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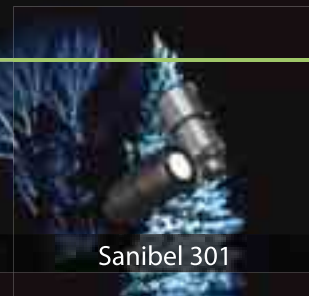
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LIP a pour politique d'imprimer les articles dans la langue où ils ont été rédigés, accompagnés d'un sommaire dans l'autre langue officielle du Canada. Désormais, notre présence sur le Web a fait un grand pas ! Au lieu des traductions en texte brut, nous offrons certains articles en ligne avec une mise en page saisissante — grâce aux talents de graphiste de Natalie Walliser de la SALA. Faites-nous part de vos commentaires.



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At LIP, it is our policy to print articles in the language in which they are written, together with a summary in Canada's second language. Now our Web presence has taken a giant step forward! Instead of text-only translations online, we're offering selected stories in striking layouts — thanks to the design expertise of SALA's Natalie Walliser. Let us know what you think!



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ON _ LEADERSHIP _ C'EST QUOI?

PETER BRIGGS, GUEST EDITOR | RÉDACTEUR INVITÉ

Our profession provides an excellent training ground for leadership. Within our ranks are activists working from the sidelines, firebrands ploughing ahead, thought leaders directing and encouraging, and the many of us who slip beneath the radar, quietly getting things done. Whether in academia, private practice or government, we are pervasive and effective.

As the following pages testify, landscape architects continue to step forward, making their communities better places (locally and globally). Grounded by a strong moral and ethical compass, leaders help us achieve more than we could as individuals. They help us to arrive at a place that is a little brighter – a little more fantastic – than we might have envisioned.

For our cover, we chose to highlight an image from “The Man Who Planted Trees” because this evocative film speaks to a core element of our profession. The most lasting leadership we offer isn’t measured by society’s common spans (television seasons and political terms). It’s measured by the number of generations for which we can provide wonderful places. In that, our profession encourages us all to be leaders, serving the future well.

Notre profession nous entraîne à diriger. Nous avons parmi nous des militants qui travaillent à l'écart, des instigateurs toujours prêt à battre de nouveaux sentiers, des maîtres à penser qui dirigent et encouragent, et d'autres qui font leur boulot sans se faire remarquer. Universités, cabinets, gouvernements : partout nous sommes efficaces.

Comme les pages qui suivent le démontrent, les architectes paysagistes continuent d'avancer pour rendre leurs collectivités meilleures (localement et globalement). Guidés par l'éthique, les dirigeants nous aident à aller plus loin. Connus ou inconnus, nos meneurs nous mènent à un endroit un peu meilleur, un peu plus fantastique que nous aurions imaginé.

Pour la couverture, nous avons choisi de mettre en évidence une image de « L'Homme qui plantait des arbres », car ce film évoque un élément clé de notre profession. Nous ne planifions pas à l'échelle de temps des saisons de télévision et des mandats politiques, mais à celle des générations. En cela, notre profession nous encourage tous à être des chefs de file... à utiliser nos outils et notre temps pour servir l'avenir également.



LEADERSHIP: UN MOT À RÉAPPRENDRE

JEAN LANDRY, AAPQ

Il est 6h 30 ou 7 et c'est un matin comme bien d'autres. Journal à plat, café en main, nous lisons distraitemment : la bourse a fait un bond imprévu vers le haut/bas, notre équipe sportive favorite a encore une fois perdu/gagné une partie cruciale/sans importance, enfin, un autre grand leader des masses vient d'apparaître des nues pour nous sauver ou vient de tomber en déchéance à cause d'actions d'une telle bêtise que nous ne pouvons qu'imaginer ce qui a pu amener ce personnage à avoir autant d'ascendant. Qu'est-ce que nous pensions tous lorsque nous avons accordé notre confiance à un individu de toute évidence trop parfait pour être vrai ?

Peut-être que notre quête irraisonnée du « sauveur absolu, » une espèce de « silver bullet » omniscient, nous fait oublier les rudiments les plus basiques de la prudence et du bon sens qui exigent, professionnels ou non, d'évaluer le risque avant d'engager des ressources précieuses par leur rareté. Peut-être que nous voulons croire plus que généralement accepté aux miracles, aux gestes magiques libres de toutes les règles du monde ordinaire, trop logique et contraignant.

Enfin, peut-être que nous avons simplement oublié le message tout simple communiqué par Frédéric Back dans son court métrage « L'homme qui plantait des arbres ». Histoire sans histoire d'un homme entièrement dédié aux principes qu'il tient pour sacré : respect de l'Homme et du monde qu'il habite. Peut-être que la résilience ancrée dans des gestes journaliers fait de ce personnage en apparence bien ordinaire un grand leader par l'exemple. Peut-être qu'en regardant d'un peu plus prêt, nous pouvons reconnaître quelqu'un que l'on côtoie journalièrement. Quelqu'un qui obtient des résultats... surprenants, inattendus, pas toujours flamboyant. Peut-être qu'être un leader n'équivaut pas nécessairement à être un surhomme...

Jean Landry a été architecte-paysagiste à la Ville de Montréal pendant plus de 30 ans. Il a rencontré Frédéric Back lorsqu'on a lui demandé d'installer une plaque à son nom près de l'arbre de son choix, devant sa maison de la rue Kent, à Montréal. « Une vraie leçon d'humilité », se rappelle M. Landry. landryjean@videotron.ca

VIEW IN ENGLISH ONLINE WWW.CSLA.CA

ILLUSTRATION: ATELIER FRÉDÉRIC BACK WWW.FREDERICBACK.COM

iceQuarium

PETER BRIGGS, NWTALA

Designing for a northern city centers on the balance between the mundane (snow storage) and the profound (all-season beauty). When asked to participate in FREEZE (www.freezeproject.org), a January celebration of Alaska and life in the North, Jonny Hayes and I became the sole landscape architects among teams of artists, architects and designers from Alaska and around the world. We came together to create large-scale outdoor installations using snow, ice and light – distinctly northern elements. Our installation in front of the Anchorage Museum needed to involve youth. Taking five 2'x4'x8' blocks of crystal clear ice, we blended our design and technical skills with children's art, a process made possible by a level of (im)maturity that allows us to identify closely with children. Our child artists created drawings of icy tropical creatures. These were frozen into the piece, to become an iceQuarium: "Come dabble in a paddle through the tropical ice."

In the North, it pays to be prepared. We installed our piece during -25°C weather, learning how to craft ice with chisels, chainsaw, router, grinder, torch and warm boots. The day after we completed it, the weather warmed to +10°C. While other installations using snow began to degrade, ours became crystal clear. Through the warm weather, the iceQuarium slowly morphed into new and beautiful forms. Lit with colour-changing LEDs, the sculpture was a star attraction during people's morning commutes. For museum visitors, it was a showcase for children's imaginings. And for landscape architects, it was a fun way to introduce people to some of what we do.

Peter Briggs has offered short courses to people less familiar with the science of snow and ice (i.e., Physics of Snow 101 — Trajectory, Snow Chemistry 310 — Moisture and Compaction, and Snow Medicine 421 — Healing Effects of Snow Down the Back). pbriggs@corvus-design.com

PHOTO PETER BRIGGS



LE GRIFFINTOWN HORSE PALACE

JULIETTE PATTERSON, AAPQ

Quartier ouvrier du dix-neuvième siècle, Griffintown est le berceau de la révolution industrielle au Canada. Le quartier a subi beaucoup de démolition, mais on y trouve encore quelques espaces oubliés par le temps, tels les écuries urbaines de Léo Leonard. Témoins de l'histoire populaire de la ville, et du rôle important du cheval dans l'économie montréalaise du 19^e siècle, elles logent encore les chevaux des calèches du Vieux Montréal.

Un sentier fleuri et l'odeur incontournable du fumier nous mène à une parcelle campagnarde, dotée d'arbres centenaires et une écurie en assemblage de bois tenon et mortaise.

La visite de ces lieux uniques permet une expérience aussi rare que charmante dans la ville moderne : renouer avec son histoire à travers des lieux authentiques empreints d'histoire, et d'apprendre à connaître d'autres espèces animales—en l'occurrence, le cheval.

L'implantation particulière du Griffintown Horse Palace est le seul exemple intact qui subsiste à Montréal. Pourtant, sa survie est précaire, car le quartier est aujourd'hui un emplacement convoité par les promoteurs immobiliers.

La Fondation Griffintown Horse Palace est née de la volonté de plusieurs citoyens engagés à faire connaître aux Montréalais ces espaces quasi-campagnards d'une richesse insoupçonnée. La Fondation vise d'abord à acquérir les écuries du Griffintown Horse Palace. Une fois le bien acquis, l'organisme entend le mettre en valeur par la création d'un musée, le maintien de l'activité liée aux écuries, et son ouverture au public. Le musée permettra de vivre l'expérience d'une famille ouvrière montréalaise du 19^e siècle en visitant un logement reconstitué, sur le modèle du Tenement Museum de New York.

Pour en savoir plus sur la fondation, ou devenir membre, aller à www.griffintown.org/horsepalace | <https://twitter.com/horsepalace> | Facebook : Griffintown Horsepalace

L'architecte-paysagiste Juliette Patterson préside la Fondation Griffintown Horse Palace. j.patterson@catalyseurbaine.com

LES ÉCURIES DE MONTRÉAL VERS 2006
PHOTO JULIETTE PATTERSON

HARE TODAY... GONE TOMORROW

REAL EGUCHI + BARBARA FLANAGAN-EGUCHI, OALA

hares & squares, a temporary landscape art installation which graced a field near Perth Ontario in the summer of 2009, was created to encourage us to be more attentive to local landscapes. The brightly painted plywood cutouts – our contribution to the **fieldwork** public art project – packed a complex message. Our *hares & squares* were alien elements introduced into the landscape by human beings. The hares are jackrabbits, *Lepus europaeus*, a feral, non-native addition to the countryside of Southern Ontario. The squares, too, are divorced from this ecology: icons of urbanism which remind us that constructed landscapes must contribute to the health of nature. Yet these invasive squares, tumbling off balance, also dance in harmony with the squares: cultural landscapes are also art. Together, the “folkart” cutouts encourage us to guide our actions with playfulness, humility and reverence for the larger whole.

hares & squares was, of course, transient: **fieldwork** projects remind us that life is a continuum, that beauty lies in continual change. The project has included landscape architects each year: Chris Grosset (NuALA) in 2008 with *migrascoping*, examining the impact of climate change on migratory birds through a series of interactive viewing stations; *hares & squares* in 2009; and upcoming for 2010, an installation by Dan Nuttall (OALA). **fieldwork** was conceived by artist and landowner Susie Osler, Chris Grosset, and two Ottawa area artists interested in generating a dialogue concerning our rural environment. The public is encouraged to visit the field. An image from Chris Grosset's 2008 work appears on page 37, but for a more comprehensive view of past installations, please go to www.fieldworkproject.com

Real Eguchi turned his attention to wolves, polar bears, veggies, people and flowers for a spring art festival on Toronto's Danforth Avenue. real@breal.ca. Chris Grosset: grosset@aarluk.ca

HARES & SQUARES. FIELDWORK 2009: REAL EGUCHI + BARBARA FLANAGAN-EGUCHI. PAINTED PLYWOOD.

