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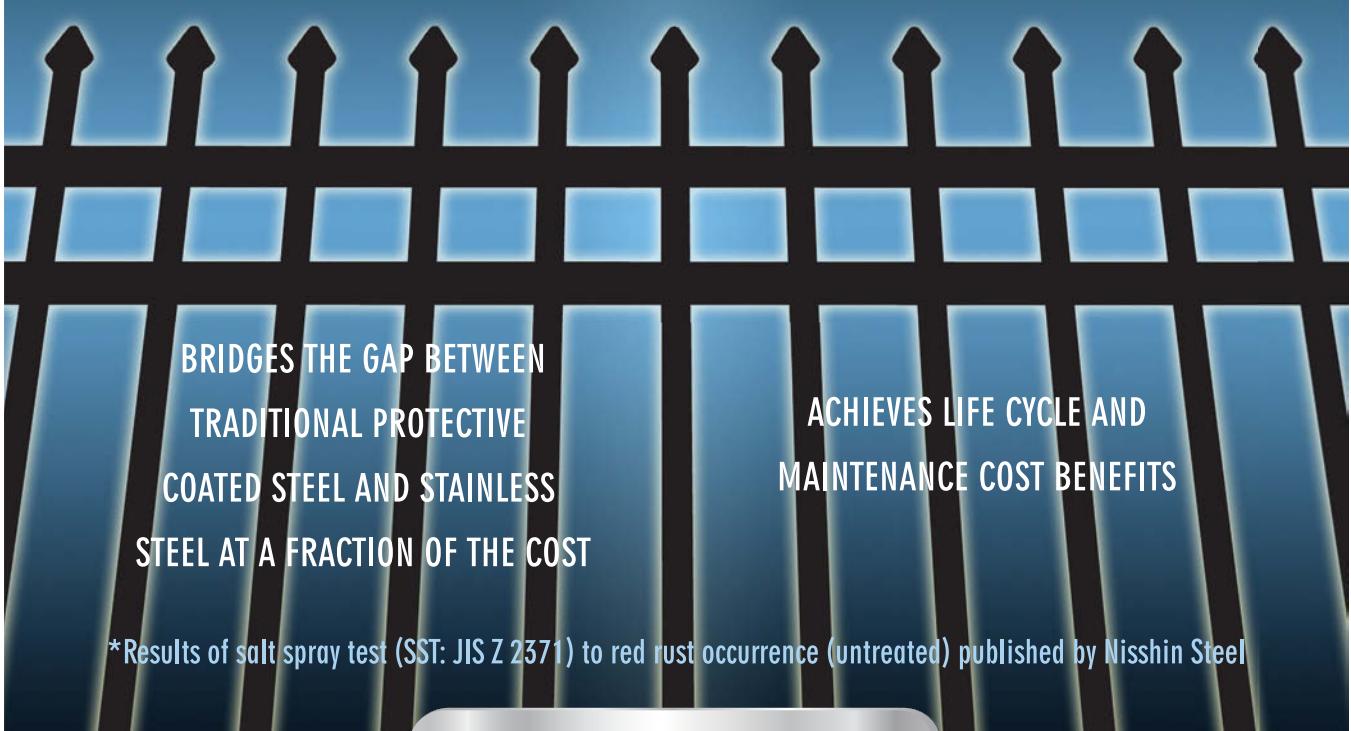
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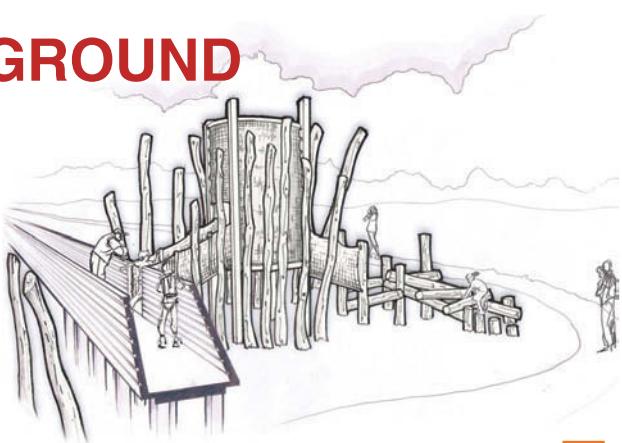
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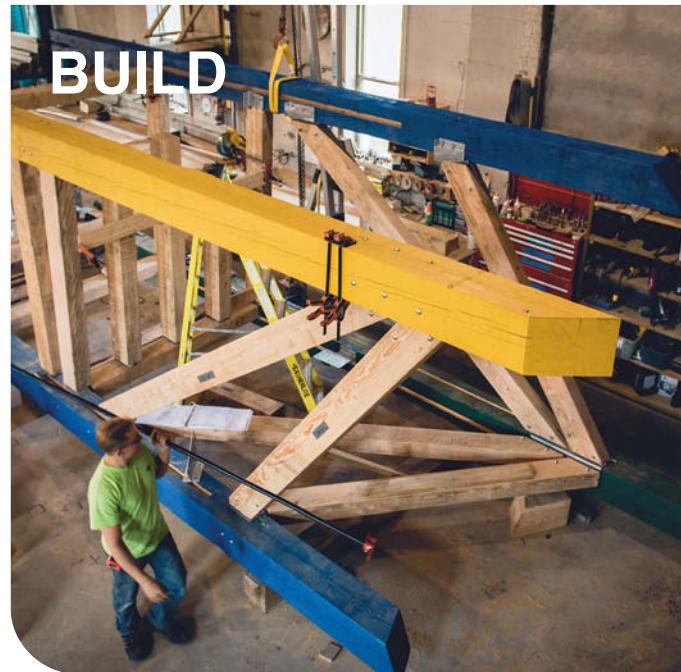


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**FR\_**

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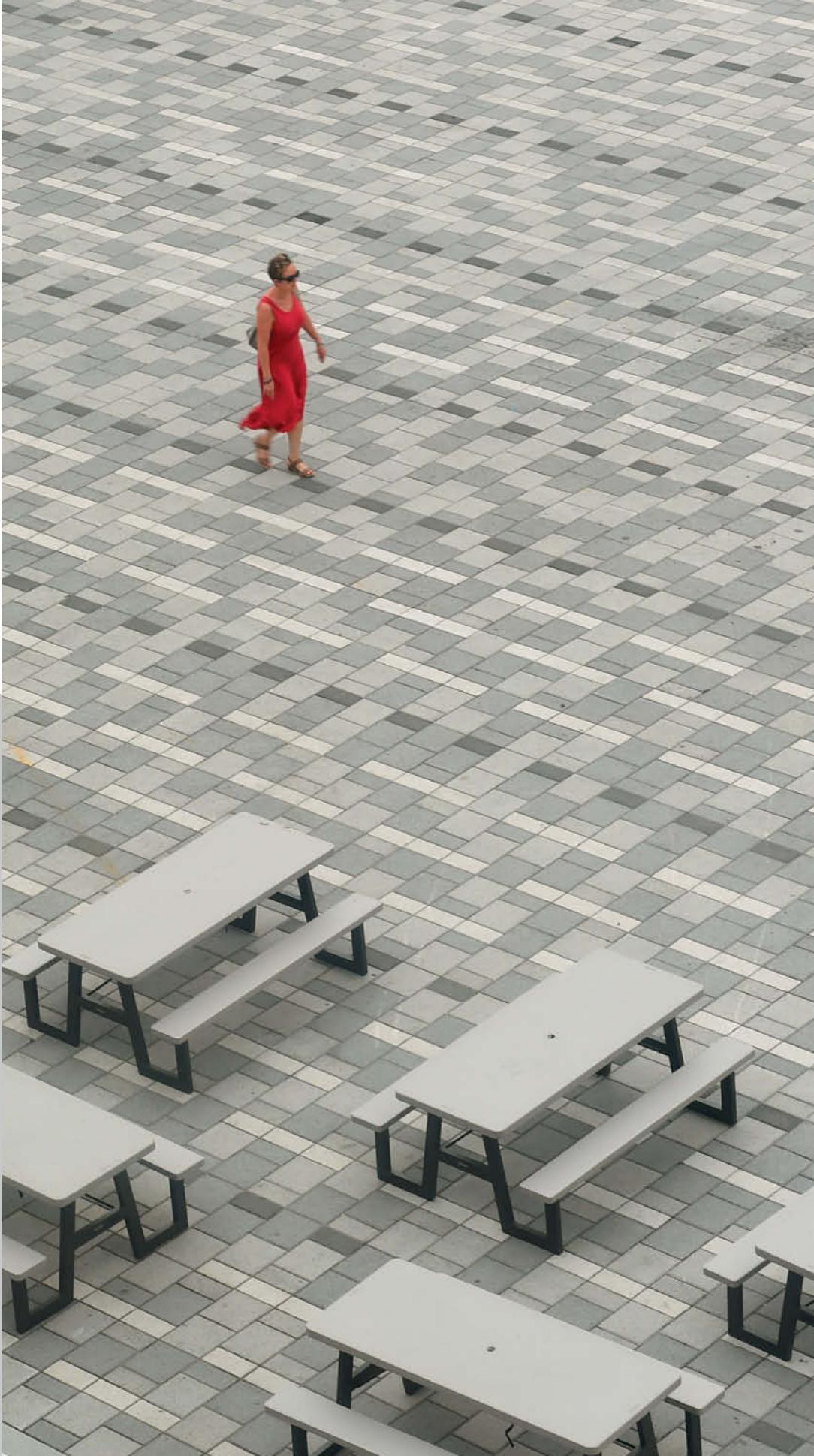
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**1**LANSDOWNE PARK, OTTAWA. JURY'S  
AWARD OF EXCELLENCE, PAVING INSPIRED  
BY ALGONQUIN BASKETRY PATTERN | LE PRIX  
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PHOTO PFS STUDIO



# 2016:

## A YEAR OF FIRSTS

## UNE ANNÉE DE PREMIÈRES

## AWARDS OF EXCELLENCE PRIX D'EXCELLENCE

Where are those triumphs of the profession that inspire us with their vision, their technology, their innovation? | Où sont ces triomphes de la profession qui nous inspirent par leur vision, leur technologie, leur innovation?

EN\_

**THERE IS NO HEADIER TIME OF YEAR** than Awards Season. For the team at LANDSCAPES | PAYSAGES, every Awards Season is a feast of plenty, taking us on a virtual voyage of discovery. Where, across the generous breadth and depth of this country, are projects that have commanded our Jury's attention? Where are those triumphs of the profession that inspire us with their vision, their technology, their innovation, and in many cases, their determined pursuit of excellence against steep odds?

Perhaps the Grand Dame of Landscape Architecture, Cornelia Hahn Oberlander, has put it most elegantly. To celebrate landscape architecture, is to celebrate “the art and science of the possible.”

This year, the CSLA has made some far-reaching changes to its Award programs, adding new honours that recognize that our young profession has come of age. And we begin, fittingly, with the Grand Dame herself, who has received the first Governor General's Medal for Landscape Architecture – the highest honour bestowed on a landscape architect by the CSLA. The medal honours an exceptional landscape architect whose lifetime achievements and contributions to the profession have had a unique and lasting impact.

We also celebrate the introduction of the Legacy Project Award, the first CSLA award to honour a well-loved and enduring landscape created at least two decades ago, which continues to be a meaningful part of Canada's landscape.

The first Jury's Award of Excellence names one CSLA national award winning project per year which best demonstrates the advancement of the art, science and practice of landscape architecture. The Jury's Award this year is chosen from among eleven exemplary projects of national significance, which will enter the lexicon of exceptional landscape architectural work. And for 2016, due to the wealth of exceptional public landscapes submitted, the Jury also named seven projects to a special honour role.

FR\_

**AUCUNE PÉRIODE DE L'ANNÉE** n'est plus étourdissante que celle des prix. Pour l'équipe de LANDSCAPES | PAYSAGES, chaque saison des prix est une fête qui nous emmène dans un voyage virtuel de découverte. D'où, sur le généreux territoire de notre pays, viennent les projets qui ont capté l'attention de notre jury? Où sont ces triomphes de la profession qui nous inspirent par leur vision, leur technologie, leur innovation, et dans de nombreux cas, leur poursuite déterminée de l'excellence contre vents et marées?

C'est peut-être la Grande Dame de l'architecture de paysage, Cornelia Hahn Oberlander, qui l'a dit le plus élégamment. Célébrer l'architecture de paysage, selon elle, c'est célébrer « l'art et la science du possible ».

Cette année, l'AAPC a apporté quelques changements majeurs à ses programmes de prix, en créant de nouveaux honneurs soulignant l'arrivée à maturité de notre jeune profession. Et nous commençons, dignement, avec la Grande Dame elle-même, qui a reçu le premier medaille du gouverneur général pour l'architecture de paysage – la plus haute distinction décernée à un architecte paysagiste par l'AAPC. La médaille rend hommage à un architecte paysagiste exceptionnel dont les réalisations et les contributions à la profession ont eu un impact unique et durable.

Le premier prix de projet patrimonial honore un paysage bien-aimé et durable créé il y a au moins deux décennies et qui continue d'avoir un impact durable sur le paysage canadien. Le premier prix d'excellence du jury honore chaque année un projet primé d'un prix national qui démontre mieux que tout autre la promotion de l'art, de la science et de la pratique de l'architecture de paysage. Le Prix d'excellence du jury de cette année est choisi parmi onze projets exemplaires d'importance nationale. Et pour 2016, en raison du grand nombre de paysages publics exceptionnels présentés, le jury a également remis une mention spéciale à sept projets.



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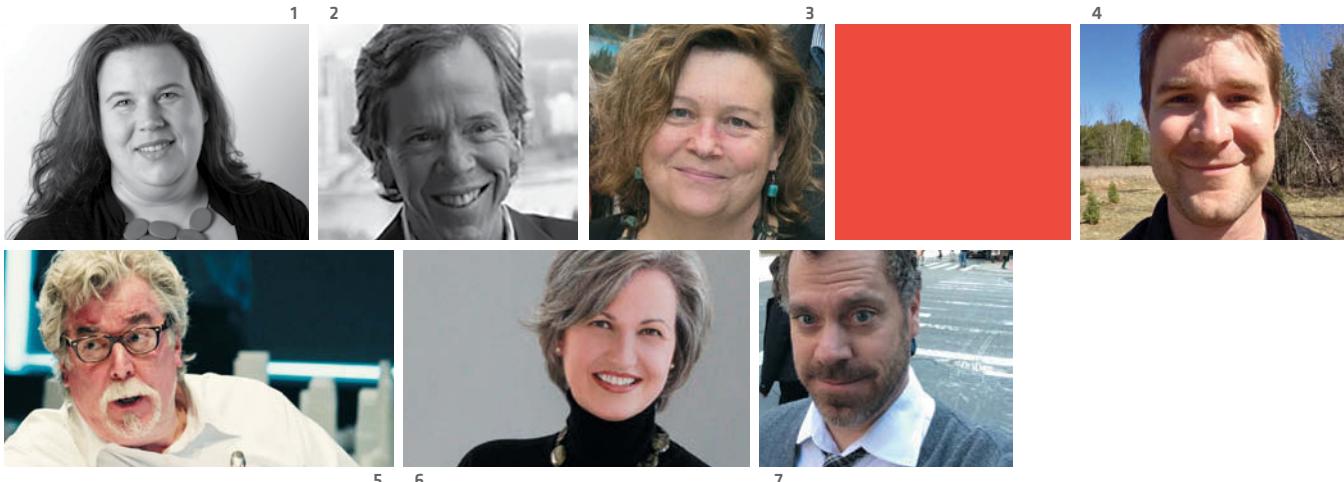
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# UPFRONT PROLOGUE

## BENCH BOMBING IN CALGARY

EN\_

### IF SO MUCH OF OUR PUBLIC SPACE

is comprised of roads and dedicated to moving people from A to B – why not give them a place to sit down? Or so went the thinking of an anonymous trio of Calgarians who decided it was high time to improve the public realm. Why not give people a place to linger, connect with each other and enjoy the city's streets?

### TACTICAL URBANISM

The trio headed to the hardware store, and using their own backyards and design acumen, plus a motley collection of borrowed tools, they began to tackle the problem. Call it tactical urbanism, call it bench bombing. In short order, six very fine benches (anonymously) appeared on Calgary streets. The benches were most happily welcomed. In front of the Kalamata Grocery, the owner regularly had his morning coffee and read his paper on the new bench which had somehow appeared in the perfect location. At the Hemporium, where another new bench was protected from the elements by the store's awning, Calgarians enjoyed the sunny side of the street.

### OFFICIALLY ANONYMOUS

The following summer, the bounty continued. The vigilantes delivered six more benches – stealthily – after carefully



selecting each location. Then the Twitter storm began. It wasn't long before CBC Calgary grabbed hold of the story, and Angela Knight's Do-Crew decided to lend a hand. They invited Calgarians to a weekend build, and a posse of volunteers showed up to work together in an indoor donated space, producing 30 more benches.

How were they received? A roving CBC reporter witnessed Calgarians enjoying the benches and grateful businesses who had decided to say thank-you by paying it forward. At Anne Patterson's Flowers, the anonymous owners gave out free blooms to passers-by, and a patron of Bernard Callebaut bought chocolates to hand out on the street. The founding group, however, remains steadfastly, officially anonymous.

"We decided to go this route because it de-emphasizes *who* is doing it, and places the focus squarely on *what* it is...an intervention by everyday citizens. And it allows that element of surprise and delight when we drop the benches off," they wrote. There will almost certainly be more benches, but now the original trio is involved in other site-specific interventions, such as a pocket park on a very busy street. "There are lost spaces



in any city," said one. The trick is to identify the gaps and indulge in a bit of "urban acupuncture, whereby small scale interventions in carefully chosen spaces can influence the urban fabric as a whole."

### NOTE

The project received a National Urban Design Award for Community Initiative.

### NATIONAL URBAN DESIGN AWARD

- ><http://raic.org/awards>
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1 + 4 LINDSAY FISCHER 2 MICHAEL TRUDEAU  
PHOTOGRAPHY 3 KATE ZAGO

# FIRST YOU SEE THE CAROUSEL

ANNA RINGSTROM

EN\_

**WHEN RESIDENTS OF SASKATOON** heard that their beloved Kinsmen Park rides would be closing for a makeover, there was concern that the special magic of the place would be lost forever. For most people who grew up in Saskatoon, the opening of the rides is the harbinger of spring. But by 2010, the rides were nearing the end of their lifecycle. For years, attendance had been declining.

With a contribution by Potash Corp., and additional donations by Canpotex and CN, the City initiated a park renewal, and by 2011, space2place had completed a visionary, 25-year master plan which would honour the history of the park and establish an identity for its future. The work began: space2place, with Oxbow Architecture, oversaw the first phase of the park renewal, and in 2015, in spring, the rides opened once again. The feedback was immediate and positive; attendance smashed expectations, with 140,000 tickets sold during the first 33 days of operation. And last autumn, the rides were kept open an extra two weeks to meet demand.

## AND THE RIDES!

From the sweeping main entrance, the returning crowds were greeted by the rides garden and the carousel, a familiar and essential piece of the past now returned with a fabulous makeover. Everywhere, there were colourful references to the past and the Saskatoon prairie: the park vividly captures the spirit of place. The yellow Ferris wheel makes the same colourful, vertical statement that prairie grain elevators do from the highway. On site, the restored train track loop references the history of the landscape; it follows the footprint of a previous race track. Since many of the mature trees were originally planted to frame the boundary of the racetrack, the restoration reveals a layer of park history that had been hidden, but in plain view, for decades.

The renewal created new spaces, too, carefully meshed within the context of the 12.5 hectare (31-acre) park. Complementing the rides garden and public plaza is a landscape-focused play-scape offering water tables and "forest fountains," complex climbers and giant slides...even a zip-line. Malleable materials such as water and sand give children the opportunity to experiment and to shape their surroundings. The new train station creates a gateway into the play area, delineating the spaces and defining the south edge of the plaza. Even the train station has playful touches: its large swinging doors recall horse racing start gates.

Often, grandparents visit the park with their children and grandchildren. The park's appeal across three generations is surely a measure of its success. The cameras come out regularly, capturing images of smiling kids on the Ferris wheel, with the east bank of the South Saskatchewan River in the background. These are moments ripe with possibility; they are childhood memories in the making.



## NOTE

This project earned space2place a National Urban Design Award for Small or Medium Community Urban Design (Special Jury Award). "The design captures whimsy, inviting passersby to kick off their shoes and run in the grass," said the Jurors. "The volumes and spaces and colours are fanciful...it pays homage to the carousel and the tradition of the fair."

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## NATIONAL URBAN DESIGN AWARD

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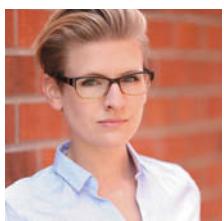
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# WLAM: HOME, THE HONEYCOMB

**HOME. SO DIFFICULT TO DEFINE.** Yet, LAs are place makers, reasoned Lori Philp, who designed Canada's poster for World Landscape Architecture Month. "Landscape architecture has the capacity to inform how we define the boundaries of our own home."

Every April, the CSLA holds a WLAM poster competition, and the winning poster design is distributed widely across the country. Since "Home: Locally Inspired," had been chosen to be the theme of the 2016 CSLA Congress, the WLAM poster competition adopted the same theme. "At what scale do we perceive our home and our community?" the competition asked. The boundaries of home, Lori Philp reasoned, "exist beyond the front door, within surrounding streets, parks and neighbourhoods." She began, she said, "to sketch various symbols, which strengthen this broad notion of home at a range of scales: wildlife, vegetation, food, water, recreation and community." She arranged the sketches to form a wallpaper, superimposed over a "honeycomb" frame. The honeycomb, she says, is "a classic symbol for habitat as well as a timely nod to the global bee population crisis." She advises, in fact, that we all create home habitat for bees and other pollinators by planting native perennials in our gardens. Print your own poster from the web:

>[www.csla-aapc.ca](http://www.csla-aapc.ca)



**LORI PHILP,** BLA, MLA, OALA, CSLA, is a senior Landscape Architect at Victor Ford and Associates Inc. in Toronto, where she has been working with local municipalities and school boards on public space improvement projects. Lori possesses a strong passion for planting design, urban agriculture and designing inclusive children's play spaces. She spends her free time gardening, painting, traveling and co-captaining her softball team. [lori@victorford.ca](mailto:lori@victorford.ca)

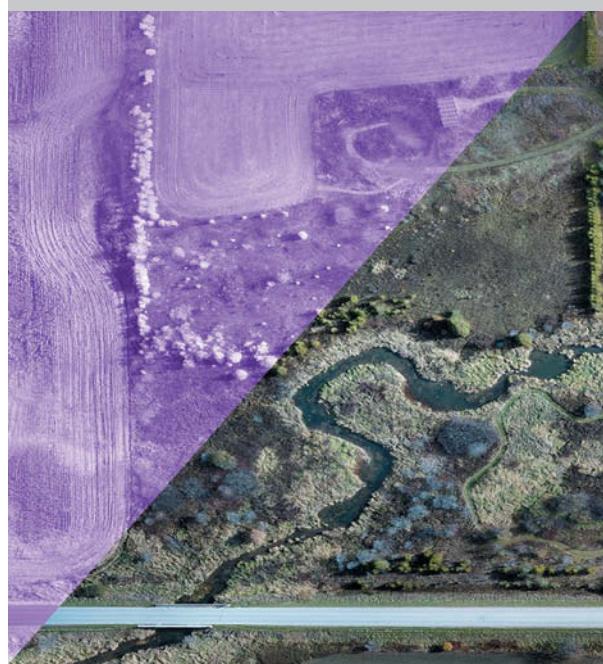
# DRONES + THE WETLAND

TIM O'BRIEN

ONE OF THE FIRST THINGS students learn when they study landscape architecture is the value of wetlands. These *Wet Places*, featured wonderfully in the spring 2016 issue of LANDSCAPES | PAYSAGES, provide unique habitat for wildlife, facilitate water retention and filtration processes, and offer many other benefits, yet they are depleting faster than any other ecosystem. This prompted my research interest in wetland management initiatives. Can we streamline the means by which wetlands are mapped? In Canada, wetland assessment typically involves comprehensive field studies undertaken by a variety of disciplines, utilized in conjunction with satellite imagery. Together, the two techniques are effective, but they yield information at vastly different scales. My research explored an alternative approach to data gathering, which would be a cost-effective, efficient and yet highly informative.

### ENTER: DRONES

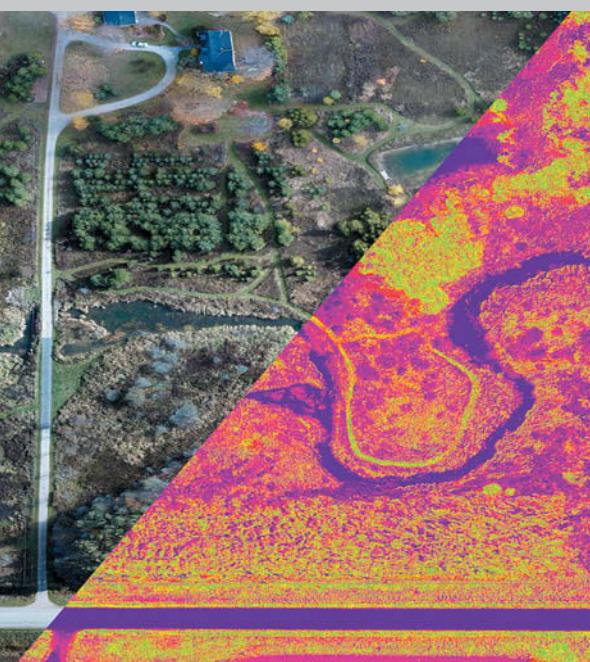
A small, fully automated unmanned aerial vehicle (UAV or drone) equipped with multispectral cameras was programmed to remotely survey a 40 hectare (100-acre)



wetland complex study site in Wellington County, Ontario. The survey identified wetlands in a novel way, which included clear detection of complex water-to-land interfaces, habitat conditions, and the relative health of plant communities at sub-decimeter resolutions.

The study clearly illustrates the value of this technology: it fills the gap between the human scale research (that is, field work), and the greater scale of satellite imaging. For sensitive, often difficult-to-access wetlands such as the ones observed in the study, drone-facilitated wetland surveying offers a highly efficient and precise way of acquiring site information, and it is relatively inexpensive. This method has the potential to better inform governing bodies, landowners, developers, clients and related professionals, as we work together to protect these wet and beautiful places.

PHOTO TIM O'BRIEN



## DESERVING FELLOWS ASSOCIÉS MERITANT

**FROM LEFT TO RIGHT | DE G. À DR. :** DR. ALAN TATE (MALA, PPLI), DR. NANCY POLLOCK-ELLWAND (AALA), MICHAEL SCATLIFF (MALA), LAWRENCE STASIUK (OALA), VICTOR FORD (OALA, SALA), DR. DOUGLAS OLSON (AALA), DOUGLAS CARRICK (OALA, ASGCA). NOT IN PHOTO: PIERRE VALIQUETTE (AAPQ)

**EN** THE CSLA COLLEGE of Fellows inducted eight new members to the College of Fellows during the CSLA Congress in Winnipeg in June. The Fellows are recognized for their outstanding contributions to the profession over many years. Fellows of the CSLA have taken a leadership role in the formulation of the CSLA Landscape Architecture Accreditation Council (LAAC) in 1986 and the Landscape Architecture Canada Foundation (LACF) in 1987.

**FR** L'Ordre des associés de l'AAPC a intronisé huit nouveaux membres au congrès de l'association, à Winnipeg au mois de juin. Les associés sont reconnus pour leur apport exceptionnel à la profession au fil des ans. Ils ont été des chefs de file dans la formulation du Conseil d'accréditation en architecture de paysage (CAAP) de l'AAPC en 1986 et de la Fondation d'architecture de paysage du Canada (FAPC) en 1987.

