenery and parkland, but more significantly points to loose, flexible, inclusive and dynamic forms of urban space. The growing interest in landscape urbanism derives from the realization that cities function more like landscapes and ecologies than they do as fixed structures. Cities, like landscapes, are more time-based phenomena, interactive and dynamic, inevitably unfinished and emergent. Landscape architecture provides an arsenal of sensibilities, techniques and ways of working with complex sites that differ significantly from the more traditional techniques of urban planning, urban design and architecture. A landscape approach suggests multiplicity over singularity, cultivation over finished work, and a certain messy inclusionism over idealized order.

The design of Lake Ontario Park certainly embodies some of landscape urbanism's conceptual bases – it is not only messy and complex, but also inclusive, open-ended and ecologically alive. It is an extraordinary sensory environment, a phenomenally rich landscape of weather, exposure, life-forms and materials that offers a powerful counterpoint to the more controlled environments of the typical City. Thus, the fact that Lake Ontario Park describes a project that is at once strategic, organizational, open and tactile, points to a fourfold characterization of a broader landscape urbanist ideology. While it is admittedly a green project, a landscape of earth, water, plants, habitats and living creatures, the site's conceptual and structural articulation suggests a bigger and more comprehensive model for urbanism.

A 'BIG NATURE' PARKLAND

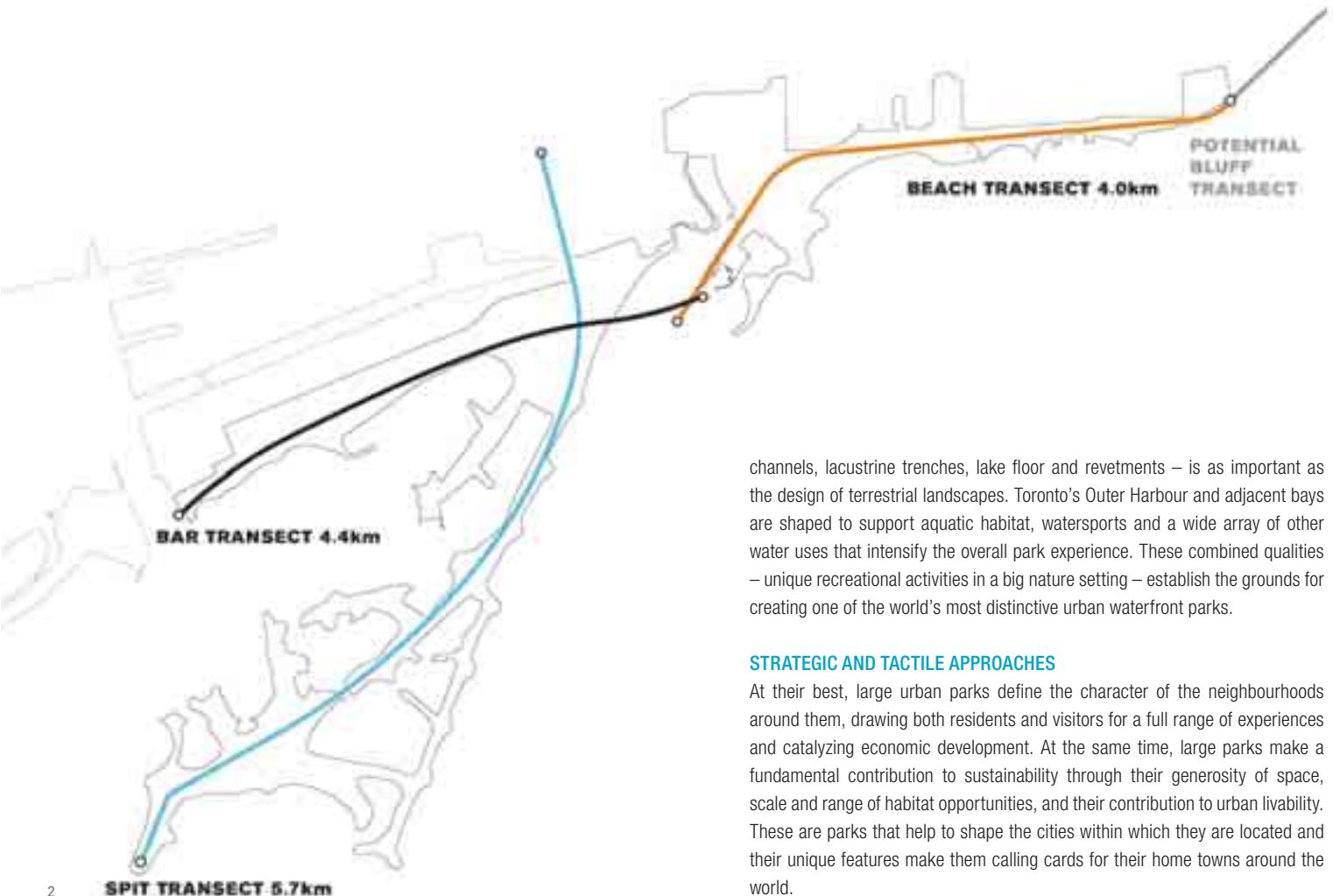
Lake Ontario Park is big and wild. In assembling over 375 hectares (925 acres) of land into one interconnected system with over 37 kilometers of shoreline edge, the key strategy is to create a sense of bigness, a sense of Big Nature. The site includes the former port lands, Tommy Thompson Park – a 5-km-long spit of land built from construction debris and dredge spoils, a sewage treatment plant, the iconic R.C. Harris filtration plant, the Eastern Beaches and several existing smaller parks and beaches set within larger, spontaneous, successional landscapes – dense, extensive and thriving communities of pioneering plants and wildlife. Sumac thickets and mature Cottonwood stands, broad wetlands and meadows, mixed woodlands and dynamic cobble shorelines combine with the industrial context to create an expansive landscape that is both aesthetically and functionally wild.

Because of the physically remote setting and unmanaged character of major areas of the site, these wild, urban landscapes have indeed become populated with a relatively broad range of terrestrial and aquatic wildlife species. When understood in relation to the site's proximity to downtown, the scale of the existing natural areas is impressive: these are 'big nature' sites in one of North America's great urban centres, made all the more dramatic through exposure to the weather, the vast scale of the lake, and the sense of being on the edge.

A UNIFIED ENSEMBLE

The design of Lake Ontario Park assembles these fragmented and disparate sites into one magnificent ensemble. The huge scale of the park offers a generous and beautiful resource for people who are interested in large-scale recreation activities – strolling, jogging, cycling, rollerblading, picnicking, dog walking, swimming, kayaking, windsurfing, kiteboarding, sailing, and fishing – while the site's uniquely rustic character is an extraordinary resource for people who are interested in immersing themselves in the expansive urban 'wilds.' In this dynamic shoreline park, the design of water bodies – harbours, bays, beaches,





channels, lacustrine trenches, lake floor and revetments – is as important as the design of terrestrial landscapes. Toronto's Outer Harbour and adjacent bays are shaped to support aquatic habitat, watersports and a wide array of other water uses that intensify the overall park experience. These combined qualities – unique recreational activities in a big nature setting – establish the grounds for creating one of the world's most distinctive urban waterfront parks.

STRATEGIC AND TACTILE APPROACHES

At their best, large urban parks define the character of the neighbourhoods around them, drawing both residents and visitors for a full range of experiences and catalyzing economic development. At the same time, large parks make a fundamental contribution to sustainability through their generosity of space, scale and range of habitat opportunities, and their contribution to urban livability. These are parks that help to shape the cities within which they are located and their unique features make them calling cards for their home towns around the world.

The planning and design of large urban parks involves significant challenges, such as multiple competing stakeholders, phased financing, segmentation, long-term maintenance and operational considerations, inaccessibility and difficult implementation, especially on brownfield or contaminated sites. Consequently, their design must inevitably be strategic and time-based. Design initiatives can not simply be willful, subjective or formal approaches, but need instead to be intelligent and flexible with regard to what is inevitably a complex field of dynamic variables.

At Lake Ontario Park, four organizational approaches help to ensure the flexibility and success of any future landscape, without normalizing or diminishing the strange and powerful qualities of the place – especially its rough and remote character and the extraordinary sense of the wild and the elemental: 'A Connective Waterfront,' '3 Transects,' '400 Outposts' and 'the Bar and the Bay.'

A CONNECTIVE WATERFRONT outlines a broad strategy for reorienting the many emergent communities and territories of the waterfront. Connectivity for human and wildlife movement is considered in this layered framework that includes continuous pedestrian and cycle access, thickened greenways and expanded public transit, such that the park functions as the both the key organizing element of the City's eastern lakefront and the catalyst for shaping the renewal of the Portlands and the future Lower Don Lands community.



1 THE MASTERPLAN 2 CONCEPT: THREE TRANSECTS 3 THE BAR TRANSECT, NEW BEACHES + WATERSIDE ACCESS 4 PROMONTORY + SUCCESSIONAL LANDSCAPES OF THE SPIT | 1 LE PLAN DIRECTEUR 2 CONCEPT : TROIS SENTIERS 3 LE SENTIER DUNAIRE, NOUVELLES PLAGES + ACCÈS À L'EAU 4 PROMONTOIRE + PAYSAGES SUCCESSIFS DE LA POINTE
PHOTOS + IMAGES JAMES CORNER FIELD OPERATIONS + SCHOLLEN & COMPANY INC.





A landscape approach suggests ... a certain messy inclusionism over idealized order. | Une approche d'aménagement paysager suggère ... une certaine inclusion désordonnée plutôt qu'un ordre idéalisé.



3 TRANSECTS – These primary path armatures create a single coherent park framework, interconnecting key destinations and introducing visitors to distinctive landscapes. The transects represent the principal elements in a 'connective network' of circulation paths that unify the diverse park and link the lake to the adjacent neighbourhoods. As continuous, unobstructed pathways, the transects pull together disparate landscapes to create a unified ensemble, while retaining a great deal of variety in the character and programming of Lake Ontario Park.

400 OUTPOSTS – This approach seeks to amplify the range of experiences within the park landscape. Rather than imposing something completely new and foreign, the outposts enrich latent site attributes, often re-imagining and repurposing these for new uses and effects. Existing ecosystems, plantings, water-bodies and habitats across the site, as well as new overlooks, picnic promontories, earthwork outlooks and water landings support a diverse range of experiences. One of the benefits of large scale landscapes is their capacity to both absorb and embrace complexity, allowing for the co-existence of wild landscapes and habitats with leisure, recreational and artistic programs.

THE BAR AND THE BAY are the two most significant geomorphological features of the site. A 1,300-acre marsh and transitory dune bar, once lost through historic lake-filling, are reinvented as recreational landscapes that also serve to address potential site contamination. A rethinking of the long, crenulated shoreline of the largely man-made land mass of the park suggests a dynamic, new form of public shoreline landscape. The engineered shoreline interacts with natural processes of littoral drift, deposition, erosion, freeze and thaw of the lake, wave action, ice scour, and the emergence of pioneering plant and wildlife communities. These interactions produce a dynamic set of conditions and potentials — instability that supports beach and dune plant diversity, discourages unsheltered aquatic marshes, and prompts new users to colonize dormant areas. The design builds on this dynamism to create a park that is alive and changing.