PHOTO REAL EGUCHI





1

COMPELLING CHANGE

JACK KRUBNIK, OALA

The initiation of the City of Toronto's Green Roof Bylaw – in effect as of January 31, 2010 – is ground breaking. With it, Toronto became the first city in North America to adopt a bylaw to require and govern the construction of green roofs on new development. The bylaw applies to all building permit and site plan applications submitted after January 31, 2010 for new residential, commercial and institutional development with a gross floor area of 2,000m² or greater, and contains a graduated coverage requirement ranging from 20-60% of the available roof space (10% up to a maximum of 2,000m² for industrial). The Toronto Green Roof Bylaw contains exemptions for roofs of towers with floor plates of less than 750 m², residential buildings with a height less than or equal to the greater of 6 storeys or 20 metres, and grants an additional year to industrial developments prior to coming into effect on January 31, 2011.

The bylaw promises to force a rethinking and change to routine development practices and create ripples of discussion on a continental scale. For years, environmental design has experienced sluggish progress, as landscape architects work to introduce green technologies into the fabric of our cities. Fortunately, our recognition of the necessity for change has propelled us to compel change. Courageous first steps such as this demonstrate why the fourth annual Corporate Knights 2010 Sustainable Cities Ranking recognized Toronto as Canada's most sustainable 'Big City'.

Jack Krubnik, an Urban Designer for the City of Toronto, is a 2007 graduate from the University of Toronto MLA program. jkrubnik@rogers.com

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PHOTO COURTESY CITY OF TORONTO



2010 WLAM POSTER INSPIRES

JOANNA LINDER ON HER DESIGN

Joanna Linder, the student artist whose submission took the CSLA prize to become our World Landscape Architecture Month poster for 2010, has created a WLAM image that packs a message. Her inspiration, she says, was the desire to bring nature into our urban environments. Linder, who is a student at Northern Alberta Institute of Technology in Edmonton, feels strongly about the Canadian wilderness, photographing it at every opportunity. On the poster's right side, she says, she represents the future integration of nature into the city, while the left side represents the beauty of the outdoors. The landscape design in the stream displays the creative flow of landscape architecture and planning in the creation of natural urban spaces. The poster not only celebrates landscape architecture; it also catches the spirit of 2010: UNESCO's Year of Biodiversity. Look closely and you'll spot 13 maple leaves (one for each province and territory) and 7 Canadian Geese (representing our landform regions).

Joanna Linder is the recipient of the Jason Lang scholarship which recognizes outstanding academic achievements of Alberta post secondary students. jlinder@live.ca



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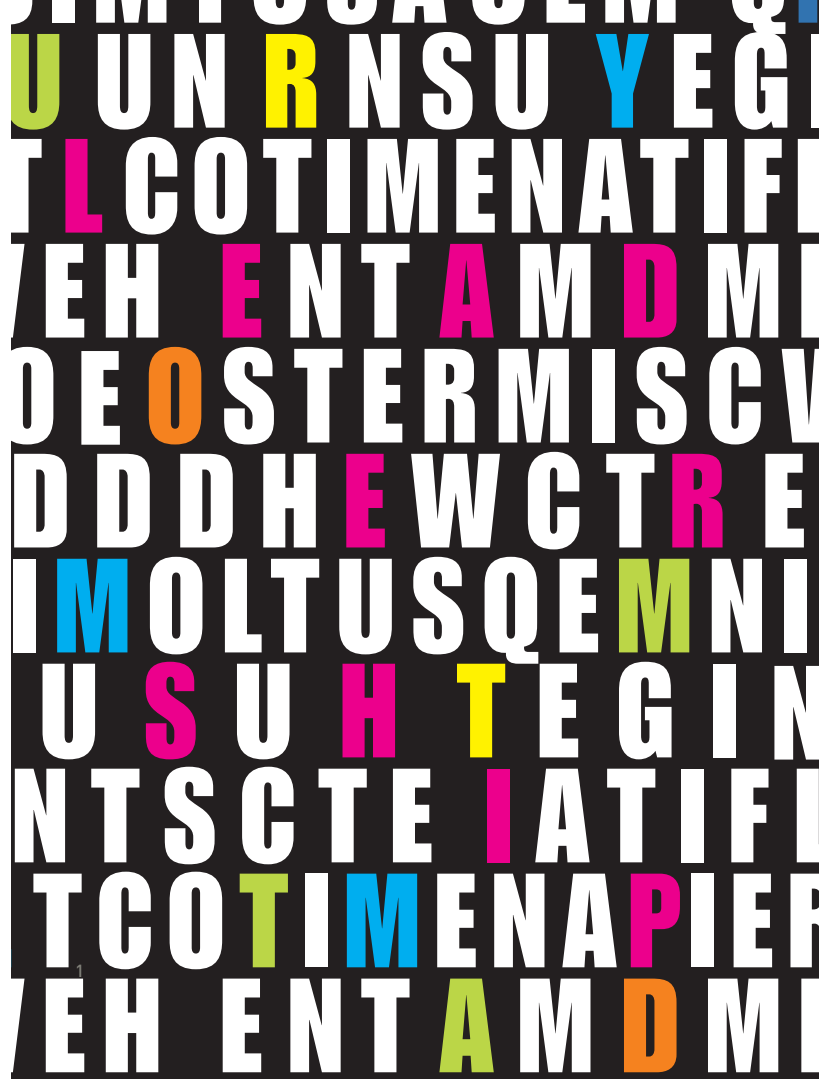
CE SIÈCLE APPARTIENT AUX ARCHITECTES PAYSAGISTES... PEUT-ÊTRE.

Au congrès 2009 de l'AAPC à Toronto, le conférencier Greg Smallenberg a présenté sa vision de l'avenir de l'architecture de paysage au Canada. Son message s'inspirait d'une phrase de son bon ami David Anselmi : « remarquer, prendre en charge, être reconnu et célébrer l'œuvre ». Pendant tout le congrès, les participants ont discuté avec enthousiasme de son allocution et les commentaires ont continué à fuser par la suite. Nous avons demandé à Greg de reprendre son texte pour LP et avons invité les AP du pays à y répondre. Voir les pages 18 + 19.

VERSION FRANÇAISE EN PDF WWW.AAPC.CA

► *At the CSLA 2009 Congress in Toronto, keynote speaker Greg Smallenberg presented his perspective on the future of landscape architecture in Canada. Its message was inspired by Greg's good friend, David Anselmi, whose words of 'take notice, take charge, be recognized and celebrate the work' helped frame this perspective on landscape architecture in Canada. Attendees enthusiastically discussed his address during the duration of the Congress and continued feedback has been strong. We asked Greg to reprise his address for LP... and invited LAs from across the country to respond. **TALK BACK begins on page 18!***

GRAPHIC: INSPIRED BY GREG SMALLENBERG'S PRESENTATION, CONGRESS 2009 |
GRAPHIQUE : INSPIRÉ DE LA PRÉSENTATION DE GREG SMALLENBERG



With the accelerating shift of the world's population from rural to urban areas, with the increasing urgency to protect natural lands, and with so much attention paid to sustainability and all that that word means, landscape architecture should be riding the crest of the planning and design wave into the future. Cherished national parks, protected and reinterpreted historic landscapes, rescued and reconstructed wetlands, beautiful and functional green roofs, exciting urban parks and squares, re-imagined waterfronts, engaging streets and pedestrian promenades: *these things don't just happen*. They are the result of a commitment to values that holds landscape as one of the fundamental repositories of all that is good in society. And although other disciplines are now finding fascination, interest and terminology – such as landscape urbanism, environmental engineering, and sustainable community planning – from the core of our profession's work, landscape architects in this country have been leading the commitment to landscape for the past 75 years.

More and more allied professions are looking at landscape architecture as a new playground for their ideas. Architects want in.... artists want in.... sustainability experts, environmental engineers and ecologists are moving quickly to stake their claim on what **may** have historically been landscape architects' turf. You can't blame them. The opportunities are great. We are far from having a lock on what we do but, for the most part, we do it better than anyone else. We're committed to similar and collective values, and we approach our work with a deep understanding of the systems that make environments healthy, beautiful and functional. We know that Canadians really do care about these things, and no other professional group is better able to harmonize our country's diverse perspectives on landscape. ■

We're Good... ...get used to it!

→ Many countries consider design a part of their identity. Unfortunately, for us, Canada doesn't belong to this club. Countries like the U.S., Sweden, Denmark, Japan, France, Germany and Italy are recognized for producing some of the most exciting designs in the world. That recognition is not misplaced, but perception is reality: the world believes that these countries deliver higher quality design than others. These countries have governments that strongly support their designers; Canada does not. Yet the more I browse design publications and web sites, the more I see that Canadian design not only holds its own on the world stage, but Canadian landscape architecture is quite extraordinary. This is not well known: in true Canadian style, we are not good at singing our own praises. We now have a collective national body of work, celebrated by our outstanding awards program, and this portfolio can't be ignored. Our task is to ensure this work is recognized as the work of Canadian landscape architects.

If we are to position ourselves as design leaders in what is becoming an increasingly competitive field, what is it that our national and provincial societies should be focusing on and what is it that we should be discussing in our offices and classrooms? Here's my take.

PURSUE EXCELLENCE. Every project you do should be better than your last. The mantra should be, "It has to be great. Good is not good enough."

BUILD OUR PROFILE. The profession needs to increase its presence in areas beyond the design professions. We need to aid our societies and our members in becoming better known, better understood and better respected. Expanded profile can only lead to greater opportunities. And, rather than the constant criticisms that are heard in offices and schools across this country about other LA practitioners and academics, we need to find ways to support each other and celebrate the achievements that we are all making. In short we need to practice locally and/or globally, but think nationally as a profession. For me, the CSLA is a composite of several generations of extraordinary professionals: the founders, the mentors, the educators, our contemporaries, and leaders of the future. We have an amazing collection of professionals to applaud.