- > <http://www.csla-aapc.ca/awards/college-of-fellows>
- > <http://www.csla-aapc.ca/awards/ordre-des-associe-s>

# THE CITY OF COOL

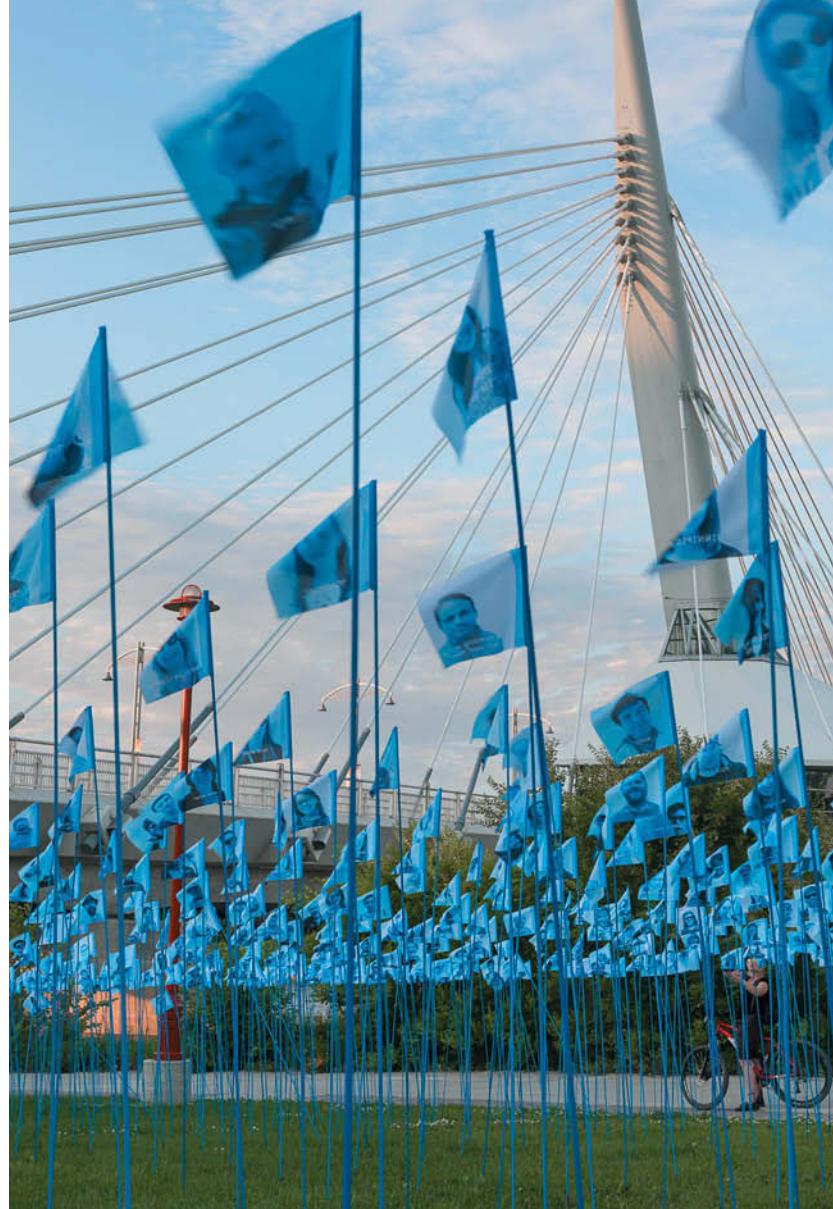
EN\_

**WINNIPEG, IN FEBRUARY**, is the acme of hot design. When the thermometer dips way below zero, the Forks is the place to be, skating on what is arguably the country's longest skating trail, amidst the annual collection of weird, wonderful and fantastical Warming Huts, all the result of an annual competition that now attracts nearly 200 submissions every year.

But as the prairie pendulum swings from 30 below to 30 above, it's cool design that matters. Enter Cool Gardens, founded by StorefrontMB and The Forks to "mirror the internationally acclaimed Warming Huts program by offering a shift in sensation for the summer – cooling." The Cool Gardens, say the founders, "present cutting-edge garden designs to place design culture at the centre of summer activities in Winnipeg and offer a pleasant relief from the summer exasperations."

In 2016, the program's third year, three gardens are returning, and three new ones will take shape in Winnipeg. For the first time, one winning entry, designed by a Spanish team, will be installed in Brandon. The judges this year received some 64 submissions, a third of them international.

It is definitely worth noting that the co-founder of the Warming Huts competition, Peter Hargraves, served as an adjudicator of Cool Gardens 2016, as did LA Bob Somers. Peter credits LAs such as Somers and Michael Scatiff as kick-starters of the Warming Huts project. With that project, he said, "we opened a creative space for everything from art installations to pop-up restaurants" on the ice. Now, Winnipeg is seeking a name for itself as the city of *cool*.



**“...a pleasant relief from summer exasperations...” | « un agréable soulagement des exaspérations de l’été »**

#### ABOUT THE DESIGNS:

##### 1 CITIZEN GARDEN

BY RODNEY LATOURELLE AND LOUISE WITTHÖFT. BERLIN/WINNIPEG.

“COOL BLUE FLAG POLES RISE OUT OF THE GROUND LIKE THE TALL PRAIRIE GRASSES ...COOL BLUE FLAGS FLUTTERING IN THE WIND REMIND US OF SUMMER BREEZES, AND FACES PRINTED ON FLAGS [STRESS] EACH INDIVIDUAL'S NOTION OF WHAT COOL MEANS.”

##### 2 LE RENDEZ-VOUS

BY “IN THE MIDDLE”: BRANTON LESKIW + DALE WIEBE + KENT MUNDLE + MATTHEW RAJFUR + COREY DOUCETTE. WINNIPEG. “A STRANGE JUXTAPOSITION” CREATED BY “EXPANDING A SERIES COLOUR/PATTERNED STRIPES INTO A STEPPED FORM, AND PLACING THE SCULPTURAL INTERVENTION IN THE RIVERSIDE CONTEXT...LE RENDEZ-VOUS IS A SPACE FOR CONTEMPLATION OR FOR IMPROMPTU GATHERINGS.”

##### 3 COOL DOTS.

BY EWA TARSIA. WINNIPEG. “MY WORLD IS A DOT, A COOL BLUE SPHERE. FLOODED WITH SUNLIGHT, IT EXPLODES IN GREEN ...I TAME THAT GRASSY WILDERNESS THROUGH THE INTELLIGENCE OF A DOT, A GLOBE, AN ORB...PERFECT ROUNDNESS IN COOL, BRISTLY SHADES OF GREEN, LARGE GRASSY PEARLS...GREEN ON THE COOL BLUE GLOBE. COOL DOTS.”

SEE LPs WARMING HUTS  
ARTICLE, WINTER 2014  
► [WWW.CSLA-AAPC.CA](http://WWW.CSLA-AAPC.CA)



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## A BUSY LACF YEAR

**EN\_2015 CAN** be described as a year of renewal; creating new directions, new scholarships, a change of guard, exciting research grant awards, emerging strategic and fundraising plans, increased donations and more.

Thanks to you, LACF continues to promote the ideals and values of the profession of landscape architecture through research, communication and scholarship.

## UNE ANNÉE OCCUPÉE

**FR\_L'**année 2015 peut être décrite comme celle du renouveau : nouvelles orientations, nouvelles bourses, relève de la garde, d'excitantes bourses de recherche, de nouveaux plans stratégiques et de collecte de fonds, des dons accrus et plus.

Grâce à vous, l'AAPC continue de promouvoir les idéaux et valeurs de la profession à travers la recherche, la communication et les bourses d'études.

**FR>LP+** \_version française des articles

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# EXTRACTION: CANADA'S LANDSCAPE INTERVENTION AT VENICE BIENNALE

**>FR\_LP+ EXTRACTION : L'INTERVENTION PAYSAGÈRE CANADIENNE À LA BIENNALE DE VENIS**

**FOR THE FIRST** time in the history of the Venice Architecture Biennale, Canada's national exhibit, entitled EXTRACTION, includes an interactive landscape intervention which is built into the ground, outside in the Giardini. This provocative multimedia exploration explores the architectures, histories and economies of Canada's culture of resource extraction. It will be on display in Venice until November 27.

Canada is the largest resource extraction nation on the planet. At a scale of 1 part per billion, the geological map of the world reveals the scope of our operations as a global resource empire.

The exhibit engages contemporary and historic media to radically rethink Canada's extractive policies. It includes a multimedia exploration that covers 800 years of resource extraction and empire building. The history unfolds through 800 images from 800 contributors in 800 seconds. The entertaining and distinguished list of contributors includes elements from Edgar

the Peaceful and Pierre-Esprit Radisson, from Maurice Strong and Edward Burtnsky. (Read the full list online at [www.extraction.ca](http://www.extraction.ca).)

The team is led by landscape urbanist Pierre Bélanger. "Canada has become a global resource culture – our operations, technologies, and services are nearly in every country on the surface of the earth, yet almost nobody knows the full extent of it," he said. "Every single Canadian is touched and implicated by the economies and infrastructures of extraction. At the base of this complex yet democratic conversation is the question of land, and landscape. That's powerful."

EXTRACTION was supported in part by a \$10,000 grant from the LACF. "Once again we would like to thank the LACF for ongoing support," said Bélanger. He added that a portion of exhibition proceeds will be invested in the reclamation of a contaminated gold mine abandoned by a Canadian mining company. "We're developing a landscape strategy for the after-life of the mine as part of UNESCO's first Geomineral Park thanks to our expertise across the fields of landscape architecture, ecological engineering and mine remediation," he said.

In 2017, EXTRACTION will go on tour. For more information, go to: [www.extraction.ca](http://www.extraction.ca)

# LACF / UBC INAUGURAL SCHOLARSHIP IN LANDSCAPE ARCHITECTURE

## >FR\_LP+ PREMIÈRE BOURSE D'ARCHITECTURE DE PAYSAGE DE LA FAPC ET DE L'UBC

**CAYLEE OBTAINED HER** undergraduate degree in environmental science and worked for six years in the environmental consulting industry before returning to academia in the Master of Landscape Architecture program at the University of British Columbia. During her time at UBC, Caylee has supplemented her ecological knowledge and passion with design. Her experience in the landscape architecture program has equipped her with the skills

to design landscapes that challenge our current perspectives relating to our relationship with nature. She believes landscape architects are in the unique position to mend the social and ecological systems that shape our existence, and move us forward to new ways of thinking. For her graduate project, Caylee explored the socio-ecological potential of campus landscapes by proposing a synthesis of avian and human ecologies at UBC campus.

**Congratulations to Caylee Dyck on being the first!**



# THE AUDACITY OF BELIEVING THE IMPOSSIBLE

RANDY SHARP

## >FR\_LP+L'AUDACE DE CROIRE À L'IMPOSSIBLE

“No journey is as exhilarating as going out on a limb.”

**to learn more >** [lacf.ca](http://lacf.ca)

EN\_  
**AS I CONSIDERED** this tree analogy, which I found in a very thoughtful student recruitment ad for Mount Sinai's School of Medicine, I reflected that it says a good deal about the work of the Landscape Architecture Canada Foundation (LACF). We are, in many ways, recruiting for the future. We are increasingly investing in scholarships and research which respond to the rapid changes we face today: changes not only in our climate, but also in enterprise, mobility and technology. University programs in landscape architecture are embracing the transformation, stressing collaboration, creativity, disruptive thinking and entrepreneurship. Instead of taking small steps, students are encouraged to make big, bold, conceptual leaps.

The new scholarships launched by the LACF in collaboration with component organizations are an integral part of recruiting passionate, multi-talented students who, as the Mount Sinai ad explained, “push the envelope and question everything with the audacity to believe the impossible can be made possible.”

Since its creation in 1988, LACF has raised funds to support research, communication and scholarship activities and has awarded over 100 grants and scholarships to projects

and people that reflect the core values of the profession of landscape architecture as expressed in the Canadian Landscape Charter. New LACF scholarships offer a great opportunity for Canadian design firms, government agencies, academics and individuals to be part of this campaign to attract top caliber students from across Canada and the world. This talent will become the future of our profession.

**rsharp@telus.net**

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# STORIES OF THE LIFESTONE\*

## HISTOIRES DE LA PIERRE DE VIE\*



### THE CULTURAL WILDS >LP+

**Read the whole story online!**

EN\_

**MONICA GIESBRECHT INVITES** us to the cultural wilds close to her home, in the company of a young cast of characters, caught in the process of “learning to be”. All of these cultural wilds are non-traditional educational places, whether pristine or restored, and all have been shaped in some way by a landscape architect. Here we find those “aha” moments, away from the madding crowd. And here that we develop the humility, empathy and sense of interconnectedness that is essential to life-long growth.

\*What is a lifestone? A better name for “limestone”, which is “a stupid name”, according to a young firecracker of a boy who visited Manitoba Mariash Quarry to see, for the first time, that the stone was literally made of “millions of cool creatures like trilobites.”

1 OTTAWA'S FOREST SCHOOL 2 EXPLORER DAY CAMP AT MARIASH QUARRIES, STONEWALL, MB 3 THE BUTTERFLY EFFECT 4 MONARCH BUTTERFLY FESTIVAL 2015, LIVING PRAIRIE MUSEUM, WINNIPEG

PHOTOS 1 MONICA GIESBRECHT 2 COURTESY MARIASH QUARRIES 3 COURTESY SHERRY HARTMAN 4 COURTESY MIKE DEAL, WINNIPEG FREE PRESS

### LES LIEUX DE CULTURE SAUVAGE >LP+

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FR\_

**MONICA GIESBRECHT** nous invite dans des lieux de culture sauvage à proximité de son domicile, en compagnie d'une jeune troupe de personnages absorbés par le processus d'« apprendre à être ». Ces lieux de culture sauvage vierges ou restaurés sont tous des lieux d'éducation non traditionnelle et tous ont été façonnés en quelque sorte par un architecte paysagiste. C'est ici, loin de la foule, que nous trouvons ces moments de découverte. C'est là également que nous acquerrons l'humilité, l'empathie et le sens de l'interdépendance qui sont essentiels à la croissance de la vie.

\*Qu'est-ce qu'une pierre de vie? Un meilleur nom pour la « pierre à chaux », qui est « un nom stupide », selon un jeune garçon qui a visité la carrière Mariash du Manitoba pour voir, pour la première fois, que la pierre était littéralement faite de « millions de créatures géniales comme les trilobites ».

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20

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Collection *Tango*

# CORNELIA HAHN OBERLANDER

A close-up portrait of Cornelia Hahn Oberlander, an elderly woman with white hair, smiling warmly at the camera. She is wearing a green and black patterned jacket over a black shirt.

A passion for  
keeping the  
world green

# RECIPIENT OF THE INAUGURAL GOVERNOR GENERAL'S MEDAL IN LANDSCAPE ARCHITECTURE, 2016

MELANIE RUTLEDGE SPEAKS WITH | S'ENTRETIEN AVEC CORNELIA HAHN OBERLANDER

>FR\_LP+  
LA PREMIÈRE MÉDAILLE  
DU GOUVERNEUR GÉNÉRAL  
EN ARCHITECTURE  
DE PAYSAGE

**"Cornelia Hahn Oberlander is a champion and continual advocate of landscape architecture, a teacher and a leader of several generations of landscape architects in Canada and abroad. Thus, it is with great delight that we announce that the inaugural medal will be presented to none else than the woman the CBC named THE GRAND DAME OF GREEN DESIGN."**

...ROBERT NORMAN, PRESIDENT, CSLA

PHOTO COURTESY SARAH BARCLAY, ASSOCIATE DIRECTOR, ALUMNI RELATIONS, UNIVERSITY OF BRITISH COLUMBIA

## IN HER OWN WORDS: THE CSLA INTERVIEW

EN\_

**IN A CANDID** and wide-ranging interview, Cornelia Hahn Oberlander discusses the importance of the Governor General's Medal in Landscape Architecture to the profession, the importance of collaboration and teamwork, and how she achieved success as a woman in a traditionally male-dominated field. Ms. Oberlander also speaks frankly about the skills landscape architecture students are *not* being taught [and should be], what landscape architects need to do more of in order to influence public opinion and decision-making, and why it's critical for young people starting out in the profession, women in particular, to specialize.

**CSLA:** *How does it make you feel to know that you are receiving the inaugural Governor General's Medal in Landscape Architecture?*

**CHO:** Well, I am humbled by it. I did my work always keeping in mind the idea of helping to green the planet. To be recognized is a very elevating affair. I am elated to receive this medal because it recognizes the profession of landscape architecture as the art and the science of the possible.

I always wished that landscape architects be recognized on an equal footing with architects, who have had their own medal for many years. These two professions are now being equally recognized.

**CSLA:** *You are a woman in what has traditionally been a male-dominated field. How have your lived experiences as a woman and mother shaped your approach to the projects you undertake as a landscape architect?*

**CHO:** Well, first of all, I think women in the profession have to come to the table with all the men sitting around and be prepared with well-researched concepts for each

project. It is most important to have a broader view of each project.

I never felt intimidated by male colleagues. When I was at the table, I would never differentiate between men and women. I viewed us as equal.

When I was working on Robson Square [in Vancouver] in 1974, I had to bargain with Arthur Erickson's office so that I could work from 9:30 a.m. to 2:30 p.m. because I had to be home to let the cat in and be there when the kids came home from school.

## ON THE SUCCESS OF HER CHILDREN AND GRANDCHILDREN:

It is a pleasure to see the next generations in my family engaged in their professional and community projects: Judy is a consultant to arts, culture and heritage organizations; Tim is a pediatrician and Professor of Pediatrics at the University of British Columbia, and Wendy is a visual artist and high school art teacher. I enjoy sharing in the lives of my four grandchildren, who are very committed to environmental issues beyond their studies in school and at university.

**CSLA:** *How do you feel about the statement that landscape architecture has (finally, some would say) come of age? Is this true for you?*

**CHO:** I think it's true for me and many of us. The Governor General's Medal in Landscape Architecture shows that landscape architecture is in a different league now and that landscape architects in our country are very conscientious regarding the environment. And for me, of course, this has been true for a long time, because I have collaborated with architects from the very beginning of my career. Architects realize that they have to have a landscape architect on board. I believe strongly in collaboration with allied professions to achieve a good landscape.

**CSLA:** *Given the persistent media coverage and prevalence today of subjects close to landscape architecture and to the values*

**"We must keep every scrap of nature in and around our cities. Nature holds the key to our aesthetic, intellectual, cognitive and even spiritual satisfaction."**

EDWARD O. WILSON, *BIOPHILIA HYPOTHESIS*

*espoused by the profession, do you think there is a role landscape architecture and landscape architects can play in helping to identify remedies, or policies, to address some of the big challenges of our time? [For example, climate change, problems of ecology, sustainable development?]*

**CHO:** Yes, there is a role. Landscape architects should write more and should speak out a lot more clearly about what they are doing and what they are trying to do and how their projects are connected to the challenging environmental issues of our times. Landscape architects should be heard by the public, and not only by the public, but also by governments [municipal, provincial-territorial, federal], in order to enact legislation commensurate with the needs of our times.

#### **ON WHY LA STUDENTS SHOULD ALSO LEARN HOW TO RESEARCH, WRITE, SPEAK AND QUESTION:**

Every landscape architecture student today studying at a university should be taught research, writing and speaking skills. I was taught that at Harvard in 1947.

The universities have a duty to not just teach us how to solve problems pertaining to landscape architecture, but to teach writing, research and visualization, not just CAD drawings but also hand drawings, and here at the University of British Columbia they are doing this now.

**CSLA:** Do you think the contributions of landscape architecture and landscape architects are adequately recognized here in Canada? What about internationally? What could, or should the profession do to raise its profile and visibility among decision-makers and the general public?

**CHO:** No, the general public has not yet learned. People tell me: "Cornelia, you just bring the bushes." Do they know all what goes on before I bring the bushes? I have to develop a concept. I have to

develop construction drawings and grading plans. I have to develop a planting plan. All these things—people have no idea how much work this is. Landscape architecture is a very demanding profession.

Internationally, landscape architects are better recognized, especially in Europe.

Landscape architects need to engage by writing, by going to meetings, talking, giving interviews to the media. My 2013 interview with Yvonne Gall on CBC Radio brought me more recognition than I had received to that point.

One of the troubles is that we are all so busy because we have to take on a big volume of work in order to make a living, because landscape architecture is not remunerated properly. We are not being paid what we should be. There should be fee schedules for landscape architects, as there are for architects, so that we know what we can charge.

**CSLA:** What aspect of your career are you most happy about?

**CHO:** The creativity. The inspiration for making beautiful places. *Concept development*, I call it. Collaborating with others involved in a project. That is how the VanDusen Botanical Garden [in Vancouver] got done.

#### **ON THE IMPORTANCE OF CONCEPT DEVELOPMENT:**

I was able on every one of my projects to develop a concept and bring it to fruition. For Robson Square [in Vancouver] as well as the National Gallery of Canada [in Ottawa], for example, the concept was to reimport nature into each city, and I developed that concept.

#### **ON THE IMPORTANCE OF LANDSCAPE MAINTENANCE AND WHY IT SHOULD BE INCORPORATED FROM THE VERY BEGINNING:**

The National Gallery of Canada is kept nicely because I bullied them into it. Maintenance is one of the most important aspects of landscape architecture and it is not understood, because the

people in charge of maintenance are not taught ecology. They haven't got a clue what plants they are looking at.

As a result, I am not writing any more maintenance specifications. I am now writing *landscape management specifications* and trying to have the client understand that we have to maintain the project and that it needs to address every plant. This is what I am trying to change right now.

#### **ON WHY HER HONORARY DEGREES AND AWARDS ARE ALL IN A CLOSET:**

The ten honorary degrees and all the awards I have received are in a closet, so nobody sees them, because it's too much. I don't have enough wall space.

**CSLA:** What advice would you offer a young person contemplating a career as a landscape architect or just starting out in the profession?

**CHO:** I advise everybody to have an area in which they specialize, like playgrounds, parks, rainwater gardens, or green roofs. Then they will be able to fit into an office and will develop their area of specialization for that office. This is especially important for women. If a woman wants to succeed, she has to offer something special. Nobody listens to her otherwise. That's still true today.

#### **ON WHY SHE CONTINUES TO WORK:**

[Ms. Oberlander reads from Kathy Stinson's biography *Love Every Leaf*]: "Many people retire in their sixties or seventies, but well into her eighties, Cornelia had no intention of calling it quits. Did she feel she needed to make the most of her life because she might well have lost it if her family had stayed in Germany? When I asked her, she said, 'Of course.'

Cornelia may well have felt driven, as many Holocaust survivors did, to earn the chance at life that she'd been given. And to prove—especially to herself—that she deserved that chance.

But the truth is also that Cornelia simply loves her work.



'The greatest satisfaction is to be creative. Every day I jump out of bed because I enjoy it...It's also tremendously satisfying to have people come, see what you've done, and go away wanting to do it themselves."

**CHO:** So now, I operate with the "five Ps." Patience, persistence, and politeness were the first three, and to that, Eva Matsuzaki, with whom I worked on the C.K. Choi Building [for the Institute of Asian Research at the University of British Columbia,] and I added: professionalism and passion. And it is the passion for bringing nature to people in this city so that they can live in harmony with their surroundings. And that is what drives me.

**CSLA:** What's next for you?

You heard that I won the Margolese Prize? With it comes some money. I'm going to use that money in part to do research on the effect of high-rises without greenery around. But there is something else.

*[Ms. Oberlander quotes from a speech she gave at the University of Guelph's 2015 Convocation.]*

"We have learned from the eminent scientist E.O. Wilson, [who, along with Stephen R. Kellert, edited *Biophilia Hypothesis*] who suggested that there is a biologically based, instinctive bond between humans and their environment. In short, we all long to be surrounded by Nature, which is built into our genes." He further urges us: "to preserve every scrap of biodiversity as priceless while we learn to use it and come to understand what it means to humanity."

**CHO:** This is why I keep going. To make people understand that nature is not the street, not the high-rise. Nature has to surround us, and also, it is important to have the biomass of trees in the city, and we are right now planting sticks here [in Vancouver] instead of real big trees. So, there has to be a better understanding between the planners, the urban foresters and the public, and the municipality has to pass laws to not just build high-rises, but to replace the footprint of every high-rise with a green roof. That's what I hope for. The British Columbia Society of Landscape Architects (BCSLA) also understands this, and they are doing excellent work in this and other areas.

*[Ms. Oberlander quotes further from her University of Guelph 2015 Convocation speech]:*

"Even as an 11-year-old aspiring landscape architect, I dreamt of parks around cities. Today, this means urban forests, river parks, nature reserves, woodlands, accessible green roofs, and community gardens for food production. This requires the application of old and new environmental technologies to purify wastewater and restore disturbed sites with native plants."

*[Ms. Oberlander concludes by turning to a passage from Susan Herrington's biography *Cornelia Hahn Oberlander: Making the Modern Landscape*:]*

"A final observation: given the trajectory of events that have shaped North America since Cornelia Hahn Oberlander joined the profession, it is fair to say that landscape architecture matters more now than

ever, and that Oberlander's contributions will not be forgotten. Certainly the chief direction of the profession might be summed up by the adage, sustainable design or green design. Yet, she would surely incorporate the human dimension as part of these mottos. For Oberlander there is no fission between ecological and social needs or division between the necessity of pragmatic thought and aesthetic experience. As she attests, 'they are unified, they are one'. Without doubt her lifetime of work has given us numerous instances of this unified vision, rendered in landscapes of lush beauty."

*Cornelia Hahn Oberlander will receive the inaugural Governor General's Medal in Landscape Architecture from the Governor General of Canada, His Excellency the Right Honourable David Johnston in a ceremony at Rideau Hall in Ottawa on September 20, 2016.*

For information about works cited here and for a short portfolio of the work of Cornelia Hahn Oberlander

#### **>LP+ \_ LA PREMIÈRE MÉDAILLE DU GOUVERNEUR-GÉNÉRAL**

THE GARDEN AT THE HEART OF THE NEW YORK TIMES BUILDING: "THE COURTYARD WILL MIRROR THE EMERGENCE OF SPRING, THE LUSH SHADY GROWTH OF SUMMER, THE GOLDEN LEAVES OF AUTUMN." HERE, SEVEN, 50-FOOT TALL WHITE BIRCH TREES ARE SET IN AN OPEN-AIR MOSS GARDEN, SURROUNDED ON THREE SIDES BY 70-FOOT GLASS WALLS. | NEW YORK TIMES BUILDING : UN JARDIN TOUT LÀ-HAUT. « CE JARDIN PERMETTRA DE GOÛTER À L'ARRIVÉE DU PRINTEMPS, DE PROFITER DE LA LUXURIANTE OMBRE ESTIVALE ET D'ADMIRER LE COLORIS AUTOMNAL. »

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# HOW WE'VE CHANGED...

## AWARDS OF EXCELLENCE

EN\_

**AFTER SEVERAL YEARS** of careful consideration, research and planning, the CSLA launched an updated Awards Program in 2016 designed to better recognize and promote the evolving depth and breadth of landscape architecture across Canada.

The new program includes a "Best in Show" concept – the CSLA Jury's Award of Excellence, presented this year to PFS Studio for Lansdowne Park. The CSLA also launched a National Legacy Project Award, bestowed this year on Hamilton's Gage Park, which has had a lasting impact on its city since its creation nearly a century ago.

The task force refined recognition to National Honours only, and redefined the categories under which work is submitted. To acknowledge the new realities of the digital world, the CSLA streamlined the entry process. Submissions are now fully digital, and the CSLA will accept video as part of submissions.

This year marked the most significant changes in the modernization of the CSLA Awards in its history. Ultimately, the goal is to create a competitive process that will increase the quality of the submissions. In the future, we envision an awards presentation at Congress where nominees await the announcement of the best in category.

### NOW – OVER TO YOU!

The Awards Committee continues to fine-tune the new program to best suit the CSLA's public awareness and advocacy goals. We welcome your comments regarding all aspects of the new program including its scope, structure, submission requirements, adjudication and promotion to a wider audience. Please contact Executive Director Michelle Legault with your feedback.

**executive-director@csla-aapc.ca**

WRITTEN FOR THE TASK FORCE BY BOB SOMERS + MONICA GIESBRECHT.  
TASK FORCE MEMBERS ALSO INCLUDE: ALAN TATE, ARNIS BUDREVICS,  
BRANDY O'REILLY, BRIAN PARKER, CYNTHIA GRAHAM, HOPE  
PARNHAM, JENNIFER ALLAN, PETER ALEXANDER, ROBERT NORMAN.

# EN QUOI NOUS AVONS CHANGÉ...

## LES PRIX D'EXCELLENCE

FR\_

**APRÈS PLUSIEURS ANNÉES** d'examen attentif, de recherche et de planification, l'AAPC a lancé pour 2016 un nouveau programme de prix visant à mieux reconnaître et promouvoir l'approfondissement et la diversification de l'architecture de paysage à travers le Canada.

Le nouveau programme comprend un concept de « Best in Show » – le Prix d'excellence du jury, remis cette année à PFS Studio pour le parc Lansdowne. L'AAPC a également lancé un Prix national du patrimoine, décerné cette année au parc Gage d'Hamilton pour son impact durable sur la ville depuis sa création il y a près d'un siècle.

Le groupe de travail a réservé la reconnaissance aux distinctions honorifiques nationales seulement et a redéfini les catégories dans lesquelles les projets sont soumis. Reconnaissant les nouvelles réalités du monde numérique, l'AAPC a simplifié le processus de mise en candidature. Les propositions sont entièrement numérisées, et l'AAPC accepte les vidéos.

Cette année a connu les changements les plus importants jamais apportés aux prix de l'AAPC. Le but ultime est de créer un processus concurrentiel qui permettra d'accroître la qualité des communications. Pour l'avenir, nous envisageons de remettre les prix pendant le congrès.

### À VOUS MAINTENANT!

Le Comité des prix continue d'affiner le nouveau programme pour mieux répondre aux objectifs de sensibilisation et de plaidoyer de l'AAPC. Nous attendons vos commentaires sur tous les aspects du nouveau programme. Merci de transmettre vos commentaires à la directrice générale Michelle Legault.