The approaches employed in the conceptual shaping of the park – connectivity, unification, amplification and diversification – are strategic techniques that work across sites of large scale and complex scope. These design strategies help to situate the project in relation to the growing and changing city while at the same time exposing the elemental and intimately phenomenal qualities that characterize natural wilderness sites. In doing so, the Park will be a landmark contemporary open space and defining central destination and cultural resource for the city of Toronto.

1 CONCEPT: THE 400 OUTPOSTS **2 THE FIRST PHASE** |
1 CONCEPT : LES 400 AVANT-POSTES **2 LA PREMIÈRE PHASE**
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AVONS-NOUS TOUCHÉ LE BUT? LA VISION URBAINE EN ÉVOLUTION DE MONTRÉAL

RICHARD GAUDREAU

ARE WE THERE YET? MONTRÉAL'S EVOLVING URBAN VISION

Since the Middle Ages, urban centres have borne the brunt of ill-planned growth and narrow vision. Despite our well-intended interventions, city planning has not kept pace with urban growth. The UN's adoption of Agenda 21, however, signaled greater international commitment to sustainable urban development (SUD). Quebec's Bill 118, for example, takes direct aim at the triple bottom line of SUD: the integrity of the environment, social equality, and economic efficiency.

In the last two decades, Montreal's urban quality has improved little if at all, but the city's high environmental resilience remains intact. The author considers, for example, potential uses for the city's multiple flat roofs, and the net gains of turning them green or installing solar panels. He explores the expanding "grocery lists" of principles adopted by cities like Calgary and Montreal to underpin their shift to SUD. And he looks at emerging markets, encouraging LAs to take leadership, and to craft performance indicators for assessing projects over the short, middle and long terms.

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Montreal's environmental
resilience remains intact... |
La résilience environnementale
de Montréal reste intacte

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PHOTO VILLE DE MONTRÉAL





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We need to measure outcomes: projects are not over once the inaugural ribbon is cut. | On doit mesurer les résultats : le projet ne finit pas avec l'inauguration.

Croissance urbaine mal planifiée égale compétition effrénée dans l'appropriation des espaces urbains. Voilà l'un des messages principaux du sociologue et urbaniste Bruno Voisin, qui, fait étonnant, s'intéresse aux espaces publics urbains au Moyen-Âge. Sa conclusion ne perd rien de sa pertinence si on l'applique au contexte actuel : la croissance « organique » qu'il illustre ci-dessus la cohabitation forcée de deux époques à Athènes, en Grèce, atteint rapidement ses limites. Les villes ont réagi en se dotant d'un ensemble de contrôles urbains censés permettre l'intégration harmonieuse de leurs composantes. Or, au fil des siècles, notre vision est restée trop étroite. Nous avons besoin d'un nouveau credo du développement urbain qui dépassera largement les impératifs traditionnels de bouts de tuyaux et de densité d'occupation.

UN NOUVEAU CREDO URBAIN QUÉBÉCOIS

Ce constat a permis de généraliser un courant de fond vers le développement durable urbain (DDU). À l'instar de la conférence de Rio de Janeiro des Nations Unies (1992) qui donna naissance au programme Action 21, le Québec s'est doté, en 2006, d'une loi sur le développement durable. Suivant l'esprit d'Action 21, la Loi 118 prône un changement de direction, le choix d'approches plus viables. Elle cible clairement les trois principaux résultats d'un développement urbain durable (le « triple bottom line »), en formalisant l'intérêt public pour le respect de « l'intégrité de l'environnement, l'équité sociale et l'efficience économique ».

Il était plus que temps d'en arriver à ce nouveau credo. D'un point de vue écologique, la ville traditionnelle peine à gérer les flux d'énergie et de matières requis pour préserver son écosystème urbain. Et, technologiquement, nos interventions ponctuelles pour contrer les enjeux liés à l'usage de l'électricité et de l'eau, aux transports et à la pollution sont souvent « trop peu, trop tard » pour renverser les tendances lourdes d'une croissance apparemment illimitée.

L'approche classique de l'analyse par superposition des potentiels d'utilisation du sol que préconisait Harvard dans les années 80 contenait le germe d'une approche durable, sans aller assez loin. Notre domaine n'embrassait pas encore l'équité sociale, l'efficacité économique et la viabilité écologique. Notre obligation de respect du « triple bottom line » était minimale, voire inexistante, et un respect minimal donne des résultats minimaux.

Par exemple, l'évaluation de la qualité des biotopes urbains réalisée pour le projet des parcs régionaux de la Communauté urbaine de Montréal révélait une situation environnementale déjà alarmante, avec 42 % des sols de l'île mis à nu et fortement minéralisés, ainsi que des écarts thermiques atteignant 8 °C. Ces conditions étaient suffisamment graves pour constituer un sérieux frein à la biodiversité. Un examen rapide de l'occupation du sol montréalais en 2009 illustre clairement la faiblesse des progrès réalisés en vingt ans, malgré les efforts soutenus de la collectivité.

Pourtant, le grand potentiel de résilience écologique de Montréal demeure intact. Largement constituée de bâtiments à toits plats, la ville dispose d'une multitude de petits espaces convenant au verdissement et à l'installation de panneaux solaires susceptibles d'améliorer la régulation thermique, la rétention des eaux de pluie et la production alimentaire locale.

De telles mesures amélioreraient considérablement le *paysage énergétique* de la ville en diminuant les factures de chauffage et de climatisation, mais elles contribueraient aussi à limiter les débordements systématiques du système d'épuration des eaux usées, problème endémique à Montréal. Diminuer la charge de pollution au fleuve et rendre ainsi aux citoyens les berges et plages de l'île étendrait aussi sa palette de technologies à faible impact (les « low impact development technologies »), telles que définies par le National Institute of Building Sciences.

D'autres simples mesures auraient d'autres effets positifs sur notre *paysage écologique*, comme celui de renouveler la biodiversité. Elles pourraient même transformer le *paysage nutritif* en permettant aux citoyens de produire leur propre nourriture, les jardins communautaires représentant une des nombreuses possibilités envisageables.

DES VÉRITÉS TROP ÉVIDENTES?

C'est vrai, nous comprenons ce potentiel depuis des décennies. Alors pourquoi ne concevons-nous pas déjà de tels paysages? Parce que technologie et expertise ne suffisent pas. Le développement durable urbain ne se résume pas qu'à une technique, méthode ou façon de faire. Il constitue une stratégie pour l'avenir et, ainsi, ne peut être implanté sans un large consensus social. L'architecte paysagiste ne peut plus agir seul.



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Cette idée n'est pas nouvelle, mais elle se distingue aujourd'hui par une prise de conscience généralisée de la nécessité d'une approche urbaine holistique intégrant notamment l'équité sociale et une économie efficace, des concepts traditionnellement en périphérie de la pratique d'architecture de paysage. Cette intégration semble maintenant en bonne voie de se réaliser.

Plusieurs villes canadiennes ont dressé une « liste d'épicerie » de principes appuyant leur réorientation vers le DDU. Par exemple, le City Plan IT Calgary Project appelle à une plus grande diversification du parc immobilier, l'encouragement de la circulation piétonne, le renforcement du caractère distinct des quartiers urbains, des aménagements plus attrayants et valorisant l'esprit propre aux lieux, l'établissement de moyens de transport alternatifs, la protection des espaces libres urbains, de l'agriculture urbaine et des paysages et sites environnementaux d'intérêt, la mixité des utilisations du sol et le réaménagement stratégique d'espaces existants.

Inspirante, cette liste pose maints défis. La viabilité de la ville dépendra de tous ces enjeux, mais il appert que les élus municipaux contrôlent nombre d'entre eux. Si les politiciens acceptent de relever le défi, on peut s'attendre à ce que l'intégration holistique d'un environnement économique plus efficace, socialement plus équitable et écologiquement plus viable (le « triple bottom line ») se fasse **hors** du processus d'aménagement. Évidemment, cela n'arrivera pas toujours, et c'est là, à mon avis, le talon d'Achille de la pratique DDU en architecture de paysage.

LE RÉALISME OPÉRATIONNEL DE MONTRÉAL

Mentionnons aussi le Premier Plan stratégique de développement durable de la collectivité montréalaise, en partie pour l'engagement collectif d'organismes partenaires qui l'appuie (l'administration municipale n'est qu'un intervenant parmi d'autres). Au-delà de ses principes, qui touchent à chaque élément clé du DDU, ce plan propose 36 actions environnementales concrètes, allant de l'élimination de la marche au ralenti inutile des véhicules à l'élaboration d'un plan directeur de gestion des matières résiduelles. Quatre « actions vedettes » méritent une attention particulière : l'implantation de mécanismes de compensation pour des déplacements d'affaires neutres en carbone, la réduction d'îlots de chaleur, la tenue d'événements écoresponsables et l'obtention d'un statut de Centre régional

d'expertise sur l'éducation en vue du développement durable de l'Université des Nations Unies. Cette stratégie des « petits pas », malgré son utilité, risque d'obscurcir la vision plus globale de la situation. Néanmoins, sa grande qualité demeure son plan d'action pragmatique et découpé en projets autonomes.

RÉALISME ET APPUI COMMUNAUTAIRE

De tels programmes illustrent une réalité économique : les architectes paysagistes doivent assumer le leadership des nouveaux marchés émergents, d'un *design responsable* qui respecte l'intégrité de l'environnement, l'équité sociale et l'efficacité économique. Nous devons fixer des indicateurs de rendement adressant la traçabilité des matériaux, l'utilisation des produits nocifs et les procédés de construction et d'entretien. Nous devons aussi produire des résultats mesurables qui permettront de contrôler les effets à court, moyen et long terme de nos projets. Un projet ne se termine pas à la coupe du ruban cérémonial. La responsabilité professionnelle de l'architecte paysagiste s'étend maintenant bien au-delà des plans et devis.

La pratique de l'architecture de paysage doit, de plus, s'adapter à l'émergence de marchés de niche : esthétique urbaine et questions patrimoniales, permaculture urbaine, jardin terrasse et d'intérieur, murs vivants et projets d'augmentation de la biomasse. Notre expertise en gestion écologique et en intendance des paysages demeure la toile de fond d'interventions plus pointues, telles la production d'algues en bassins sur les toits des bâtiments et la purification de l'eau et de l'air comme éléments de design urbain. Nous sommes bien placés pour développer des matériaux alternatifs améliorés et des outils biotechnologiques. Dans un contexte où la population vieillit et la ville devient surpeuplée, notre profession peut trouver des manières de rétablir le lien sacré avec une nature trop souvent absente de nos villes.

Pour la version intégrale de cet essai, allez à www.aapc.ca.