I am not sure why, but it seems the media is either unwilling or unable to write about landscape architecture. There are exceptions but they are hard to find. Provincial and territorial organizations should find at least one writer in each region who can produce critical but publicly accessible articles on landscape architecture and urban design. I am a firm believer in incrementalism. One by one we can win this country over.



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BE POLITICAL. William Lyon Mackenzie King once remarked that "you can tell a man's character by the quality of his garden." And whether a garden...or a park...or a thousand hectares of natural lands...you can characterize people and places by the care taken on the land that surrounds them. We know that Canadians care but the lack of political discourse on matters pertaining to land planning and design in Canada is a troubling trend. Landscape **is** political. Landscape architecture must be part of the political discussion.

It's time to embed ourselves deeply into the public consciousness. Landscape architecture must become a household word. We've allowed popular culture to misinterpret us as something found on the Home and Garden Channel. It's time to re-engage the public imagination, in part by breaking away from convention and taking risks, but also by involving ourselves more heavily in the public debate surrounding cities, rural areas and wilderness. As landscape architects we work on projects across this country that are much more a part of the Canadian psyche than architecture ever will be, so it is surprising that we have been met with resistance in our request to the Governor General's office to consider a Medal for Landscape Architecture.

TELL SOMEONE. Landscape architects have been behind many of the most recognized and inspirational spaces in this country, yet we've kept it to ourselves. It's time to explain what we do and why we do it. Ian McHarg outlined the fate of this planet 50 years ago! We were weaned on *Design with Nature* and we've promoted environmentally intelligent solutions since we graduated from school. We need to tell people that this kind of thinking is at the core of what we do.

DON'T UNDERVALUE YOUR SERVICES. What we do is very challenging and important to society. Reasonable fees ultimately shape a better profession. And we should resist any temptation, in good times or bad, to lower the cost



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of services. Fair compensation helps us build our office libraries, commission necessary research, promote young talent, support universities and fund travel, travel and more travel. These are essential to building a strong profession.

SUPPORT YOUR COLLEAGUES. Remember that public projects are the ones that build civic imagination; they are the true contributors to our society and environment. Yet our public sector colleagues struggle on the bureaucratic and political battlegrounds to a degree few private sector practitioners could imagine. We need to forge stronger bonds between public and private professionals to keep our profession on track with its core mandate: the creation of exceptional public spaces and healthy environments.

Similarly, the private sector finds itself in the trenches. They, too, are a misunderstood lot, often perceived as a BMW-driving, latte-drinking individuals who are never available for meetings. As a private sector consultant I want to set the record straight. The grass isn't greener on the other side of the fence; it's just different. We want to help create beautiful cities and preserve wilderness, work within municipal budgets, and support university programs. But without support from the public sector and the academics, private practitioners don't have much of a leg to stand on.

From my perspective, the disconnect between the theoretical and practical worlds of landscape architecture has never been so great. Both camps often approach the other with suspicion. It's critical we repair the rift between academics and practitioners, because, as shapers of young minds, academics hold the key to the future. By bringing us new research and technologies, and working tirelessly at what they care so passionately about, they can build bridges between the private and public sectors.

I'd like to close by sharing with you some inspirational words written by a very dear friend, Julian Smith, who is an architect, celebrated educator, expert in Canadian Studies and a leader in all aspects of heritage and design. He is as interested in the past as he is in the future and sees the two, as we probably all do, as inextricably linked.

He writes about the paradigm shift we are already seeing at the beginning of the twenty-first century. Our modernist obsession with objects, he writes, "is giving way to a pre-modernist obsession with ritual, the focus on observation is giving way to a focus on experience, and the concern with buildings is giving way to a concern with landscape. . . the new paradigm stems from an interest in, even an obsession with, ecology. Ecology is not about objects – it is about the relationships between objects. It is dynamic rather than static."

And that bodes well for our profession. Julian states that "landscape is the primordial base of a sense of place and identity." These are powerful and inspiring words for those of us seeking a stronger future. I care deeply about this profession and have been observing its strengths and weaknesses for over two decades. I share my perspectives in the hope that it begin a much longer discussion.

1 ILLUSTRATION: SHERBOURNE PARK TORONTO 2 CANOE LANDING PARK, TORONTO 3 CONFEDERATION SQUARE, OTTAWA
PHOTOS PHILLIPS FAREVAAG SMALLENBERG



BILLBOARD IN CHINA | PANNEAU-RÉCLAME CHINOIS

THIS CENTURY BELONGS TO LANDSCAPE ARCHITECTS.... GROUP OF SEVEN TALKS BACK

COLLABORATE... but don't secede our turf.

Our turf is adventurous, our turf is challenging and our turf is uniquely ours ... we have been trained with a different perspective. We are not 'object' or 'thing' orientated – our interest lies in the alive, the successional and the evolutionary. We understand the temporary, the seasonal and the fluid. As a result our opportunity is to involve and collaborate with those that choose to transcend the borders into the realm of landscape architects but not to secede to them the projects that are best served by the knowledge, experience and unique skill set of landscape architects... Landscape Architects understand the function of natural and urban systems and context; this is our strength and this is our advantage.

... Mark Schollen

LET'S FIND OUR OWN VOICE... Our profession is so small compared to architecture, it's difficult to compete with the sheer volume of verbiage that's put out by architects, who are predominantly ignorant of landscape architectural history and practices. Rather than reach out to collaborate or enquire, many of these writers and practitioners act as though they're the first to come upon this *Terra Incognita* – an untouched field without its own voice. It really is a baffling phenomenon.

Part of the problem is that many of us learn our history through the 'object-obsessed' language of art and architecture. Hence the ecological, the living, the metabolic aspects of LA history have been suppressed. So many of us end up buying into the architectural amnesia of landscape history despite the fact that our discipline has a unique history and vocabulary hybridized between art and science, aesthetics and ecology, culture and nature. We create metabolic, performative landscapes that engage the senses: we always have. Thankfully there are several articulate landscape historians and practitioners writing and practicing to fill the gaps – but we definitely need more.

...Kelty McKinnon

MAKE SOME NOISE. The challenge IS political...

There are other professionals like engineers or architects who take on our work but don't really understand what quality landscapes are worth to our cities; we stay quiet and let them. Until we educate others about what we do and how important our work is, and actually bring this discussion to the political level, it will be difficult to make anyone realize the value of allocating more money to the public realm for the benefit of our communities.

Landscape architecture is not political, but it should be. We need a strong voice, someone who will stand up for our profession and educate authority figures and policy makers about our unique ability to transform our cities and rural areas.

...Janet Rosenberg

LET'S BREAK THE RULES! There are so many things needing to be done, and we have fallen into a reliance that somehow the government – civic, provincial or federal – will get around to doing it. We just have to wait...and complain. Add this to our general risk-averse nature and it spells trouble. Add to that the institutional framework of progressive regulation and it spells STOP. In Toronto we spent millions on a comprehensive new zoning bylaw but who cares?

I am always taken by the knowledge that most of the highly loved and visited places in cities are those places built before regulation, bylaws and codes... places built before urban mixed use was deemed an illegal act. We need to build more urban parks. We need to stop building for cars and start building for people. We need to engage design as an economic tool. We need to stop waiting for governments to act. If that breaks rules – good. Joy, beauty and fun are important and governments don't do that.

...George Dark

RÉPLIQUE DU GROUPE DES SEPT

Les manifestes aident les gens à s'assumer. On les lit, on opine (ou non), mais leur effet est éphémère; c'est la suite qui compte. Nous avons donc passé la plume au Groupe des Sept de LP, sept praticiens honorables qui ont quelque chose à dire sur ce qui doit être fait maintenant.

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WWW.AAPC.CA

► *Manifestos can be empowering. As we read them, we nod in agreement (or not) – but the rush is momentary: it's the follow-up that counts. So we turned the discussion over to our LP Group of Seven – seven notable practitioners who have something passionate to say about where we go from here.*

“Landscape architecture is ALIVE...”
« L'architecture de paysage est VIVANTE... »



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NOTRE OBLIGATION EST DE DIRIGER. Comme jeune architecte paysagiste en pratique privée, on m'avait dit que le succès d'un projet était directement lié à la volonté du client de le laisser en devenir un. Aujourd'hui que je suis client – et architecte paysagiste dans le secteur public – je me rappelle de mon obligation de laisser les concepteurs, les architectes et les paysagistes créer au mieux de leurs capacités, des bâtiments durables et des paysages exceptionnellement bien conçus. Nous, les AP du secteur public, devons assumer un rôle de leadership avec ceux du secteur privé. Ce n'est qu'à travers ce leadership commun que la profession peut réaliser son potentiel. Nous devons aussi défendre notre cause face à tous les paliers de gouvernement. Nos paysages, espaces publics, villes et parcs reflètent les valeurs que nous chérissons en tant que pays et jouent un rôle intrinsèque dans la définition de notre identité culturelle.

...Marc L. Monette

RISK-TAKING involves not only the visual and the imagistic... but also and more importantly, the environmental. The public possesses a remarkable knowledge of and interest in the environment: a positive sign of the times. It is our mission to re-imagine cities, recognizing the potential of the urban ecosystem and supplementing this foundation with the fanciful, the creative, the imaginative: thus we entice the public to understand the rationale for intervention by the landscape architect's hand.

...Mark Schollen

LANDSCAPE CANNOT BE INCIDENTAL. Landscape in all its scales is, for most of our citizens, difficult to comprehend unless they are gazing into the heart of a rose or wallowing in a sensuous sunset; landscape is otherwise seemingly incidental to their everyday imagination.

Our profession, in far too many ways, is to blame. We spend too much time worrying about “professional” examinations, “professional” legislation, and other bureaucratic fussings over our insecurities and not nearly enough time conveying our passion for landscape and all its possibilities for a more wonderful world. If such wasted time was outwardly focused, if those passions were featured daily in our work, in our public presentations and public discussions, then the recognition would follow, including Governor General's Awards. In short, we need to get proactive in ways that we haven't been as a profession for far too long. Smallenberg understands the problem far too well!

...Doug Paterson

LIFE IS INHERENT IN THE CHALLENGE... Like many other professions, landscape architecture is not in a ‘walled garden’. It is a dynamic profession. We need to be strong, we need to have high standards... debate is essential. There always will be room for innovation and re-invention... Landscape architecture is ALIVE and that life comes with and from the challenge.