**executive-director@csla-aapc.ca**

RÉDIGÉ POUR LE GROUPE DE TRAVAIL PAR BOB SOMERS + MONICA GIESBRECHT. LE GROUPE COMPRENAIT AUSSI : ALAN TATE, ARNIS BUDREVICS, BRANDY O'REILLY, BRIAN PARKER, CYNTHIA GRAHAM, HOPE PARNHAM, JENNIFER ALLAN, PETER ALEXANDER, ROBERT NORMAN.





# LANSDOWNE PARK Ottawa

JURY'S AWARD OF EXCELLENCE | LE PRIX D'EXCELLENCE DU JURY

## PUBLIC LANDSCAPES ESPACES PUBLICS

### CLIENT

City Of Ottawa  
Kent Kirkpatrick, City Manager  
Dan Chenier, Parks, Recreation +  
Cultural Services

### FIRM | FIRME

PFS STUDIO

### TEAM | ÉQUIPE

Jeffrey Staates, Project Landscape  
Architect; Greg Smallenberg,  
Partner in Charge  
See team photos: page 37

### CREDITS | GÉNÉRIQUE

Julian Smith Architects  
Stantec Consulting  
Jill Anholt Studio

### CONTACT

A@PFS.COM

1VIEW FROM THE STADIUM ON GAME DAY 2  
SITE PLAN | 1VUE DES MARCHÉS DU STADE  
UN JOUR DE MATCH 2 PLAN D'ENSEMBLE

EN\_

**THE LANSDOWNE PARK PROJECT**  
is a vibrant renewal of a site with “a thousand stories...a thousand realities.” It is a masterful project that embodies the essence of landscape architecture. The project demanded a sweeping landscape vision developed through hard-won competition, a complex process of communication with a concerned public, and flexible place-making for year-round and day-long programming which incorporated multiple urban uses. All were layered into a design that speaks to the rich heritage of the much-loved park with “a great tin tent in the middle.” The design language is contemporary, the gestures big, bold and beautiful. The new Lansdowne Park honours the enduring legacy of place through exhibition, display and recreation.

*Since 2016 marks the first year that the CSLA has asked the Awards of Excellence Jury to designate one project for a special Jury Award, LP asked **GEORGE DARK**, FCSLA, FASLA, and partner at Urban Strategies, to meet with project leads at PFS and discuss the stories behind the project.*

SEE ARTICLE NEXT PAGE

FR\_

**LE PROJET DU PARC LANSDOWNE** est un renouvellement dynamique d'un site avec « mille histoires...mille réalités ». C'est un projet magistral qui incarne l'essence de l'architecture de paysage : une vision globale développée grâce à une concurrence durement gagnée, à un processus complexe de communication avec un public intéressé, à la création d'un lieu flexible et à l'intégration de multiples utilisations urbaines – le tout dans un concept qui témoigne du riche patrimoine du parc bien-aimé avec « une grande tente de tôle dans le milieu ». Le langage de conception est contemporain, les gestes sont grands, audacieux et beaux. Le nouveau parc Lansdowne honore l'héritage durable du lieu à travers l'exposition, l'affichage et les loisirs.

*Comme 2016 est la première année où l'AAPC a invité le jury des Prix d'excellence à désigner un projet pour un prix spécial du jury, LP a invité **GEORGE DARK**, FCSLA, FASLA, et associé chez Urban Strategies, à rencontrer les chefs de projet pour discuter de sa réalisation.*

VOIR L'ENTREVUE > LP+

# A CONSTELLATION OF SPACES

GEORGE DARK [GD] SPEAKS WITH GREG SMALLENBERG [SB] AND JEFFREY STAATES [JS]

**"We were faced with a thousand realities...a site with an extraordinary history and a thousand foregoing stories..."**

**>FR\_LP+**  
UNE CONSTELLATION D'ESPACES

**EN\_**

**GD:** Competitions are complex and time consuming. Why is it important for PFS Studio to do them – and in particular, why submit a bid for Lansdowne Park?

**GS:** I think international competitions are good for Canadian landscape architects because they test the depth of the profession here and demonstrate that we can compete at very high levels. Yes, competitions are very expensive undertakings; the honorariums are typically a fraction of the actual cost of producing the level of work required to compete at an international level. But for PFS Studio, international competitions are necessary to gauge our work against that of well-known global players. The competitors on Lansdowne made up a pretty heady bunch, including MVVA, West 8, SWA and WAA. When you are up against firms like these, it's strong motivation to produce something exceptional.

**JS:** Competitions do offer a unique opportunity to imagine and invent, and Lansdowne was no exception. We were given a site with an extraordinary history and a thousand foregoing stories, positioned at a confluence of civic and federal landscapes, in a complex environment. We felt an obligation to create a contemporary urban park that would become a legacy for the city, and indeed the country: to express its modern

aspirations and to wrap in the history of the place. This very much created a philosophical standpoint as to what the park should be, that Lansdowne's rules were its own, and could be expressed in place-specific language.

**GD:** How did you approach putting a team together? What is really important to building a team?

**GS:** Life is short and to get through high pressure competitions without aging more quickly than is necessary you need to assemble teams that, in addition to their expertise, are compatible, cooperative and fun. For our team, we immediately settled on involving Jill Anholt: she is clearly the rising star of Canadian public art. Julian Smith is the foremost heritage architect in Canada; we have worked with him on some of the most important assignments relating to Canadian heritage – Parliament Hill, The Central Experimental Farm and Rideau Hall. From the competition brief, we knew that relocating the historic Horticulture Building and associated heritage issues would require the highest level of advice. These concerns were extremely difficult ones for the City and the community. Stantec provided the engineering; they possessed expertise on storm water management for this area of the city. They were also able to provide all the necessary engineering disciplines within their company and a single point person, which made the coordination a bit easier for us.

**JS:** We were also very fortunate to have the City itself participate. City personnel spent several long years on site, from coordination through construction. Countless staff demonstrated an extraordinary commitment to this effort, and this influenced the park's construction team to participate in very much the same spirit.

**GD:** Once you were selected, how did you move the design forward?

**GS:** As with all competitions, we expected some of the more contentious ideas to be whittled down. For our winning scheme, two important design elements were a highly imaginative pedestrian passerelle that would have connected the park with Ottawa South, and a small removable island that this bridge would arc over as it spanned the Rideau Canal. This island was also conceptualized as a place where the Algonquin could represent their involvement in this area. Unfortunately (for us), due to the Rideau Canal's UNESCO designation as a world heritage site, a contemporary intervention was not acceptable to Parks Canada and as a result, taken off the table. The passerelle went with it, but the City of Ottawa, through a separate process, has since committed to a pedestrian crossing north of where we had proposed it. So the idea of connecting the park to the east side of the canal is still something that, in time, should be realized. This is all to say that the remainder of our scheme remained remarkably intact.



3

and the Great Lawn, Aberdeen Square and all of the associated spaces moved forward without too much alteration.

**JS:** We were also faced with a thousand realities. The real measure of the strength of any competition scheme is the early testing of assumptions and ideas – even aspirations. An extensive City and public consultation process aided us immensely.

A big player in the evolution of the park was a devotion to the Aberdeen Pavilion, the great tin tent in the middle. The “Cattle Castle” remained the focus of all spaces around which the whole of the park was organized.

**GD:** Moving from concept to competition to implementation is very complex on such a large project. What stands out in your mind as the most important factors?

**GS:** This project was made dramatically more complicated because there were essentially three vested interests. One was the City of Ottawa: they wanted an iconic civic space for city-wide public enjoyment. Another was the Glebe Community, whose residents felt their needs were not



4

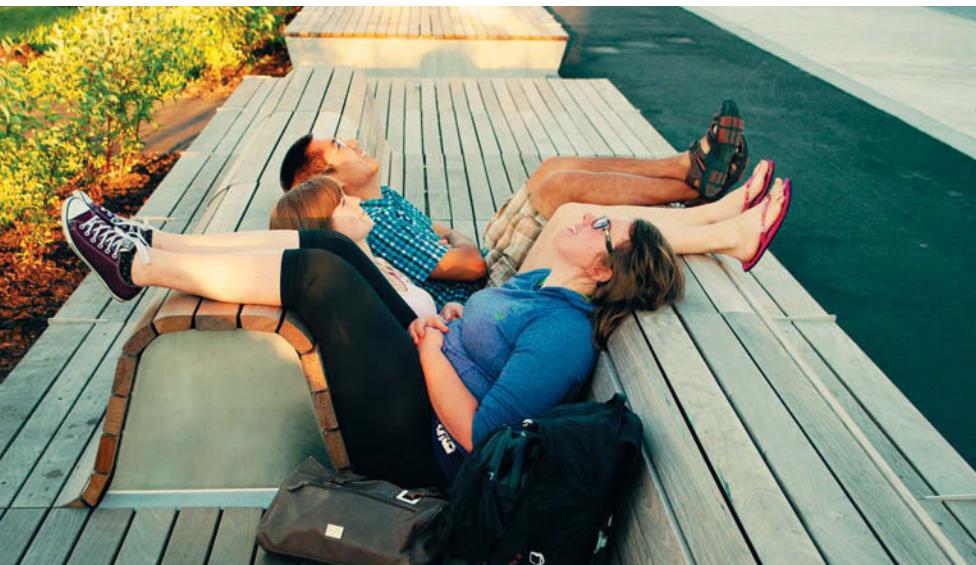
**A big player in the evolution of the park was a devotion to the importance of the Aberdeen Pavilion, the great tin tent in the middle.**

**3** ABERDEEN SQUARE, PERMANENT HOME OF THE OTTAWA FARMER'S MARKET **4** EVENT SQUARE: REDEDICATION OF THE PRINCESS PATRICIA LIGHT INFANTRY MEMORIAL | **3** ABERDEEN SQUARE, OCCUPÉE À DEMEURE PAR LE MARCHÉ DE PRODUCTEURS D'OTTAWA **4** EVENT SQUARE : RÉINAUGURATION DU MONUMENT À L'INFANTERIE LÉGÈRE DE LA PRINCESSE PATRICIA



Lansdowne's rules were its own, and could be expressed in place-specific language.

5



6



7

being adequately addressed by the City process; and finally, there was the Ottawa Sports and Entertainment Group (OSEG) which was understandably focused on the new stadium facilities, its programs and the complex needs of the associated commercial and residential development north and west of the stadium itself.

We decided from the very beginning that we would only represent the interests of the City and the people of Ottawa. This was the right decision for us and immediately clarified how we needed to position ourselves, but as you might imagine, this led to many hard fought battles.

**JS:** Some very hard decisions were necessary early on to scale back the competition vision to fit the somewhat more limited site. With that limit came a reduction in programmatic capabilities. The resulting park is still capacious, however, and it was a delight to see the great lawn filled with 15,000 CityFolk concert goers this past summer.

**5** A CHILDREN'S PLAY AREA WITH CHALK WALL ENCLOSES THE PARK'S MECHANICAL BUNKER **6** LONG LONG BENCH DETAIL **7** AT THE CREST OF THE HILL, A PORTAL IN "MOVING SURFACES" BECOMES A LAUNCHING POINT FOR TOBOGGANS IN WINTER | **5** UN TERRAIN DE JEU MUNI D'UN MUR D'ARDOISE DISSIMULE LA SALLE MÉCANIQUE DU PARC **6** DÉTAILS D'UN LONG BANC **7** SUR LA CRÈTE DE LA COLLINE, UN PORTAIL DE « SURFACES MOUVANTES » SERT DE TREMPLIN DES TOBOGGANS L'HIVER

**THE TEAM | L'ÉQUIPE**

**GREG SMALLENBERG, PARTNER IN CHARGE/ASSOCIÉ RESPONSABLE**, JEFFREY STAATES, PROJECT LANDSCAPE ARCHITECT/ARCHITECTE PAYSAGISTE DU PROJET, ALIA JOHNSON, CATHERINE PHILLIPS, CHERIE XIAO, DAN YANG, GEORGES-ETIENNE PARENT, HYAEINN LEE, JIA LI, KELTY MCKINNON, URBAN DESIGNER/URBANISTE, LAURA MACDONALD, MANDY YU, MARTA FAREVAAG, PROGRAMMING + PUBLIC CONSULTATION/PROGRAMMATION + CONSULTATION PUBLIQUE, MARTA PIETRAK, MIKE DERKSEN, SENIOR LANDSCAPE ARCHITECT, CONSTRUCTION ADMINISTRATION/ ARCHITECTE PAYSAGISTE PRINCIPAL, GESTION DES TRAVAUX, NATHAN BRIGHTBILL, SOPHIE MACNEILL, NOT PICTURED: ERIKA MASHIG, KIRSTEN JONES.

There were many struggles to resolve, particularly in balancing the needs of the stadium and the park proper. In the end, we have been largely successful and have seen the park transform from a tranquil public park midweek, to a major festival venue on summer weekends on a remarkably regular basis.

Continuity within the design team was essential, not only in executing the promised vision, but in keeping a myriad of details in place. On a project of this duration, collective memory cannot be underestimated.

**GD:** Do you feel your design came through exactly the way you wanted it to?

**GS:** I am not sure they ever do! Over the years, I have learned to tone down my criticism of other landscape architecture projects because in almost every case, the final result is really a product of many minds, budgets and ownership concerns. The fact that good things get built at all is sometimes surprising to me.

The Lansdowne project turned out very well given the complexities and the often competing perspectives on what should and shouldn't be done. I do hope that, over time, the program for the Horticulture Building and its adjacent landscapes will become a much-loved community resource. From my perspective, it is second to none as both a neighborhood

and city-wide facility. It would also be great to see more integration between Sylvia Holden Park and Lansdowne.

**JS:** Overall, we are truly happy. And I think the Horticulture building, if you asked it, would tell you that apart from the trauma of getting rolled to the opposite side of the square and a bit of reconstructive surgery, it is quite happy in its new life as a public building at the interface of the park and mixed use zone, with views into the heart of the park and to the Canal beyond. It's such a great little building, now airy and bright and an appropriate counterpoint to the Aberdeen Pavilion. I'm glad to see it so well used.

**GD:** What would you change now that it's built?

**GS:** I would like to add more trees along the periphery of the great lawn. That space is necessarily huge and open to accommodate large crowds but small groves of trees along the lawn's periphery would have added a bit of needed intimacy and shade without too much impact on visual porosity and crowd control. We should have also pushed the NCC harder in our attempt to open up the park to the NCC Parkway landscape and connections to the canal beyond.

Our original competition scheme created views by opening up the existing

screen of trees, and added dock facilities on the canal. We imagined kayaks and the like could tie up here during the summer months. In the winter we imagined that the Rideau skaters could more easily connect to and from the park. The NCC was not receptive to these ideas but who knows? Over time perspectives may change, given the success of Lansdowne as Ottawa's premier civic space.

**JS:** I can think of a handful a little tweaks, just as in any project. The construction schedule was very compressed and we would have benefitted from a little less winter construction with fewer impacts on finished work. And I absolutely agree with Greg: opening up the park borders to incorporate an expansive larger landscape that includes the Driveway and Canal would have a tremendous influence on sense of space and connectivity. The original pre-park plantings and chain link fence existed to isolate a sea of asphalt that no longer exists. These two landscapes, civic and federal, deserve to belong to each other at this very special nexus in Ottawa's public realm. We are still hopeful that day will come.

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# PEACE GARDEN AT NATHAN PHILLIPS SQUARE



1

## PUBLIC LANDSCAPES | ESPACES PUBLICS

### CLIENT

City Of Toronto; Ikwal Briaana

### FIRM | FIRME

Plant Architect Inc.

### TEAM | EQUIPE

Plant Architect Team: Chris Pommer, Lisa Rapoport, Mary Tremain, [partners, architects] Eric Klaver, Vanessa Eickhoff [landscape architects], Jane Hutton [landscape architect intern]

Perkins and Will Team: Andrew Frontini, D'Arcy Arthurs, Vis Sankrithi, Linda Neumayer [architects]

Hoerr Schaudt Landscape

Architecture: Peter Schaudt, John Ridenour, Shawn Weidner [landscape architects]

[lisa@branchplant.com](mailto:lisa@branchplant.com)

EN\_

**THE LUSH AND** surprisingly intimate Peace Garden catches you unawares. "It has the element of surprise that makes a city great," said the CSLA Jury.

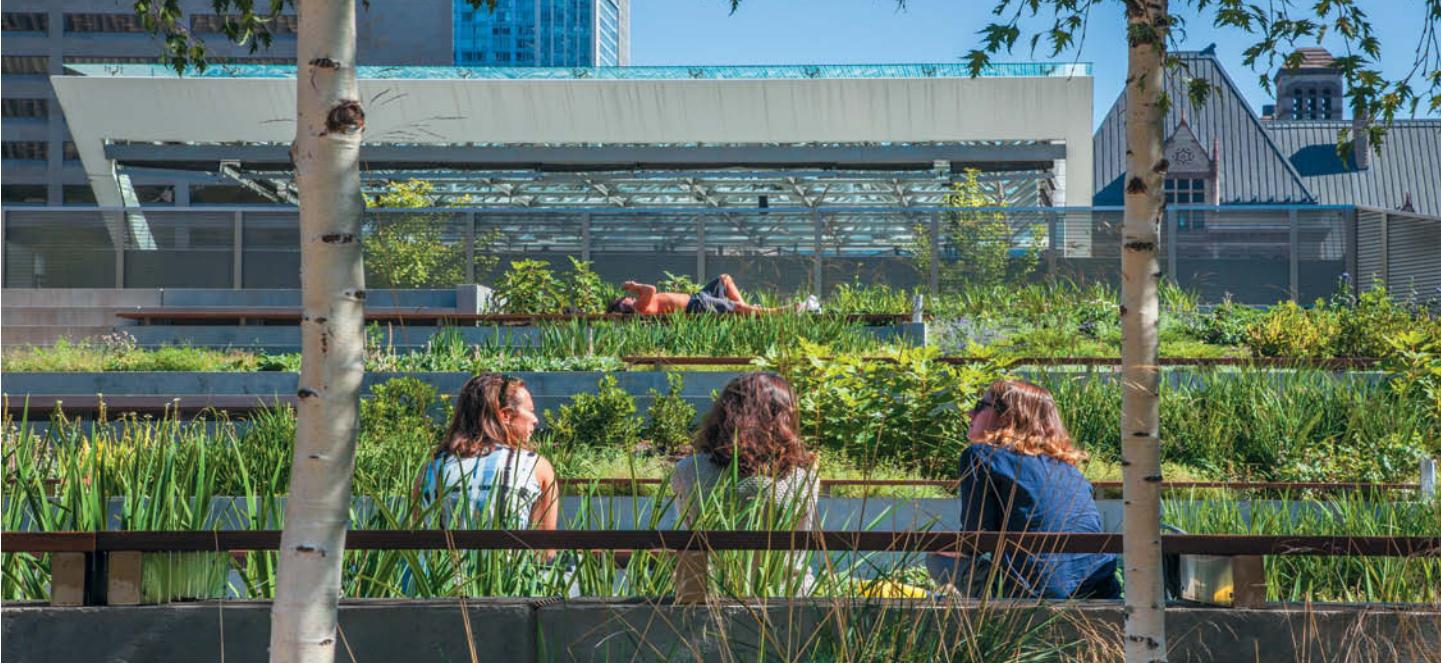
The public garden, which formed part of the revitalization of the 12-acre Nathan Phillips Square, is a serene, richly planted place for peace, with a sophisticated geometry that echoes the form of two cupped hands. The inventive design uses two tipped, stepped planting planes to enclose a flexible ceremonial space, and to showcase an earlier Peace Pavilion and its iconography. At the open corner of the Pavilion, set within a reflecting pool, are the eternal flame and a bronze water cauldron, symbolically containing water brought from Nagasaki.

The Peace Garden is an oasis of calm dominated by white-blooming plants. A bridge set between Ginkgo

biloba trees clearly indicates passage into a special place, separate from the main square. Surprisingly, this welcome urban refuge was created on a site that had been a noisy, back-of-site, no-man's-land. The tipped planes which define the space also effectively cover and acoustically temper major exhaust vents from a parking garage below.

While the garden is self-contained, it also acts as a giant staircase, leading visitors to the upper walkways and a new theatre. In-handrail lighting and custom designed bench-sized bollard lights interspersed within the sitting/planting areas add a sense of security and sparkle, ensuring the space is active winter afternoons and night.

\* **NATHAN PHILIPS SQUARE WAS HONOURED WITH A 2016 NATIONAL URBAN DESIGN AWARD FOR CIVIC DESIGN REVITALIZATION**



2

FR\_

**LE JARDIN DE la Paix luxuriant et étonnamment intime vous prend au dépourvu. « Il possède cet élément de surprise qui fait la grandeur d'une ville », dit le jury de l'AAPC.**

Le jardin public, qui faisait partie de la revitalisation du square Nathan Phillips, est un lieu serein, richement végétalisé, avec une géométrie sophistiquée qui évoque la forme de deux mains jointes. La conception inventive utilise deux plans de plantation inclinés pour ceindre un espace cérémonial flexible, et pour mettre en valeur l'ancien Pavillon de la paix et son iconographie. À l'angle ouvert du pavillon, dans un bassin réfléchissant, brûle une flamme éternelle devant une vasque contenant symboliquement de l'eau apportée de Nagasaki.

Le Jardin de la Paix est une oasis de calme dominé par des plantes à fleurs blanches. Un ponceau situé entre les ginkgos bilobés indique clairement le passage vers un endroit spécial, distinct de la place principale. Étonnamment, ce refuge urbain a été créé sur un site qui n'était auparavant qu'un recoin bruyant et négligé. Les plans inclinés qui définissent l'espace couvrent et assourdissent les grandes bouches d'échappement d'un garage de stationnement situé au-dessous.

Le jardin agit également comme un escalier géant, conduisant les visiteurs vers les allées supérieures et un nouveau théâtre. Les mains courantes lumineuses et les bornes d'éclairage intercalées dans les zones de plantation et de séjour apportent un sentiment de sécurité.

**\* GAGNANT DU PRIX NATIONAL  
DE DESIGN URBAIN DE 2016  
REVITALISATION DU SQUARE NATHAN  
PHILLIPS**

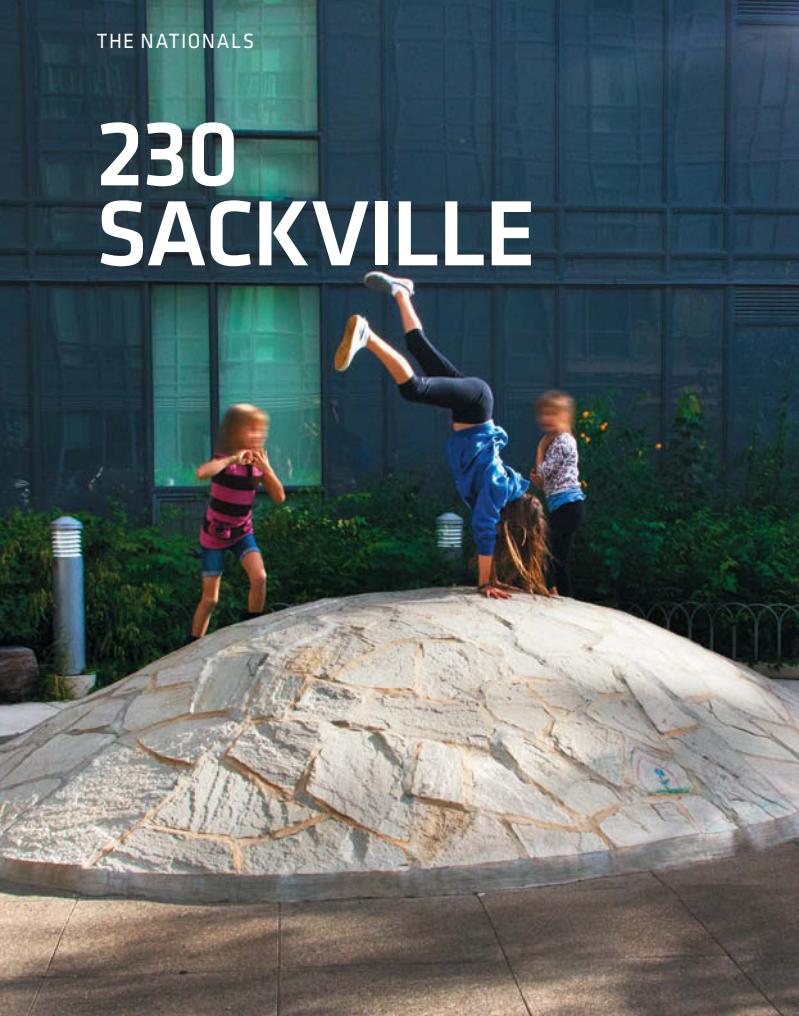


3

**“...it’s the element of surprise that catches you...  
the lush refuge in what was a leftover pocket... |  
« C'est l'élément de surprise qui nous saisit...le refuge  
luxuriant dans ce qui n'était qu'un recoin négligé... »**

**1** LOOKING OVER THE REFLECTING POOL TO THE STEPPED GARDEN, WITH THE THEATRE ROOF BEYOND **2**  
THE VIEW EAST FROM LAW SOCIETY LANE; THE SLOPED EXPANSE OF THE GARDEN COMPRESSES TO SHAPE  
A SHARP GREEN EDGE **3** A RED-TAILED HAWK IN THE PEACE GARDEN IN FALL | **1** VUE DU JARDIN ÉTAGÉ ET  
DU TOIT DU THÉÂTRE DERRIÈRE LE BASSIN RÉFLÉCHISSANT. **2** VUE DE L'EST À PARTIR DE LA RUELLE LAW  
SOCIETY; L'ÉTENDUE INCLINÉE DU JARDIN FORME UN REBORD VERT ACCENTUÉ **3** FAUCON À QUEUE ROUGE

# 230 SACKVILLE



1



2

## RESIDENTIAL LANDSCAPES | PAYSAGES RÉSIDENTIELS

### FIRM | FIRME

Scott Torrance Landscape Architect

### CLIENT

Toronto Community Housing Corporation

### TEAM | ÉQUIPE

Scott Torrance, Lei Chang, Erika Richmond  
[scott@scotttorrance.ca](mailto:scott@scotttorrance.ca)

**"There's a jewelry box aspect to the design. It's a box full of treats."** | « On dirait un coffret à bijoux. C'est un assortiment de gâteries. »

**1,2,3** THE SECOND FLOOR COURTYARD GARDEN, WITH ITS TURTLE SHELL PLAY MOUND AND INTEGRATED WATER PLAY **4** ON THE NINTH FLOOR: VEGETABLE PLOTS AND SPECTACULAR VIEWS **5** SITE PLAN | **1,2,3** LE JARDIN DU DEUXIÈME ÉTAGE, AVEC SON MONTICULE EN CARAPACE DE TORTUE ET SES JEUX D'EAU INTÉGRÉS. **4** AU NEUVIÈME : CARRÉS DE LÉGUMES ET VUES SPECTACULAIRES **5** PLAN DU SITE

EN\_

**THE TRANSFORMATION OF** this mid-rise residential building begins at street level, but “what’s intriguing about 230 Sackville,” said the CSLA Awards of Excellence Jury, “is that it is multi-layered.” Lovely and inventive spaces take surprising shape on the way up. “The designers made excellent use of spaces that are otherwise forgotten. There’s a richness to it,” said the Jury. “It’s public space in a private area.”

230 Sackville is in Regent Park, a well-known Toronto social housing project physically isolated from the rest of the city and with a reputation for social problems. Open, green spaces were crucial to its revitalization, but in this dense urban area, available land is scarce. Thus the transformation began with streetscape plantings featuring low maintenance native trees and shrubs irrigated with a high efficiency system. Along three sides of the building, deciduous trees and raised planters contribute to a pedestrian-friendly public realm.

On the second floor, an inner courtyard is now a safe, accessible children’s play space with clustered native plantings, imaginative play elements and shaded seating. On the ninth, residents can enjoy spectacular views of the city skyline from comfortable seating nooks. There are vegetable plots here, too, and a large covered area for group activities. On the eleventh floor, a green roof maximizes thermal and storm water retention benefits: over half of the roof area is green roof or rooftop garden, with rainwater irrigating the courtyard and street level plants. 230 Sackville supports the Toronto Community Housing Corporation’s commitment to revitalizing the neighbourhood by integrating amenities with built-in sustainability.



3



4

FR\_

**LA TRANSFORMATION DE** ce bâtiment résidentiel de hauteur moyenne commence au niveau de la rue, mais « ce qui est fascinant à propos du 230 Sackville », a déclaré le jury, « c'est qu'il est stratifié ». Les espaces charmants et inventifs prennent une forme surprenante. « Les concepteurs ont fait un excellent usage d'espaces qui auraient autrement été oubliés », a déclaré le jury.

Le 230 Sackville se trouve dans Regent Park, un projet de logement social torontois réputé pour ses problèmes sociaux. Les espaces verts étaient essentiels à sa revitalisation, mais dans cette zone urbaine dense, les terrains disponibles sont rares. Ainsi, la transformation a commencé avec des plantations de paysage de rue comportant des arbres et arbustes faciles d'entretien. Le long de trois côtés du bâtiment, des arbres à feuilles caduques et des jardinières contribuent à créer un domaine public convivial pour les piétons.