**1 GUY STREET, MONTREAL | 2 USER, OBSERVER, PROGRAMMER ET FABRIQUER L'ESPACE PUBLIC, UN COLLECTIF SOUS LA DIRECTION DE JEAN-YVES TOUSSAINT ET MONIQUE ZIMMERMAN; LAUSANNE, PRESSE POLYTECHNIQUE ET UNIVERSITAIRE ROMANDES, 2001 | 3 JARDIN COMMUNAUTAIRE VICTORIA, AVENUE VICTORIA, MONTRÉAL
PHOTOS 1+3 JEAN LANDRY**

RIVERWALK

CATHY SEARS

CALGARY RÉCUPÈRE SES RIVIÈRES

Avec un programme de rénovation de 200 M\$ pour le centre de Calgary, les élus ont décidé de miser sur l'architecture de paysage. Calgary a entrepris la conception d'une promenade riveraine de 4 km. Influencé par les paysages distincts des rivières Bow et Elbow, le corridor RiverWalk traversera éventuellement le parc historique Fort Calgary, le parc Stampede et plusieurs quartiers.

L'architecture de paysage capte déjà l'attention du public et montre aux gens ce que l'East Village peut devenir. Selon l'expert-conseil Ken Greenberg, le processus marque la réémergence de l'architecture de paysage comme force décisive dans la définition des espaces urbains.

Pour placer l'architecture de paysage dans le contexte de l'infrastructure fondamentale dans un important projet de rénovation urbaine, Calgary a élaboré un véhicule financier primé, le CRL, qui verse les revenus d'impôt foncier du réaménagement dans un fonds spécial qui finance l'infrastructure.

With a \$200 million revitalization program on tap for a major portion of downtown Calgary, city officials decided to lead with the green – landscape architecture – to help ignite excitement and interest in the long decaying urban core of Alberta's largest city. Indeed, landscape architecture has played a key role in jump-starting the ambitious plan to remake an area called the East Village.

The city was founded on the Bow and Elbow Rivers but their presence was never felt in forging Calgary's identity. Thomas Mawson's grand visions for a significant urban-river interface are shown in Calgary's 1912 first General Plan. Yet, as with many cities, this natural resource was relegated to hosting major industrial uses. The rivers, cut off from the residents, succumbed to decades of pollution and debris. Almost one hundred years later, new plans focus on the energy of the rivers and renewing the connection between place, people and the waterfront.

IN THE THICK OF IT

Chris Ollenberger is the President and CEO of the Calgary Municipal Land Corporation (CMLC), the entity charged with the urban redevelopment in the area. He and his team have worked for several years, planning and designing essential infrastructure and putting it in place. CMLC also embarked on major





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environmental remediation, utility and road reconstruction, rail track relocation and renovation of a landmark riverfront historic building. As work proceeded, a two-year stakeholder engagement and design process unfolded for the four kilometer RiverWalk, a key element of the redevelopment effort.

For the typical citizen, the preliminary work meant detours, piles of dirt and plastic tarps. Then, this year, a section of the riverfront road reopened. With that, the calls and emails from the public started. Says Ollenberger, "They're saying 'Wow! We didn't realize what you were doing out there, but it looks pretty special, it looks great. Please keep going.'"

To be sure, landscape architecture is not leading the charge alone. It is, however, the most visible of early improvements, providing residents and developers alike with a taste of what is to come.

and intimate, is defined by slow-moving waters and a predominately neighbourhood edge. The plan corridor also passes through and recognizes the historic and cultural importance of Fort Calgary Park, the birthplace of the city, and Stampede Park, a 120-hectare multiuse attraction promoting western heritage.

The RiverWalk will eventually wind through more than half-a-dozen urban precincts and neighborhoods and help transform the entire East Village development area. While major environmental and infrastructure work is underway, CMLC's Ollenberger notes it is the landscape architecture that is capturing the public's attention.

"The landscape architecture, whether it is a streetscape design or tree trenches, or how the sidewalks are going to feel, right to the overall RiverWalk design which is a critical key piece of infrastructure, really sets the stage for the development

LANDSCAPE ARCHITECTURE AS THE LEADING WEDGE

The multi-faceted RiverWalk concept plan is influenced by two very distinct landscapes. The Bow River valley is characterized by wide-open rushing water and an intensely developed mixed use edge. By contrast, the Elbow River valley, narrow

1 RIVERWALK WILL EVENTUALLY WIND THROUGH HALF A DOZEN URBAN PRECINCTS AND HELP TRANSFORM THE EAST VILLAGE. |

1 LA PROMENADE PASSERA ÉVENTUELLEMENT À TRAVERS UNE DEMI-DOUZAINES DE QUARTIERS ET TRANSFORMERA L'EST VILLAGE

PHOTO 1 COURTESY STANTEC CONSULTING



The landscape architecture...shows people exactly what the East Village is capable of being....
 L'architecture de paysage... montre aux gens ce que l'East Village peut devenir...

to come and shows people exactly what East Village is capable of being....Being able to bring back high quality, touchable and programmable spaces that citizens can embrace and be proud of is an important feature in drawing people."

THINKING LARGE

Ken Greenberg of Greenberg Consultants Inc. of Toronto, is an internationally known architect, urban designer and waterfront development expert who is also serving as design contributor and advisor to the RiverWalk team. He sees Calgary's RiverWalk as a prime example of the re-emergence of landscape architecture as a definitive force in defining urban spaces. The profession is rediscovering its roots, best embodied in Frederick Law Olmsted's iconic Emerald Necklace in Boston.

The landscape architecture in play here is not just about embellishments or making RiverWalk aesthetically appealing, although it certainly does that. Rather, says Greenberg, "We are dealing with hydrology, natural cycles, habitat creation, and actually creating riverine environments that will be sustainable. The idea of thinking in a large and integrated way that sets the stage for city building is an exciting role for landscape architecture."

A COMMUNITY BUILDER

Establishing access and connectivity is a key objective for the RiverWalk. CMLC's Ollenger notes, "The pathway system within Calgary is really quite extensive. It is actually one of the largest pathway systems in North America. But when you get to The Rivers district it peters out...you literally get to a fence that says 'no trespassing'...just go away."

Ollenger points to a particularly dynamic feature of the plan slated for construction this year. "The establishment of an urban edge in the East Village area is a bit unusual for Calgarians who tend toward more riparian environments," he says. "But in a high density environment like the East Village, where we project 11,500 residents, it is important to have a bit of a different edge that you can use for arts, displays, festivals, farmers markets and public gatherings."

Greenberg agrees that waterfront development can be a powerful impetus for urban renewal and attributes this to several factors. "People seem to have an

almost irresistible desire to be near bodies of water. They are an incredible draw. Secondly, something like a river walk and all of its connections overcomes a lot of divisions in social geography. It really speaks to people of all ages, all incomes, and all cultural and ethnic groups. It is a community builder."

CREATIVE FINANCING

Placing landscape architecture within the context of fundamental infrastructure in a major urban renewal effort takes foresight and ingenuity. And for CMLC, an innovative, award-winning financing structure – the first such in Canada – helped make it possible. The Rivers District Community Revitalization Levy (CRL) is similar to "tax increment financing" or "TIF" widely used in the United States. The CRL provides a means for the Rivers District to segregate increased property tax revenues which result from redevelopment in the area into a fund that will be used to pay for new infrastructure required for Rivers District projects.

In recognition of the effectiveness of this financing model, CMLC received the 2008 "Brownie" Award from the Canadian Urban Institute earlier this year. The award recognized CMLC's leveraging of strong partnerships to overcome capital financing obstacles. "It really is unique to Canada, although others are starting to follow suit," says Ollenger. "With the community revitalization levy we can put in all these infrastructure improvements in advance, whereas in a typical development model, it tends to evolve, piece by piece, over time. And so you get different visions.... It doesn't look like a neighborhood."

Greenberg concurs, "It not only helps, it is essential. In different jurisdictions, people have found their way to the same solution. Basically what you are doing is banking the future value that you are creating."

FUTURE VALUE

Ollenger notes that CMLC is very future oriented, with the over-arching sustainability framework including environmental remediation of past industrial contamination, raising the flood plain in areas, and recycling concrete and asphalt. An interconnected district energy system will save millions of tons of CO₂ emissions over a lifespan of 20 years by bundling the heating needs for a number of buildings into one efficient plant. And a major utility relocation and

stormwater wetland facility will handle previously untreated runoff from approximately 20 square blocks of downtown Calgary.

The RiverWalk, too, will contribute to the sustainability framework, most importantly by encouraging people to get out their cars to walk and by providing a dedicated commuter route for cyclists. The RiverWalk will indeed be both a journey and a destination – a place celebrating preservation and restoration of natural river environments, and using contemporary forms and values to forge a rich and dynamic blend of the urban and the natural.



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1+2 THE WATERFRONT PLAZA, EAST VILLAGE: A CONTEMPORARY SPACE FASHIONED FROM INLAID SANDSTONE SLAB AND INFORMAL ASPEN BOSQUES. ELEGANT LIGHTING, A MEDIA WALL AND CANTILEVERED WOODEN DECKS ADD URBAN EDGE | **1+2** LA PLACE WATERFRONT, EAST VILLAGE : UN ESPACE CONTEMPORAIN FAÇONNÉ DANS LES DALLES DE GRÈS ET LES BOSQUES DE TERMBLES. ÉCLAIRAGE ÉLÉGANT, UN MUR MÉDIATIQUE ET DES TERRASSES DE BOIS EN CONSOLE AJOUTENT UN CACHET URBAIN.
PHOTOS STANTEC CONSULTING

“... The magic of water, an element which owing to its changefulness of form and mood and colour and to the vast range of its effects is ever the principal source of landscape beauty, and has like music a mysterious influence over the mind.”