LA VIE EST INHÉRENTE AU DÉFI... Comme bien d'autres professions, l'architecture de paysage n'est pas une chasse gardée. Elle est dynamique. Nous devons rester forts et avoir des normes élevées... Le débat est essentiel. Il y aura toujours place à l'innovation et au renouveau... L'architecture de paysage est VIVANTE et cette vie s'accompagne du défi, elle en provient.

...Claude Cormier

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REFLECTIONS ON THE THIRD WAVE

CECELIA PAINE

RÉFLEXIONS SUR LA TROISIÈME VAGUE

Au 50^e anniversaire de l'AAPC en 1984, l'architecture du paysage avait déjà établi sa présence, grâce à la première vague des fondateurs et au travail de la deuxième vague. La troisième vague d'architectes paysagistes du Canada – surtout ceux formés au Canada – avait tout juste commencé à faire sentir sa présence, faisant grossir les rangs de la profession d'un peu plus de 400 en 1984 à près de 1000 en 1989.

Cecelia Paine explore la contribution de cette troisième vague. Elle suit leur diversification vers des pratiques spécialisées allant des projets ancrés dans la recherche de l'identité canadienne à la planification côtière, en passant par le développement des SIG, l'expertise des jardins et plus encore. Elle retrace les progrès de la profession en crédibilité et en visibilité : dans la pratique internationale, dans des équipes interdisciplinaires, dans le secteur public et dans le monde universitaire. Les projets prestigieux ont positionné les AP en tant que visionnaires et experts techniques. Dans le même temps, la profession a nettement avancé grâce à l'altruisme qui caractérise les AP.

 VERSION FRANÇAISE EN PDF : WWW.AAPC.CA

1 SPARKS STREET MALL REVITALIZATION, OTTAWA.
CECELIA PAINE + ASSOC. NATIONAL MERIT 1989.

2 PARC PLAGE, MONTREAL. WAA, NATIONAL HONOUR 1990.

3 MACKENZIE KING ESTATE SITE RESTORATION AND DEVELOPMENT
PLAN, GATINEAU. CECELIA PAINE + ASSOC. NATIONAL MERIT 1987.

PHOTOS 1 + 3 CECELIA PAINE 2 WAA

► When we gathered in the Château Laurier in Ottawa in 1984 to celebrate the 50th anniversary of the CSLA, we were excited to have some 250 landscape architects in attendance. Most memorable was Humphrey Carver's story of the founders who established the profession, creating the First Wave of Canadian practitioners. By this time, under the leadership of Second Wave practitioners, we were beginning to see not only more landscape architects but new opportunities and new ambitions. Landscape architecture had established a presence and we were eager to get on with our tasks.

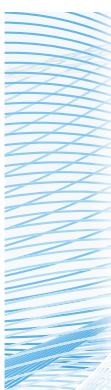
I had begun practicing in 1972, at the same time as many of the first graduates from professional programs at Guelph, Toronto, Ryerson and Manitoba. Most of us were part of the baby-boom generation: the total number of landscape architects grew from just over 400 in 1984 to just under 1000 in 1989. But beyond numbers, what did my generation of landscape architects – the Third Wave of Canadian practitioners – contribute to the profession?

MADE IN CANADA

About a decade before the 50th Congress, Canada's first contingent of Canadian-educated landscape architects was taking its place in established offices led by the Second Wave of practitioners. Working for firms like Lombard North Group, Hilderman Feir Witty, Project Planning, Hough Stansbury and D.W. Graham and Associates, young landscape architects were involved in the design of national and provincial parks, highway planning projects, and master planning for hospitals, university campuses and city parks systems. Other Canadian graduates were filling newly-created positions in the municipal sector, in cities like Mississauga and Saskatoon and in regional and provincial organizations like the Meewasin Valley Authority and Ontario's conservation authorities. →

“The expansion and success of the profession in the last 25 years has been even greater than we might have imagined in 1984.”

... RON WILLIAMS



→ I came to Canada to work for D. W. Graham and Associates in Ottawa in 1974, joining a staff of eighteen landscape architects. Most of my co-workers were recent graduates, and the atmosphere was not unlike a university studio environment with relentless deadlines and occasional all-nighters, balanced with ski trips to Vermont, ice-skating on the Rideau Canal and volleyball at the Experimental Farm. Our work ranged in scale from La Mauricie National Park in Quebec, to the Alexander Graham Bell Museum in Nova Scotia, the Ottawa Health Sciences Centre and routing of Highway 417, to neighbourhood parks and custom-designed playgrounds in Gloucester and Nepean.

We were intensively involved and forced to very quickly develop our professional skills. For me, though, the biggest challenge was the necessity to produce design results without the benefit of the comprehensive background studies, informed clients, journals and data bases that we have today.

ADVERSITY BREEDS DIVERSITY

By the late 70s and early 80s, the megaprojects that had sustained the established firms were on the wane and, combined with a sluggish economy, a number of firms decreased their staff. Faced with downsizing or just ready to be in charge, many Canadian-educated landscape architects started their own practices, resulting in an explosion of firms across the country. In Ottawa alone, the number of firms grew from four in 1974 when I arrived there, to twenty-six by 1990, with most headed by practitioners of the baby-boom generation.

Competition for work increased: often a dozen or more firms submitted proposals for a \$5,000 project. In response, many young principals realized they needed to develop a niche. Environmental legislation, settlement of native land claims and the growing popularity of gardening all created opportunities. Dave Reid in Nanaimo developed expertise in geographic information systems and water resource management; Jim Thomas in Winnipeg focused on landscape planning for First Nations clients; Janet Rosenberg in Toronto promoted expertise in plants and garden design; and Jim Dobbin completed specialized study at Harvard to offer coastal zone management and design services through his international office in Virginia.

In 1977, political uncertainty and a downturn in the economy led to less work in Don Graham's office so I took the opportunity to study for an MLA degree at the University of Michigan. The search for Canadian identity was a prevailing theme at the time and I saw protection of built heritage as a tangible means of reflecting Canadian history and culture. My thesis on cultural heritage landscapes led to restoration and conservation projects in Ontario, Quebec and Alberta and has been the focus of much of my academic research at the University of Guelph. In the 1980s, Cecelia Paine and Associates was involved with the master planning of Mackenzie King Estate in Gatineau Park and the legislative grounds of Queen's Park, restoration of the Billings Estate in Ottawa and the Ukrainian Cultural Heritage Village in east central Alberta, and heritage studies of Ottawa's downtown neighbourhoods.

Like my firm, other Third Wave practitioners used their practice specializations to more fully understand the qualities that make each landscape unique and to

enhance their lasting value. Our work expanded the credibility of the profession and opened new doors.

IN THE PUBLIC EYE

With this expansion, Third Wave practitioners brought the profession increased visibility, in particular through their design and management of the public realm. Those in private practice, like Montreal's Vincent Asselin and Malaka Ackaoui and Vancouver's Phillips Farevaag Smallerberg won high profile international competitions and expanded their practices to China. Others, like Ken Buck with Stantec and Mark Inglis with Marshall Macklin Monaghan, became senior associates in large engineering firms and influenced multidisciplinary teams. Public sector landscape architects, like Liane McKenna and Deb Reader, became department heads and deputy mayors. In universities, we became directors and deans and one, Irene Cinq-Mars, a university vice rector.

My firm made its most notable contribution to expanding the profession's visibility through the revitalization of Sparks Street Mall in Ottawa in the mid-80s. Collaborating with the well-known American firm SWA Group, we out-competed seven architectural teams, building our design on my interest in heritage conservation and a reinterpretation of the traditional role and form of the street. Completed at the same time as Safdie's National Gallery and Cardinal's Museum of Civilization, Sparks Street Mall helped to reconfirm Canadian landscape architects as designers of the public realm.

Recent high profile projects in Toronto, Vancouver and Quebec City have firmly established landscape architects as designers with both skill and vision. Our work in green roofs, green infrastructure and livable cities is keeping us in the public eye, as are the Third Wave practitioners who have ascended to senior managerial positions. The challenge today is to build our numbers and to communicate our strengths to even wider audiences.

THE WHOLE IS GREATER THAN...

Over the past 25 years, the Third Wave also contributed to national programs which raise professional standards and increase awareness. The CSLA National Awards program established in 1984 has recognized 249 projects at the national level. The grants program of the LACF has awarded over 80 grants for research, communication and scholarship since 1987. The Accreditation Council, also established in 1987, sets the standards for professional education in Canada. And since 1999, LANDSCAPES | PAYSAGES has provided a record of our work and a forum for dialogue. Most significantly, it offers a window on the profession for students and scholars.

Professional leadership is still crucial today, and we continue to need volunteers to work for the benefit of us all. Recent observations suggest the Fourth Wave is already eager to be involved. New faces populate this journal's editorial board and young professionals are leading provincial organizations across the country. Fortunately, landscape architecture attracts creative and altruistic individuals, so we can anticipate the Fourth Wave, like those that came before, will find new and original ways to steer the profession.



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SEE MORE OF THE THIRD WAVE ONLINE ... | VOYEZ PLUS DE RÉALISATIONS DE LA TROISIÈME VAGUE EN LIGNE...

JIM DOBBIN, TOM BARRATT, JANET ROSENBERG, DTAH + MORE

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1 STORMWATER PARKETTE: SILVER MAPLES, B.C. HB LANARC CONSULTANTS LTD. COMMUNITY GREENWAYS, NATIONAL MERIT 1999 **2** BOUCTOUCHE BAY, N.B. BDA (JAMES SACKVILLE). ECOTOURISM PLAN, NATIONAL HONOUR 1996 **3+4** BLUE STICK GARDEN - JARDIN DE MÉTIS, 2010. CLAUDE CORMIER ARCHITECTES PAYSAGISTES. NATIONAL HONOUR 2001. **5** OODENA, THE FORKS COMMEMORATIVE PLAZA. HILDERMAN, WITTY, CROSBY, HANNA + ASSOC. NATIONAL HONOUR 1994. **6** MACKENZIE KING ESTATE SITE, GATINEAU.