Au deuxième étage, une cour intérieure est devenue un terrain de jeu sûr pour les enfants avec des plantes indigènes, des éléments de jeu imaginatifs et des bancs ombragés. Au neuvième étage, les résidents peuvent profiter d'une vue spectaculaire de la ville. Il y a des parcelles végétalisées, ici aussi, et un grand espace couvert pour les activités de groupe. Au onzième étage, un toit vert maximise les avantages thermiques et la rétention d'eau pluviale : plus de la moitié de la surface du toit est végétalisée et l'eau de pluie irrigue les plantes de la cour et du rez-de-chaussée. Le 230 Sackville témoigne de l'engagement de la Toronto Community Housing Corporation à revitaliser le quartier en intégrant des aménagements pérennes.



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1,2,3 LE JARDIN DU DEUXIÈME ÉTAGE, AVEC SON MONTICULE DE JEU ET SES JEUX D'EAU 4 PLAN DU SITE

# WEST DON LANDS



1



2

## PUBLIC LANDSCAPES | ESPACES PUBLICS

### CLIENT

Waterfront Toronto, Christopher Glaisek

### FIRM | FIRME

The Planning Partnership Limited + Pfs Studio

### TEAM | ÉQUIPE

David Leinster; Greg Smallenberg

Project Landscape Architect: David Leinster

Project Landscape Ecologist: Michael Ormston-Holloway

Project Landscape Designers: Brett Hoornaert + Eric Stewart

[dleinster@planpart.ca](mailto:dleinster@planpart.ca)

EN\_

**A NEW NEIGHBOURHOOD**, emerging from a former industrial area between the Don River and Toronto's Distillery District, is marking a major shift in urban thinking. Large-scale, mixed-use projects can indeed put the public realm and pedestrians first.

The West Don Lands public realm is comprised of several complex projects connected by an ecological and public art strategy. Front Street East, "The Great Street" in the heart of the neighbourhood, is the centre for commercial activity and public life. Its wide boulevard is fused with a linear park and outdoor living rooms. (See LP Winter 2014, vol. 16, no.4.) Cherry Street provides the major north-south commercial arterial with a streetcar right-of-way that stitches the Don Lands into Toronto's greater patchwork of neighbourhoods. Mill Street, which connects with the Distillery District, features an integrated public art work that reveals the industrial past. Numerous smaller "living streets" are adapted to the European woonerf. The award-winning Underpass Park is a positive public space created for children and youth. (See LP Winter, 2013, vol.15, no.1.)

Wide granite curbs, granite cobble, and custom interlocking pavers contribute to neighbourhood's identity, but perhaps most arresting is the urban biodiversity. Unique tree and plant species characterize each street, and all have benefitted from sustainable tree planting technologies, large soil volumes and structural soil cells to allow the diversity of tree species to grow more quickly and ensure their longevity. The neighbourhood feels very much alive, in all seasons. And when compositions of this detailed complexity fit together so well at all levels, said the CSLA Jury, "our cities become wonderful places".

**"...altogether a beautiful tapestry..."**  
« une magnifique tapisserie... »

**1+2** FRONT STREET: STREETS BECOME PART OF THE PARK NETWORK AND FEATURE PUBLIC ART, SUCH AS "WATER GUARDIANS" BY JENNIFER MARMAN + DANIEL BORINS **3** SITE BUILD OUT FOR PAN AM GAMES ATHLETE'S VILLAGE **4** CHERRY STREET, WITH TRANSIT AND PEDESTRIAN PRIORITY, CAN BE FLEXIBLY PROGRAMMED **5** FRONT STREET INCORPORATES THE SITE'S RAILWAY HISTORY



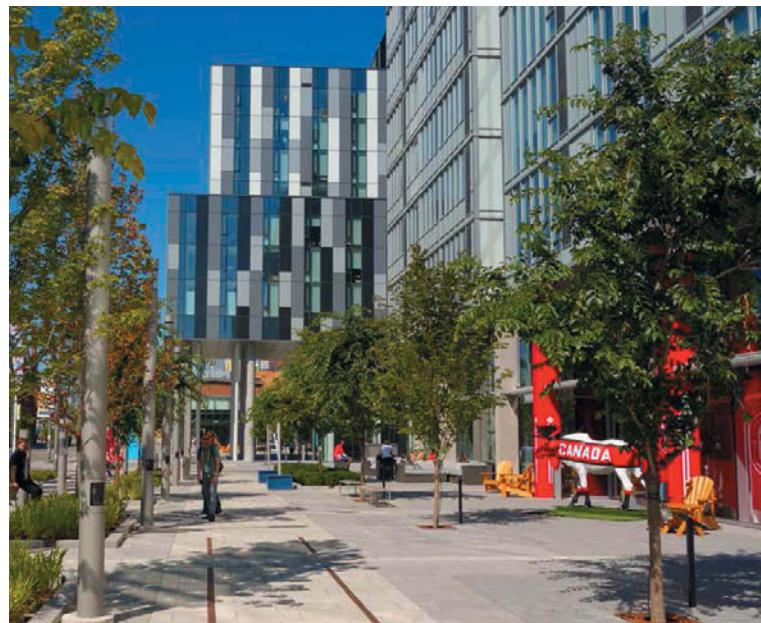
3, 4

FR\_

**UN NOUVEAU QUARTIER**, émergeant d'une ancienne zone industrielle entre la rivière Don et le quartier Distillery de Toronto, marque un changement majeur dans la pensée urbaine. Les grands projets à usage mixte peuvent en effet accorder la priorité au domaine public et aux piétons. Et lorsque les éléments correspondent si bien ensemble à tous les niveaux, a déclaré le jury de l'AAPC, « nos villes deviennent des endroits merveilleux ».

Le domaine public de West Don Lands est composé de plusieurs projets reliés par une stratégie écologique et artistique. La rue Front Est, au coeur du quartier, est le centre de l'activité commerciale et de la vie publique. Son grand boulevard est fusionné avec un parc linéaire et des espaces de vie en plein air. (Voir LP Hiver 2014, vol. 16, no.4.) La rue Cherry fournit la principale artère nord-sud avec un tramway qui relie les Don Lands à la mosaïque de quartiers de Toronto. La rue Mill, reliée au quartier Distillery, expose des œuvres d'art public témoignant du passé industriel. De nombreuses petites « rues animées » s'adaptent à la zone résidentielle. Le parc Underpass prime est un espace public positif créé pour les enfants et les jeunes. (Voir LP LP Hiver, 2013, vol.15, no.1.)

Les larges bordures et les galets en granit et les pavés autobloquants contribuent à l'identité de quartier, mais c'est peut-être sa biodiversité qui est la plus saisissante. Des espèces d'arbres et de plantes uniques caractérisent chaque rue. Celles-ci ont toutes été construites en utilisant des technologies de plantation durables, de grands volumes de terreau et des cellules structurelles pour permettre aux arbres de croître plus rapidement.



5

**1+2 RUE FRONT : LES RUES S'INTÉGRENTE AUX RÉSEAUX DE PARCS. ART PUBLIC - « WATER GUARDIANS » DE JENNIFER MARMAN + DANIEL BORINS. 3 VILLAGE DES ATHLÈTES DES JEUX PANAMÉRIQUEAINS. 4 LA RUE CHERRY, QUI ACCORDE LA PRIORITÉ AUX TRANSPORTS EN COMMUN ET AUX PIÉTONS, PEUT ÊTRE PROGRAMMÉE DE MANIÈRE FLEXIBLE 5 LA RUE FRONT TÉMOIGNE DE L'HISTOIRE FERROVIAIRE DU SITE**

# UNIVERSITY OF OTTAWA CAMPUS MASTER PLAN



2

## PLANNING + ANALYSIS | PLANIFICATION + ANALYSE

### CLIENT

University of Ottawa

Project manager Claudio Brun del Re

### FIRM | FIRME

Urban Strategies Inc.

### TEAM | ÉQUIPE

GEORGE DARK, Eric Turcotte, Sirous Ghanbar Zadeh

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EN\_

**WHILE THE UNIVERSITY** of Ottawa benefits from its setting within the heart of downtown Ottawa, it has, over the decades, lost its campus identity. This remarkably legible master plan promises to redefine the campus as the nucleus of its city-centre neighbourhood: compact, context-sensitive, and seamlessly integrated into the city.

It achieves this, said the CSLA Jury, by being “extremely specific... focusing on connections and linkages.” The plan looks holistically at the University’s setting, land base and facilities, re-introducing a cohesive and legible urban street grid complemented by a new green armature of open spaces and streetscapes across the campus. The Plan will change the way people move around campus. The campus core will become car-free, the sidewalks widened and furnished. New cycling routes will be integrated with the city’s network, and access to the campus’s two future LRT stations will be vastly improved for students and the community.

Already, a large parking lot at Campus Centre is transforming into University Square, a beautifully green and multi-purpose open space that will host special events and promote social interaction. Six new major open spaces will be introduced across the campus, as it becomes a place not only to attend classes, but to stay and socialize, eat, sleep, study, attend a sporting event, or enjoy art and culture. As strategic development proceeds, the campus will create complete community hubs with a range of amenities and open spaces. Over time, as the university preserves natural vegetation and introduces new parks and trails, a memorable campus will emerge – a campus linked to its Rideau River setting, with iconic spaces punctuating its natural landscapes.



1

CLOCKWISE FROM BOTTOM LEFT 1 PROPOSED MOBILITY NETWORK 2 THE VISION: AERIAL VIEW LOOKING NORTH 3 PROPOSED UNIVERSITY SQUARE 4 THE VISION: A GREEN + PEDESTRIAN FRIENDLY CORE 5 PROPOSED STREET SECTION 6 CENTRE CAMPUS FRAMEWORK LAYERS

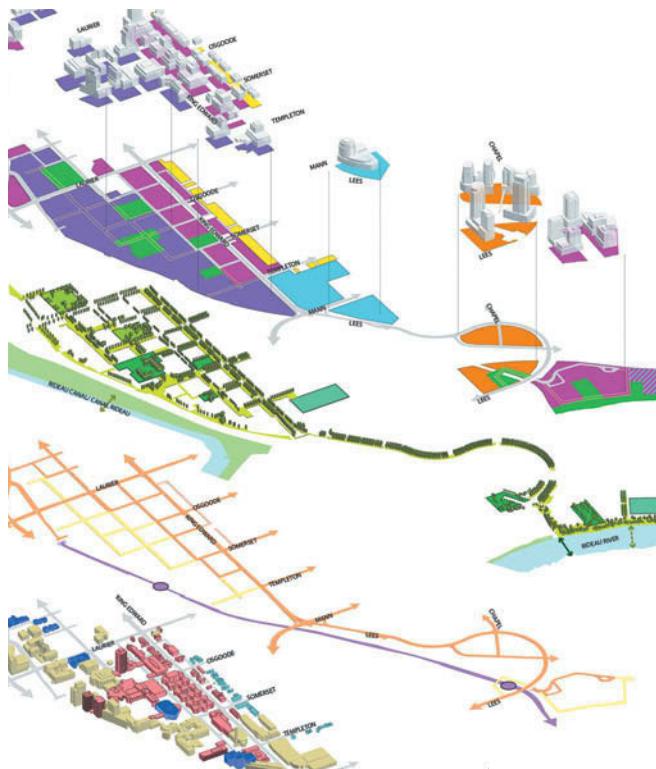
\*WINNER OF A 2016 NATIONAL URBAN DESIGN AWARD FOR URBAN DESIGN PLANNING



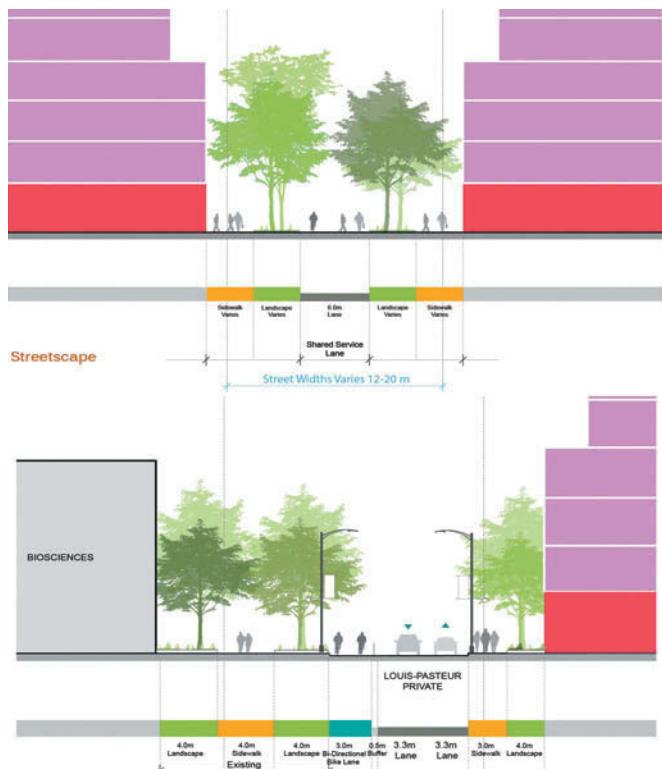
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## FR\_

**MÊME SI L'UNIVERSITÉ** d'Ottawa bénéficie de son emplacement au cœur du centre-ville d'Ottawa, elle a, au fil des décennies, perdu son identité de campus. Ce plan directeur remarquablement lisible promet de redéfinir le campus comme le coeur de son quartier du centre-ville : compact, sensible au contexte et parfaitement intégré dans la ville.

Il y parvient, a déclaré le jury, en étant « extrêmement spécifique...en mettant l'accent sur les connexions et les liens ». Le plan envisage globalement le contexte, les terrains et les installations de l'Université pour réintroduire une grille urbaine cohérente et lisible, complétée par une nouvelle armature verte d'espaces dégagés. Le plan va changer la façon dont les gens se déplacent sur le campus. Le coeur du campus sera réservé aux piétons. De nouvelles voies cyclables seront intégrées au réseau de la ville, et l'accès à deux futures stations de train léger sera grandement amélioré.

Déjà, un grand terrain de stationnement au centre du campus se transforme en University Square, un espace ouvert magnifiquement vert et polyvalent qui accueillera des événements spéciaux. Six grands espaces dégagés seront introduits à travers le campus, qui servira non seulement à prendre des cours, mais

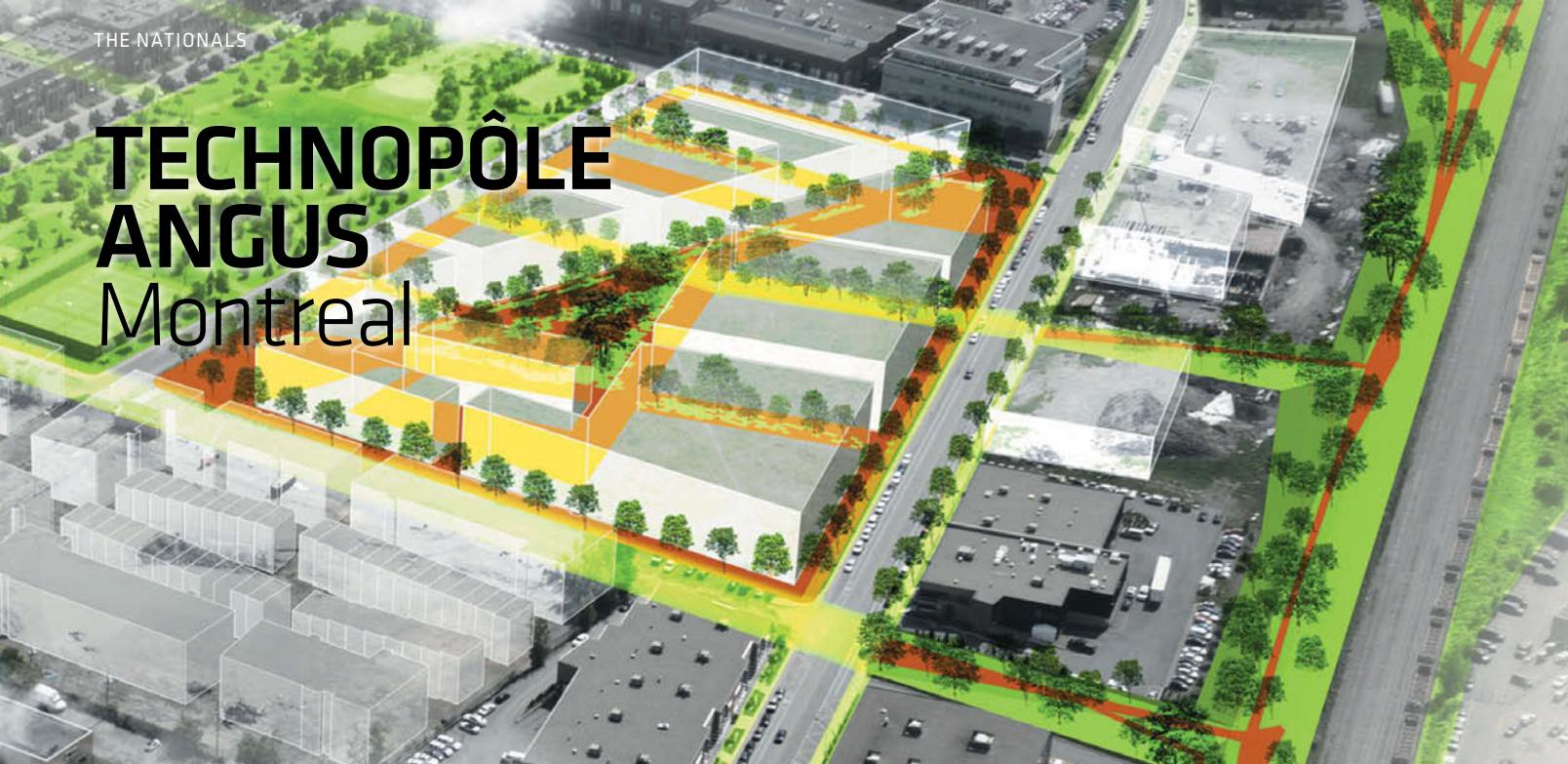
aussi à socialiser, manger, dormir, étudier, assister à un événement sportif, ou profiter de l'art et de la culture. Au fil du développement stratégique, le campus créera des carrefours communautaires. Au fil du temps, alors que l'université conservera la végétation naturelle et introduira de nouveaux parcs et sentiers, un campus mémorable va émerger – un campus lié à la rivière Rideau, avec des espaces emblématiques ponctuant son cadre naturel.

## \* GAGNANT D'UN PRIX NATIONAL DE DESIGN URBAIN DE 2016 PLANS DE DESIGN URBAIN

DANS LE SENS DES AIGUILLES D'UNE MONTRE EN COMMENÇANT PAR LE COIN INFÉRIEUR GAUCHE **1** RÉSEAU DE MOBILITÉ PROPOSÉ **2** LA VISION : VUE AÉRIENNE EN DIRECTION DU NORD **3** LE PROJET D'UNIVERSITY SQUARE **4** LA VISION : UN COEUR VERT ET PIÉTONNIER **5** SECTION D'UNE RUE **6** STRATIFICATION DU CENTER DU CAMPUS

# TECHNOPÔLE ANGUS

Montreal



1

**PLANNING + LARGE SCALE DESIGN |  
PLANIFICATION + CONCEPTION  
À GRANDE ÉCHELLE**

**CLIENT**

Société de Développement Angus  
Mathieu Geoffrion

**FIRM | FIRME**

NIP PAYSAGE

**TEAM | ÉQUIPE**

Architects and Planners | Architectes et Urbanistes : Provencher Roy Associés Architectes Inc.

NIP PAYSAGE : Michel Langevin, Josée Labelle, Mélanie Mignault, Mathieu Casavant, Sylvain Lenoir, Catherine Blain, Claude Cournoyer, Johanna Ballhaus, Émilie Bertrand-Villemure

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**EN\_**

**THE TECHNOPLE ANGUS** project aims to redevelop a vast industrial lot occupied until 1992 by the Angus locomotive repair shops in Montreal. The new eco-neighborhood will include businesses, stores, affordable housing, social housing and parks. It will also include three green corridors linking the Jean-Duceppe Park to the embankment of the CPR railway. Resulting from a rigorous integrated design process, the mixed development project stands out for its innovation in sustainable urban planning, ecological systems, infrastructure and outdoor areas.

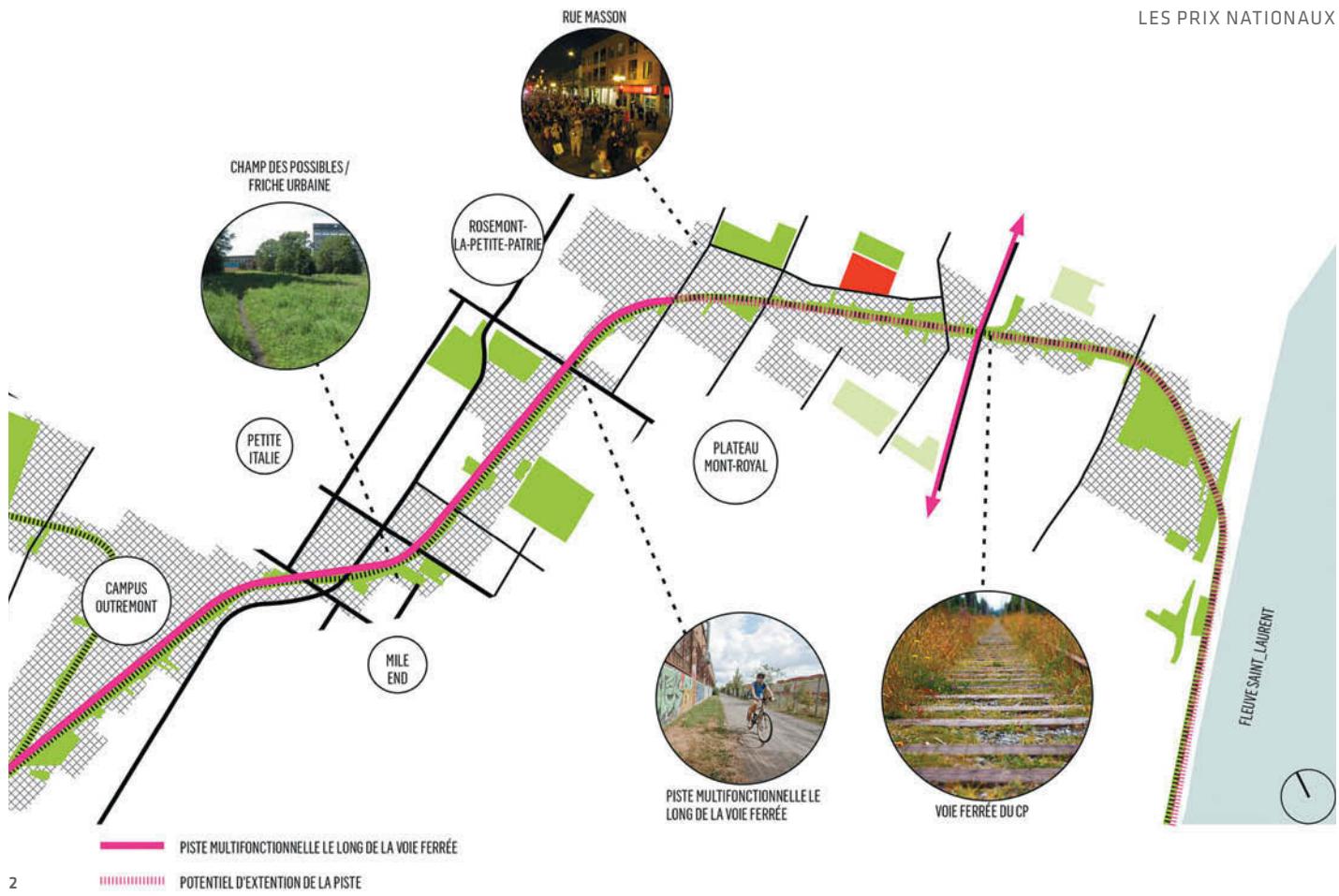
"This is an example of a project in which landscape architecture takes over to create a real-life environment," the Jury said. "Meshing nature and architecture, the project innovates through its forms, its versatile land uses and its hybrid typologies. It perfectly complements the overall redevelopment of the former Angus Shops site. The green setting, connectivity to the immediate context, edible landscapes, sidewalk cafes, huge snowdrifts in the winter - a unique solution – all contribute to a sense of place."

**FR\_**

**LE PROJET DE** Technopôle Angus a pour but de réaménager en écoquartier un vaste îlot vacant occupé jusqu'en 1992 par les ateliers Angus qui servaient à réparer les locomotives du Chemin de fer du Canadien Pacifique. Cet écoquartier doit accueillir des entreprises, des commerces, des logements abordables, des logements sociaux et des parcs. Il comprendra notamment trois corridors de verdure reliant le parc Jean-Duceppe au talus de la voie ferrée du CFCP, reverdi pour l'occasion. Issu d'un rigoureux processus de design intégré, le projet de développement mixte d'un site autrefois industriel, se démarque par son innovation en termes de planification urbaine durable, appliquée aux bâtiments, systèmes écologiques, infrastructures et espaces extérieurs.

« Voilà l'exemple d'un projet où l'architecture de paysage prend le dessus sur un projet immobilier, où le verdissement et l'espace public créent un réel milieu vie », a déclaré le jury. « Maillage entre la nature et l'architecture, le projet innove par ses formes, la versatilité des usages et l'hybridité des typologies. Il complète à merveille l'ensemble du redéveloppement du site des anciennes Shops Angus. Le cadre végétal, la connectivité avec le contexte immédiat, les paysages comestibles, les cafés-terrasses, les immenses bancs de neige l'hiver, une solution inédite, sont autant d'éléments contribuant à donner sens au lieu, à faire lieu. »

**Meshing nature  
and architecture  
to create a unique  
solution | Maillage  
entre la nature et  
l'architecture**



2



3



4

**1 GREEN CONNECTIONS BETWEEN THE RAILWAY AND THE SITE** **2 POSSIBLE EXTENSION OF THE PATH ALONG THE RAILWAYS** **3 PRIVATE COURTYARD** **4 THE COMMON STREET AND NEIGHBOURHOOD STORES** | **1 CONNEXIONS VERTES ENTRE LE TALUS FERROVIAIRE ET LE SITE** **2 POTENTIEL D'EXTENTION DE LA PISTE LONGEANT LES VOIES FERRÉES** **3 COUR INTÉRIEURE PRIVÉE** **4 LA RUE PARTAGÉE ET SES COMMERCES DE PROXIMITÉ**

# CITÉ ADMINISTRATIVE DE MONTREAL



1

## PLANNING + LARGE SCALE DESIGN | PLANIFICATION + CONCEPTION À GRANDE ÉCHELLE

### CLIENT

Ville de Montréal

Mathieu Drapeau, Marie-Claude Seguin, Julie Boivin

### FIRM | FIRME

LEMAY [LES SERVICES INTÉGRÉS LEMAY ET ASSOCIÉS]

### TEAM | ÉQUIPE

Isabelle Giasson, Marie-Ève Parent, Sophie Lacoste, Jean-Philippe André, Audrey Girard, Francois Rioux  
Consultants Jonathan Cha, Ombrages, Morelli Designers, Atelier Dedale

**VIDEO** <http://bit.ly/2akiaas>

### EN\_

**MONTREAL'S ADMINISTRATIVE CENTRE** is an historic urban island that sits majestically in the centre of the old city. On this monumental site, 300 years of history are reflected in a unique ensemble of heritage buildings, monuments, public squares and the archeological vestiges of the old town's fortifications. Yet although the site sits high on its podium, a morphologically perceptible group when viewed from the city and from the waterfront, it is no longer coherent or readable, and seldom visited.

The CSLA Jury applauded the immense scope of this project, which set out to "capture the sensitivities of the place and the emergence of a new *genius loci*." The project is remarkable for the comprehensive consideration of the issues and impressive for the number, quality and depth of analysis of the studies conducted, before the preparation of the overall vision. "Any project that contains such successive layers of occupation should follow this disciplined approach," said the Jury.

The colossal work promises nothing less than to affirm the Centre's modernity through sensitive, subtle and restrained interventions. The plan restores the stone wall that surrounds the Centre, extending it with a line of stones where it has been lost. Construction of a STRAMP (ramp and steps) with planting provides permeability towards Champs-de-Mars, and for the first time, offers universal access to the square. Place Vauquelin is raised to its original level on this historic crest; it becomes a panoramic viewpoint once again, with views towards the river and the mountain. A dynamically programmed fountain will further enhance the square, and in winter, as in most major northern cities, a huge Christmas tree will dominate in the forecourt of City Hall, re-establishing its prestigious character at the entrance to old Montreal.