Sir George Reresby Sitwell, 1909, *On the Making of Gardens*

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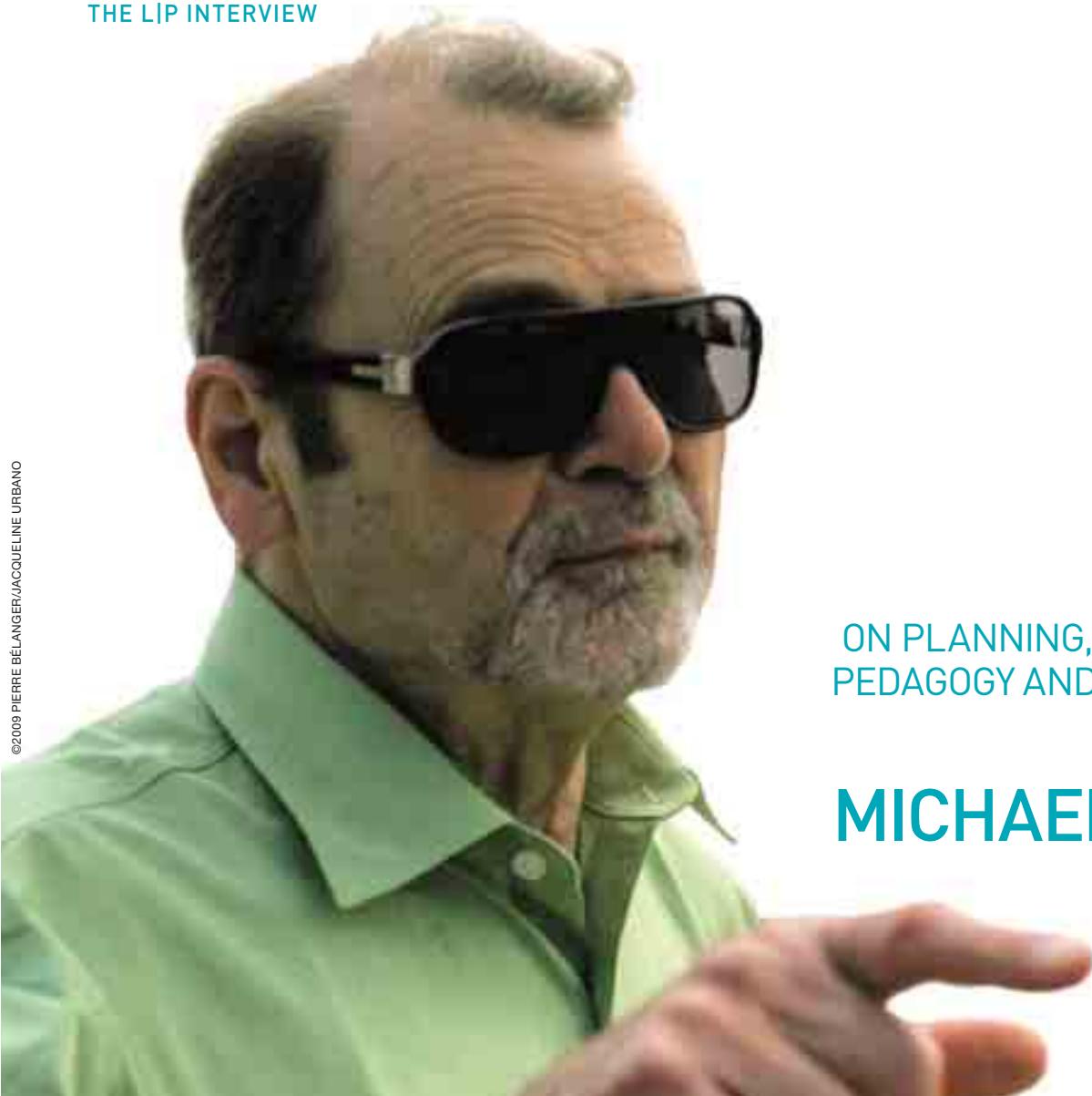
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PIERRE BÉLANGER
SPEAKS WITH

MICHAEL HOUGH

“Ecology is
urbanization and
urbanization is
ecology.”

L’écologie est
l’urbanisation
et l’urbanisation
est l’écologie.

PIERRE BÉLANGER EN ENTREVUE AVEC MICHAEL HOUGH : CONVERSATION SUR LA PLANIFICATION, LA PRÉSÉRATION, LA PÉDAGOGIE ET LES TRAVAUX PUBLICS

Michael Hough est l’un des architectes-paysagistes les plus en vue du Canada depuis longtemps. Pourtant, il est né sur la côte méditerranéenne française; il a grandi au Royaume-Uni; il a étudié l’architecture au College of Art d’Edinbourg, en Angleterre; enfin, il a appris l’architecture de paysage à l’Université de la Pennsylvanie (Philadelphie). En 1963, il démarre le programme de baccalauréat en architecture de paysage de l’Université de Toronto, puis se joint à la faculté d’Études environnementales de l’Université York, où il lance un programme de design de paysages écologiques en 1971. Ensuite, il fonde l’un des premiers cabinets-conseils en paysagement au Canada (qui deviendra Envision-The Hough Group).

Michael Hough est reconnu mondialement comme un pionnier de l’écologie et du paysagement urbains. Il a publié plusieurs livres, dont *Cities and Natural Process* (1995), *Out of Place* (1992), *Restoring Natural Habitats* (1995) et *People and City Landscapes* (1987), qui proposent une approche originale : l’intégration des processus écologiques aux processus urbains. Ses carrières de professeur et d’architecte-paysagiste lui ont valu de nombreux prix, dont le Prix d’excellence pour l’ensemble des réalisations (2009), le titre le plus honorifique décerné par l’AAPC.

Pierre Bélanger s’est entretenu avec Michael Hough à deux reprises, en 2008.

Theory is for the blind. Les théories s'adressent aux aveugles.

Although he has long been recognized as one of Canada's foremost landscape architects, Michael Hough was born off the coast of the Mediterranean in France, raised in the United Kingdom, studied architecture at the Edinburgh College of Art, and trained as a landscape architect at the University of Pennsylvania in Philadelphia. In 1963, he founded the University of Toronto's undergraduate degree program in Landscape Architecture, and later joined the Faculty of Environmental Studies at York University where he established the Environmental Landscape Design program in 1971. He also taught at Harvard, and founded one of first landscape consultancies in Canada (now ENvision-The Hough Group).

Michael Hough is respected worldwide for his pioneering work in urban ecology and landscapes. His many books, such as *Cities and Natural Process* (1995), *Out of Place* (1992), *Restoring Natural Habitats* (1995) and *People and City Landscapes* (1987), were unique in their integration of ecological processes as part of urban processes. As a Professor and Practitioner, Hough has received numerous awards including the 2009 Lifetime Achievement Award, the highest honour conferred to a landscape architect by the CSLA.

Pierre Bélanger spoke with Michael Hough on two different occasions in 2008.

PB: During the past three decades, your work has honed in on the urbanization of ecology and the landscape of infrastructure in cities. How did this focus emerge?

A lesser-known article written earlier in 1984, "The Urban Landscape – The Hidden Frontier" is the backstory of *City Form and Natural Process: Toward a New Urban Vernacular* (1994). The early 1980s saw the failure of the Port of Toronto thanks to the proliferation of trucking, and a significant shift from industrialization towards urbanization. The aim of the article and the book was to up-end the boundaries between natural and urban processes to see them as part of an overall synthetic ecology. The book is a critique of McHarg's 1969 *Design with Nature*.

PB: But you are known as McHarg's protégé.

MH: Not exactly. He was extremely influential during the 1960s and 70s across the U.S., when I was there finishing graduate work. His ideas – his theories – had limits. Except for the Woodlands project

in Texas, he rarely put them into practice. Over long periods of time, theory has a limited shelf life. Several projects developed with the Wallace, McHarg, Roberts and Todd partnership were unsuccessful. Planning for the new capital city of Abuja in Nigeria is a textbook case. Neatly illustrated, flawlessly executed from a regional perspective. On paper, all the diagrams and details were worked out except for one thing: the new city was located in the middle of nowhere and plans never accounted for the service infrastructure required. By the time it was built, no one could afford to live there except for diplomats and government officials.

PB: So his theories failed?

MH: Theory is for the blind – but his regional planning methods led to the development of GIS (Geographic Information Systems) making possible remote sensing as we know it today.

PB: As a theoretical canon, did regionalism fail?

MH: Regionalism in the second half of the 20th century, as a planning paradigm, lacked depth of field. It cannot – and should not – be practiced as a specialized discipline. As an operative design tool, regionalism (and more precisely, regionalization) survives because it is instrumental.

PB: Is that why you advocated for the Toronto & Region Conservation Authority in its early days?

MH: Exactly. When Hurricane Hazel hit the city of Toronto in 1954, I was strongly involved with the organization. Regional pre-planning, and the structural agency of regional watersheds, was imperative.

PB: Then came the foundation for what is today ENvision – The Hough Group.

MH: The idea behind the firm was to fill the vacuum of post-war planning and engineering with design. At a time when people were discussing the aesthetics of cities, we were rethinking structure. By design, we became experts in the geo-politics of rezoning. We were rezoning different parts of the city, and unravelling the spatial effects of legislative change. Zoning, not design, is one of the most important structural agents in the shape of the North American landscape.

PB: Does this extend to your ideas about single-use zoning in North America?

MH: Yes, it is precisely about the single-use separation of agriculture, housing, transportation, waste and industry in cities today. Zoning laws in the early

1920s saw two-dimensional zoning spread across the continent, carte blanche for dividing land uses at the expense of functional synergies in an overall urban pattern. All of a sudden, the modern landscape in North America took shape and zoning became a licence for blindly separating and classifying forms of land use while neglecting an urban pattern where synergies can be engendered by zoning overlays at a finer grain.

PB: In your Harvard seminars, you talk about zoning and the incorporation of urban agriculture as an answer to the globalization of the food chain.

MH: There are no panaceas, but zoning is a major catalyst. Municipal legislation often prohibits leguminous cultivation or livestock rearing. You can't own chickens or goats for example in downtown Toronto. Woodrow Wilson had sheep grazing on lawn of the White House; they even sold the wool afterwards [...] Wilson promoted wheatless Mondays and meatless Tuesdays as emblematic rationing during World War. Barbara Stauffacher Solomon's *Green Architecture and the Agrarian Garden* (1958), and Frank Lloyd Wright's *Living City* (1958) offer a few radical and contemporary agrarian patterns we can aspire to. [...] We have so much to learn from agriculture and silviculture, cultivation of plant life in general. I lived off my front yard garden for a year in 1987, and in the final tally, it cost me about \$1.25 a day to feed myself.

PB: Scale, not bigness, has always been a precondition to your design work?

MH: Size matters. Below a certain scale, the size of site dictates the nature of the approach. Europe is evidence of the diminishing returns of density. There are diseconomies of scale in certain spatial configurations including the counter productivity of [technological] modernization. The smaller a space, the less room there is for doubling functions, no space for change or failure. Large systems are more interesting than individual sites.

PB: What about self-organizing systems?

MH: This is a popular but naïve idea. Urban landscapes need of lot of management. Inaction, when protracted as deliberate non-intervention, is a matter of design. This should not be confused with the common cliché of laissez-faire, preservation or minimalist approaches. It is about the sustainability of protracted neglect, and the durability of biodynamics.



I lived off my front yard garden for a year in 1987...
| En 1987, j'ai subsisté pendant un an grâce à mon jardin...

PB: Is that why your early experiments call for a long term, successional strategy for constructing sites?

MH: Yes, biodynamics are fundamental to this approach. I was specifically engaged with large urban-industrial landscapes since they allow enough space to develop these strategies. The Leslie Street Spit, a man-made peninsula made from rubble, is living proof of that. After thirty years of protracted neglect, the landfill became a landscape. The Leslie Street Spit is a registration of biodynamic process. What you see is how it works.

PB: But that site is unique, is it not?

MH: Not really. In fact, not at all. We are surrounded by manufactured landscapes like the Spit that have been constructed by the ecology of urban operations. The Monte Testaccio, a two-thousand year old pottery dump during the Roman Empire, is one of the earliest recorded examples. Most shoreline cities in the Great Lakes are built on reclaimed land built from garbage, debris and waste materials. It is a natural urban process.

PB: Neglect is sustainable?

MH: Protracted neglect – as a wilful act – has an inherent nature and structure. Counter-intuitively, failure to act is in itself an action, an inaction. As strategy, it is extremely sustainable. With biodynamics, the effects of inaction are usually magnified at large scales because they are more visible.