CECELIA PAINE + ASSOC. RESTORATION AND DEVELOPMENT PLAN, NATIONAL MERIT 1987. **7** KING'S COTTAGES, MACKENZIE KING ESTATE SITE. **8** RICHMOND CITY HALL, RICHMOND BC, PHILLIPS FAREVAAG SMALLENBERG, NATIONAL MERIT 2001. **9** THE MEN'S TEAM SPRINT, VANCOUVER OLYMPICS, 2010. TOM BARRATT LTD. VANCOUVER 2010 OLYMPIC BID, NATIONAL HONOUR 2003
PHOTO **1** LANARC **2** BDA **3** ROBERT BARONET **4** LOUISE TANGUAY **6+7** CECELIA PAINE **8** PFS **9** TOM BARRATT



GOING FOR GOLD



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WYCHWOOD BARNS DE VIEUX HANGARS PRENNENT VIE

FLAVIE HALAIS

WYCHWOOD BARNS: GREAT OLD BONES IN A NEW NEIGHBOURHOOD

The Artscape Wychwood Barns have exceeded all expectations, redefining the role of neighbourhood centres and the meaning of heritage preservation. The story of the Barns is the story of enlightened leadership, with community at its core. The series of five buildings, once the Toronto Transit Corporation repair barns, has become a one-of-a-kind community hub: an unorthodox mix of offices for associations, a greenhouse, a theatre, housing and studio units for artists and a surrounding park. The Artscape vision was in some ways controversial, such as the decision to do away with parking. Instead, the 60,000-square-foot-complex (5570 m²) would be the country's first heritage building aiming for LEED gold certification. The Barns' legacy is substantial: it points to the possibilities offered by public-private partnerships, and the inclusion of local communities into the decision process.

► Plus d'un an après son ouverture à l'automne 2008, Artscape Wychwood Barns a dépassé toutes les attentes. Le projet a redéfini le rôle des centres communautaires et redonné tout son sens à la protection du patrimoine. Son histoire est celle d'un leadership éclairé et à l'écoute de la communauté.

Il y a tout juste dix ans, l'avenir des vieux hangars de la Toronto Transit Corporation (la société de transports publics de Toronto) était incertain. Ces grands bâtiments chargés d'histoire, situés dans l'ancien quartier nord de la ville, étaient à l'abandon depuis des années. Fallait-il les démolir pour faire place à un parc? Ou bien les rénover? Et dans quel but?

VISER L'OR

C'était sans compter sur Artscape. Cet organisme sans but lucratif, qui, depuis plusieurs années, œuvre à construire ou réaménager des édifices à vocation artistique, propose une idée audacieuse à la mairie: transformer les cinq hangars en centre communautaire. Mais ici, pas de terrain de squash ni de bibliothèque. Le projet comporte des bureaux d'association, un théâtre, des appartements et studios pour artistes, ainsi qu'une gigantesque serre. Et le parc qui entoure le complexe de 5 500 mètres carrés sera aménagé sans stationnement. Artscape se donne également pour but d'apporter les aménagements nécessaires pour que l'édifice patrimonial obtienne la certification LEED. Une première au Canada.

L'intégration au quartier est primordiale. Trop souvent, les architectes « pensent à une idée

et l'imposent » sans se soucier des besoins de la communauté, déplore l'architecte Joe Lobko, de Du Toit Allsopp Hillier. « Pour ce projet, nous avons réuni tout le monde dès le début. » Ainsi, Artscape s'associe à une équipe d'architectes, d'ingénieurs, de consultants en environnement et de représentants de la communauté pour s'assurer que chaque facette du projet fasse sens et éviter les surprises.

Les revers sont inévitables. Au cours du processus de restauration, la structure du bâtiment révèle des problèmes jusque-là indétectables. Les coûts augmentent, mais Artscape ne fléchit pas. Au lieu de piocher dans le budget alloué à la durabilité pour pallier les imprévus, l'organisme s'entête à chercher du financement supplémentaire — et réussit. Géothermie, toit blanc, système de collecte et de réutilisation des eaux de pluies... L'équipe sait que ces installations coûteuses finiront par être rentables et qu'il faut donc les conserver à tout prix. « Je lève mon chapeau à Artscape, lance M. Lobko. Ils auraient pu économiser beaucoup d'argent en abandonnant la géothermie ».

ABANDONNER LE STATIONNEMENT

La question du stationnement demande encore plus de détermination. « Il a fallu se battre » se souvient l'architecte-paysagiste David Leinster de The Planning Partnership. « Je suis convaincu que les parcs du centre-ville ne devraient pas avoir de stationnement ».



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Parce que l'asphalte emmagasine la chaleur et contribue ainsi à générer des îlots thermiques urbains, l'équipe estime qu'inclure un stationnement coûtera au bâtiment sa certification LEED. Sans compter que le projet est destiné avant tout aux résidents du quartier, qui se déplaceront donc à pied. Si cette décision a généré beaucoup de controverse, aucune plainte n'a été faite concernant la présence de voitures dans le voisinage depuis l'ouverture du complexe au public. Et le parc s'en trouve agrandi.

Nous voici donc avec un complexe de bâtiments perméable où espaces publics et privés coexistent et communiquent directement avec le parc, invitant les visiteurs à déambuler librement. The Stop, un OSBL local partenaire du projet, y occupe l'un des cinq hangars. L'organisme, qui œuvre à promouvoir la sécurité alimentaire, y a installé une gigantesque serre dont les plantes sont utilisées pour sa banque alimentaire, ainsi qu'une cuisine pour ses programmes éducatifs. The Stop organise également un marché des fermiers hebdomadaire où les produits locaux occupent une place de choix.

DE LA PLACE À L'AMÉLIORATION?

Depuis son ouverture, Wychwood Barns a reçu plusieurs prix. Pourtant, le parc est loin d'être parfait, si l'on en croit M. Leinster. L'espace comporte entre autres une aire de jeu pour enfants, une zone pour chiens en liberté, un terrain de volleyball de plage, des tables à pique-nique. « Habituellement, explique-t-il, une grande partie de ce genre de parc

est constituée uniquement d'arbres et de gazon, explique-t-il. Ce n'est pas le cas à Wychwood, tout l'espace est programmé d'un bout à l'autre. Cette surprogrammation représentait un gros problème ».

Selon lui, la ville s'est sentie obligée d'offrir aux résidents le parc qu'ils attendaient depuis des années. Mais une solution plus intéressante aurait par exemple été de confier l'aménagement du parc à The Stop pour en faire un paysage comestible.

SE FIER À LA COMMUNAUTÉ

Wychwood démontre qu'il est possible de redonner vie aux bâtiments patrimoniaux tout en les adaptant à un usage moderne et en y intégrant des systèmes d'efficacité énergétique. Pour tous les bâtiments qui attendent d'être restaurés, c'est un exemple à suivre (en Ontario, la *Loi sur les énergies vertes* oblige déjà les édifices gouvernementaux et publics à répondre aux normes LEED argent). Le projet montre également les possibilités offertes par les partenariats publics-privés pour le développement de bâtiments et terrains publics.

« On ne devrait pas compter sur la mairie pour tout prendre en charge » résume M. Lobko.

« [...] Artscape Wychwood Barns a dépassé toutes les attentes, en plus de redéfinir le rôle du centre de quartier [...] » | ...the Artscape Wychwood Barns have exceeded all expectations, redefining the role of neighbourhood centres...

1 TRANSIT, 1928 2, 3, 4 +7 THE WYCHWOOD ENVIRONMENT, 2008 5 HISTORIC BARNs 6 OPENING GALA, 2008
PHOTOS 1+5 CITY OF TORONTO ARCHIVES 2 FLAVIE HALAIS
3, 4, 6+7 VANESSA GARRISON PHOTOGRAPHY



REVIVING A SIGNATURE ATTRACTION

DAN GLENN



REVALORISER UNE ATTRACTION EMBLÉMATIQUE

Dans le cadre de la renaissance de la ville de Saint-Jean, Nouveau-Brunswick, Glenn Group a remis en valeur l'attraction emblématique de la ville avec la création d'un plan de 36 M\$ pour les chutes réversibles de la baie de Fundy. tant donné le caractère de la moindre modification de l'image de marque, les concepteurs ont engagé le public très tôt dans le processus, ce qui a permis de lui faire accepter certains changements radicaux.

Le groupe de planification a continuellement testé les limites du projet. Et parce qu'ils ont compris les Néo-Brunswickois, les planificateurs ont laissé de côté certains principes pour tenir compte des utilisateurs locaux. Le plan global trace une voie pour positionner les chutes réversibles comme la merveille côtière de la baie de Fundy.

1 FUNDY'S REVERSING RAPIDS 2 LOYALIST MAN 3 ADVENTURE ON THE RIVER 4 PUBLIC INPUT SESSION | 1 LES CHUTES RÉVERSIBLES DE LA BAIE DE FUNDY 2 LOYALISTE 3 AVENTURE SUR LA RIVIÈRE 4 SÉANCE DE CONSULTATION
PHOTOS GROUNDWORKS, EKISTICS, FORM-MEDIA, GLENN GROUP

► At first glance, the task seemed simple enough: "Provide specific recommendations on creating a world class tourism product and brand with the Reversing Falls as the centre piece." Oh – but did we mention the site is bounded by a pulp and paper mill, a railway and bridges and a steel plant – and you can only use public land?

And so our work on the Reversing Falls began. The site had long-ago fallen off the tourist radar; even the Province of New Brunswick had stopped treating it as an attraction of any importance. But Saint John, Canada's oldest incorporated City, is undergoing a renaissance, and among the major initiatives was a blueprint for reviving the city's signature attraction. Our firm, Glenn Group Ltd., would lead the redevelopment with the formation of a \$36,000,000 plan.

It was, clearly, a wonderful opportunity, yet it was the process itself that shaped the results and taught us interesting lessons about big project leadership. Given the challenges, we sensed the need for an expansive team of creative designers. Our 12-person landscape architectural firm was joined by twenty independent firms from Halifax to Vancouver: architects, engineers, scientists, interpretive planners, urban planners, exhibit fabricators, tourism planners, market researchers, economic planners, lighting designers, virtual and video designers, graphic artists and other landscape architects, totalling over sixty professional participants.

Leading a team of egocentric Type A personalities is not for the faint of heart. The old adage, "Lead, follow or get out of the way" comes to mind. I stood back and watched the design team do what they are skilled at, feeling the energy. Certainly it was an unfamiliar vantage point for this designer.



1



MENER PAR LE DESIGN



2-4



 **WONDER HOW THE FALLS REVERSE? FOLLOW THE MOUSE TO WWW.CSLA.CA**
VOUS VOUS DEMANDEZ COMMENT ÇA MARCHE? SUIVEZ LA SOURIS JUSQU'À WWW.CSLA.CA

DARE TO BE BOLD

The clients asked us to be creative and bold, as so often happens at the start of a project. As we all know, expectations are always extremely high, but when the goods are delivered it can be a sobering process to whittle the scheme back to a more conservative stance, one that is an easier sell.