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**"A colossal work that has revealed the meaning in the unsung and forgotten elements of a territory rich in history..." | « Un travail colossal qui révèle le sens d'éléments peu publicisés d'un territoire d'importance historique. »**

FR\_

**LA CITÉ ADMINISTRATIVE** de Montréal est un îlot urbain historique qui se dresse majestueusement au centre de la vieille ville. Sur ce site monumental, 300 ans d'histoire se reflètent dans un ensemble unique de bâtiments patrimoniaux, monuments, places publiques et vestiges archéologiques. Pourtant, bien que le site soit situé sur un promontoire morphologiquement perceptible vu de la ville et du Vieux Port, il n'est plus cohérent ni lisible, et rarement visité.

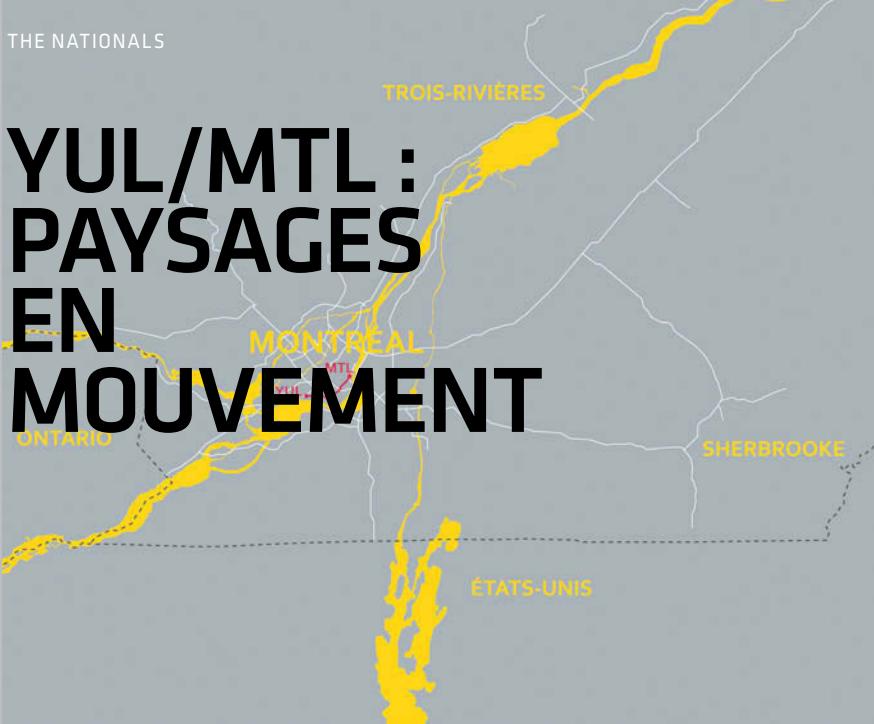
Le jury a applaudi l'immense portée de ce projet, qui visait à « capter toutes les sensibilités du lieu et de faire émerger un nouveau *genius loci* ». Le projet est remarquable pour la prise en compte exhaustive des enjeux et impressionnant par le nombre, la qualité et la profondeur d'analyses des études qui ont été réalisées. « Tout projet dans un quartier qui recèle un tel passé ou des couches successives d'occupation devrait suivre cette démarche rigoureuse. »

Le travail colossal ne promet rien de moins que d'affirmer la modernité de la Cité administrative grâce à des interventions sensibles, subtiles et sobres. Le plan restaure le mur de pierre qui entoure la Cité et le prolonge par un alignement de pierres marquant les parties manquantes. Le plan incliné et les marches végétalisées assurent la perméabilité vers Champs-de-Mars, et pour la première fois, offrent un accès universel au square. Placer Vauquelin est ramenée à son niveau d'origine sur cette crête historique. Elle redevient un point de vue panoramique avec vue sur le fleuve et la montagne. Une fontaine programmée rehausse le décor, et en hiver, comme dans la plupart des grandes villes du Nord, un immense sapin de Noël dominera ce parvis, rétablissant son caractère prestigieux à l'entrée du Vieux-Montréal.

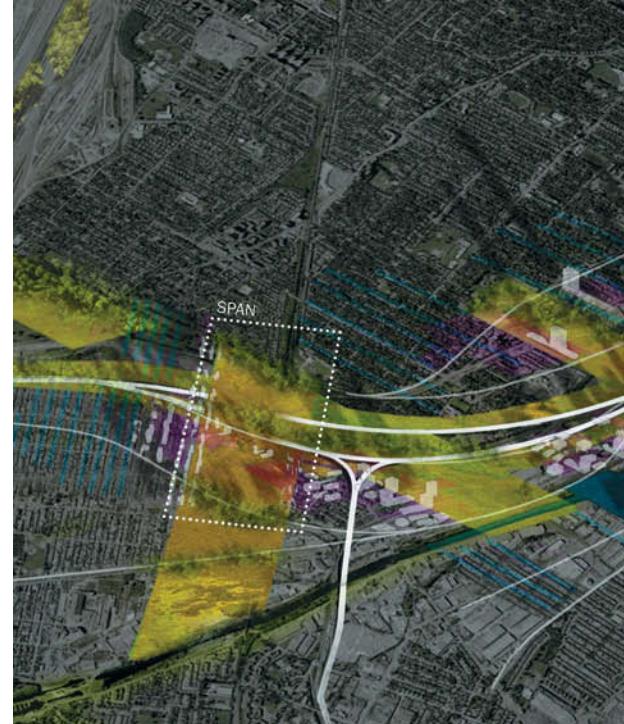


**1 STEPS + RAMP WITH PLANTINGS, WILL LINK TO CHAMPS-DE-MARS 2 LOCATION AT THE HEART OF OLD MONTREAL 3 FROM ITS HIGH ELEVATION, PLACE VAUQUELIN OFFERS VIEWS TO THE MOUNTAIN AND THE RIVER 4 CHRISTMAS IN THE CITY HALL FORECOURT 5 A MULTIPLE JET FOUNTAIN, DYNAMICALLY PROGRAMMED | 1 DES MARCHES VÉGÉTALISÉES CONDUIRONT AU CHAMPS-DE-MARS 2 EMPLACEMENT AU COEUR DU VIEUX-MONTREAL 3 LA PLACE VAUQUELIN OFFRE UNE VUE DU FLEUVE ET DE LA MONTAGNE 4 NOËL SUR LE PARVIS DE L'HÔTEL DE VILLE 5 JEUX D'EAU PROGRAMMÉS.**

# YUL/MTL : PAYSAGES EN MOUVEMENT



1



2

## RESEARCH | RECHERCHE

### CLIENT

Propriétaire Ministère des Transports du Québec  
Direction Générale des Infrastructures et des Technologies

### FIRM | FIRME

Chaire en Paysage et Environnement et Chaire UNESCO en Paysage et Environnement de l'université de Montréal

### TEAM | ÉQUIPE

Philippe Pouillaouec-Gonidec  
Direction scientifique | Scientific leads : Philippe Pouillaouec-Gonidec + Sylvain Paquette  
Agent de recherche | Research agent : Patrick Marmen (Julie Bergeron, Valérie Gravel, Anne-Sophie Frican, Marc Chenouda, Sophie Lacoste, Christine Robitaille)  
Adjointes de projet | Project assistants : Rachel Bonin et Lyndsay Daudier  
[philippe.pouillaouec-gonidec@umontreal.ca](mailto:philippe.pouillaouec-gonidec@umontreal.ca)

**...positioning the airport-to-city autoroute as fundamental to its urban landscape. | ...positionne l'autoroute menant de l'aéroport à la ville comme un élément fondamental du paysage urbain.**

### EN\_

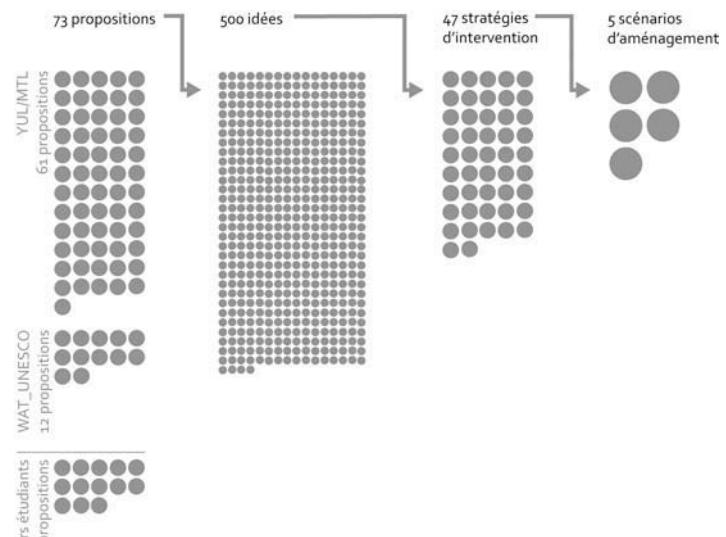
**YUL/MTL : PAYSAGES EN MOUVEMENT** is a book offering several solutions to the harmonious development of the highway between the Montreal-Trudeau airport and Montreal downtown. The book was written to establish a dialogue between the highway project managers and those of adjacent territories, as the sector embarks on profound change.

The highway which currently links the airport to downtown is undoubtedly a major city entrance, but has no real aesthetic quality. "The thought process portrayed in the book highlights the potential to rethink this structural axis of the city, and to consider a plurality of solutions," said the CSLA Jury. Fifteen public actors worked together around round tables, and in two brainstorming exercises, to take up the challenge and position the landscape issues at the heart of urban concerns. The book's intent is clear: landscape architects, in collaboration with other design disciplines, must be closely involved in infrastructure projects as they are planned, not only at their implementation. The book will resonate politically with residents and municipal authorities, as Montreal creates a conceptual framework for coherently planning the city of the future.

### FR\_

**YUL/MTL : PAYSAGES EN MOUVEMENT** est un livre proposant plusieurs solutions à l'aménagement harmonieux du corridor autoroutier reliant l'aéroport Montréal-Trudeau et le centre-ville de Montréal. L'objectif était d'utiliser une réflexion centrée sur l'avenir des paysages de ce corridor de 17 km pour établir un dialogue entre les responsables des projets autoroutiers et ceux de l'aménagement des territoires adjacents afin de créer un cadre de réflexion pour la planification cohérente de ce secteur à l'aube d'une profonde mutation. Une quinzaine d'acteurs publics se sont concertés autour d'une table de travail, et deux exercices d'idéation ont été menés pour trouver des solutions. Le projet reposait sur l'idée que l'architecture de paysage, en collaboration avec les autres disciplines du design et de l'aménagement (architecture, design urbain, urbanisme, écologie, génie), a un important rôle à jouer en amont des projets d'infrastructures, aux étapes de planification stratégique et non seulement aux étapes opérationnelles.

L'autoroute reliant l'aéroport au centre-ville est sans contredit une entrée de ville majeure sans réelle qualité esthétique. « Le processus de réflexion dont fait état l'ouvrage met à l'avant-scène non seulement les problématiques, mais les potentialités et une pluralité de solutions pour repenser cet axe structurant de la métropole », a déclaré un membre du jury. Une telle publication doit avoir une résonance politique auprès des riverains et des instances municipales pour en saisir le défi d'aujourd'hui et imaginer la ville de demain en positionnant la question du paysage au cœur des préoccupations urbaines.



3



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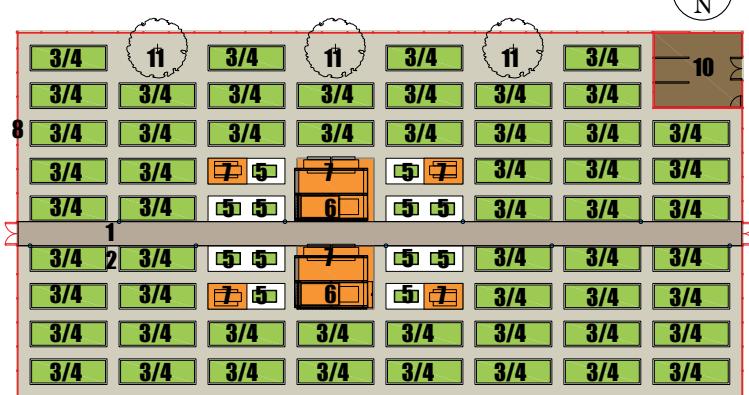


5

**1+3 THE CORRIDOR LOCATION + RESULTS OF BRAINSTORMING EXERCISES 2, 4, 5 EXCERPTS FROM THE WINNING INTERNATIONAL SUBMISSIONS**  
**LES PROPOSITIONS | 1+3 LOCALISATION DU CORRIDOR + RÉSULTATS DES EXERCICES D'IDÉATION (CPEUM) 2, 4, 5 EXTRAITS DES PROPOSITIONS DES LAURÉATS DU CONCOURS INTERNATIONAL D'IDÉES**  
**PHOTOS 2 INFRA-SUTURE, DLANDSTUDIO, A.P. 4 PRODUCTION > CONSOMMATION, GILLES HANICOT, A.P. 5 UNDERCOVER MONTREAL, BROWN & STOREY ARCHITECTS**

# GROW MORE MANUAL

## Typical Plan



1

## Key

- 1** Main pathway
- 2** Secondary pathway
- 3** Typical in-ground planting bed
- 4** Typical raised planting bed
- 5** Typical accessible planting bed
- 6** Typical pergola and storage unit
- 7** Typical picnic table
- 8** Typical perimeter fence, gate, and gravel mow strip
- 9** Typical deer fence, gate, and gravel mow strip
- 10** Typical soil, compost and waste and exchange area
- 11** Fruit tree

## RESEARCH | RECHERCHE

### CLIENT

City Of Toronto  
(Parks Standards & Innovation)  
Project Manager Tara Coley

### FIRM | FIRME

Forest and Field Landscape  
Architecture

### TEAM | ÉQUIPE

Matthew Sweig + Michelle Lazar  
[matthew@forestandfield.ca](mailto:matthew@forestandfield.ca)

EN\_

**TORONTO'S GROW MORE** Manual is a pocket-sized, portable planning and implementation guide which answers an immediate need. Across Canada, cities have increasingly discovered that citizens who garden in public spaces not only enrich their own lives, but also contribute to their community in a powerful way. They create a network of safe spaces, enrich the urban ecology and beautify their neighbourhoods. The *Grow More* Manual, said the CSLA Jury, "is an elegant example of organized information for any community. The Manual supplies the much needed groundwork, providing a sound basis for funding and proposal writing."

Las worked with the City to develop and standardize construction details and guidelines for citizens growing on public lands. By creating an overall order and equal access to information, the Manual empowers gardeners to design their own unique gardens in a transparent and accessible format. The *Grow More* Manual presents democratic and efficient elements that are easy to understand, construct, use and re-use, providing each gardener with an equal opportunity to grow. It represents an evolution in graphic communication for Landscape Architecture. The City accepted the manual as a new standard for public use.

**1** THE TYPICAL ALLOTMENT GARDEN LAYOUT, BASIC ELEMENTS + ADJACENCIES ARE ILLUSTRATED  
**2** SUGGESTIONS FROM COMMUNITY GROUPS

**3** TYPICAL PICNIC TABLE SYSTEM, ACCESSIBLE AT ONE END + MODULAR **4** OUTLINING ELEMENTS + TIPS |  
**1** AMÉNAGEMENT DE JARDIN TYPIQUE. LES ÉLÉMENTS DE BASE SONT ILLUSTRÉS. **2** SUGGESTIONS DES GROUPES COMMUNAUTAIRES. **3** SYSTÈME DE TABLE À PIQUE-NIQUE TYPIQUE, ACCÉSSIBLE À UN BOUT + MODULAIRE. **4** ESQUISSE DES ÉLÉMENS

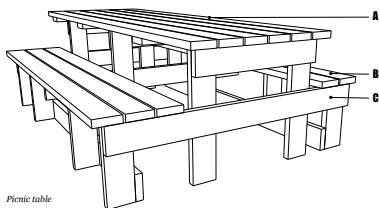
FR\_

**LE MANUEL GROW MORE** de Toronto est un guide de planification en format de poche qui répond à un besoin pressant. Partout au Canada, les villes découvrent que les citoyens qui jardinent dans les espaces publics contribuent à la vie de leur communauté. Ils créent un réseau d'espaces sûrs, enrichissent l'écologie urbaine et embellissent leurs quartiers. Le manuel *Grow More*, a déclaré le jury de l'AAPC, « est un élégant exemple d'information organisée pour toute communauté. Le manuel fournit une base solide pour le financement et la rédaction de propositions. »

Les AP ont travaillé avec la ville pour développer et standardiser les détails de construction et les lignes directrices pour les citoyens qui jardinent sur les terres publiques. En créant un ordre global et l'égalité d'accès à l'information, le manuel permet aux jardiniers de concevoir leurs propres jardins uniques dans un format transparent et accessible. Il présente des éléments démocratiques et efficaces qui sont faciles à comprendre, à construire, à utiliser et à réutiliser. Ce manuel représente une évolution dans la communication graphique de l'architecture du paysage. La ville a accepté le manuel comme une nouvelle norme pour l'usage public.

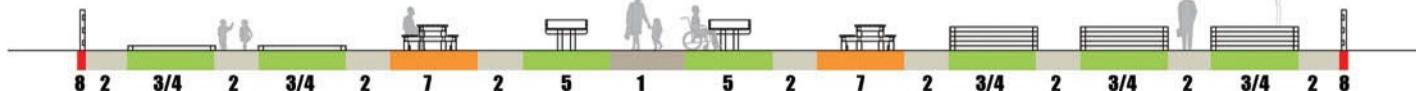
# THE GROW MORE MANUAL

...a pocket-sized answer to an immediate need... |  
...une réponse en format de poche à un besoin pressant...



3

## Typical Section



## Ch 2 | Community Gardens | PLAN YOUR GARDEN

### Involve your surrounding community

Community Gardens are powerful catalysts of community interaction. Neighborhood groups can also become a productive source of creativity for the garden, as the garden itself improves the quality of life for each user.

#### 1. Engage groups around you

##### Community-University Partnerships

Woodland Community Garden in Vancouver is home to an original garden shed designed as a collaboration between eco-art innovators at CityStudio and the UBC School of Architecture and Landscape Architecture.

[blogs.vancouversun.com](http://blogs.vancouversun.com)



#### 2. Spread the word

##### Social Media

Social Media is a powerful tool used to network like-minded individuals and groups. Use these platforms to gain ongoing feedback and insight, encourage participation, organize events, and promote your activities. Keep the momentum going and your gardens will continue to grow. Use sites like Twitter, Facebook, blogs, Flickr, Vimeo and many more to boost your visibility by creating an online community.



#### 3. Fundraising

##### Crowdfunding

Many community initiatives are taking advantage of websites which allow groups to raise money from a large number of people. Get your projects funded through small contributions from many people.



#### Children's Groups and Families

Bristol Allotments, UK has over 700 allotment gardens with many different segments of the population making use of them. Their city kids are able to get their hands dirty while they see and feel first hand how food is grown. Mostly they seem to play while their parents divide the labour involved in tending the gardens. The families also have meals together made with the food they've grown.



#### Seniors' Groups

New Horizons Community Garden, here in Toronto, represents and helps vulnerable and isolated seniors, most of whom have a limited knowledge of the English language and are experiencing cultural, emotional and financial hardships. The group has grown to over 70 people, reducing isolation of Bosnian Seniors and their Friends.



## Ch 2 | Community Gardens | PLAN YOUR GARDEN

### Garden elements

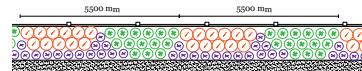
#### Pollinator garden

Sparrows and purple martins are two local species whose presence will benefit the adjacent gardens by consuming pests.

Recommended plants that provide hospitable habitat to plant pollinators (bees, hummingbirds, butterflies, and other insects):

	Common yarrow, <i>Achillea millefolium</i> Scarlet bee balm, <i>Monarda didyma</i> Black-eyed Susan, <i>Rudbeckia hirta</i>
	Orange milkweed, <i>Asclepias tuberosa</i> Lanceleaf tickseed, <i>Coreopsis lanceolata</i> Wild lupine, <i>Lupinus perennis</i>
	Bluebell, <i>Campanula rotundifolia</i> Blanket flower, <i>Gaillardia aristata</i> Virginia cowslip, <i>Mertensia virginica</i> Canada cinquefoil, <i>Potentilla canadensis</i>

#### Plan of pollinator garden



#### Bird house

Sparrows and purple martins are two local species whose presence will benefit the adjacent gardens by consuming pests. There are many local businesses who sell birdhouses or build your own. A good, functional bird house should meet these six requirements:

- Designed for the species, according to the bird's size and nesting requirements
- Drainage holes in the bottom of the house
- Ventilation holes to provide release for heat build-up
- Easy to clean
- Easily hung or mounted
- Durable to withstand several seasons of use



4

# CULTURAL HERITAGE LANDSCAPES

1



2

## RESEARCH | RECHERCHE

### CLIENT

City of Kitchener  
Leon Bensason, Cultural Heritage Planning

### FIRM | FIRME

The Landplan Collaborative Ltd.

### TEAM | ÉQUIPE

Rod MacDonald OALA, FCSLA  
Mark Steele OALA, CSLA  
Owen Scott OALA, FCSLA

[rmacdonald@thelandplan.com](mailto:rmacdonald@thelandplan.com)

EN\_

**WHAT MAKES OLDER** cities interesting is in their ability to creatively integrate new development with the old in a way that preserves their historical integrity. Kitchener's Cultural Heritage Landscapes is an inventory and assessment tool to manage the City's 55 significant Cultural Heritage Landscapes over time. This study comes at a critical time for the City, as new investment and light rail transit are provoking the redevelopment of old neighbourhoods.

Kitchener's road and settlement pattern is found nowhere else in Canada; its heritage landscapes are between 100 and 200 years old, dating from the immigration of Mennonites from Pennsylvania shortly after 1800. To document the landscapes, the LAs conducted field studies and library research, gathering public input via open houses, a web-based questionnaire and individual interviews. Landplan coordinated GIS and historical mapping in conjunction with the archaeologists, who prepared the actual mapping and linked database.

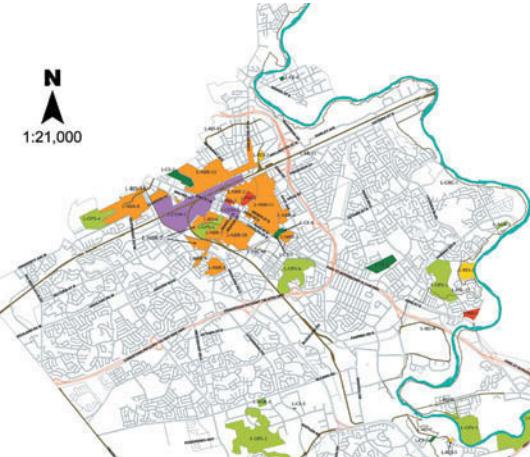
The CSLA Jury lauded the volume's "excellent analytical framework," which will not only help conserve the City's irreplaceable assets but also maintain the stability of older neighbourhoods, thus contributing greatly to the City's everyday identity. The volume also incorporates beautiful photography of landscapes, architecture and the environment. It is both "thorough enough for the planning report and lovely enough for a coffee table book," said the Jury.

FR\_

**L'INTÉRÊT DES VIEILLES** villes réside dans leur capacité à intégrer les nouveaux développements d'une manière qui préserve leur intégrité historique. L'étude *Cultural Heritage Landscapes* de Kitchener est un outil d'inventaire et d'évaluation pour gérer les 55 paysages patrimoniaux de la ville. Cette étude vient à un moment critique pour la ville, alors que de nouveaux investissements et l'arrivée du train léger provoquent le réaménagement des quartiers anciens.

Le motif urbain de Kitchener comprend des paysages patrimoniaux centenaires et bicentenaires, datant de l'immigration de mennonites de Pennsylvanie peu après 1800. Les AP ont mené des études sur le terrain et recueilli les commentaires du public par l'intermédiaire de journées portes ouvertes, d'un questionnaire en ligne et d'entrevues. Landplan a coordonné la cartographie numérique et historique en collaboration avec des archéologues, qui ont préparé la cartographie réelle et la base de données s'y rapportant.

Le jury a salué « l'excellent cadre analytique » qui va non seulement aider à conserver des actifs irremplaçables, mais aussi à maintenir la stabilité des vieux quartiers, contribuant ainsi grandement à l'identité de la ville. Le volume comprend également de magnifiques photos de paysages, de l'architecture et de l'environnement. Il est à la fois « assez rigoureux pour un rapport de planification et assez élégant pour un album », a déclaré le jury.



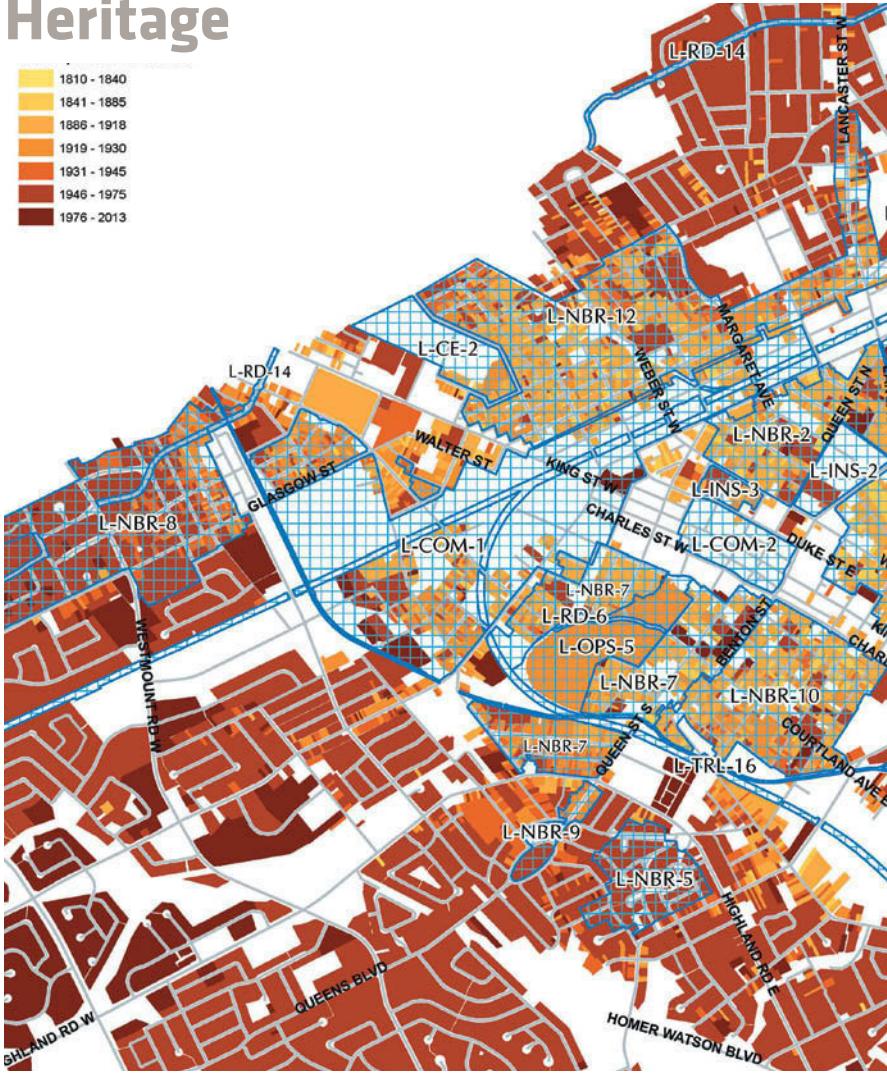
4



3

## Heritage

- 1810 - 1840
- 1841 - 1885
- 1886 - 1918
- 1919 - 1930
- 1931 - 1945
- 1946 - 1975
- 1976 - 2013



5

**“It is a storybook of a guideline: thorough enough for a planning report and lovely enough for a coffee table book.” | « C'est un vrai livre de contes : assez rigoureux pour un rapport de planification et assez élégant pour un album. »**

**TOP 1** AGRICULTURE AT THE URBAN FRINGE  
**2** PANDORA NEIGHBOURHOOD **3** WESTMOUNT NEIGHBOURHOOD STREETSCAPE **BOTTOM 4** THE CITY WIDE UNITS MAP **5** DEVELOPMENT STATUS OF LANDSCAPES | EN HAUT 1 L'AGRICULTURE AUX ABORDS DE LA VILLE. 2 QUARTIER PANDORA. 3 PAYSAGE URBAIN DU QUARTIER WESTMOUNT. EN BAS 4 CARTE DES UNITÉS PAN-URBAINES. 5 ÉTAT DE DÉVELOPPEMENT DES PAYSAGES.

# BAYVIEW GLEN SNAP

## Markham



1

### NEW DIRECTIONS | NOUVELLES ORIENTATIONS

#### CLIENT

City Of Markham; Toronto and Region Conservation Authority  
Graham Seaman, Director, Sustainability

#### FIRM | FIRME

Schollen & Company Inc.

#### TEAM | ÉQUIPE

Mark Schollen, Project Manager  
[Schollen]  
Susan Hall, Project Manager  
[Community]

[design@schollenandcompany.com](mailto:design@schollenandcompany.com)

EN\_

**IN VIRTUALLY EVERY** Canadian city, decades-old suburban residential landscapes are widely prevalent, yet their neighbourhoods lack any comprehensive strategy to enhance overall environmental performance. In the Markham neighbourhood of Thornhill, the Bayview Glen SNAP (Sustainable Neighbourhood Retrofit Action Plan) has set out an eminently practical action plan to retrofit a typical suburban community. It is built on community buy-in, noted the CSLA Jury, and "could serve as a model for all suburbs."