PB: Biodynamics should be controlled or designed?

MH: That is what mid-century engineers used to believe. Total control is impossible. Biodynamics can only be triggered, manipulated, amplified, attenuated or registered. Nothing is new, everything exists already in one form or another. As geo-physical and biophysical forces, they can be amplified to greater or lesser magnitudes.

PB: But those forces are unpredictable?

MH: Indeterminacy determines design. There is a considerable level of incompleteness and approximation, but let's make no mistake, there is a precision to the synergies, the relations, the associations that one builds into the design strategies. Effects become primary, form becomes secondary.

PB: What is the relevance of the courtyard projects at the University of Toronto, which are quite small in comparison?

MH: They were – they are – design experiments in urban ecology and silvicultural systems. From a larger perspective, they are prototypes for a campus landscape based on the afforestation of the entire St. George campus in downtown Toronto. The University is in a unique geographic and cultural position to sponsor change.

PB: Ecology is not a metaphor?

MH: Absolutely not. Landscape ecological principles are indisputable, not subjective. My work transcends the failure of 1960s and 70s environmentalism since I never subscribed to the coalition of catastrophism it sponsored. I believe in the necessity of cities as sentinels of global-regional change, and the need to characterize them as urban landscapes. Ecology is urbanization and urbanization is ecology.

PB: So it is more about the construction of ecology than the restoration of it?

MH: Restoration is a myth. Conservationists and preservationists overlook the reality of the context around them. Take for example, the preservation of specimen trees, especially in North American cities. In the big picture, it is more important to conserve large patches or areas of forests than small ones.

PB: Why do Public Works Departments still practice this?

MH: Maintenance is confused for management. This is an inherited European ideology that neglects to understand the ecology of urban forests. Trees are evapo-transpirating machines and water pumps: biomass that can only work from below ground upwards. Street trees fail because they are seen as specimen objects instead of being part of a larger system. Subsurface infrastructure is a great impediment and a great opportunity.

PB: Preservation is a pictorial logic?

MH: Picturesque camouflages performance, but economics now trumps aesthetics. The logic of engineering and planning is most often based on climax species planning, the romantic delusion of full-grown, mature old growth trees lining city boulevards. This is a passed-down European standard yet

to be re-thought. We should concentrate on the implementation of pioneer species in cities, but that practice is road blocked by the conventional pest-free street tree lists of Urban Forestry departments.

PB: When did design professionals become relegated to image consultants?

MH: Visualization is essential, necessary for communicating with project stakeholders. But most professional offices exclusively work as service bureaux to the private development industry, within a realm that is legitimately public. Even governments are outsourcing public realm work to private practices. Public practice is truly the purest form of landscape practice.

PB: Does this call for professional or pedagogical change?

MH: Perhaps both, I'm not sure. Public institutions are good launch pads but there is a considerable difference between teaching and learning, grades and education, diplomas and competence, attendance and attainment. In the context of landscape ecology and urbanism, education within an institution could be an oxymoron. Ivan Illich said this in *Deschooling Society* decades ago.

PB: Should landscape architecture de-professionalize?

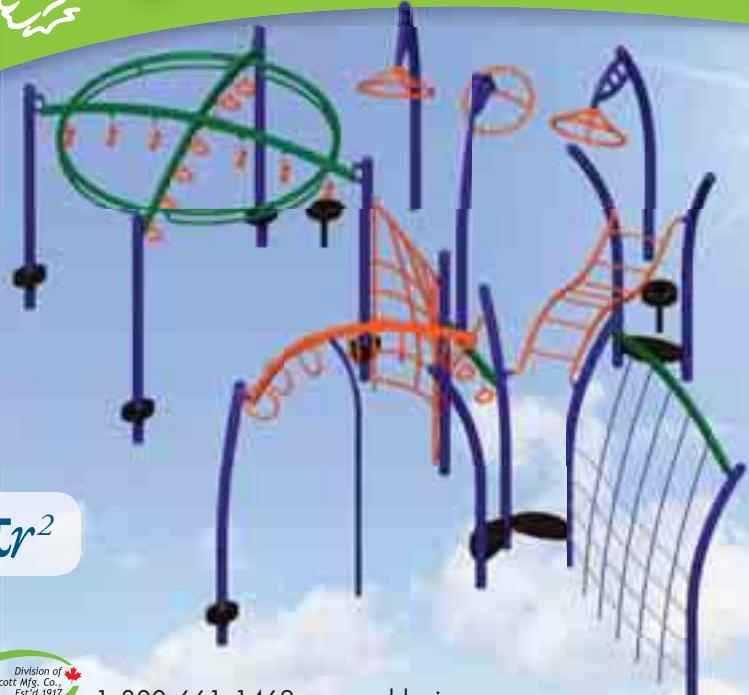
H: Not necessarily, but I think that unlike current practice and design education today, design actually starts at the precise moment that construction ends. An operative practice that amortizes design management over long periods of time is rare, but has plenty of potential.

PB: Does this explain why you still provide pro bono advice to urban authorities and regional bodies on large planning projects worldwide?

MH: Unlike any other design discipline, landscape architecture deals with more than just one client or just one property owner. Most of the time, landscape projects deal with one thousand or even one million clients. We design mass-ecologies for mass-populations. Like good advice or foresight, design is a public right. In practical terms, it should be free.



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ANIMAL URBANISM

A VISCERAL CONNECTION TO NATURE

KELTY MIYOSHI MCKINNON

1, 2, 3



4, 5, 6

Animal Urbanism demands a creativity as extraordinary as that of animals themselves. L'urbanisme animal exige une créativité aussi extraordinaire que celle des animaux eux-mêmes.

1-6 THIS PATTERNED LANDSCAPE, WHICH RUNS ALONG A HIGHWAY THROUGH A ZEELAND ESTUARY, REFLECTS THE SIMPLE LOGIC OF AVIAN CAMOUFLAGE. **1-6** CE PAYSAGE MODÉLÉ, QUI LONGE UNE AUTOROUTE À TRAVERS UN ESTUAIRE DE ZEELAND, REFLETTÈ LA LOGIQUE ÉLÉMENTAIRE DU CAMOUFLAGE AVIAIRE. PHOTOS 1-6 EASTERN SCHELDT STORM SURGE BARRIER. COURTESY OF WEST 8 URBAN DESIGN & LANDSCAPE ARCHITECTURE. WWW.WEST8.NL/PROJECTS.

www.west8.nl/projects

URBANISME ANIMAL

UNE CONNEXION VISCÉRALE AVEC LA NATURE

À première vue, la digue d'onde de tempête d'Escaut Est, dessinée par West 8, aux Pays-Bas, se lit comme un modèle ludique de bandes en noir et blanc. Mais un examen plus attentif révèle un engagement inventif des troisième et quatrième dimensions. La magie de ce paysage est enracinée dans le camouflage aviaire: les oiseaux blancs choisissent de se reposer sur les coquillages tandis que les oiseaux noirs choisissent les moules.

L'auteure note que l'urbanisme paysager refuse de polariser la ville et emploie un processus naturel pour accroître l'intensité de la vie urbaine. Elle plaide pour un « urbanisme animal », qui fait participer le comportement animal dans le processus de la ville. Elle souligne des projets tels que des directives de protection des oiseaux de Toronto et celles du Vancouver Convention Centre. Un urbanisme animal encouragerait les gens à retrouver un lien viscéral avec la nature.

Almost 20 years have passed since the completion of West 8's Eastern Scheldt Storm Surge Barrier in the Netherlands. At first glance its design reads as two-



7, 8

dimensional – a simple playful pattern of flat black and white stripes. But a closer look reveals an inventive engagement of the third and fourth dimension that raises some of the most urgent issues in landscape architecture today.

BLACK BIRDS CHOSE MUSSELS

Located along a highway running through a Zeeland estuary, the magic of this landscape is rooted more in performance than in its surficial graphic punch. West 8's research revealed that, at high tide, local shorebirds would rest on the particular shell beds that offered the best concealment. White birds chose cockle shells while black birds chose mussels. This simple logic of avian camouflage orders and magnifies shorebird behaviour so as to be perceived by high speed motorists. By patterning not only shells, but bird behaviour into high contrast black and white stripes, the alighting and departing of seabirds highlights the tenuous distinction between the artificial and the natural.

SENSITIZING US IN SMALL POETIC STEPS

Why is this so important? The latest report of the United Nations International Panel on Climate Change, created by 2500 of the world's scientists and their governments, states that without significantly altering our current way of life and industry, global warming *will* lead to the extinction of over a quarter of the earth's species. Climate change is now a greater threat to species survival than habitat destruction and modification, with one overtly reinforcing the destructiveness of the other. That we have shifted our thinking dramatically from perceiving these disasters as fated Acts of Nature to recognizing that their occurrence is a direct result of human activity shows a radical rethinking of our place within the world and our fundamental relationship to nature as one of mutuality and embeddedness.

Species extinction needs to become a primary concern in landscape architecture as we humans realize the extreme connotations of the fundamental conjoining of society with larger environmental ecologies, and the shared vulnerability that links the human and the animal. While a highway landscape isn't exactly a solution to global warming, the spirit of West 8's design – where animals are engaged, accommodated and celebrated – is one small and poetic step toward sensitizing humans to the shared condition of our environment.

THAT GLARING ABSENCE

Since Carson's *Silent Spring* and McHarg's *Design with Nature* in the 60s, and the Brundtland Commission's *Our Common Future* in the 80s, landscape architects have theorized and put into practice ways of incorporating ecological process. There have been major transformations in the way designers have employed stormwater, vegetal bloom and drift, soil replenishment and remediation and

the protection, enhancement and creation of insect and animal habitat. But while great strides have been made in the engagement of the transformative potentials of water, plant and soil processes within urban contexts, there is a glaring absence when it comes to the countless non-human organisms that are engrossed in and that help shape city life. While developments in Landscape Ecology have led to a more integrated acknowledgement of the importance of urban patches and corridors for species mobility within cities, landscape architecture could do much more than just *accommodate* activity in zones separate from the city.

THE URBAN ANIMAL

Landscape Urbanism, as defined by Charles Waldheim and James Corner, reverses the nineteenth century notion that nature (in the form of parks and gardens) is the antidote to the evils of the modern city. Landscape Urbanism refuses to polarize nature from the city. Rather, natural process is employed to heighten the intensity of urban life. An 'Animal Urbanism' would engage animal *behaviour* into city process. Indeed, when the wildness and unpredictability of nature butts up against the city, more unlikely forms of urbanism can occur. If it is accepted that our built landscapes are constituted (wittingly or unwittingly) by multiple subjectivities, then designers can consciously search for new processes and design vocabularies in how we build. Animal Urbanism demands a creativity as extraordinary as that of animals themselves.

A TIERED TIDAL POOL

A small number of Canadian projects have begun to engage animals in urban centres to varying extents. The new Vancouver Convention Centre sports an artificial reef, or habitat skirt, that is part of the building foundation designed by architects Musson Cattell Mackay, Downs/Archambault and LMN Architects and marine biologists. The Department of Fisheries and Oceans required the replacement of 200 feet of shoreline and 1500 feet of marine habitat displaced by the building expansion. The habitat skirt is a massive five-tiered concrete frame that creates tidal zones below the building with the rise and fall of the tide. The concrete of the frame is textured to encourage marine life to attach.