This inevitable resistance to change is a battle that is best fought by the users themselves – and this meant we set about to engage the “active” public very early in the process with a bus ride to the site and a walkabout. Showing the public their own community, especially through designers’ eyes, allows them to see potential in ways they never dreamed of. This also puts the consultant on the same team as the user.

The walkabouts led to design charettes where the reactions and energy were stimulating to behold. The public could easily identify our ten talented designers in their “Glenn Green” golf shirts. Their on-site drawings were invaluable in drawing out public opinion. Ideas were illustrated so quickly that it provoked one waggish client to remark, “If we had known you could draw plans this fast, we would have insisted on lower fees.”

DARE TO BUCK TRADITION

The brainstorming and public input, as always, led to innovative and even really “far out” ideas, many eliminated by the Steering Committee. Still, quite a number which truly tested limits of engineering, cost and practicality made the cut. Environmental risk assessments, geotechnical investigations, servicing and cost impacts weeded out the most problematic – but strong public support led the

clients to accept some radical changes. Two daring recommendations included the removal of two local fixtures: a restaurant that sits adjacent to the Reversing Falls bridge (a favourite of seniors for the past hundred years), and the “Loyalist Man” iconic sign. The restaurant blocks views to the harbour, is undersized and worn out. The “Loyalist Man” – a tribute to the New Englanders who fled America in favour of the British Empire – harkens back to a Route 66 era of signage, and had little connection to the Reversing Rapids experience.

DARE TO BE “BRAND NEW”

Changing the brand, even slightly, was a very delicate issue, which stirred great debate. From the outset, the Steering Committee was understandably concerned about public perception, and we argued for market testing. How could we make room for a new Reversing Falls brand in the already occupied brand environment of the Bay of Fundy? And what exactly should that brand be? Other attractions promised a “walk on the ocean floor,” “more whales, more often” and “the highest tides in the world.”

We proposed focus group testing in Halifax, Ottawa, Montreal and Boston, with onsite interviews to corroborate the results. The testing confirmed a serious disconnect with the marketplace.

New Brunswickers know the truth: our province is one of the most diverse and beautiful provinces in Canada. Yet visitors to the Falls were confused or disappointed when they did not see the St. John River flowing straight upwards magically defying gravity. One person “from away” was particularly blunt, saying, “I never go to New Brunswick except to get somewhere else.” We used this →



5

→ remark to show that local realities do not form marketplace perceptions. Product and branding do.

When the research tells you something the audience doesn't want to hear, credit them by telling them anyway. What did resonate favourably with this potential market were images of jet boats playing in the torrent whirlpools, zip lines from cliff tops over churning rapids and interactive exhibits.

Yet we found that it was not adventure alone that captured the imagination. Besides the Reversing Falls themselves, this unique place offers a rare glimpse of billion-year-old rock formations next to 500 million-year-old terrain. Remarkably, both formations originated in the Southern Hemisphere and smashed together here at the river bank. We animated this geological fact: here, you can straddle pieces of two continents, putting one foot on each in a sumo wrestler stomp. This animation was much more powerful than any sketch we did in terms of capturing the imagination of the audience. It's these simplest of "must do" experiences that have worked so well over the ages to attract people who want to share in the common experience, whether it's kissing the Blarney Stone or rubbing the bronze nose of Florence's *Il Porcellino*.



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DARE TO EXPAND THE AGENDA

We understood that it takes time and understanding to appreciate the marvel of the river. Visitors arriving at slack tide wonder what all the hype is about, while visitors arriving during the dramatic torrent of gushing water wonder when the falls reverse and the river defies gravity. The key to appreciating the phenomenon is understanding how it works... the moon, the underwater ledges, the funnel-shaped river valley, the works. (Check the CSLA website for a full explanation of the remarkable phenomena!)

A lunar clock for on-site activities is a graphic reminder of the gravitational pull of the moon, and reinforces the sense that this is a special place on earth. And in the multi-media theatre, the visitors will watch as the floor falls in elevation to reveal the view underwater, graphically explaining the mystery of the reversing rapids. But if visitors are to experience the full tidal cycle, or even two cycles, the Reversing Rapids experience needs to offer not simply a window, but a holistic integration with the environment: spectacular viewing points, engaging interpretation, event programming, and adventurous play.

As the project proceeded, we continually tested the boundaries and parameters of the Terms of Reference. This was key to unlocking the project's full potential. With the market research and visitor surveys, we were able to better define our tourist customers, and as ideas developed, use this evidence to defend our design schemes.

We knew, for example, that the city wanted to obtain status as the first UNESCO Geopark in North America. We pleaded that the world class status could not be achieved solely on public land. The project needed additional property, whether through long-term lease, use easements or acquisitions. The steering committee agreed and critical private lands were incorporated in the plan.

The team recommended a new brand and redevelopment focus to better reflect visitor expectations, "Fundy's Reversing Rapids: A Geo-Marine Wonder." The new logo, a swirling vortex, inspired the design of the interactive centre, and the plan offers both new access to the natural phenomena and dramatically enhanced visitor amenities. Along the corridor where the river meets the harbour, the anchoring model includes three nodes linked physically by roads and trails and thematically by signage, consistency of materials, interpretation, programming and the proposed "Stone Hammer" UNESCO Geo-park concept as an over-arching theme.



MENER PAR LE DESIGN

8

9

.... A place where the river, harbour and continents collide... |
Un endroit où le fleuve, le port et les continents se heurtent.



COLOURING OUTSIDE THE LINES

As the plan took shape, we let go of some of the standard principles we adhere to so tightly as landscape architects, such as our striving to separate vehicles from pedestrians and restrict vehicle penetration into our sites, mostly for good reason. But understanding your local user is equally important as determining the needs of tourists – they are not always the same. Saint Johners love to watch natural environments from the comfort of their automobiles, possibly because of the ever-present cool fog. You'll find locals in their cars along Saint's Rest Beach watching the surf and tankers, and rows of cars at Fallsview Park where sea birds and seals dive to feed on the frenzy of fish churned up by the Reversing Rapids. Consequently, we recommended a one-way auto route through Fallsview Park with places to park and watch the river scene, and a "lovers' lane" parking area along the edge of the bluff.

At our final presentation, a young boy swayed the audience with his simple question, "When do we get started?" You could feel the groundswell of support that flooded the room. The first viewing deck was opened in December, a private company has received approval to install zip lines this summer and the first phase of implementation awaits funding. This comprehensive plan charts a course for transforming the out-dated site into one of the most exciting tourism products the province has ever seen.

5 PROMONTORY 6+8 AT THE DESIGN CHARRETTE
7 AERIAL RENDERING 9 THE GALLERY
10 THE TERRACE 11 HARBOUR PASSAGE |
5 PROMONTOIRE 6+8 À LA CHARRETTE DE
DESIGN 7 RENDU AÉRIEN 9 LA GALERIE
10 LA TERRASSE 11 HARBOUR PASSAGE, LA
TRÈS POPULAIRE PROMENADE RIVERAINE.
PHOTOS GROUNDWORKS, EKISTICS,
FORM-MEDIA, GLENN GROUP



10, 11

ON SUSTAINABILITY STREET... THE MEDIUM IS THE MESSAGE

JEFF CUTLER

SUR SUSTAINABILITY STREET... LA VOIE, C'EST LE MESSAGE

Depuis longtemps, l'Université de la Colombie-Britannique lance de nouvelles idées à propos de la pérennité. Avec l'achèvement de la phase 1 de sa « Sustainability Street » (ou « rue de la Pérennité »), elle incarne ces concepts en un espace public tangible et accueillant. Sustainability Street est simultanément corridor piétonnier et ressource éducative.

À travers une maquette qui pourra servir pour de futurs projets, Sustainability Street montre comment créer une infrastructure verte à moindre coût. Ce corridor autrefois anonyme est maintenant adapté à tous. C'est un espace où les gens interagissent, entre eux et avec leur environnement. La rue révèle les écosystèmes en action, un rappel quotidien des principes durables.

Sustainability Street démontre des solutions en circuit fermé pour cueillir les eaux de ruissellement, traiter les eaux usées et produire de l'énergie. Le côté sud de la rue sert d'infrastructure verte qui filtre les eaux de ruissellement et abrite la faune. Le côté nord est la face sociale de la rue, avec ses espaces publics.

VERSION FRANÇAISE EN PDF :
WWW.AAPC.CA

1 OVERVIEW 2,3,4 SUSTAINABILITY STREET
SYSTEMS WILL HANDLE GROUNDWATER,
STORMWATER + WASTEWATER 5 UBC
SECTION | 1 VUE D'ENSEMBLE 2,3,4 LES
SYSTÈMES DE SUSTAINABILITY STREET
TRAITENT LES EAUX SOUTERRAINES, DE
RUISSÈLEMENT ET USÉES 5 SECTION UBC
PHOTOS SPACE2PLACE

► The University of British Columbia is arguably Canada's leader in campus sustainability research and practice. The university has long been a source of new ideas about sustainability, but with the completion of the first phase of UBC's Sustainability Street, it has translated those concepts into tangible reality. Sustainability Street, Phase 1, is a pedestrian corridor that is a welcoming public space, but also an educational resource.

LEADING BY DOING

Early in the design process, the University set ambitious parameters with its team: landscape architects and prime consultants space2place, Urban Systems (stormwater engineering) and Elio Creative (communications). They envisioned a demonstration project that would act as a design laboratory for the campus, the City of Vancouver and beyond. Sustainability Street should illustrate the affordable development of green infrastructure, and act as a replicable model for future projects.

Prime to this mission was that the street had to transform a non-descript corridor into a dynamic, flexible space for people of all abilities – a space that invited people to interact with each other and with their environment. For the many people using this space daily, the street should serve as a daily reminder of sustainable principles by revealing ecological systems at work.

The stretch of landscape to be developed was already a heavily-used pedestrian corridor along Stores Road, an area where circulation patterns were far from clear. Development over the years had been ad hoc, and vehicle-centric. While this priority would change to better engage pedestrians, the design would still need to incorporate pragmatic necessities: service access for buildings, and lanes and radii big enough to handle fire trucks and other large vehicles. Slopes would also prove challenging to universal access, and the bioswale traversing the site would need to be stepped with a flat bottom to slow the water and prevent erosion. Underground utilities also provided an invisible barrier to change, with design needing to work around them.



"Let's get messy."

...MISS FRIZZLE, THE MAGIC SCHOOL BUS

→ UNBOUNDED PLAY | JEUX SANS FRONTIÈRE

PETER BRIGGS

In Richmond, B.C., the vision for the Garden City Play environment was set from the beginning. The project RFP called for a park that reflected Richmond's personality – and in the process, captured the spirit of unbounded play.