Among its specific targets, SNAP aims to manage runoff, mitigate flooding, improve energy efficiency and enhance natural heritage – in short, promote sustainability. The planners began with a comprehensive characterization of Bayview Glen's existing environmental performance. By showing

residents how they were living, the CSLA Jury noted, they encouraged the community to change. To ensure pragmatic solutions with realistic price tags, planners prioritized complex coordination with the community, technical specialists and municipal personnel.

Realizing that a retrofit of the public realm could lead the way forward, the team prepared conceptual plans that addressed environmental issues, vividly re-imagining the streetscapes, parks and schoolyards. Since basement flooding is a common neighbourhood problem, the concepts clearly emphasize the attenuation of stormwater runoff. The SNAP also includes recommendations for homeowners, such as the integration of rain gardens which will, over time, re-create a tributary valley landscape. The proposed network of sidewalks, trail connections and pedestrian linkages will vastly enhance walkability.

**“...an eminently practical action plan to retrofit a typical suburban community.” | « un plan d'action éminemment pratique pour rénover une communauté de banlieue typique. »**

FR\_

**DANS PRESQUE TOUTES** les villes du Canada, les paysages résidentiels vieux de plusieurs décennies sont largement répandus, mais ces quartiers sont dénués de toute stratégie globale visant à améliorer la performance environnementale. Dans le quartier Thornhill de Markham, Le Bayview Glen SNAP a défini un plan d'action éminemment pratique pour rénover une communauté de banlieue typique. Ce plan s'appuie sur l'adhésion de la communauté, a noté le jury de l'AAPC, et « pourrait servir de modèle pour toutes les banlieues ».

Parmi ses objectifs spécifiques, SNAP vise à gérer les eaux de ruissellement, atténuer les inondations, améliorer l'efficacité énergétique et mettre en valeur le patrimoine naturel. Les planificateurs ont commencé par une caractérisation complète de la performance environnementale de Bayview Glen. En montrant aux résidents comment ils vivaient, note le jury de l'AAPC, ils ont encouragé la communauté à changer. Afin de garantir des solutions pragmatiques à des prix réalisables, les planificateurs ont privilégié la coordination complexe avec la communauté, les spécialistes techniques et le personnel municipal.

L'équipe a préparé des plans conceptuels qui ont abordé les questions environnementales et réimaginé les rues, les parcs et les cours d'école. Puisque les inondations de sous-sol sont monnaie courante dans le quartier, les concepts soulignent l'atténuation des eaux de ruissellement. Le SNAP comprend également des recommandations pour les propriétaires, comme l'intégration des jardins de pluie qui, au fil du temps, recréent un paysage de vallée tributaire.



**1** BAYVIEW GLEN PARK ENTRY FEATURE **2** BIRD'S EYE PERSPECTIVE **3** L.I.D. STREET RETROFIT  
**4** GLENCREST PARK TYPICAL RETROFIT CONCEPT | **1** ENTRÉE DU PARC BAYVIEW GLEN **2** VUE  
 AÉRIENNE **3** RÉFLECTION DE LA RUE L.I.D. **4** CONCEPT DE RÉFLECTION DU PARC GLENCREST

# MAGNIFICENT SEVEN SEPT MERVEILLES

...thoughtful 21st-century urbanism comes alive in exceptional public spaces  
...l'urbanisme réfléchi du XXIE siècle prend vie dans des espaces publics exceptionnel

**GUIDED THIS YEAR** by the wealth of exceptional public space projects submitted to the CSLA Awards of Excellence, the Jury decided that further recognition was in order. They named seven public landscapes deserving of special mention, all of them winning attention for elements of delight and surprise.

#### THOUGHTFUL URBANISM

**TORONTO:** It has been a full decade since West 8 and DTAH won the competition to design one of the most complex street reconstruction projects in Toronto's history, but now, on Queen's Quay Central Waterfront, the 232 new trees have come into their own. The newly exciting waterfront has become a landmark, and a sterling example of thoughtful 21st century urbanism come alive.

**FENWICK:** On a completely different scale, the Jury applauded the people of the very small town of Fenwick. With the Planning Partnership, they achieved a charming centre-town streetscape, complete with a verdant setting for Fenwick's well-loved flagpole.

#### WHEN THE BIG CITY INVITES YOU IN...

**EDMONTON:** A celebratory 100th anniversary addition to the fountain at the Federal Building Centennial Plaza added a welcome dose of urban style. While a pragmatic parking lot was under construction, the DIALOG and Moriyama & Teshima teams added elegant walkways to

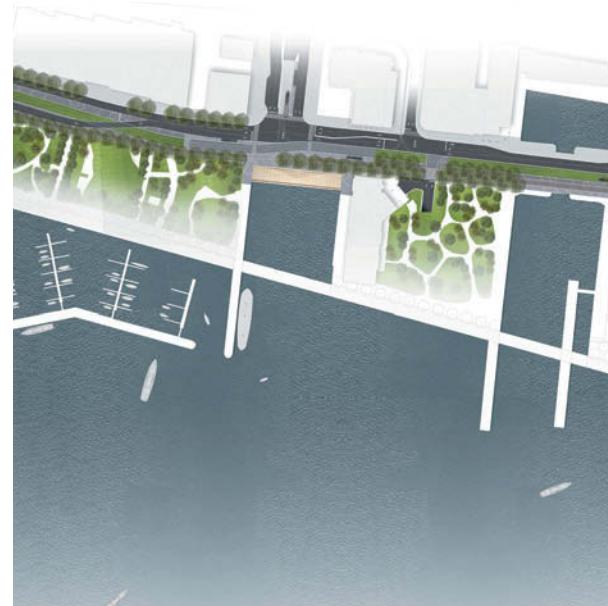
1

## QUEENS QUAY CENTRAL WATERFRONT

WEST8 + DTAH

**CLIENT** WATERFRONT TORONTO

Jelle Therry...one of the most complex street reconstruction projects in Toronto's history...the project exemplifies thoughtful twenty-first-century urbanism and integrated public space design. | ...un des projets de reconstruction de rue les plus complexes de l'histoire de Toronto...le projet illustre l'urbanisme réfléchi du XXIE siècle et la conception d'un espace public intégré.



2

## DOWNTOWN FENWICK

THE PLANNING PARTNERSHIP

**CLIENT** TOWN OF | VILLE DE PELHAM  
David Leinster

...a charming solution for a small town, and truly reflective of the community's voice...Big moves for a little place. | ...une solution charmante qui reflète vraiment la voix de la communauté...De gros changements pour un petit lieu.

## DOWNTOWN FENWICK REVITALIZATION



PHOTOS NIPPAYSAGE (COPYRIGHT)STEVE MONTPETIT



the popular site and, come winter, a full-size skating rink will open. WINNIPEG: too, have completely embraced urban style at HTFC's new Millennium Library Park, a surprising centre-town oasis created with an extremely challenging budget. It has that touch of magic that, in just three years, has made it the green heart of the city. SURREY: At Surrey's City Hall in British Columbia, space2place brought an undulating, well-treed terrain to the rooftop, to create a play space where children explore and manipulate their surroundings.

#### **NEW SHEEN FOR OLD TREASURES**

MONTRÉAL: At Les jardins d'accueil du Jardin botanique de Montréal, LEMAY elegantly renewed the entrance gardens in a manner that honours the 80-year-old vision of founder Henry Teuscher, including the impressive restoration of granite reliefs, the design of Art Deco limestone paving and the addition of nighttime lighting. And Nip Paysage, working on a historic one-time cigarette factory, Place Joseph-Venne, created a remarkable light fountain which, with its courtyard paving pattern of pixelated foliage, demonstrates artistry and technical complexity that pushes the boundaries of the profession.

#### **FR\_** **SEPT MERVEILLES**

**Face à l'abondance** de projets exceptionnels soumis cette année aux Prix d'excellence de l'AAPC, le jury a décidé qu'il convenait d'y faire honneur. Il a désigné sept paysages publics méritant une mention spéciale pour leurs éléments de ravissement et de surprise.

#### **UN URBANISME RÉFLÉCHI**

Il y a une décennie que West 8 et DTAH ont remporté le concours pour un des projets de reconstruction de rue les plus complexes de l'histoire de Toronto, mais les nouveaux arbres de Queen's Quay arrivent maintenant à maturité. La nouvelle rive est devenue un point de repère, et un brillant exemple d'urbanisme du XXIE siècle.

À une tout autre échelle, le jury a salué les gens de la très petite ville de Fenwick. The Planning Partnership a réalisé un charmant paysage de rue avec un cadre de verdure pour le mât de drapeau bien aimé de Fenwick.

# 3|

## **FEDERAL BUILDING CENTENNIAL PLAZA**

DIALOG (CARLYLE & ASSOCIATES); MORIYAMA & TESHIMA

**CLIENT** ALBERTA INFRASTRUCTURE

Doug Carlyle

*...a new commemorative water feature for summer fun, a professional sized hockey rink for that ideal family skate... | ...une nouvelle fontaine commémorative pour l'été, de même qu'une patinoire de hockey pour le patinage en famille durant l'hiver...*



# 4|

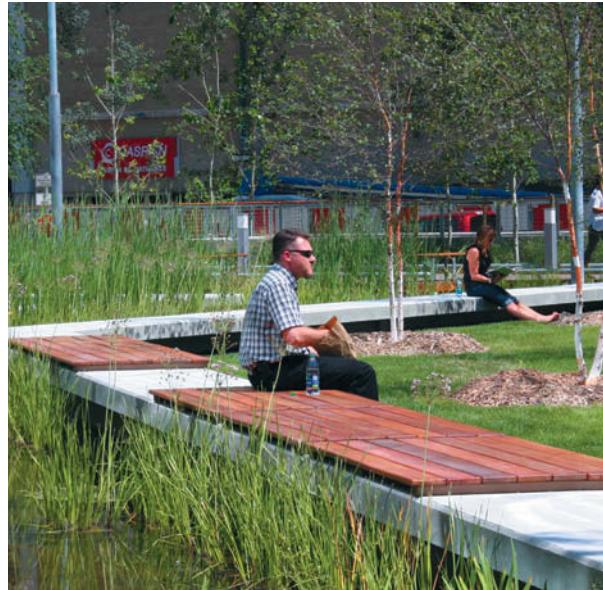
## **MILLENNIUM LIBRARY PARK**

HTFC PLANNING & DESIGN

**CLIENT** CITY OF | VILLE DE WINNIPEG

Monica Giesbrecht

*...a richly varied space with a pinch of magic, embraced by the city. | ...un espace riche et varié avec une pincée de magie, embrassée par la ville.*



# 5|

## **SURREY CITY HALL PLAYSCAPE**

SPACE2PLACE DESIGN INC.

**CLIENT** CITY OF | VILLE DE SURREY

Jeff Cutler

**JURY** *"Refreshing! An adventurous space on a rooftop - with trees!" | « Rafraîchissant! Un espace aventureux sur un toit - avec des arbres! »*



**PHOTOS** NIPPAYSAGE (COPYRIGHT)STEVE MONTPETIT



**...courtyard paving patterns demonstrate artistry and technical complexity**

**...les motifs de pavement de la cour font preuve d'habileté artistique et technique**

#### **QUAND LA GRANDE VILLE VOUS INVITE...**

À Edmonton, la modernisation à l'occasion du centenaire de la fontaine à l'Édifice fédéral Centennial Plaza a ajouté une dose de style urbain. Alors qu'un stationnement était en cours de construction, DIALOG et Moriyama & Teshima ont ajouté d'élegantes allées sur le site populaire de même – pour l'hiver – qu'une patinoire. Les Winnipegois, aussi, ont complètement adopté le style urbain à la nouvelle bibliothèque Millennium Park de HTFC, une surprenante oasis aménagée avec un budget extrêmement serré. Elle a cette touche de magie qui, en trois ans seulement, en a fait le cœur vert de la ville. Et à l'hôtel de ville de Surrey en Colombie-Britannique, space2place a introduit un terrain vallonné et bien boisé sur le toit, pour créer un espace de jeu où les enfants explorent et manipulent leur environnement.

#### **UN NOUVEAU LUSTRE POUR DE VIEUX TRÉSORS**

Aux Jardins d'accueil du Jardin botanique de Montréal, LEMAY ET ASSOCIÉS a élégamment renouvelé les jardins d'entrée d'une manière qui honore la vision octogénaire du fondateur Henry Teuscher, y compris la restauration impressionnante de reliefs de granit, le pavage de calcaire Art déco et l'ajout d'éclairage nocturne. Et Nip Paysage, travaillant sur une ancienne usine de cigarettes, à la Place Joseph-Venne, a créé une fontaine de lumière remarquable qui, avec son motif de feuillage pixélisé, démontre un talent artistique et une complexité technique qui repoussent les limites de la profession.

# **6**

## **LES JARDINS D'ACCUEIL DU JARDIN BOTANIQUE DE MONTRÉAL**

**LEMAY (LES SERVICES INTÉGRÉS LEMAY ET ASSOCIÉS)**

**CLIENT** JARDIN BOTANIQUE DE MONTRÉAL / ESPACE POUR LA VIE Lucie Saint-Pierre

*...a new emblematic threshold for the world's greatest botanical garden.. with fountains, alleys, gardens and heritage furniture beautifully restored. | ...un nouveau parvis emblématique pour le plus beau jardin botanique du monde... avec des fontaines, des allées, des jardins et des meubles patrimoniaux magnifiquement restaurés.*



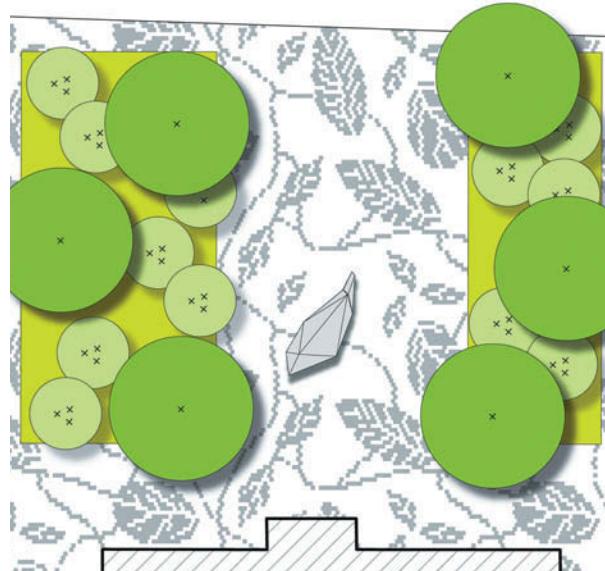
# **7**

## **PLACE JOSEPH-VENNE**

**NIPPAYSAGE**

**CLIENT** CITY OF | VILLE DE MONTRÉAL Josée Labelle

*...a light fountain designed with artistry and technical complexity that has pushed the boundaries of the profession | ...une fontaine illuminée dont l'art et la complexité technique repoussent les limites de la profession.*



**PHOTOS** NIPPAYSAGE (COPYRIGHT)STEVE MONTPETIT





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# MIGHTY MEMBERS OF THE JURY

## >FR\_EN\_LP+ NOTRE EMINENT JURY

EN\_

**EACH YEAR THE** CSLA Awards of Excellence Jury is made up of members of the profession nominated by the respective provincial and territorial associations that comprise the CSLA. Jurors appointed by the component associations were: OALA – Joanne Moran, who served as the Chair of the Jury; AAPQ – Jonathan Cha; MALA [on behalf of the Prairie Provinces] – Cheryl Oakden; APALA [on behalf of the Atlantic Provinces] – Matthew Mills; BCSLA – Don Wouri. This year, Dr. Alan Tate invited an external juror to be part of the process, Elsa Lam, who is the Editor of *Canadian Architect* magazine.

**JOANNE MORAN**, OALA, CSLA, has worked in the municipal public sector for 28 years as a Senior Project Manager in Landscape Architecture, specializing in Recreation Planning, Park Design and Capital Development & Renewal, and working with many award-winning projects. She has also worked in the private sector and for the last eight years, has served on the professional associations of the OALA and CSLA in a great many capacities. [jpmisaka@gmail.com](mailto:jpmisaka@gmail.com)

**JONATHAN CHA** is an Urbanologist, Landscape Architect and Doctor in Urban Planning. He teaches theoretical courses, landscape, garden and urban design studios and on study abroad trips for the UdeM School of Landscape Architecture and for UQAM, where he also teaches master's seminars on modern architecture. His specific expertise is landscape architecture history, landscape preservation and urban design, and he collaborates on urban development projects and the realization of public squares. [jonathan.cha@hotmail.com](mailto:jonathan.cha@hotmail.com)

**Cheryl Oakden** is a principal at Scatliff + Miller + Murray Visionary Urban Design and Landscapes in Winnipeg. The firm has explored new paradigms that push the boundaries of landscape architecture to transform communities and urban spaces. For more than two decades, Cheryl's work has focused on urban design projects, from the Redevelopment of the Main Street and Norwood Bridges to the award winning and publicly embraced Assiniboine Park's Nature and Adventure Playground to Winnipeg's visionary masterplan document "...Go to the Waterfront". [coakden@scatliff.ca](mailto:coakden@scatliff.ca)



FROM LEFT TO RIGHT: | DE GAUCHE À DROITE : CHERYL OAKDEN (MALA), MATTHEW MILLS (APALA), JONATHAN CHA (AAPC), DON WUORI (BCSLA), ELSA LAM (EXTERNAL JURY MEMBER), JOANNE MORAN (OALA), SHANNON LOEWEN (STUDENT ASSISTANT).

**MATTHEW MILLS**, APALA, OALA, CSLA, currently lives and works in his hometown of St. John's, NL. Matthew graduated from the University of Guelph's MLA program and worked briefly in Ottawa before, as many Newfoundlanders do, getting the itch to return home in 2012. His range of work across both provinces has included private residences, school grounds, therapeutic gardens, urban streetscapes and municipal parks. Matthew is also an APALA board member, serving as both the Newfoundland and Labrador representative as well as President Elect. [matthew@matthewmills.ca](mailto:matthew@matthewmills.ca)

**DON WUORI** has been involved in the design of landmark Vancouver urban landscapes for over three decades, including neighbourhoods such as Coal Harbour and Concord Beach, the Vancouver Convention Centre and the East Fraserlands Community. He has been the founding partner of several firms, and his projects have taken him around the globe. In his current role as Senior Landscape Architect with EKISTICS Town Planning Inc., he is working across Canada and China. Don's strengths are in the conceptual development of projects with a focus on the public realm and master planning of urban landscapes. [Wuori@ekistics.ca](mailto:Wuori@ekistics.ca)

**ELSA LAM** was appointed the Editor, *Canadian Architect*, in 2012. She has written countless articles for architecture and

design magazines, and has collaborated on the editing and writing of several books. She completed her post-professional Masters of Architecture at McGill and her Ph.D. in Architectural History and Theory at Columbia University in New York City. [elam@canadianarchitect.com](mailto:elam@canadianarchitect.com)

**ALAN TATE**, MALA, CSLA, PPLI and Chair of the CSLA Awards of Excellence Program, is a Professor and Head of the Department of Landscape Architecture at the University of Manitoba. In 2007, Tate was the recipient of the Schwabenbauer Award for service and dedication to the Society. He is a former President of the UK Landscape Institute, and recently defended his PhD in Architecture, on typology and built environment. [Alan.Tate@umanitoba.ca](mailto:Alan.Tate@umanitoba.ca)

#### KUDOS TO THE TEAM!

Professor Alan Tate, who has organized the CSLA Awards of Excellence since 2002, extends immense thanks to Brandy O'Reilly for her assistance in administering the program again this year, and to students Shannon Loewen, Katharine Walker and Liane Lanzar for their assistance in putting together slide shows of the entries, assisting the jurors, processing their reports, preparing and mailing-out certificates and other documents.

# GAGE PARK: A PASSAGE THROUGH TIME

Hamilton, ON

**LEGACY PROJECT AWARD**

The CSLA Legacy Project Award recognizes distinguished landscape architecture projects completed at least 20 years ago, that were forward thinking for their time and that continue to have a lasting impact on their communities and Canada's landscape.

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PHOTOS 1,2,4 CITY OF HAMILTON 3 DTAH

EN\_

**IN 1920, THE** Canadian City Beautiful Movement held sway in cities across the nation. In Hamilton, Ontario, the Parks Board had just commissioned H.B. & L.A. Dunington-Grubb to create a forward-thinking concept for Gage Park. It was to be a grand vision. Howard and Lorrie Dunington-Grubb were early founders of Canadian landscape architecture, masters of the park and garden style of the day. And indeed, in its day, Gage Park was a triumph, with its Great Lawn and broad meandering walkway system. A formal garden lined the town's Main Street, and carefully planted trees of many varieties encircled expanses of open space. The Dunington-Grubbs crafted elegant relationships between formal and informal spaces, preserving vistas to the Niagara Escarpment. By 1927, Architect John Lily had added a fountain. Later came the Brick Pergola, the Band Shell, the Rose Garden, the Lawn Bowling Green and so much more.

### **WHEELIES, WALKATHONS AND SUNDAY SERENADES**

Over almost a century, that grand vision remained intact. Amenities were added, programs developed, as the city grew. Gage Park became a truly iconic city space, a place where memories were made. From the T-Ball field house to the new Pump Track for young cyclists, from weddings in the Tropical Greenhouse or Rose Gardens to Sunday Serenades in the Band Shell, from the Pagan Harvest Festival to the Afro-Caribbean Walkathon, the park continues to regularly attract kids, families, solitary runners – or crowds of well over 100,000.

Like any dearly loved site, however, the 28-hectare (70-acre) park has evolved and aged. In 2010, the City of Hamilton approved a new Master Plan by DTAH to guide its long-term restoration. In just a decade the fountain and terrace area were restored to their original grandeur, and at the park's entrance, a newly installed underground stormwater detention cell system not only preserves the perennial gardens and park vistas, but also addresses flooding in the neighbourhood.

There is no better testament to the value of this park to the community than the donation by the grass-roots community organization, the Friends of Gage Park, of the memorial to the Dunington-Grubbs. Gage Park reflects Hamilton's pride in these pioneering landscape architects, and upholds the rich legacy of this unique landscape as a welcoming place for people, and an elegantly beautiful source of civic pride.



# DESIGN THAT INVENTS THE CITY

## [NUDA]

*The Royal Architectural Institute of Canada (RAIC), the Canadian Institute of Planners (CIP), and the Canadian Society of Landscape Architects (CSLA) together host the*  
**NATIONAL URBAN DESIGN AWARDS - biennially**

### FR\_RÉSUMÉ

#### LA VILLE RÉINVENTÉE

L'Institut royal d'architecture du Canada (IRAC), l'Institut canadien des urbanistes (ICU) et l'Association des architectes paysagistes du Canada (AAPC) parrainent ensemble, tous les deux ans, les Prix nationaux de design urbain (PNDU).

### EN\_

**WHEN THE NATIONAL** Urban Design Awards are announced every second spring, there is considerable excitement in Canadian municipalities. NUDA acknowledges triumphs of urban design, projects often of great size and dimension created by teams of landscape architects, architects and planners, often working together. The results literally define their cities. The projects, said the NUDA Jury, exhibit a "refreshing inventiveness," successfully revitalizing the civic heart.

In 2016, NUDA recognized several major projects that will be familiar to members of the CSLA for their remarkable landscape architectural components, already celebrated in the CSLA Awards of Excellence pages of this issue. NUDA honoured Nathan Phillips Square with a Civic Design Award. The Peace Garden in the square is featured on page 38; Lansdowne Park is recognized on page 32; Technopôle Angus on page 46 and the University of Ottawa on page 44.

But NUDA focused on other refreshing projects that so often escape notice:



1

Urban Fragments, for example, and Community Initiatives.

#### AND NOW FOR SOMETHING COMPLETELY DIFFERENT

Consider Calgary's Bench Project, for example, wherein the anonymous creators – named "bench vigilantes" by some observers – crafted and placed 46 benches on city streets. They were so beloved by their city that the Jury noted that the project "cuts directly to what community-initiated urban design should be." (The LP team agrees: see our story page 14.)

Such community initiatives bring cities alive by shaping streets, first and foremost, for pedestrians. In Hamilton, MBTW Group worked with the City to create a Pedestrian Promenade that ties together three blocks of Gore Area, including its Veterans Place. "This previously moribund series of spaces," said the Jury, "was rediscovered and animated" to include an open green and interpretive veteran's memorial features.

Because the NUDA program is hosted by architects, landscape architects and planners, these initiatives – we might call them "street projects" – hold a sweeping appeal. Particularly notable were a cluster of Urban Fragment honorees that incorporated delightful installations of music, video and light. Set in Montreal's Quartier des Spectacles, they accomplished the very

difficult feat of bringing people out into the winter city. Completed in February 2014, Kanva's Entre les Rangs invited visitors to walk on winding paths through thousands of flexible stems topped with white reflectors. The stems merge into a large canvas caressed by light and animated by music. Each burst of wind triggers glittering movement.

Impulse, by Lateral Office/CS Design, offers an equally exuberant winter experience. Thirty interactive acoustic illuminated see-saws form units of light and sound. When not in use, the see-saws stabilize to the horizontal, glowing softly. When activated by users, the speed and rhythm of each see-saw's motion controls the intensity of the light and triggers a varying sequence of tones. Meanwhile, neighbouring buildings serve as video screens for nine commissioned video works from two Montreal artists.

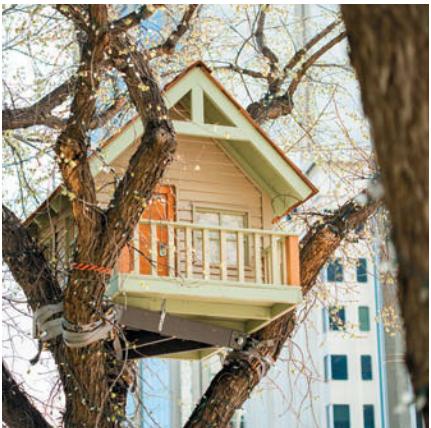
So struck was the Jury that it included a special Certificate of Merit for Quartier des spectacles (Montreal QC), Partenariat du Quartier des spectacles, a body that did not enter the competition, but whose leadership role is critical in overseeing management and cultural programming of the Quartier.

#### NUDA JURY AWARDS

The same playful city experience was captured in NUDA's Jury Award to space2place design inc. for Saskatoon's



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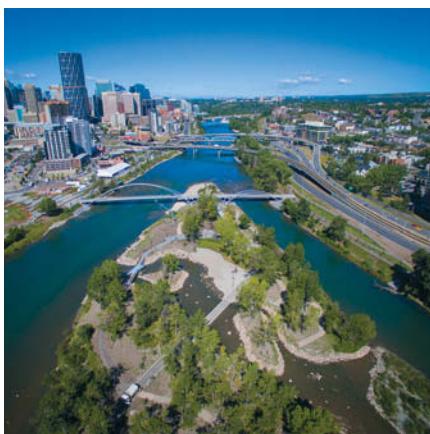
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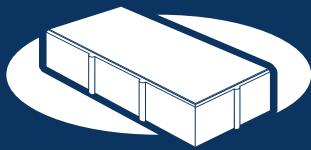


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well-loved Kinsmen Park. It "led the way in public engagement," said the Jury. (See our story on page 15.) And in Alberta, the Calgary Municipal Land Corporation won the Jury's Award for Sustainable Development for St. Patrick's Island Park, a 31-acre regional island park in the Bow River a stone's throw from Calgary's East Village. It is, said the Jury, "a positive example of how design processes can educate community members about sustainability."

## For a full description of the NUDA Winners: > <http://bit.ly/1UjAPRz>

**1+6** KANVA. URBAN FRAGMENTS. ENTRE LES RANGS. **2** IMPULSE. LATERAL OFFICE / CS DESIGN. URBAN FRAGMENTS **3** IMPOSE - BRAD COMIS, SEBASTIEN SAUVE-HOOVER, DANIELLE SONEFF OF THRESHOLD ART AND DESIGN WORKING WITH JESSE SHERBURNE. STUDENT PROJECTS **4** BENCH PROJECT. ANONYMOUS, COMMUNITY INITIATIVES. **5** UNION STREET ECOHERITAGE. SHAPE ARCHITECTURE, URBAN ARCHITECTURE. **7** TECHNOPÔLE ANGUS PHASE II. **8** ST. PATRICK'S ISLAND PARK. CALGARY MUNICIPAL LAND CORPORATION SPECIAL JURY AWARD. SUSTAINABLE DEVELOPMENT **9** REGENERATING ROSEDALE STUDENT PROJECTS MICHAEL ZABINSKI, DESIGNER **10** LIMOILOU DANS LA RUE. GROUPE A / ANNEXE U. URBAN FRAGMENTS.