Each tier of the skirt forms a tidal pool that attracts barnacles, mussels, seaweed, starfish, crabs and fish including baby salmon, sea perch, sticklebacks

7, 8 THE VANCOUVER CONVENTION CENTRE: MARINE LIFE IS CURRENTLY ESTABLISHING ON THE VCC'S HABITAT SKIRT |

7, 8 LE PALAIS DES CONGRÈS DE VANCOUVER : LA VIE MARINE S'INSTALLE DANS L'HABITAT PÉRIPHÉRIQUE.

PHOTOS 7 COURTESY OF THE VANCOUVER CONVENTION CENTRE **8** EBA ENGINEERING CONSULTANTS LTD.





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and flounder. All of the tiers, except the lowest one will be exposed at low tide, allowing views of the habitat from the public walkway around the building and from platforms designed specifically for viewing the marine life below. There are also plans to install underwater cameras to project images of marine life in the interior of the building. The mixing of human structure with animal occupation is intensified with the use of digital technology.

In Toronto, the City has taken a bold stride in incorporating bird behaviour into its civic building guidelines. Their *Bird-Friendly Development Guidelines* are now part of Toronto's Green Development Standard. It is estimated that a minimum of one million migratory birds are killed each year in Toronto alone due to collisions with buildings. In an effort to mitigate this, the Guidelines were adopted by City Council in 2006 as part of their Migratory Bird Policies.

A BIRD'S EYE VIEW

Many bird species have adapted well to city living; however most migratory bird species are unable to adapt. Light pollution and glass tend to confuse them. The *Bird-Friendly Development Guidelines* provide practical guidance for architects and landscape architects who are adjusting their designs to minimize light pollution and increase visual markers on building surfaces. By understanding how birds perceive space, designers can employ simple yet ingenious strategies to minimize the loss of avian life.

The presence of animals within the city emphasizes that landscapes are made through complex flows of energy and matter, and vast networks of relationships that link the most urban of natures with distant sites and ecologies. Thus, their presence innately challenges the conceptual dualisms that have limited landscape architecture until relatively recently: culture/nature, urban/rural, human/animal. Animals, by their presence, emphasize that today, all landscape is simultaneously networked between 'nature' and the urban.

Animal Urbanism argues for an approach to design that acknowledges this complexity and shared condition of our environment. It is arguable that before meaningful change can occur, people need to perceive a visceral connection to nature through truly metabolic landscapes inhabited by both the human and the non-human. Reinforcing a fundamental awareness of our environment as

a shared condition is imperative if we are to grapple with the 'new normal' of global warming.

Toronto's Bird-Friendly Development Guidelines have been recognized with awards from the Canadian Urban Institute (2008), the Ontario Professional Planners Institute (2008) and the Canadian Institute of Planners (2009). www.toronto.ca/environment/greendevelopment.htm

1 TORONTO'S WILD SIDE: THE SPADINA QUAY WETLAND TOOK A CSLA AWARD IN 2007 2 SPREADING THE WORD AT SURREY CITY CENTRE 3 DARK-EYED JUNCO 1 LE CÔTÉ SAUVAGE DE TORONTO : LA TERRE HUMIDE DE SPADINA QUAY A REMPORTÉ UN PRIX DE L'AAPC EN 2007 2 RÉPANDRE LA BONNE PAROLE DANS LE CENTRE-VILLE DE SURREY 3 JUNCO ARDOISÉ
PHOTOS 1 JEAN LANDRY 2 ALIA JOHNSON 3 CAROL L EDWARDS: BIRD-FRIENDLY DEVELOPMENT GUIDELINES, CITY OF TORONTO

THE SIXTH MASS EXTINCTION

- 70% of 400 scientists polled in a recent Museum of Natural History study said they believe that during the next 30 years as many as a fifth of all species alive today will become extinct.
- This current mass extinction is the fastest in the 4.5 billion-year history of the earth.
- Today we may be losing 30,000 species a year, a rate much faster than at any time since the last great extinction 65 million years ago that wiped out most of the dinosaurs.
- 90% of all large fishes have disappeared from the world's oceans in the past 50 years.
- A quarter of all mammals, a third of all amphibians and all reef-building corals, and an eighth of all bird species are currently listed as endangered with extinction.

Source: The United Nations Environment Program (UNEP) Report 2002



THEY COME IN FLOCKS... REBUILDING THE REVERENCE

ALIA JOHNSON

The Passenger Pigeon was once the most numerous bird on the North American continent. Flocks of migratory pigeons would darken the skies for hours, numbering in the billions. Their arrival was cause for celebration and ceremony – a social, economic and political event that directly linked human and animal cycles.

With the introduction of rail-based transport, the pigeons were transported to the cities as a commodity. Removed from the flock, they were disconnected from the cultural reverence that once accompanied the migratory phenomena. North America's most numerous bird species was effectively extinct over a period of less than one hundred years.

RE-FORGING THE LINKS

This history is poised to repeat itself on a global scale. Recently, even common species of birds and other animals have been experiencing rapid rates of decline. Many urban centres are working to preserve regional biodiversity by enhancing habitat, but the fate of the Passenger Pigeon reveals that habitat alone is not enough. To truly preserve biodiversity, we need to re-link natural cycles and socio-cultural celebration.

Mass migrations, as highly visible phenomenological events, present a logical starting point for rebuilding a reverence for the natural. Many of Canada's cities are well placed. Much of Metro Vancouver, for example, sits within the Pacific Flyway, the North-South avian migration route that connects South America to Alaska. Each year, flocks of birds descend on the region to forage and rest before continuing on their flight.

When cities mount site- and city-based art installations that mark the yearly arrival of the migrants, or schedule festivals like Surrey's Birds on the Bay, they build our common understanding of critical habitats. By celebrating the avian arrival, they build community support for an array of projects, from landscape design to conserve and enhance critical natural habitats to new policies aimed at increasing urban-avian equity. For example, cities like Toronto and New York encourage people to darken the city skyline during peak migration periods. An urban 'light's out' period, strengthened with festival programming, becomes a bi-annual event in the city. What such cultural programs further provide, however, is the opportunity to imbue ecological and policy directives with meaning.

Faced with rapid species loss, our cities can no longer afford to separate natural and cultural patterns. Rather, cultural celebration must be recognized as a vital input into reinstating meaning, and achieving landscape sustainability.

For information about Toronto's "light's out" programming, contact FLAP (Fatal Light Awareness Program) www.toronto.ca/lightsout

MUD BAY PARK IN VANCOUVER'S BOUNDARY BAY:
CELEBRATIONS RE-LINKING URBAN PEOPLE
WITH MIGRATORY PHENOMENA | MUD BAY
PARK SUR LA BAIE BOUNDARY DE VANCOUVER :
MDES CÉLÉBRATIONS RELIANT LA POPULATION
URBAINE AUX PHÉNOMÈNES MIGRATOIRES
PHOTO ALIA JOHNSON

PLANNING FOR AN AVIAN INVASION

INTEGRATING BIODIVERSITY INTO NEIGHBOURHOOD PLANNING

KEVIN CONNERY



1

INTÉGRER LA BIODIVERSITÉ DANS LA PLANIFICATION DE QUARTIER

La conservation de la biodiversité est le plus souvent perçue comme une initiative régionale, alors que l'échelle locale est jugée accessoire. La plupart des localités n'ont donc pas de cadre de planification.

Heureusement, des quartiers comme East-Fraserlands (EFL) font exception à cette règle. EFL traite la diversité biologique comme un objectif fondamental. Ce qui distingue EFL est la mesure dans laquelle les considérations environnementales, et en particulier les oiseaux chanteurs, ont guidé la planification du quartier de 52,5 ha.

Les planificateurs se sont concentrés sur l'habitat faunique et spécialement sur les oiseaux. L'auteur décrit les lignes directrices développées pour divers biotopes urbains dont le secteur riverain et les rues du quartier : EFL envisage des couverts d'arbres continus et des plantations en sous-étage pour créer des corridors de végétation verticaux complexes. Beaucoup d'habitats créés seront urbains (non vierges), mais l'attention accordée aux habitats devrait améliorer la santé des oiseaux chanteurs.

It is news to noone that the decline in biological diversity across the planet has been precipitous. The International Union for Conservation of Nature (IUCN), arguably the leading authority on the health of the planet's flora and fauna, estimates the species extinction rate is "between 1,000 and 10,000 times higher" than the expected natural extinction rate. These are troubling statistics and the world is beginning to pay attention, launching programs like the IUCN's Countdown 2010, and establishing protocols like the Convention on Biological Diversity. Countless nations, provinces and regions have responded, but despite the large scale work, one major misunderstanding persists.

Biodiversity conservation is most often viewed as an initiative undertaken on a large, regional scale, with fine grain, site-scale development an optional field of action. Rarely do we hear of cities or urban areas responding to biodiversity imperatives. Consequently, most communities lack planning frameworks and implementation strategies that explicitly address neighbourhood and site scale biodiversity.

ESTRANGED FROM NATURE

No one has framed the problem better than J. Miller (2005), in *Biodiversity conservation and the extinction of experience*. Miller argues that we must reverse our increasing "estrangement from nature." Urban dwellers, he says, have a growing "environmental generational amnesia." We no longer feel a connection to the diverse species of local landscapes, and this hampers our ability to stem the decline of once-treasured endemic species.

Fortunately, there are exceptions to the rule. Some neighbourhood and site-scale projects are emerging, like East Fraserlands adjacent to Vancouver's Fraser River, which includes the conservation and enhancement of biological diversity as a fundamental program objective. East Fraserlands (EFL) is a 52.5 hectare, brownfield which for several decades was home to a lumber mill. Now, it is becoming one of Vancouver's last large scale, sustainable neighborhoods, that will one day encompass approximately 200,000 square feet of commercial space and some 13,000 people.

SONGBIRDS AT HOME WITH 13,000 PEOPLE...

What distinguishes EFL from other developments is the extent to which environmental considerations, and in particular songbirds, have guided the neighbourhood's landscape plan. The neighbourhood's ecological context is notable. Not only is the Fraser River one of the world's most important salmon-bearing rivers, but the East Fraserland area is also



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part of the internationally important Pacific Flyway. Hence, as well as focusing on the productivity of the extensive river wetlands and enhancing nearly a kilometre of foreshore, planners concentrated specifically on wildlife habitat. They not only incorporated habitat corridors to link the river with the uplands of Everett Crowley Park to the north, a 40-hectare regenerating ecological patch; they also sharpened their focus on the birds.

WELCOMING THE AVIANS

EFL's songbird strategy is the first neighbourhood-scale strategy in Metro Vancouver to propose specific habitat guidelines for the birds. Small pocket parks, for example, will offer deciduous forest patches and mixed shrub habitat. Rights-of-way will include modified hedgerow habitat and provide vegetative connections between patches. Larger park areas will include a wealth of biotopes, incorporating wetlands (associated with rainwater management), mixed forest patches and modified riparian areas.