But how does one unbind play? How does a park illustrate personality? Designers, together with the community and its children, set out to discover how, through first conducting rigorous and thorough research, and then opening the doors wide on what might be.

Unbounded play is an elusive goal in children's playgrounds. Head and finger entrapments, fall heights and material longevity dominate the discussion. Hence, playground design has become synonymous with manufactured play equipment. This is the result, perhaps, of society's confusion between risk and hazard. For a long time we have tried to eliminate both, in order to keep children safe from harm and us safe from lawsuit. But the Richmond Play Environment evolved differently.

With space2place at the helm, Garden City Park Environment took shape through a genuine, collaborative and community-based process that included a healthy assessment of appropriate risk. The design team's mission was to listen actively using words, markers or modeling clay and then to lead the community in assessing and organizing the components. Together they came to understand that while hazards

must be eliminated, low hazard risk is not only acceptable – it tremendously benefits play. With this understanding, and within a collaborative framework, the playground curriculum grew to embrace all forms of learning. The park became a composition of unique elements that could only emerge from a strong public process.

The inclusion of tree stumps as play features, roots and all, is one example. The stump hadn't been grown to meet specific guidelines or standards, but it was something that children had been playing with for eons. Those in charge of risk management recognized that the benefits outweighed the potential for harm. With some work, potential hazards could be minimized, and the stumps included. These beautiful play features provided an aesthetic connection to nature and a place where children could experience one form of controlled risk.

Water features, too, may pose risks, but the inclusion of a very shallow play stream had unexpected benefits: it gave children an evocative reason to cooperate. In order for construction to happen downstream, the water must be dammed upstream. This non-traditional play area proved to be an ideal place to learn cause and effect, cooperation, and even leadership skills – as one child steps forward to be superintendent of construction and others in charge of demolition, the inevitable result when the water courses down again. ■



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CULTIVATING OUR ROOTS

READ BY | LU PAR LAUREEN SNOOK

Cultivating Our Roots: Growing Authentic Prairie Wildflowers and Grasses
by I par Nora Stewart

Nora Stewart, Arcola, Saskatchewan
155 pg; pb; spiral bound; \$29.95
ISBN 978-0-9811442-0-7

The charm of this book undoubtedly lies in Stewart's hands on, learned-from-scratch, practical approach.

For additional information: Native Plant Society of Saskatoon. www.npss.sk.ca

► After growing and cultivating the seeds of native grasses and wildflowers for many years, Nora Stewart retired and left us this book. While *Cultivating Our Roots* is written for those interested in growing plants for seed, it has much useful information for landscape architects.

The introductory section is essentially a "how-to" guide for growing, harvesting and selling seeds; the second section, which makes up the bulk of the book, is a field guide / plant resource for the grass and forb species that Stewart grew; the last section is a compilation of resources including a list of other native plants books.

Stewart begins the book by telling us how she came to the business of growing native prairie seeds. She describes herself as a "greenhorn" who, though from Ontario, "quickly connected with the native prairie ecology" when she moved to the Qu'Appelle Valley in South Central Saskatchewan. She had time on her hands and a willing husband. Through her own exploration of their property in the foothills of Moose Mountain, many field trips, a university course and the study of several books, she learned the ins and outs of the seed-growing business. The charm of this book undoubtedly lies in Stewart's hands on, learned-from-scratch, practical approach. She provides a wealth of information, from what "native plants" are, to pest control to seed collecting to business considerations, while never being overly technical or pedantic.

FROM THE PLUCKER TO THE HONEY SIEVE

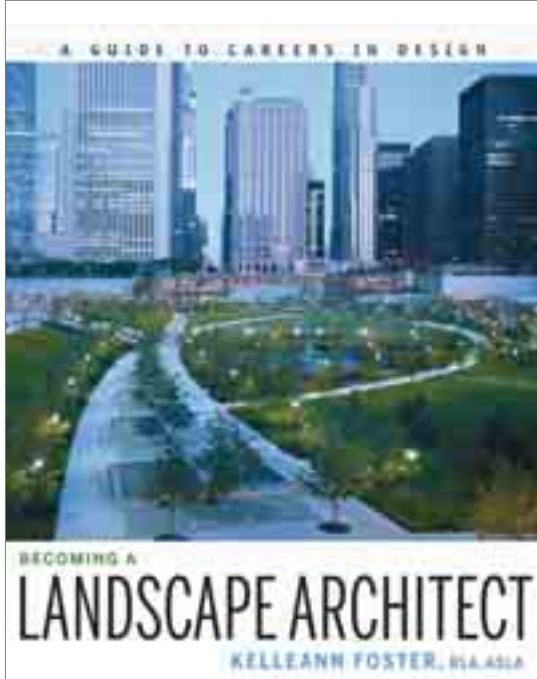
This book is geared to people who want to grow their own seed, so the introduction can be skimmed by those of us looking for practical advice for our own native prairie restoration projects. However, when you

are not staring down a deadline, take some time to read the *Concepts and Methods* section thoroughly. Not only will it give you an insight into the specifics of getting seed to grow, it will also give you a new appreciation for the patience, hard work and ingenuity that goes into every kg/hectare that you specify. For an interesting read, try the *Seed Cleaning and Storage* section. I counted over 25 different pieces of equipment or techniques used to prepare harvested seeds. These include thumbnail, scissors, rolling pin, stomp-ing, wacking, sanding block, drill press, screens, rethresher from a Massey combine, straw walker, roller mill, debearder, hammermill, scalping, rubbing, modified chicken plucker, grease spatter screen, honey sieve, kitchen tray, hair dryer, South Dakota Seed Blower... I could go on.

The second section of the book is likely where most landscape architects will spend their time. Here, Stewart provides the ecological and horticultural information for many common native grass and forb species that she grew on her farm. Species are organized into families: grass, lily, crowfoot, rose, pea, mallow, violet, etc. Each species fills one page, and Stewart provides common and Latin names (current and old) along with pictures at four stages of development: flowering, seed production, seedling and seeds. She describes growth requirements, size and interesting characteristics, then identifies harvesting and germinating techniques, and finishes with maintenance practises or other potential concerns or benefits.

Stewart's excellent photographs of the various stages of seed development are extremely helpful – we are not always reviewing a stand of grass in the fall when the well-developed seed head will give away the species. The book's wire binding is also extremely useful for those identifying species on site, or in the office poring over the pages to choose the most appropriate species for a project. The 8.5 x 11 landscape format provides lots of room for information, but the book may be slightly too big to take on a hike. The final pages are full of useful information, particularly the list of books. Stewart has also categorized the forbs according to their flower colour, and a glossary is provided.

So in the end, would I recommend this book? For the second section alone, it is worth buying a copy for your office. The plant information is concise; the pictures are good; and the additional information provides a well-rounded picture of the factors influencing native plant growth and seed production. ➔



BECOMING A LANDSCAPE ARCHITECT

READ BY | LU PAR EDWARD VERSTEEG

Becoming a Landscape Architect:
A Guide to Careers in Design

By Kelleann Foster, RLA, ASLA

John Wiley & Sons Inc., Copyright 2010

353 pp., \$47.95

ISBN 978-0-470-33845-2

► Kelleann Foster's *Becoming a Landscape Architect* addresses the need for new entrants to the profession head on. Her motivation arises from her responsibility for student recruitment at Penn State, where she is Assistant Department Head and Associate Professor of Landscape Architecture. This book is hot-off-the-press: the seventh of the guides to careers in design published by Wiley.

Foster's objective is to increase not only recruitment, but also diversity in the profession. The book is in essence a professional travel guide: a dense, mid-sized volume packed with interviews and black-and-white images of plans, projects and the people behind them. The book is an attractive, ready-to go package which targets youth and adults who are considering university programs, and graduates looking for guidance as they embark upon a career.

Six chapters describe the breadth of the profession, various career paths, and trends that will shape landscape architecture in the future. A concluding section deals with design education and licensure. Short introductory essays set up each chapter, and Foster brings a realistic and personal perspective to the discussion by including 15 project profiles and interviews with 49 professionals and 8 promising students.

A TRAVEL GUIDE

Like a good travel guide, Foster covers a great deal of ground within defined boundaries but in limited depth. Her interview subjects and project profiles, drawn almost entirely from within the USA, present a broad but fairly conventional view of practice. It is understandable that not all possibilities are explored. Still, the omission of certain aspects of the profession – land art, for example – takes away some of the magic that draws people to landscape architecture.

AFTER WORDS

The copious interviews, complemented with illustrations, are realistic and initially compelling. The articulate and nuanced individual statements are enlightening. However, because the interview subjects all responded to a uniform set of questions, the text can become lengthy and tedious, reading like raw data from an e-mail survey. The space might have better been used to range more freely, exploring such things as international practice and related career paths.

That said, all practitioners could draw at least one valuable message from the interviews: the importance of individuals and early job experiences in bringing young people to the profession and cementing their career choices. Many professionals and students mentioned the impact of a university professor, family friend or neighbour who introduced them to landscape architecture. Many discovered landscape architecture as students of allied disciplines, and chose to alter their career plans. Early work experiences kindled a passion for the profession that carried through their professional life. The high ideals of practitioners and the determination of students to make the world a better place are refreshing reminders of the larger purpose we aim to realize.

Foster's message reinforces Greg Smallenberg's keynote address to the Toronto Congress of the CSLA (see page 15), calling on all landscape architects to act as gateways to the profession. We can start with efforts as elementary as making sure our families, friends and neighbours understand what it is we do, and why it matters. ■

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> **FIELDWORK REVISITED** Landscape architect Chris Grosset, who was one of the founders of the *fieldwork* project (page 11), designed interactive viewing stations offering thoughtful perspectives on migratory birds – “migra-scoping.” Stations included both periscopic and telescopic views, like the one above: a telescopic detail in painted cedar and ceramic. (*fieldwork* autumn 2008)

> **DUMB-FOUNDED AND DISMAYED** I just got my fall issue of LP and am, quite frankly shocked, dumb-founded and dismayed by the bizarre level of misinformation in “They come in Flocks.” I stand to be corrected but I believe “the celebration and ceremony” linked with passenger pigeons was hunting them: they were transported to cities dead and table-ready. Their decline is linked to over hunting and the decline of the North American Chestnut.

Victoria Lister Carley | carley.la@sympatico.ca

> **LEGISLATION WITH TEETH** In your fall issue, “They Come in Flocks” is well directed, but it describes “cultural reverence” for the migrating birds. In the 19th century there was precious little reverence for anything in the natural world. Anything was shot wholesale. It took some legislation with teeth at the beginning of the 20th century to put an end to the exploitation. I do believe, however, that there is an urgent need to reconnect people with the natural world. I am not sure even urban landscaping is going to save biodiversity in a big way, although it will certainly help. But, by reconnecting, we may take much better care of everything. Hooray for that! If we can use cultural ceremony to help, fine, even though it may be a more recent phenomenon than suggested by the article.