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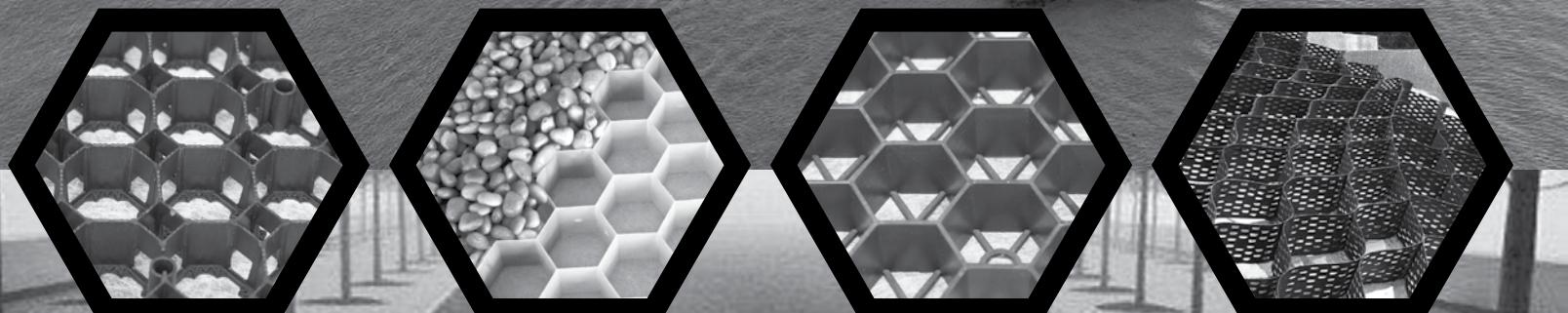
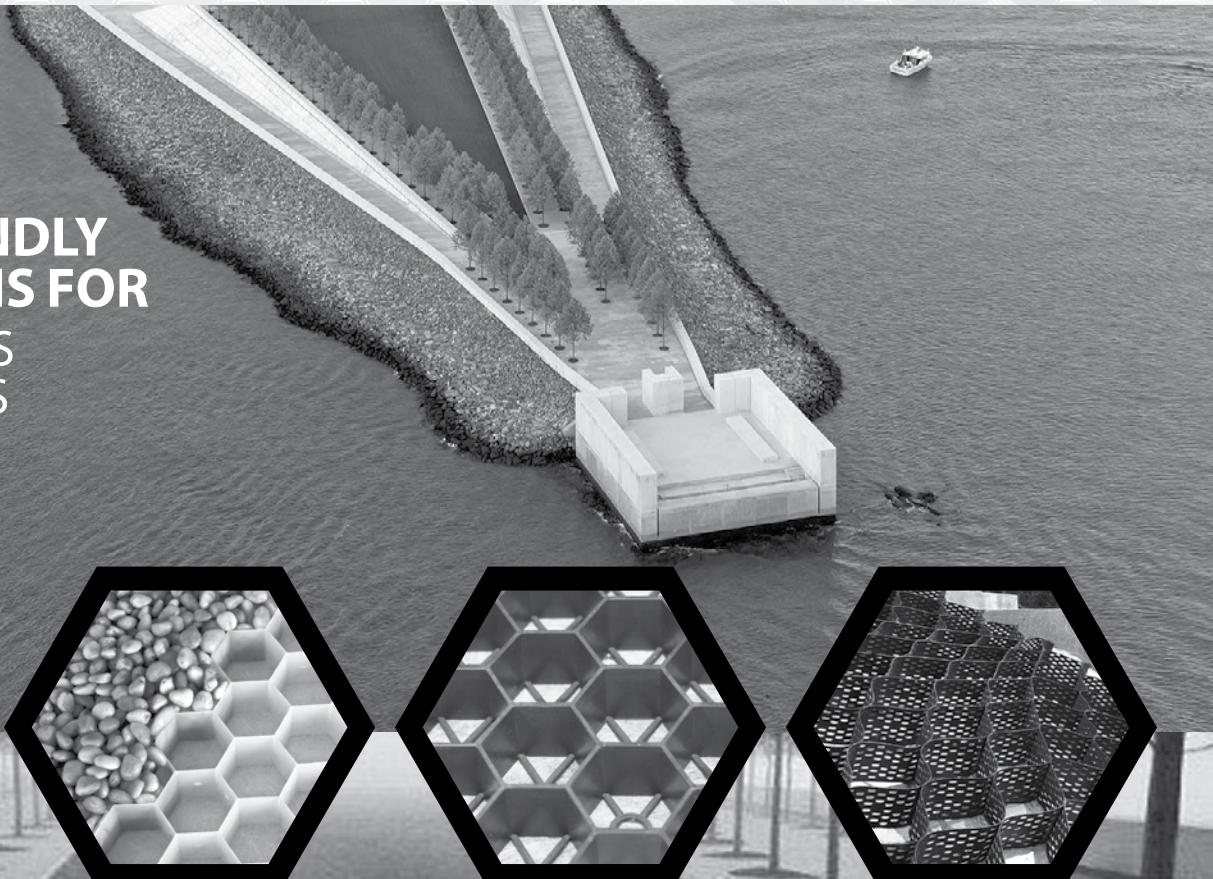


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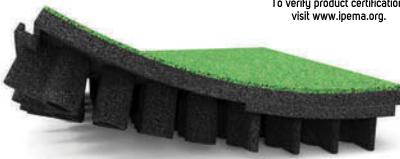


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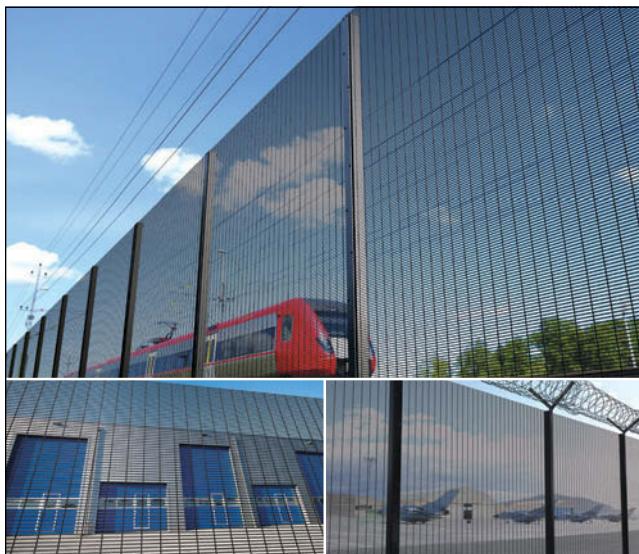
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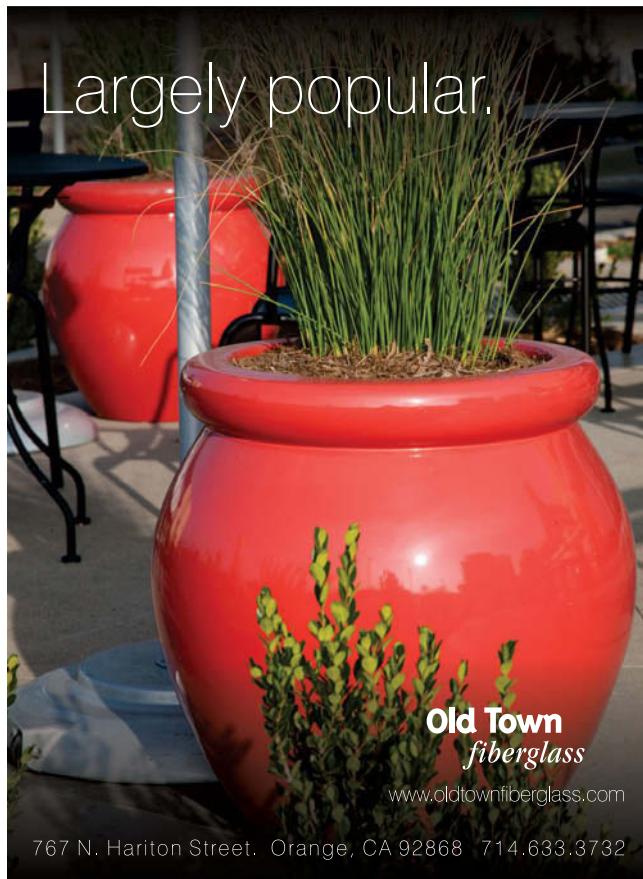
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# THE SPACE BETWEEN OBJECTS

ELSA LAM



## >FR\_LP+ L'ESPACE ENTRE LES OBJETS

EN\_

**COMING FROM MY** training in architecture, serving as the outside voice on the CSLA jury seemed an easy fit, but the distance between the two design professions is in some ways both smaller and greater than I had anticipated.

Long gone, of course, are the days when landscape architects concerned themselves solely with greenery. The proposals we evaluated dealt equally in paving as in plants, in parking as in parks—the hard materials familiar to non-landscape architects. The buzzword around the jury table was “placemaking.” An appropriate selection of trees and flowers might be part of the picture, but was rarely centre stage.

Noticeably absent from many of the entries were scale drawings. One of the organizers said to me, only half joking, that architects ask landscape architects for plans at two times: when a project goes out to tender, and when the architect wants to submit for an award. I’ll admit, architects can be drawing-obsessed, and I felt nervous judging entries without the usual trinity of plans, sections and elevations to consider. But while architects are more concerned about the impact of objects in abstract space—the information conveyed by line drawings—landscape architects are more finely attuned to the experience of the space between objects.

### THE LIFE BEHIND THE SURFACE

The most helpful documents, in this regard, were the short videos included in some of the submissions, including a playground by space2place that received an honourable mention. The video not only showed how the play zones were interconnected, but also featured children playing King-of-the-Castle on the mounds, and carrying pails of water to the sandpit. It gave the project the life that the jury was looking for beneath the surface of all of the entries.

That sense of lived experience was also important in considering bigger-picture submissions, such as master plans

and cultural landscape inventories. Beyond meeting baseline professional standards, the jury aimed to anticipate what the future life of each document would be. How carefully was a study conducted? How comprehensive was the consultation process? Was a document likely to become a valuable reference, or to sit on a shelf and gather dust?

I was particularly impressed by a master plan for Montreal’s administrative district by Lemay, which studied the spaces from almost every conceivable angle. One spread was devoted to a sociological-style analysis of the way the public realm around City Hall was used, from early morning delivery trucks parking along fire routes, to midday sunbathers lounging on a patch of lawn – and other illicit activities at night. Rarely would architects include a week-long site study of this type in their planning. For landscape architects, it was a worthwhile means of investigating the current use of a place, in order to inform its future design.

Perhaps my greatest surprise was the jury’s selection of a relatively modest project to receive one of the honourable mentions. The revitalization initiative centered on the widening of sidewalks and incorporation of parking areas along a single intersection, and the creation of planting beds around a historic flagpole. But one of the jurors persuasively argued that this was exactly what this small Ontario town needed: an appropriately scaled intervention that gave renewed dignity to its downtown.

In the end, that’s what placemaking is about: not about creating new places *ex nihilo*, but about finding the essence of an existing place, and bringing it to life. It’s a lesson that landscape architects and architects alike would do well to heed.

**ELSA LAM** is the Editor of *Canadian Architect* magazine.  
**elam@canadianarchitect.com**

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ELSA LAM

COVER IMAGE:

THE GARDEN AT THE HEART OF THE NEW YORK TIMES BUILDING: "THE COURTYARD WILL MIRROR THE EMERGENCE OF SPRING, THE LUSH SHADY GROWTH OF SUMMER, THE GOLDEN LEAVES OF AUTUMN."

HERE, SEVEN, 50-FOOT TALL WHITE BIRCH TREES ARE SET IN AN OPEN-AIR MOSS GARDEN, SURROUNDED ON THREE SIDES BY 70-FOOT GLASS WALLS. | NEW YORK TIMES BUILDING: UN JARDIN TOUT LÀ-HAUT. « CE JARDIN PERMETTRA DE GOÛTER À L'ARRIVÉE DU PRINTEMPS, DE PROFITER DE LA LUXURIANTE OMBRE ESTIVALE ET D'ADMIRER LE COLORIS AUTOMNAL. »PHOTO © NIC LEHOUX



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**FR\_**L'ANNÉE 2015 EN a été une de renouveau : de nouvelles orientations, un changement de garde, de nouvelles bourses d'études et de recherche, des nouveaux plans stratégiques et de financement, des dons toujours généreux, et plus encore. Grâce à vous, la FAPC continue de promouvoir les valeurs et les idéaux de notre profession en favorisant la recherche, la communication et les études supérieures.

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>**FR**

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L'exposition inclut une exploration multimédia qui couvre 800 ans d'extraction des ressources et de création d'un empire. L'Histoire se révèle en 800 secondes au fil de 800 images fournies par 800 collaborateurs. La liste de ces derniers est pour le moins captivante et distinguée : on y compte Edgar

d'Angleterre, Pierre-Esprit Radisson, Maurice Strong et Edward Burtynsky. (Consultez la liste complète ici : [www.extraction.ca](http://www.extraction.ca))

L'équipe est dirigée par l'urbaniste paysagiste Pierre Bélanger. « Le Canada est devenu une culture mondiale de ressources. Nos entreprises, technologies et services sont présents dans tous les pays du monde, ou presque, et pourtant personne n'en saisit la pleine mesure. Chaque Canadien est touché et concerné par l'économie et l'infrastructure de l'extraction. La question de la terre et du paysage sous-tend cette conversation complexe quoique démocratique. C'est puissant. »

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**CAYLEE A OBTENU** son diplôme de premier cycle en sciences de l'environnement et a travaillé dans le milieu de la consultation environnementale pendant six ans avant de retourner aux études dans le cadre d'une maîtrise en architecture de paysage à l'Université de la Colombie-Britannique. Elle y a combiné ses connaissances en écologie et sa passion pour le design. Son expérience au sein du

programme d'architecture de paysage l'a dotée des aptitudes requises pour concevoir des paysages qui redéfinissent notre relation avec la nature. Elle croit que les architectes paysagistes sont bien placés pour réconcilier les systèmes sociaux et écologiques qui façonnent nos vies, et pour nous ouvrir de nouveaux horizons. Dans le cadre de son projet d'études supérieures, Caylee a exploré le potentiel socioécologique des paysages de campus en proposant une synthèse des écologies aviaire et humaine du site de l'UBC.

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« Rien n'exalte autant que de s'aventurer au bout d'une branche. »

FR\_

**QUAND J'AI APERÇU**, dans une offre d'emploi destinée aux étudiants de la Mount Sinai's School of Medicine, la référence à l'expression anglaise « to go out on a limb » c'est-à-dire tenter sa chance comme un écureuil qui s'aventure toujours plus loin sur la branche, je me suis dit que la métaphore pouvait bien s'appliquer au travail la Fondation

d'architecture de paysage du Canada. Celle-ci, en effet, tente par des moyens toujours plus audacieux de courtiser les nouvelles recrues. Nous investissons de plus en plus dans des bourses d'études et dans la recherche qui répond aux nombreux changements auxquels nous faisons face. Environnement, mobilité, technologie ou monde des affaires, tout est en constant changement. Les programmes universitaires en architecture de paysage prennent le virage et visent à susciter la collaboration, la créativité, l'innovation et l'entrepreneuriat. Plutôt que d'encourager la stratégie du petit pas, on incite les étudiants à faire d'audacieux bonds conceptuels.

Les nouvelles bourses d'études lancées par la FAPC, en collaboration avec d'autres organismes, font partie intégrante de ce plan de recrutement. Nous voulons intéresser des étudiants aux multiples talents qui, comme le disait l'affiche de Mount Sinai, repoussent les limites et remettent tout en question en osant croire en l'impossible.

Depuis sa création en 1988, la FAPC recueille des fonds pour soutenir la recherche, la communication et des activités de commandite, et a octroyé plus d'une centaine de bourses à des projets et à des gens qui incarnent les grandes valeurs de la profession, telles qu'elles sont

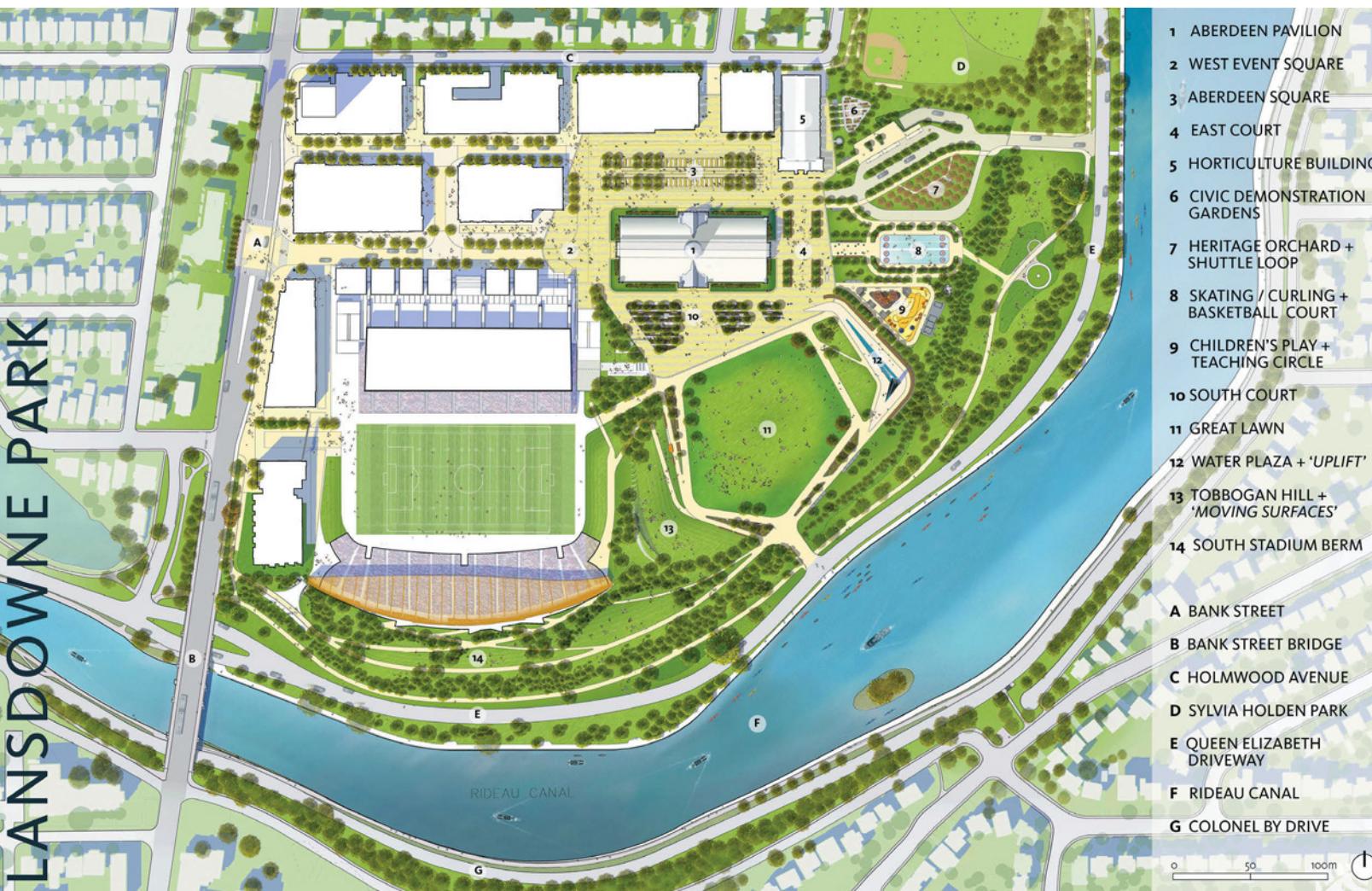
exprimées dans la Charte canadienne du paysage. Les nouvelles bourses d'études de la FAPC offrent la chance à des chercheurs, à des travailleurs particuliers, à des cabinets de design et à des agences gouvernementales de faire partie de cette campagne et d'éveiller l'intérêt d'étudiants exceptionnels d'ici et d'ailleurs. Ce bassin de talents, c'est l'avenir de notre profession.

**rsharp@telus.net**

Faites votre part pour que les rêves d'aujourd'hui deviennent les réalités de demain en contribuant au fonds de votre choix!

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# LANSDOWNE PARK

## Ottawa

### LE PRIX D'EXCELLENCE DU JURY

#### PUBLIC LANDSCAPES

PAYSAGES PUBLICS

#### CLIENT CITY OF OTTAWA

KENT KIRKPATRICK, CITY

MANAGER

DAN CHENIER, PARKS,

RECREATION + CULTURAL  
SERVICES

#### FIRM | FIRME PFS STUDIO

#### TEAM | ÉQUIPE

Jeffrey Staates, Project Landscape  
Architect; Greg Smallenberg,  
Partner in Charge

See team photos: page 11

#### CREDITS | CRÉDITS

Julian Smith Architects  
Stantec Consulting  
Jill Anholt Studio

1 VIEW FROM THE STADIUM STAIRS  
DURING GAME DAY 2 SITE PLAN | 1  
VUE DES MARCHES DU STADE UN JOUR  
DE MATCH 2 PLAN D'ENSEMBLE

FR\_

LE PROJET DU parc Lansdowne est un renouvellement dynamique d'un site avec « mille histoires...mille réalités ». C'est un projet magistral qui incarne l'essence de l'architecture de paysage : une vision globale développée grâce à une concurrence durement gagnée, à un processus complexe de communication avec un public intéressé, à la création d'un lieu flexible et à l'intégration de multiples utilisations urbaines – le tout dans un concept qui témoigne du riche patrimoine du parc bien-aimé avec « une grande tente de toile dans le milieu ». Le langage de conception est contemporain, les gestes sont grands, audacieux et beaux. Le nouveau parc Lansdowne honore l'héritage durable du lieu à travers l'exposition, l'affichage et les loisirs.

Je crois que le Pavillon de l'horticulture, s'il pouvait parler, vous dirait qu'à part le traumatisme de son déménagement de l'autre côté du square, il est bien heureux de sa nouvelle vie.

*Comme 2016 est la première année où l'AAPC a invité le jury des Prix d'excellence à désigner un projet pour un prix spécial du jury, LANDSCAPES | PAYSAGES a invité GEORGE DARK, FCSLA, FASLA, et associé chez Urban Strategies, à rencontrer les chefs de projet pour discuter de sa réalisation.*

# UNE CONSTELLATION D'ESPACES

>EN\_LP\_A CONSTELLATION OF SPACES

« Mille réalités nous ont aidés à garder les pieds sur terre... »

GEORGE DARK (GD) S'ENTRETIEN AVEC JEFFREY STAATES (JS) ET GREG SMALLENBERG (GS)

FR\_

**GD :** Les concours sont complexes et chronophages. Pourquoi PFS Studio tient-il à y prendre part – et pourquoi avoir présenté une soumission pour Lansdowne Park en particulier ?

**GS :** Selon moi, les concours internationaux sont profitables aux architectes paysagistes canadiens : ils témoignent du sérieux de notre profession et attestent qu'on peut atteindre un haut niveau. Oui, les concours peuvent être coûteux ; les honoraires représentent typiquement une fraction du coût réel de production, si l'on vise un calibre international. Pour PFS Studio, ces compétitions sont nécessaires : nous jugeons notre travail à l'aune de celui de certains des plus gros joueurs. Dans le cas de Lansdowne Park, les concurrents compossent un sacré bouquet : pensons notamment à MVVA, West 8, SWA et WAA. Rivaliser avec de telles firmes est une source de motivation : on a envie de créer quelque chose d'exceptionnel.

**JS :** Les concours offrent effectivement une chance unique de créer, d'inventer – et celui-là n'a pas fait exception. On nous a fourni un site doté d'une histoire

incroyablement riche, situé à la jonction de paysages civiques et fédéraux, dans un environnement complexe. Nous nous sentions investis d'une mission : créer un parc urbain contemporain apte à former un patrimoine municipal, sinon national, et qui incarnerait à la fois l'histoire du lieu et ses aspirations résolument modernes. Notre philosophie était aussi que Lansdowne avait ses propres règles qu'il devait s'approprier et exprimer dans un langage propre.

**GD :** Comment avez-vous mis en place une équipe ? Qu'est-ce qui importe alors le plus, pour vous ?

**GS :** La vie est courte et pour prendre part à des concours éprouvants sans vieillir prématurément, il faut s'entourer d'une équipe qui, en plus d'avoir une expertise marquée, est compatible, généreuse et amusante. Pour la nôtre, nous avons immédiatement décidé d'impliquer Jill Anholt : c'est l'une des étoiles montantes de l'art public canadien. En matière d'architecture du patrimoine au Canada, impossible de ne pas penser à Julian Smith : nous avons travaillé avec lui sur certains de nos plus importants projets en la matière, comme Rideau Hall, la Colline du Parlement et la Ferme expérimentale centrale. La description du concours nous avait appris qu'il fallait relocaliser l'Édifice de l'horticulture, un bâtiment historique,

et que les questions patrimoniales associées à ce déménagement requerraient l'expertise d'un consultant sans égal. Des sujets chauds pour la Ville et la communauté, c'est le moins qu'on puisse dire ! Enfin, pour l'ingénierie, on a fait affaire avec Stantec : ils ont une expertise en gestion des eaux pluviales dans cette partie de la ville. Ils ont aussi pu réunir des ingénieurs de tous les domaines afférents tout en désignant un seul coordonnateur avec qui échanger.

**JS :** Nous avons aussi eu la chance de voir la Ville s'impliquer. Le personnel municipal a passé des années sur le site, de la coordination à la construction. D'innombrables employés ont fait preuve d'un dévouement extraordinaire, ce qui a en retour encouragé l'équipe de construction à déployer la même énergie.

**GD :** Une fois que votre projet a été choisi, comment avez-vous abordé la suite ?

**GS :** Comme dans tout concours, on s'attendait à ce que certaines des idées les plus controversées soient écartées. Parmi les éléments de design de notre projet gagnant, on comptait une passerelle pédestre particulièrement inventive qui aurait connecté le parc à Ottawa-Sud, ainsi qu'une petite île amovible qu'aurait surplombée la passerelle en reliant les rives du canal



3

Rideau. Nous avions imaginé que cette île permettrait aux Algonquins de représenter leur implication dans la région.

**JS** : Mille réalités nous ont aussi aidés à garder les pieds sur terre. La seule façon de mesurer la solidité d'une soumission à un concours, c'est de tester très tôt les idées, hypothèses et aspirations. Un long processus de consultation auprès de la Ville et du public nous a beaucoup aidés.

Un facteur majeur dans l'évolution du parc a été l'importance accordée au Pavillon Aberdeen, ce grand dôme métallisé, dans le milieu. C'est en fonction du « Cattle Castle », comme on l'appelle affectueusement, que les espaces tout autour ont été pensés.

**GD** : La conception, la soumission au concours, puis enfin la mise en œuvre... Tout un itinéraire pour un projet d'une telle envergure. Quels sont les facteurs qui ont eu le plus d'impact, selon vous ?

**GS** : Ce projet s'est complexifié considérablement du fait qu'il devait prendre en compte trois intérêts



4 3 ABERDEEN SQUARE, PERMANENT HOME OF THE OTTAWA FARMER'S MARKET 4 EVENT SQUARE: REDEDICATION OF THE PRINCESS PATRICIA LIGHT INFANTRY MEMORIAL | 3 ABERDEEN SQUARE, OCCUPÉE À DEMEURE PAR LE MARCHÉ DE PRODUCTEURS D'OTTAWA 4 EVENT SQUARE : RÉINAUGURATION DU MONUMENT À L'INFANTERIE LÉGÈRE DE LA PRINCESSE PATRICIA

principaux. D'abord, celui de la Ville d'Ottawa : la municipalité désirait un espace iconique pour tous ses citoyens. Ensuite, celui de la communauté de Glebe : les résidents estimaient que la municipalité ne tenait pas assez compte de leurs besoins. Enfin, celui de l'Ottawa Sports and Entertainment Group (OSEG), qui naturellement se souciait

surtout des nouvelles infrastructures sportives, des programmes afférents et des besoins complexes en matière de développements commerciaux et résidentiels au nord et à l'ouest du stade.

Nous avons décidé dès le départ que nous ne représenterions que les intérêts de la Ville et de ses citoyens. Ce fut une



Le parc Lansdowne a ses propres règles qui ont pu être exprimées en langage spécifique au lieu.

bonne décision qui a immédiatement clarifié la position que nous devions prendre, même si de dures batailles se sont évidemment ensuivies.

5



**JS :** Très tôt, il a fallu prendre des décisions difficiles : la vision du concours avait trop d'ampleur pour le site, dont la superficie est naturellement limitée. Cela a impliqué de réduire la programmation. Il n'en demeure pas moins que le parc est spacieux, et ça a été un vrai régal de voir quelque 15 000 personnes assister au festival CityFolk l'été dernier.

Le projet comportait son lot de défis, comme d'avoir à harmoniser les besoins relatifs au stade et ceux relatifs au parc proprement dit. En fin de compte, l'entreprise a été pour l'essentiel couronnée de succès. Le lieu s'est transformé et se transforme de façon remarquable : c'est tantôt un parc tranquille où faire ses promenades quotidiennes, tantôt un espace de premier plan pour y tenir de grands événements estivaux.