These urban landscape biotopes – the hedgerows, riparian areas, old field habitat and tree groves – create a diverse assemblage of ecological patches and corridors that provide foraging and nesting areas for scores of species. The deciduous forests should attract the insect gleaners – the yellow warblers and red-eyed vireos, for example.

The meadow habitats will support the barn swallows, purple martins and other diving birds. And to increase the attraction of the urban neighbourhood for these species, EFL intends to make extensive use of green roofs, where “meadows” are relatively protected.

The waterfront is important to the equation, with its intertidal zones and wetlands drawing the loons, the herons and other chiselling birds. In some cases, EFL planners intend to modify the shoreline, in one area excavating adjacent uplands to create a tidal marsh channel and sanctuary island that will restore off-channel habitat eliminated by urbanization of the estuary. Sedges will be transplanted into the

... environmental considerations have guided the neighbourhood's landscape plan ...

| ... Les considérations environnementales ont guidé le plan d'aménagement paysager du quartier ...

- 1 EAST FRASERLANDS 52.5 HECTARE BROWNFIELD SITE
- 2 YELLOW WARBLER
- 3 DARK-EYED JUNCO
- 4 NORTHERN FLICKER
- 5 THE SONGBIRD STRATEGY PLAN
- 6 THE FORESHORE
- 7 WATERFRONT PARK CONCEPT PLAN
- 1 LA FRICHE URBAINE DE 52,5 HECTARES D'EST FRASERLAND
- 2 PARULINE JAUNE
- 3 JUNCO ARDOISÉ
- 4 PIC FLAMBOYANT
- 5 LE PLAN STRATÉGIQUE DES OISEAUX CHANTEURS
- 6 LA BATTURE
- 7 PLAN DU PARC RIVERAIN
- PHOTOS 1, 5-7 PWL PARTNERSHIP LANDSCAPE ARCHITECTS INC.
- 2+4 M.K. PECK: BIRD-FRIENDLY DEVELOPMENT GUIDELINES, CITY OF TORONTO
- 3 CAROL L. EDWARDS: BIRD-FRIENDLY DEVELOPMENT GUIDELINES, CITY OF TORONTO



tidal channel while the sanctuary island will be transplanted with native trees and shrubs. There will be no public access to the island; it is high value habitat for the denizens of the marsh.

As the East Fraserlands neighbourhood is developed, the guidelines will assist local authorities in reviewing applications for building and development permits, but they will also serve as a design tool for landscape architects. Songbirds are often served best by native species. For example, the planting list of native trees includes *Betula papyrifera* (Paper birch), since it provides food, shelter and nesting for the dark-eyed junco, American goldfinch, pine siskin and black-capped chickadee. *Cornus nuttallii* (Pacific dogwood) supports band-tailed pigeon, northern flicker, warbling vireo and pileated woodpecker. The guidelines also identify a diverse collection of shrubs for forage and nesting, from deciduous alder, serviceberry and flowering currant, to evergreens like the Douglas fir and Western sword fern.

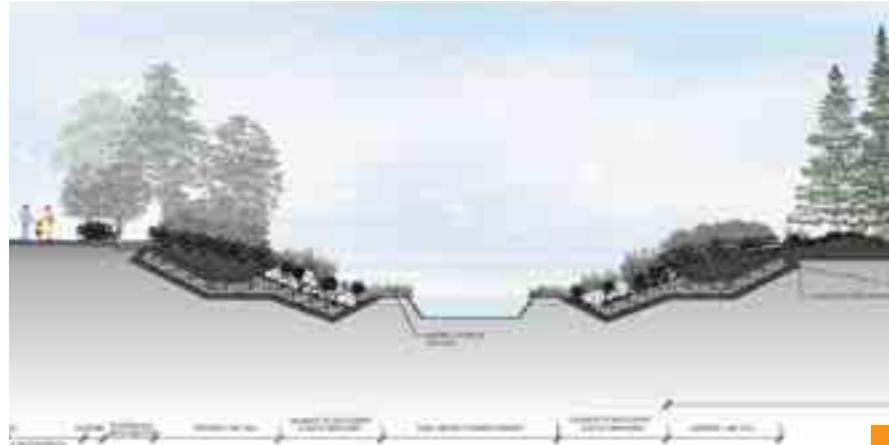
SWEETGUM FOR DARK-EYED JUNCOS

Because the EFL environment is decidedly urban, however, some native flora does not respond as well as adapted tree species like *Crataegus laevigata*

(Woodland hawthorne), which provides food for the evening grosbeak, cedar waxwing and willow flycatcher, and *Liquidambar styraciflua* (American sweetgum), which supports the dark-eyed junco and black-capped chickadee. East Fraserlands also utilizes a street tree plan, which envisions contiguous canopies of trees of alternating height, and understorey planting to create vertically complex vegetated corridors.

It is important to note that many of the habitats created will be "urban" in nature; they will not offer the full range of characteristics of pristine bird habitat. However, in the context of extensive urbanization in the Lower Mainland, this attention to habitat characteristics should – hopefully – enhance songbird population health.

RESTORING THE FORESHORE |
RESTAURATION DE LA BATTURE
PHOTO PWL PARTNERSHIP LANDSCAPE ARCHITECTS





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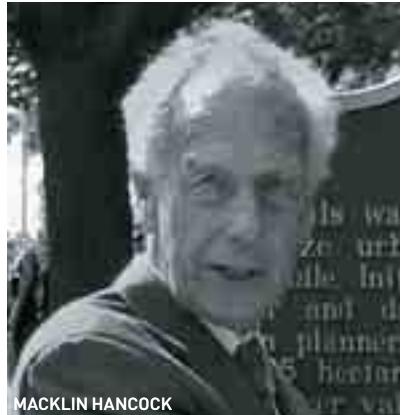
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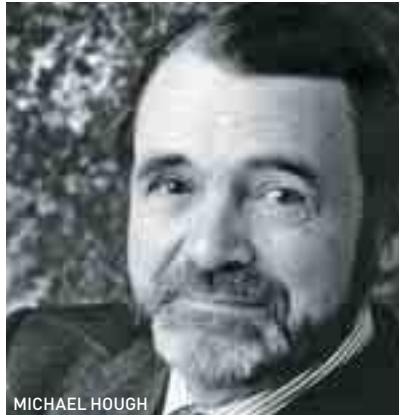
RECOGNITION

OUR WORDS OF HONOUR

CSLA AAPQ



MACKLIN HANCOCK



MICHAEL HOUGH



DOUG PATERSON

At the 2009 Congress Gala in Toronto, the CSLA presented seven Recognition Awards to exceptional individuals whose exemplary contributions to landscape architecture serve as an inspirational model for others in the profession.

LIFETIME ACHIEVEMENT AWARDS

Two renowned landscape architects, each with remarkable 50-year careers, were honoured with the CSLA Lifetime Achievement Award, to recognize contributions to the profession which have had a unique and lasting impact on the public and the environment.

MICHAEL HOUGH has inspired generations of landscape architects in Canada and abroad. His works, which articulated an ecological view of planning and design that considers nature and society as a functioning whole, inspired a movement of design thinking that sparked today's urban agenda. (We invite you to eavesdrop on Pierre Belanger's conversations with Michael, reported in our LJP INTERVIEW in this issue.) Michael has also left a legacy as an academic and author, a community activist and private practitioner. His landmark design projects anchor many of our urban environments.

MACKLIN HANCOCK founded Project Planning Associates Limited in 1956, immediately demonstrating his ability to constructively imagine, design and implement projects on grand scales which have shaped communities all over the world – including the first planned community of Don Mills. Macklin did visionary pioneering work not only in planning cities, campuses and parks, but also contributed mightily to the development and recognition of landscape architecture in Canada. He was OALA President from 1983 to 1986, and a guiding influence in creating the Landscape Architect's Name Act in Ontario.

THE SCHWABENBAUER AWARD

CECELIA PAYNES was presented with the 2009 Schwabenbauer Award in recognition of unselfish and devoted service to the CSLA at the national level over a period of not less than five years. For over thirty years, Cecelia has combined a remarkable career in private practice and education, with CSLA leadership. She has served as CSLA President, President of the Landscape Architecture Canada Foundation, and Founding Editor of LANDSCAPES/PAYSAGES – and on committees too numerous to mention.

THE CSLA TEACHING AWARD

The CSLA Teaching Medal, presented for the first time in 2006, recognizes individuals who have contributed substantially and significantly to landscape architecture education. Our two 2009 recipients have spent the past 30 years enriching undergraduate and graduate education in Landscape Architecture.

CHARLIE THOMSEN has influenced the growth and development of the landscape architecture program, helping shape the careers of several generations of landscape architects at the University of Manitoba. The educational experiences Charlie provided were rich and rewarding: he was, in the words of colleagues, "empathetic, engaging, rigorous, innovative, and an extraordinary teacher."

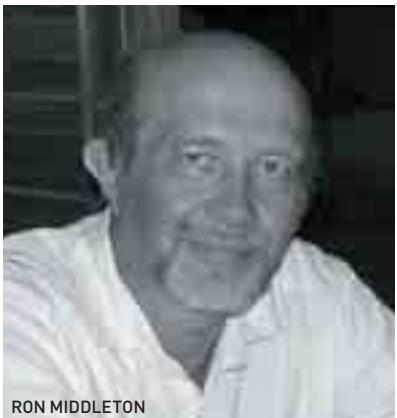
DOUG PATERSON mentored numerous faculty and hundreds of students at the University of British Columbia. Doug was one of the original faculty members, serving as the second Director of the BLA program during its formative years. He was instrumental in saving the program when it was threatened with closure in the mid-80s. While his accomplishments extend beyond teaching, his colleagues and students reserved their greatest praise for "Sir Doug," the educator. He was a "courageous, demanding and passionate teacher."

THE PRESIDENT'S AWARDS

Cathy Sears, who presented the President's Award to two remarkable individuals, noted in particular their behind-the-scenes influence which guides and inspires the CSLA.

RONALD MIDDLETON'S professional leadership roles and service include not only serving as former President of the AALA and CSLA, but also serving on numerous boards, committees and taskforces – including chairing the Accreditation Council for eleven years. And in his "spare time," said Cathy Sears, he is Director of Environmental Management Services with Alberta Transportation, overseeing a multidisciplinary team of environmental professionals.

GÉRALD LAJEUNESSE, who was also awarded the OALA's prestigious Pinnacle Award for Landscape Architectural Excellence, was honoured with a President's Award in recognition of his dedication and ambassadorship to the profession of landscape architecture over the span of his significant career, and his inspired contribution to the outstanding design and development of Canada's Capital.



CHARLIE THOMSEN

CECILIA PAINÉ

RON MIDDLETON

GERALD LAJEUNESSE

Lors du congrès 2009, l'AAPC a remis sept prix à des personnes dont l'apport exemplaire à l'architecture de paysage sert d'inspiration à leurs collègues.