Ross James | *Former Curator of Ornithology, Royal Ontario Museum*

Editor's note: Toronto has become a leader in the world at putting into effect legislation that requires all future buildings to take into consideration measures that are bird friendly. Leaders from other big North American cities met recently in Toronto to look at adopting similar measures.

The proven solution to bike parking ...



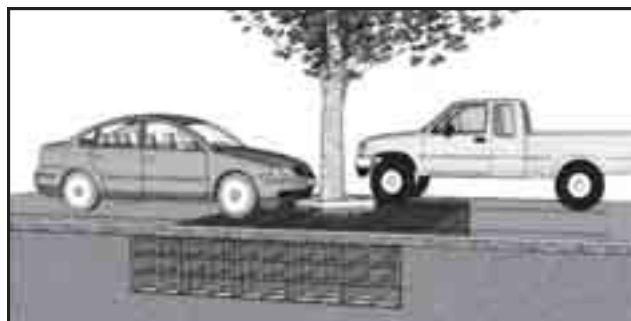
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LEADERSHIP: DEALING IN HOPE

1 PETER BRIGGS, who is based in Alaska, owns Corvus Design. The firm's mission is to craft meaningful people-based places, facilitate connections to our landscapes that respect biological processes, and develop opportunities for enjoyment, comfort and fun. Peter is renovating his home (incorporating sustainability and fun as he can), and seeks to achieve his dog's quality of life (free room and board, plenty of love and affection, and 18 hours of sleep a day). pbriggs@corvus-design.com

2 GREG SMALLENBERG is responsible for overseeing much of the Phillips Farevaag Smallenberg portfolio across Canada and throughout Asia. His commissions are large scale and multi-disciplinary, ranging from contemporary built works to designated national historic landscapes. Greg is a past president of the BCSLA and currently sits on Waterfront Toronto's Design Review Panel. gsmallenberg@pfs.bc.ca

3 CECELIA PAINE is Associate Dean of Graduate Studies at the University of Guelph where she has been a professor of landscape architecture since 1990. Her firm, Cecelia Paine and Associates, has received numerous CSLA professional awards since its founding in 1982. Cecelia is a past president of the OALA and CSLA, the founding editor of LP, and a founding board member and current president of the LACF. cpaine@uoguelph.ca

4 FLAVIE HALAIS, française d'origine, est journaliste pigiste à Vancouver. Son travail porte sur le développement durable et les questions de collaboration, d'entrepreneuriat social, de design et d'urbanisme. flavie.halais@gmail.com; www.flaviehalais.com

5 DANIEL K. GLENN is a New Brunswicker by birth. As principal of Glenn Group Ltd., he has prepared numerous tourism and recreation-oriented master plan developments, and assembled and directed teams of consultants in various supporting disciplines. He is past president of APALA and has served on the CSLA Board of Governors. dkg@glenngroup.ca

6 JEFF CUTLER, principal of space2place design, is a landscape architect who integrates sustainable design practices into his contemporary design approach. His clients include municipalities and universities, and some selected private residential projects. jeff.cutler@space2place.ca

7 LAUREEN SNOOK manages the Regina office of Crosby Hanna & Associates. She is currently SALA's representative on the Board of Directors. lsnook@crosbyhanna.ca

8 EDWARD VERSTEEG is a senior landscape architect with Ekistics Planning & Design in Dartmouth, NS. edward@ekistics.net; www.ekistics.net

9 JOHN MACLEOD, natif de la région des Prairies, a terminé son mandat de directeur de l'École d'architecture de paysage à l'Université de Montréal en mai. Ses recherches et ses publications ont porté sur les lieux de recueillement canadiens et la dimension spirituelle de nos liens avec les paysages. Il est un ancien président de l'AAPC. john.macleod@umontreal.ca

10 WENDY GRAHAM, landscape architect at the City of Montreal, devotes endless hours on the magazine layout each issue in search of the perfect page. She and her colleague Daniel Chartier were recently awarded the prestigious Frederick Todd Award from the AAPQ for their contribution to the profession of landscape architecture in Quebec. wgraham@ville.montreal.qc.ca

11 NATALIE WALLISER works tirelessly to ready our translated pages for the CSLA | AAPC Website. She divides her remaining time between practicing landscape architecture in Regina, managing a record label and working at a local patisserie. nwalliser@regina.ca



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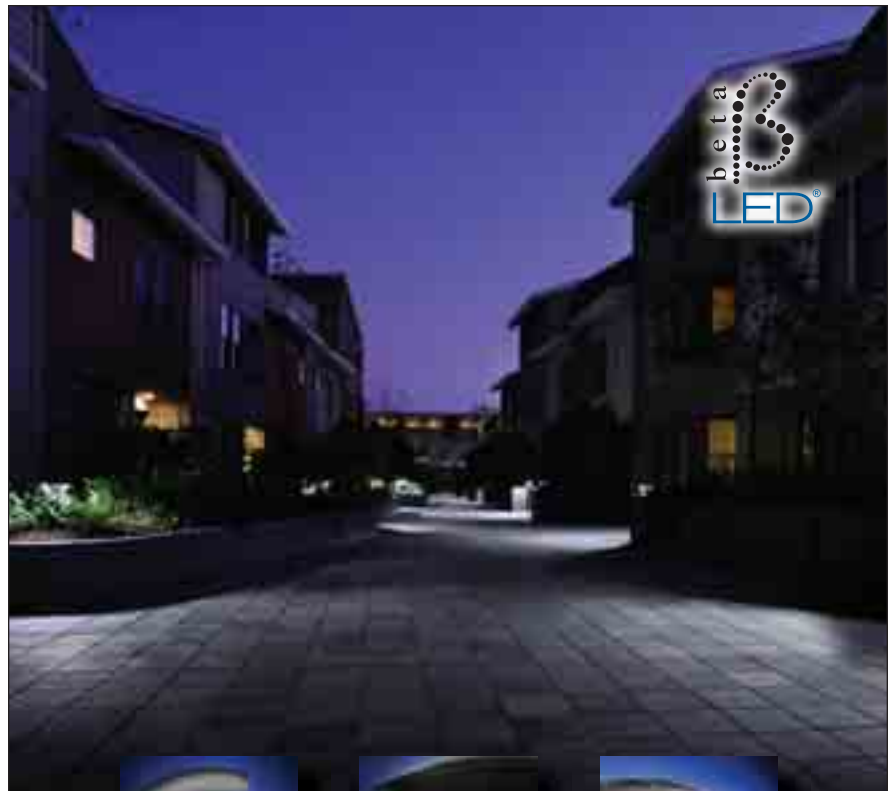
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Nous sommes à un moment très particulier de l'histoire. | This is a very particular time in history.

LE PROJET D'UNE VIE

JOHN MACLEOD

THE PROJECT OF OUR LIVES

As a global phenomenon, the spring equinox offers a tidy shared moment to reflect on what we've been able to accomplish during the last solar cycle and where we're headed. The author reflects on the perpetual process of renewal.

ENGLISH ONLINE WWW.CSLA.CA

► Au moment où je vous écris ces lignes, la nature est en pleine renaissance! C'est le printemps! Le 20 mars dernier, la planète a franchi à nouveau le point d'équilibre entre durée du jour et durée de la nuit. La terre n'a pas tremblé; en fait, l'événement serait passé inaperçu, si ce n'est qu'il représente un moment propice à un retour sur les réalisations du dernier cycle solaire, accompagné d'une réflexion sur ce qui nous attend.

Dans son grand classique *Les sept habitudes de ceux qui réalisent tout*, Stephen Covey avance que, lorsqu'on a travaillé sur sa connaissance de soi,

qu'on a compris l'importance de développer son caractère et ses relations interpersonnelles (à long terme, sans nul doute), vient le temps de la maintenance, « d'affûter ses couteaux ». On s'embarque dans un processus perpétuel de renouvellement physique, mental, social et spirituel.

LE PROCESSUS PERPÉTUEL Nous sommes tous plus ou moins aptes à entretenir notre physique : choisir une alimentation responsable et intéressante, faire beaucoup d'activité physique. Pour la plupart, nous nous occupons de tâches mentalement satisfaisantes, comme visualiser, planifier et perfectionner nos habiletés par l'écriture et le dessin. Le travail sur des équipes interdisciplinaires et le service à la communauté nous proposent constamment de nouveaux défis. Le fait de les relever nous apporte les nombreuses récompenses du service rendu, dont la possibilité de développer de l'empathie et de la synergie avec différents collaborateurs.

QU'EST-CE QUI NOUS PORTE? Nous avons des « ancrs », nous sommes enracinés dans des idées et des orientations de nature spirituelle qui nous aident, par la réflexion et la méditation, à clarifier nos valeurs et à recentrer notre engagement. Selon mon expérience, les architectes paysagistes sont plutôt du type « verre à moitié plein ». Nous voyons en l'avancement de notre discipline et la croissance parallèle de la conscience environnementale plus qu'un petit pas dans l'orientation mon-

diale des sciences, des arts, des affaires et de la culture. Pour nous, ce sont des dimensions importantes d'une vague de changement qui déferle sur la conscience mondiale. Nous sommes, pourrait-on dire, à un moment très particulier de l'histoire, un moment de bouleversement et de recentrage social, économique et écologique. Les enjeux du réchauffement climatique et les promesses du développement durable, entre autres forces, pourraient contribuer au progrès et à une éventuelle prospérité mondiale.

QU'EST-CE QUI NOUS GARDE EN FORME?

Simultanément, plusieurs d'entre nous, surtout les baby-boomers, approchent de la retraite, un renouveau personnel qui appelle à la réflexion et à l'action. Comment continuer à vivre une vie stimulante dans les limites de cette nouvelle étape? Toute notre carrière, nous avons planifié et dessiné des lieux en développement biologique constant. Il va de soi que le projet principal de notre vie, le fait de forger ce que nous sommes, doit continuer de recevoir beaucoup d'attention pendant cette transition!

Au final, ce qu'il reste à faire pour se maintenir et se renouveler consiste à servir l'humanité. Nos préoccupations personnelles et nos aventures professionnelles continueront de nous rapprocher d'une meilleure compréhension de nous-mêmes, alors que nous contribuons à la vie d'autrui et au renouvellement de nos collectivités.



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