PRIX D'EXCELLENCE POUR L'ENSEMBLE DES RÉALISATIONS

Deux architectes de paysage renommés ont reçu le Prix d'excellence pour l'ensemble des réalisations de l'AAPC.

MICHAEL HOUGH a inspiré des générations d'architectes de paysage au Canada et à l'étranger. Son œuvre a donné naissance au programme urbain d'aujourd'hui. (Nous vous invitons à lire la conversation entre Michael et Pierre Bélanger, dans notre ENTREVUE LIP du présent numéro.) Michael a aussi fait sa marque comme universitaire, auteur, activiste et praticien.

MACKLIN HANCOCK a fondé Project Planning Associates Limited en 1956 et s'est mis aussitôt à démontrer sa capacité d'imaginer, concevoir et réaliser des projets à grande échelle – notamment la première collectivité planifiée de Don Mills. Macklin a fait un travail de pionnier et de visionnaire, en contribuant au développement et à la reconnaissance de l'architecture de paysage au Canada. Président de l'OALA entre 1983 et 1986, son influence a conduit à l'adoption de la loi ontarienne sur les architectes paysagers.

PRIX SCHWABENBAUER

CECELIA PAINÉ a reçu le Prix Schwabenbauer pour son dévouement à la cause de l'AAPC à l'échelle nationale durant plus de cinq ans. Pendant plus de trente ans, Cecelia a combiné une carrière remarquable avec son rôle de leader à l'AAPC. Elle a été présidente de l'AAPC, présidente de la Fondation d'architecture de paysage du Canada et première rédactrice en chef de LANDSCAPESIPAYSAGES, sans parler des nombreux comités dont elle a fait partie.

PRIX DE L'ENSEIGNEMENT DE L'AAPC

La Médaille de l'enseignement de l'AAPC, remise pour la première fois en 2006, récompense des personnes ayant contribué de façon importante à l'enseignement de l'architecture de paysage. Nos deux lauréats 2009 ont passé les 30 dernières années à enrichir l'enseignement de premier et de second cycle en architecture de paysage.

CHARLIE THOMSEN. Charlie a influencé la croissance et le développement du programme d'architecture de paysage, contribuant ainsi à façonner la carrière de plusieurs générations d'architectes de paysage à l'Université du Manitoba. Charlie a fourni des expériences d'apprentissage riches et gratifiantes : au dire de ses collègues, il était « plein d'empathie, engageant, rigoureux, innovateur et un enseignant remarquable ».

DOUG PATERSON a été le mentor de nombreux professeurs et de centaines d'étudiants à l'Université de la Colombie-Britannique. Doug était un des membres du corps professoral d'origine, siégeant en tant que deuxième directeur du programme BLA durant ses années formatrices. Il a contribué à sauver le programme lorsqu'il était menacé de fermeture dans le milieu des années 80. Même si ses réalisations vont bien au-delà de l'enseignement, ses collègues et élèves réservent leurs éloges pour « Sir Doug » l'éducateur.

PRIX DU PRÉSIDENT

Cathy Sears, qui a présenté le Prix du Président à deux personnes remarquables, a noté en particulier leur influence qui guide et inspire l'AAPC.

Le leadership et le dévouement professionnels de RONALD MIDDLETON incluent non seulement son travail en tant qu'ancien président de l'AALA et de l'AAPC, mais également sa participation à de nombreux conseils, comités et groupes de travail – y compris la présidence du Conseil d'accréditation pendant onze ans. Et dans son « temps libre », a déclaré Cathy Sears, il est directeur des services de gestion de l'environnement au ministère des Transports de l'Alberta, où il dirige une équipe multidisciplinaire de professionnels de l'environnement.

GERALD LAJEUNESSE, qui a également reçu le prestigieux Prix Pinnacle de l'OALA, a été honoré avec un Prix du président en reconnaissance de son dévouement et de son travail d'ambassadeur à la profession d'architecture de paysage et sa contribution inspirée au développement exceptionnel de la capitale du Canada.

TODAY'S ORNAMENTAL!

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WHO WAS ON FIRST?



Thanks to Jim Paterson for reminding LIP of the man who took the first Schwabenbauer Award, which Jim presented at the 2005 CSLA Congress in Winnipeg. Gunter A. Schoch came to Canada from Germany in 1953. He was employed by the City of Winnipeg for 34 years, becoming Director of Planning and Development before retiring in 1989. Gunter served the profession as Treasurer and first Executive Director of MALA for 20 years, as Treasurer of LACF for 16 years and as Secretary-Treasurer of the CSLA College of Fellows until 2008. The Society also honoured him with a President's Award in 1994.

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1 JEAN LANDRY est un architecte de paysage et un gestionnaire de projet qui travaille dans les secteurs densément peuplés de Montréal depuis plus de 32 ans. Sa passion de l'architecture de paysage l'a conduit à la photographie qui est devenu son mode d'expression. landryjean@videotron.ca

2 PETER JACOBS is Professor of Landscape Architecture at the Université de Montréal. He has served as Professor at Harvard's Graduate School of Design and lectured widely in North America, Europe and Latin America. He is the recipient of the A.H. Tammsaare Environment Prize, the CSLA President's Prize and the Governor General's medal on the occasion of the 125th Anniversary of Canada's Confederation. peter.jacobs@umontreal.ca

3 JAMES CORNER is a landscape architect and urban designer, and founder of James Corner Field Operations, where he oversees all design projects, including the High Line (NYC), South Street Seaport (NYC), Shelby Farms Park (Memphis), Fresh Kills Park (Staten Island) and Lake Ontario Park. He is chair of the Department of Landscape Architecture at the University of Pennsylvania School of Design. www.fieldoperations.net

4 RICHARD KENNEDY is a landscape and urban designer at James Corner Field Operations. He holds an MLA with distinction from Harvard University, where he was awarded the Jacob Weidenmann Prize

for excellence in design. Richard is project manager for Lake Ontario Park and is leading the design for an early implementation project for the 4,500-acre Shelby Farms Park. r kennedy@fieldoperations.net

5 MARK SCHOLLEN is a Principal of Schollen & Company Inc. and a Sessional Lecturer in the MLA Program at the Faculty of Architecture, Landscape and Design at the University of Toronto. marks@schollenandcompany.com

6 RICHARD GAUDREAU oeuvre en aménagement du territoire depuis 1979. Il a réalisé le réseau d'espaces verts de la communauté urbaine de Montréal et travaillé à la réserve de la biosphère des îles Bijagos. Il conseille Développement économique Canada depuis 2002. richard.gaudreau@dec-ced.gc.ca

7 CATHY SEARS is past-president of the CSLA and a vice president and practice leader for Planning and Landscape Architecture with Stantec Consulting, a multi-discipline design firm with offices throughout North America. Stantec provided landscape architecture services for the Calgary RiverWalk. cathy.sears@stantec.com

8 PIERRE BÉLANGER est professeur associé d'architecture de paysage à la Graduate School of Design de l'université Harvard et directeur du Laboratoire d'infrastructure paysagère. Son travail se concentre sur la convergence du paysage et de l'infrastructure. Il a reçu le Prix de Rome

en architecture du Conseil des arts du Canada. pbelanger@harvard.edu

9 ALIA JOHNSON recently graduated from the Master of Landscape Architecture program at the University of British Columbia. She currently lives in Vancouver, BC. alajohnson@gmail.com

10 KELTY MIYOSHI MCKINNON is a senior landscape architect at Phillips Farevaag Smallenberg and an adjunct professor at UBC. She co-founded Livinglab where she researches the intersection of social and ecological practices, and the potentials for engaging non-human agents in landscape production. Her artistic work has been exhibited in Vancouver, New York, Toronto, Minneapolis, Seattle, Vienna, London, Berlin and Walla Walla. keltymc@gmail.com

11 KEVIN CONNERY has taught sustainable design, landscape ecology and various design studios at Lincoln University in New Zealand. He brings extensive knowledge of ecologically-based site planning, stormwater management best practices, 'green' construction, and life cycle assessment to his work. kevin_connery@fastmail.fm

12 WENDY GRAHAM, the creative imagination behind LIP's design, is a member of the editorial board who enjoys 'communicating landscape.' She is a Landscape Architect at the City of Montreal. wgraham@ville.montreal.qc.ca (PHOTO JEAN LANDRY)

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FROM HERE TO THERE | UN CHEMIN ARDU

JEAN LANDRY, GUEST EDITOR

I just finished unpacking after a short stay in Toronto, where I attended CSLA's Annual Congress, PERSPECTIVES: 360° on 75. I had left Montreal with several questions in mind, and I came back carrying several more in my luggage. Yet something had changed. The feeling I shared with my travel companions was not discouragement or even doubt; it was excitement. But let's not kid ourselves, the road ahead is not obstacle free.

Landscape Alchemy

How can I explain it? Like many professional landscape architects, I tend to focus on my surroundings. I guess we LAs all think alike, since we spend our working life building, rebuilding and restoring all kinds of landscapes. As we work, we internalize the

characteristics of the space we are creating, incorporating the needs of clients and users. Only when this exercise is over can we best give shape to the new space, fulfilling the near-alchemical creative process.

Yet these days, the rules of the game have changed. Yesterday's ultimate goal may have been a quest for pure enjoyment, but that is now intimately coupled with over-arching respect for environment and stakeholders. The crazy years of urban and economic development that followed World War II brought dramatic changes to our world. The technological revolution had impacts that until very recently, could not be foretold: they were, indeed, unthinkable. Results in the field – almost always – turned out to be very

different from any forecasts. Alarms started sounding, and a global change of course began.

Were we, the landscape architects, really surprised as change took root, and people around the globe began to push for more sustainable development? I don't think so. In fact, more than a century ago, F. L. Olmsted was already pursuing most of the goals we set today.

THE PATHS OF OUR FOREFATHERS

This became very clear at Congress when our own acknowledged experts like Don Graham, Austen Floyd, Cecelia Payne, Jim Taylor and Cynthia Oberlander spoke of our foundations. We are, they said, heirs of generations of designers who always took time to factor sustainable values into their projects.

As you read this issue, you will see how our actions speak for themselves. We restore contaminated areas that have long been abandoned, transplanting in rejuvenated ecosystems. We protect mixed-use spaces by encouraging wildlife and plant biodiversity. We develop policies and visions that pave the way to implementing a solid, sustainable, triple bottom line, and for decades, we have worked to perfect supportive decision making processes. This is all part of our work. We are, as Peter Jacobs said on our opening pages, "inventing the next landscape" and reinventing our profession while preserving the vision of our forefathers.

THE NEXT WAVE

When I left Montreal for Toronto, I hadn't fully realized the force of our work and our engrained philosophy. The conference was a call to order disguised as a wave – the next wave of professional practice that will carry us to new shores. We don't know precisely what we will find there. Perhaps I can borrow a potent image from Cecelia Paine. A wave is coming, a wave of LAs that will carry us to new territories. What they envision – their "gestating landscapes" – will be drawn, in part, from the experience of their colleagues, from us. With the energy of future generations, we will once again reinvent our profession and take our rightful place in designing a sustainable world of infinite diversity and delight.

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