La notion de continuité au sein de l'équipe de conception était cruciale, tant pour mettre en œuvre la vision que pour tenir compte d'une foule de détails. Dans le cadre d'un projet



5 A CHILDREN'S PLAY AREA WITH CHALK WALL ENCLOSURES THE PARK'S MECHANICAL BUNKER 6 LONG LONG BENCH DETAIL 7 AT THE CREST OF THE HILL, A PORTAL IN "MOVING SURFACES" BECOMES A LAUNCHING POINT FOR TOBOGGANS IN WINTER | 5 UN TERRAIN DE JEU MUNI D'UN MUR D'ARDOISE DISSIMULE LA SALLE MÉCANIQUE DU PARC 6 DÉTAILS D'UN LONG BANC 7 SUR LA CRÈTE DE LA COLLINE, UN PORTAIL DE « SURFACES MOUVANTES » SERT DE TREMPLIN DES TOBOGGANS L'HIVER

7

**MEET THE TEAM | L'ÉQUIPE**

*GREG SMALLENBERG, PARTNER IN CHARGE/ASSOCIÉ RESPONSABLE, JEFFREY STAATES, PROJECT LANDSCAPE ARCHITECT/ARCHITECTE PAYSAGISTE DU PROJET, ALIA JOHNSON, CATHERINE PHILLIPS, CHERIE XIAO, DAN YANG, GEORGES-ETIENNE PARENT, HYAEINN LEE, JIA LI, KELTY MCKINNON, URBAN DESIGNER/URBANISTE, LAURA MACDONALD, MANDY YU, MARTA FAREVAAG, PROGRAMMING + PUBLIC CONSULTATION/PROGRAMMATION + CONSULTATION PUBLIQUE, MARTA PIETRAK, MIKE DERKSEN, SENIOR LANDSCAPE ARCHITECT, CONSTRUCTION ADMINISTRATION/ARCHITECTE PAYSAGISTE PRINCIPAL, GESTION DES TRAVAUX, NATHAN BRIGHTBILL, SOPHIE MACNEILL, NOT PICTURED: ERIKA MASHIG, KIRSTEN JONES.*

aussi long, on ne peut sous-estimer la mémoire collective.

**GD :** Avez-vous le sentiment que le design final reflète celui que vous aviez en tête ?

**GS :** Intégralement ? Ça n'arrive peut-être jamais ! Au fil des ans, j'ai appris à moins critiquer le travail des autres architectes paysagistes, puisque je me suis rendu compte que dans la majorité des cas, le résultat final relève de personnes, de perspectives, de budgets et d'intérêts nombreux et variés. De ce point de vue, les bons résultats m'étonnent toujours un peu.

Le projet de Lansdowne s'est bien terminé, compte tenu de sa complexité et des perspectives souvent contradictoires quant à ce qui devait être fait ou évité. J'espère qu'au fil du temps, le programme pour l'Édifice de l'horticulture et les paysages adjacents deviendra une ressource communautaire estimée. Selon moi, ce projet est incomparable, tant à l'échelle du quartier qu'à celle de la ville. Ce serait génial aussi de voir une meilleure intégration entre les parcs Lansdowne et Sylvia Holden.

**JS :** Dans l'ensemble, nous sommes très satisfaits. Je crois que l'Édifice de l'horticulture, s'il pouvait parler, vous

dirait qu'à part le traumatisme de son déménagement de l'autre côté du square et d'un brin de chirurgie reconstructrice, il est heureux de sa nouvelle vie. Posé à la jonction du parc et d'un espace polyvalent, il peut contempler Lansdowne et le canal derrière... C'est un superbe petit édifice, il est désormais plus aéré et lumineux et il contraste à merveille avec le Pavillon Aberdeen. Je me réjouis qu'il soit ainsi mis en valeur.

**GD :** Et maintenant que la construction est achevée, que changeriez-vous ?

**GS :** J'aimerais voir plus d'arbres à la périphérie de la grande pelouse. S'il s'agit nécessairement d'un vaste espace ouvert qui doit pouvoir accueillir les foules, de petits bosquets d'arbres disséminés tout autour ajouteraient une touche d'ombre et d'intimité, sans trop affecter la porosité visuelle ou le contrôle des foules. Nous aurions aussi dû faire davantage de pression auprès de la CCN lorsque nous voulions ouvrir le parc sur la promenade et créer des connexions avec le canal.

Notre projet original proposait de créer des points de vue en faisant des brèches dans le rideau d'arbres, et d'ajouter des quais au canal. Nous pensions que les kayakistes, par exemple, y attacheraient leurs embarcations l'été; l'hiver, ce sont

les patineurs qui auraient plus facilement passé du parc au canal Rideau. La CCN ne s'est pas montrée réceptive, mais qui sait ? Les perspectives peuvent changer au fil du temps, compte tenu du succès de Lansdowne en tant qu'espace civique de premier plan pour Ottawa.

**JS :** Comme pour tout projet, je peux envisager de petites améliorations. L'échéancier des travaux était très court et le fait de devoir construire pendant l'hiver a eu un impact sur le produit fini. Et je suis parfaitement d'accord avec Greg : ouvrir les limites du parc afin d'incorporer un plus vaste paysage qui inclurait l'allée et le canal aurait un impact extraordinaire sur le sentiment d'espace et d'appartenance. La clôture grillagée et les plantations d'origine avaient pour but d'isoler une mer d'asphalte qui n'existe plus. Ces deux paysages – civique et fédéral – méritent de s'unir à cet endroit très spécial pour la ville d'Ottawa et ses citoyens. Nous continuons d'espérer que ça arrive un jour.

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# CORNELIA HAHN OBERLANDER

A close-up portrait of Cornelia Hahn Oberlander, an elderly woman with white hair, smiling warmly at the camera. She is wearing a green and black patterned shawl over a dark top.

Une passion  
pour garder le  
vert du monde

# LA PREMIÈRE MÉDAILLE DU GOUVERNEUR GÉNÉRAL EN ARCHITECTURE DE PAYSAGE

MELANIE RUTLEDGE SPEAKS WITH | S'ENTRETIENT AVEC CORNELIA HAHN OBERLANDER

**Cornelia Hahn Oberlander  
inlassable promotrice de  
l'architecture de paysage,  
enseignante et chef de file  
de plusieurs générations  
d'architectes paysagistes  
au Canada et à l'étranger.  
Ainsi, c'est avec grand  
plaisir que nous vous  
annonçons que la médaille  
inaugurale sera présentée  
à la femme désignée par la  
CBC comme la « GRANDE  
DAME DU DESIGN VERT ».**

...ROBERT NORMAN, PRÉSIDENT, AAPC

FR \_

Dans une interview franche et à large portée avec Melanie Rutledge, agente des communications de l'AAPC, alors qu'elle vient de recevoir la première Médaille du gouverneur général en architecture de paysage, Cornelia Hahn Oberlander discute de l'importance de la médaille pour la profession, de la nécessité de la collaboration et du travail d'équipe et de la façon dont elle s'est frayé un chemin en tant que femme dans un domaine traditionnellement dominé par les hommes. Mme Oberlander parle aussi franchement des compétences qui ne sont pas enseignées aux étudiants en architecture du paysage (et qui devraient l'être), de ce que les architectes paysagistes ont besoin de faire pour l'influencer l'opinion publique et la prise de décision, et pourquoi il est essentiel pour les jeunes qui débutent dans la profession, les femmes en particulier, de se spécialiser.

**AAPC :** Qu'est-ce que ça vous fait de savoir que vous recevez la première Médaille du gouverneur général en architecture de paysage?

**CHO :** Eh bien, je suis émue. J'ai toujours travaillé dans le but de verdier la planète. C'est exaltant d'être reconnue. Je suis ravie de recevoir cette médaille car elle reconnaît la profession d'architecture de paysage comme l'art et la science du possible. J'ai toujours voulu que les architectes paysagistes soient reconnus sur un pied d'égalité avec les architectes, qui ont eu leur propre médaille pendant de nombreuses années. Ces deux professions sont maintenant reconnues au même titre.

**AAPC :** Vous êtes une femme dans ce qui a toujours été un domaine dominé par les hommes. Comment vos expériences de femme et de mère influencent-elles la démarche de vos projets comme architecte paysagiste?

**CHO :** Eh bien, tout d'abord, je pense que les femmes de la profession doivent

préparer des concepts bien documentés. Il est capital d'avoir une vision plus large de chaque projet.

Je ne me suis jamais sentie intimidée par mes collègues masculins. Je traite les hommes et les femmes de la même façon dans mes relations de travail. Je nous considère égaux.

Quand je travaillais sur Robson Square [à Vancouver] en 1974, j'ai dû négocier avec le bureau d'Arthur Erickson pour pour travailler de 9 h 30 à 14 h 30 parce que je devais être à la maison pour laisser entrer le chat et être là quand les enfants rentraient de l'école.

## SUR LES SUCCÈS DE SES ENFANTS ET PETITS-ENFANTS :

C'est un plaisir que de voir les prochaines générations dans ma famille engagées dans leurs projets professionnels et communautaires : Judy est consultante auprès d'organismes oeuvrant dans les domaines des arts, de la culture et du patrimoine. Tim est pédiatre et professeur de pédiatrie à l'Université de la Colombie-Britannique. Wendy est artiste visuelle et professeure d'art au secondaire. J'aime vivre de beaux moments avec mes quatre petits-enfants, qui sont très engagés dans les questions environnementales au-delà de leurs études à l'école et à l'université.

**AAPC :** Que pensez-vous de l'affirmation selon laquelle l'architecture de paysage est (enfin, s'exclameront certains) arrivée à maturité? Est-ce vrai pour vous?

**CHO :** Je pense que c'est vrai pour moi et beaucoup d'entre nous. La Médaille du gouverneur général en architecture de paysage montre que cette discipline est dans une ligue différente maintenant et que les architectes paysagistes de notre pays sont très consciencieux en ce qui concerne l'environnement. Et pour moi, bien sûr, cela a été vrai pendant longtemps, parce que j'ai collaboré avec des architectes dès le début de ma carrière. Les architectes se rendent compte qu'ils doivent avoir un architecte paysagiste dans leur équipe. Je crois fermement

en collaboration avec les professions connexes pour obtenir un bon paysage.

**AAPC :** Compte tenu de la couverture médiatique persistante, de la prévalence actuelle de sujets proches de l'architecture de paysage et des valeurs défendues par la profession, pensez-vous qu'il y ait un rôle que l'architecture de paysage et les architectes paysagistes peuvent jouer pour aider à trouver des remèdes, ou des politiques, face à certains des grands enjeux de notre temps? (Par exemple, le changement climatique, les problèmes d'écologie, le développement durable?)

**CHO :** Oui, il y a un rôle. Les architectes paysagistes devraient écrire plus et parler beaucoup plus clairement sur ce qu'ils font et ce qu'ils essaient de faire et comment leurs projets sont reliés aux épingleux problèmes environnementaux de notre époque. Les architectes paysagistes doivent être entendus par le public et par les gouvernements [municipal, provincial-territorial, fédéral], afin de faire adopter des lois répondant aux besoins d'aujourd'hui.

#### **SUR LES RAISONS POUR LESQUELLES LES ÉTUDIANTS EN ARCHITECTURE DU PAYSAGE DOIVENT AUSSI APPRENDRE COMMENT MENER DES RECHERCHES, ÉCRIRE, S'EXPRIMER ET POSER DES QUESTIONS :**

Chaque étudiant en architecture de paysage devrait apprendre les techniques de recherche, de rédaction et de présentation orale. On les enseignait à Harvard en 1947.

Les universités n'ont pas seulement le devoir de nous enseigner comment résoudre les problèmes relatifs à l'architecture de paysage, mais aussi l'écriture, la recherche et la visualisation. Pas seulement la CAO, mais aussi le dessin à main levée. C'est ce que fait maintenant l'Université de la Colombie-Britannique.

**AAPC :** Pensez-vous que les contributions de l'architecture du paysage et des architectes paysagistes sont adéquatement reconnues ici au Canada? Qu'en est-il à l'étranger? Que pourrait, ou devrait faire la profession pour accroître son influence et sa visibilité parmi les décideurs et le grand public?

**CHO :** Non, le grand public n'a pas encore appris la leçon. Les gens me disent :

« Cornelia, vous n'avez qu'à planter les buissons. » Ne savent-ils pas tout ce qui doit être fait avant que j'apporte les buissons? Je dois formuler un concept. Je dois développer des plans de construction et de nivellement. Je dois tracer un plan de plantation. Les gens n'ont aucune idée de tout le travail que cela représente. L'architecture de paysage est une profession très exigeante.

Les architectes paysagistes sont mieux reconnus à l'étranger, en particulier en Europe.

Les AP doivent engager le dialogue en écrivant, en assistant à des réunions, en parlant et en accordant des entrevues aux médias. Mon interview de 2013 avec Yvonne Gall de CBC Radio m'a apporté plus de reconnaissance que je n'en avais reçue jusqu'à ce moment-là. L'un des problèmes est que nous devons accepter un énorme volume de travail pour gagner notre vie, parce que l'architecture du paysage est une profession mal rémunérée. Nous ne sommes pas payés autant que nous devrions l'être. Il devrait y avoir des barèmes d'honoraires pour les architectes paysagistes, comme pour les architectes, afin que nous sachions ce que nous pouvons facturer.

**AAPC :** Quel aspect de votre carrière vous satisfait le plus? Y a-t-il un aspect de votre carrière que vous changeriez, si vous le pouviez?

**CHO :** La créativité. L'inspiration pour créer de beaux endroits. J'appelle ça le développement de concepts. Collaborer avec les autres personnes impliquées dans un projet. Voilà comment nous avons réalisé le Jardin botanique VanDusen [à Vancouver].

#### **SUR L'IMPORTANCE DU DÉVELOPPEMENT DE CONCEPT :**

Dans chacun de mes projets, j'ai réussi à développer un concept et le mener à bien. Pour Robson Square [à Vancouver], ainsi que pour le Musée des beaux-arts du Canada [à Ottawa], par exemple, le concept était de réimporter la nature dans chaque ville.

#### **SUR L'IMPORTANCE DE L'ENTRETIEN DU PAYSAGE ET POURQUOI IL DEVRAIT ÊTRE INCORPORÉ DANS LES SPÉCIFICATIONS DU PROJET DÈS LE DÉBUT :**

Le jardin du Musée des beaux-arts du Canada est bien entretenu parce que je leur ai forcé la main. L'entretien est l'un des aspects les plus importants

de l'architecture du paysage et on ne le comprend pas, parce que les personnes responsables de l'entretien ne connaissent rien à l'écologie. Ils n'ont pas la moindre idée des espèces de plantes qu'ils voient pousser.

En conséquence, je n'écris plus de spécifications d'entretien. Je rédige maintenant des spécifications de gestion du paysage et j'essaie de faire comprendre au client que le projet doit être entretenu. Voilà ce que je suis en train de changer en ce moment.

#### **POURQUOI SES DIPLOMES ET DISTINCTIONS HONORIFIQUES SONT TOUS RANGÉS DANS UN PLACARD :**

Les dix diplômes honorifiques et toutes les récompenses que j'ai reçues sont dans un placard, donc personne ne les voit, parce qu'il y en a trop. Je n'ai pas assez d'espace sur les murs.

**AAPC :** Quels conseils donneriez-vous à une jeune personne qui envisage une carrière d'architecte paysagiste ou à un débutant dans la profession?

**CHO :** Je conseille à chacun de se spécialiser dans un domaine, comme les terrains de jeux, les parcs, les jardins d'eau de pluie ou les toits verts. Ensuite, ils seront en mesure de s'intégrer à un bureau et développeront leur domaine de spécialisation pour ce bureau. C'est particulièrement important pour les femmes. Si une femme veut réussir, elle doit offrir quelque chose de spécial. Personne ne l'écoute sinon. Cela reste vrai aujourd'hui.

**AAPC :** Quelle est la prochaine étape pour vous?

[*Mme Oberlander cite un passage du livre par Kathy Stinson, Love Every Leaf*]:

« Beaucoup de gens prennent leur retraite dans la soixantaine ou la septantaine, mais Cornelia pratique toujours en tant qu'octogénaire avancée. A-t-elle l'impression qu'elle doit tirer le meilleur parti de sa vie parce qu'elle aurait bien pu la perdre si sa famille était restée en Allemagne? Quand je lui ai demandé, elle a répondu "Bien sûr".

Cornelia pourrait bien s'être sentie poussée, comme beaucoup d'autres survivants de l'Holocauste, à mériter la chance de vivre qui lui avait été accordée. Et de prouver, surtout à elle-même, qu'elle méritait cette chance.



Mais la vérité est aussi que Cornelia aime tout simplement son travail.

« La plus grande satisfaction est d'être créative. Chaque jour, je saute du lit parce que ça me plaît... C'est extrêmement satisfaisant de voir les gens venir admirer mon travail et vouloir l'imiter. »

**CHO :** Alors maintenant, je fonctionne avec les « cinq P » : patience, persévérance et politesse. Ce à quoi, Eva Matsuzaki, avec qui je travaille sur l'édifice CK Choi [de l'Institut de recherche asiatique à l'Université de la Colombie-Britannique], a ajouté : professionnalisme et passion. Et c'est la passion de présenter la nature aux citoyens de cette ville afin qu'ils puissent vivre en harmonie avec leur environnement. Voilà ce qui me motive.

Savez-vous que j'ai gagné le Prix Margolese? Il s'accompagne d'une somme d'argent. Je vais utiliser cet argent en partie pour mener des recherches sur l'effet des gratte-ciel sans verdure. Mais il y a quelque chose d'autre

[*Mme Oberlander cite un discours qu'elle a prononcé à la remise de diplômes 2015 de l'Université de Guelph*] :

« Nous avons appris de l'éminent scientifique E. O. Wilson, [qui, avec Stephen R. Kellert, a édité] *Biophilia Hypothesis* qu'il y a un lien biologique instinctif entre les humains et leur environnement. Bref, nous aspirons tous à être entourés par la nature. C'est dans nos gènes. » Il nous exhorte en outre : « à préserver précieusement les moindres parcelles de biodiversité alors que nous apprenons à les utiliser et à comprendre ce qu'elles représentent pour l'humanité. »

Voilà pourquoi je continue. Pour faire comprendre aux gens que la nature n'est pas la rue, ni le gratte-ciel. La nature doit nous entourer. Il est important d'avoir la biomasse des arbres dans la ville, et nous nous contentons de planter des bâtons ici [à Vancouver] au lieu de vrais grands arbres. Donc, il doit y avoir une meilleure compréhension entre les urbanistes et le public, et la municipalité doit adopter des lois pour non seulement construire des gratte-ciel, mais pour remplacer aussi l'empreinte de chaque gratte-ciel avec un toit vert. Voilà ce que je l'espère. La British Columbia Society of Landscape Architects (BCSLA) le comprend aussi, et ils font de l'excellent travail dans ce domaine et d'autres.

[*Mme Oberlander continue de citer son discours de 2015 à l'Université de Guelph*] :

« Même à 11 ans, je rêvais de parcs autour des villes. Aujourd'hui, cela signifie des forêts urbaines, des parcs riverains, des réserves naturelles, des boisés, des toits verts accessibles et des jardins communautaires pour la production alimentaire. Cela nécessite l'application de technologies environnementales anciennes et nouvelles pour purifier les eaux usées et restaurer les sites perturbés avec des plantes indigènes. »

[*Mme Oberlander conclut en citant un passage de sa biographie rédigée par Susan Herrington et intitulée Cornelia Hahn Oberlander : Making the Modern Landscape.*] :

« Dernière observation : compte tenu de la trajectoire des événements qui ont façonné l'Amérique du Nord depuis que Cornelia Hahn Oberlander

a rejoint la profession, il est juste de dire que l'architecture de paysage est plus importante que jamais, et que les contributions d'Oberlander ne seront pas oubliées. Certes, la direction principale de la profession pourrait être résumée par l'adage, la conception durable ou la conception verte. Pourtant, elle intégrerait certainement la dimension humaine dans le cadre de ces devises. Pour Oberlander il n'y a pas de fission entre les besoins écologiques et sociaux, ni de division entre la nécessité de la pensée pragmatique et l'expérience esthétique. Comme elle atteste : "Ils sont unifiés, ils ne font qu'un." Sans doute sa vie de travail nous a donné de nombreux exemples de cette vision unifiée, traduite par des paysages d'une beauté solennelle. »

*Cornelia Hahn Oberlander recevra la première Médaille du gouverneur général en architecture de paysage des mains de Son Excellence le très honorable David Johnston lors d'une cérémonie à Rideau Hall, à Ottawa, le 20 septembre 2016.*

## OEUVRES CITÉES

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2. Kellert, Stephen R. and Edward O. Wilson, eds. *The Biophilia Hypothesis*. Washington, DC : Island Press, 1995.
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4. Oberlander, Cornelia Hahn. Speech delivered at the University of Guelph Convocation, October 17, 2015.
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# PORFOLIO: CORNELIA HAHN OBERLANDER



# Cornelia Hahn Oberlander

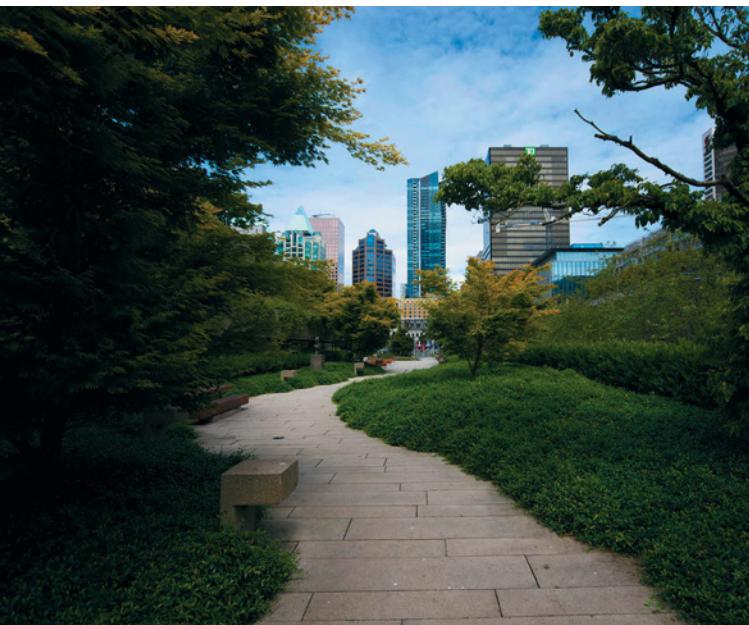


PHOTOS: 1 FROM THE NOMINATION 2 CORNELIA HAHN OBERLANDER, MICHAEL ELKAN PHOTOGRAPHY  
3+4 67 EXPO, FROM THE CANADIAN CENTRE FOR ARCHITECTURE'S CORNELIA HAHN OBERLANDER COLLECTION

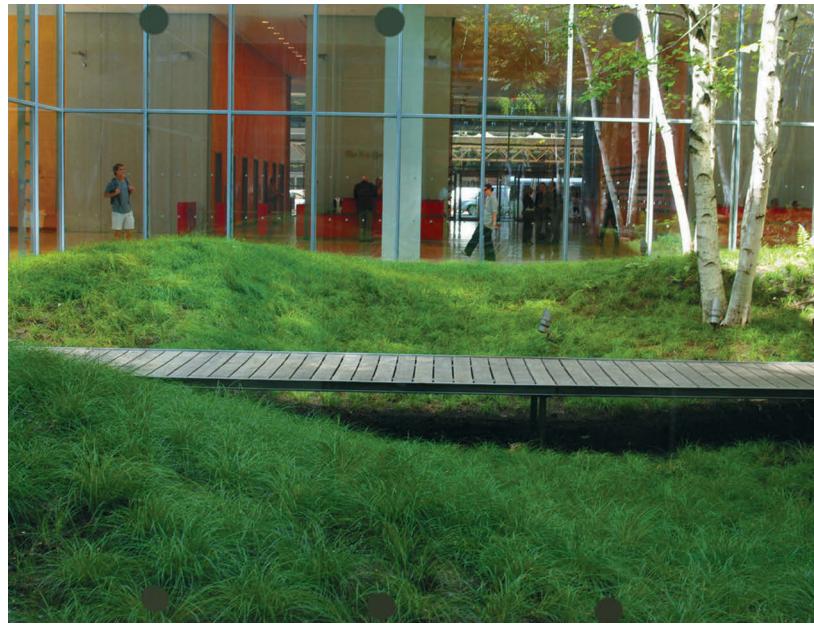


**PHOTOS: 5+6 BERLIN EMBASSY 7+8 MUSEUM OF ANTHROPOLOGY, UNIVERSITY OF BRITISH COLUMBIA, UNKNOWN PHOTOGRAPHER**

# PORTFOLIO: CORNELIA HAHN OBERLANDER



**PHOTOS:** 1 VAN DUSEN PUBLIC LIBRARY: THE ROOF 2 CORNELIA HAHN OBERLANDER AT THE VANCOUVER PUBLIC LIBRARY ROOF GARDEN, PHOTOGRAPHER, SUSAN CHUNG, 2009 3 ROBSON SQUARE PATH 4 ROBSON SQUARE, VANCOUVER, ALEX RING, PHOTOGRAPHER



**PHOTOS:** 5 ROBSON SQUARE, VANCOUVER, EZRA STOLLER, PHOTOGRAPHER 6 ROBSON SQUARE, ETTA GERDES, PHOTOGRAPHER 7 THE NEW YORK TIMES BUILDING, THE RENZO PIANO BUILDING WORKSHOP (RPBW), NIC LEHOUX, PHOTOGRAPHER 8 THE NEW YORK TIMES BUILDING, THE RENZO PIANO BUILDING WORKSHOP (RPBW), PHOTOGRAPHER UNKNOWN

# PORTFOLIO: CORNELIA HAHN OBERLANDER



1



2



3



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**PHOTOS:** 1 VAN DUSEN BRIDGE, VAN DUSEN BOTANICAL GARDENS, NIC LEHOUX, PHOTOGRAPHER  
2 VAN DUSEN GREEN ROOF, VAN DUSEN BOTANICAL GARDEN, NIC LEHOUX, PHOTOGRAPHER  
3 VAN DUSEN BOTANICAL GARDEN, SHARP AND DIAMOND LANDSCAPE ARCHITECTURE INC.  
PHOTOGRAPHERS 4 NWT LEGISLATIVE BUILDING AND LANDSCAPE, ETTA GERDES, PHOTOGRAPHER



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PHOTOS: 5 VAN DUSEN LIBRARY 6 EPPICH HOUSE. PHOTOGRAPH - WESTERN LIVING MAGAZINE JULY 8, 2015 7 NATIONAL GALLERY

# GAGE PARK : UN PASSAGE À TRAVERS LE TEMPS

## Hamilton, ON

DETAIL · PLAN · OF · THE ·  
PROPOSED · GARDENS ·  
ON · MAIN · STREET ·

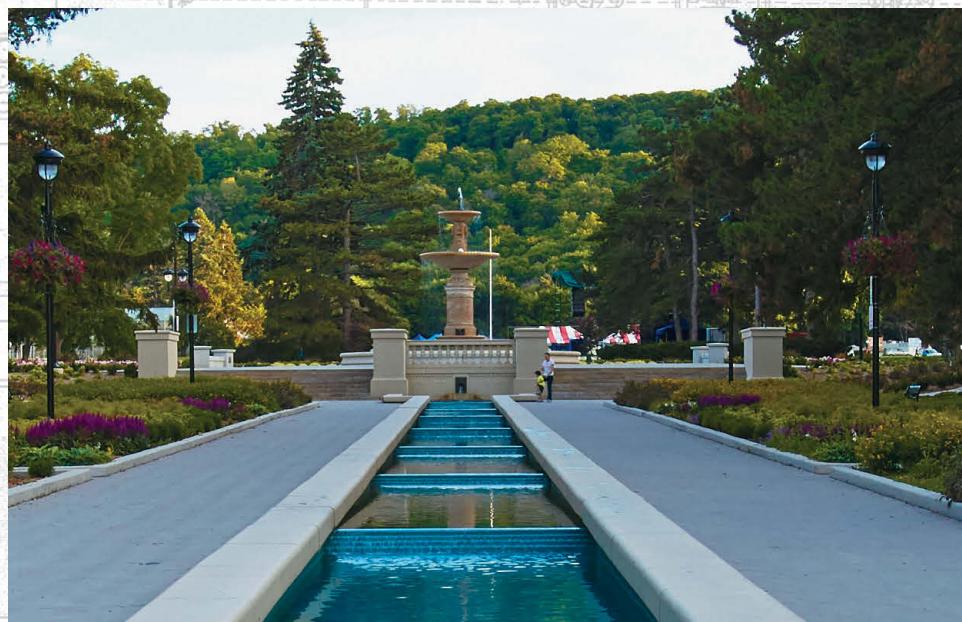
Scale 40 ft = 1 inch

### LEGACY PROJECT AWARD:

THE CSLA LEGACY Project Award recognizes distinguished landscape architecture projects completed at least 20 years ago, that were forward thinking for their time and that continue to have a lasting impact on their communities and Canada's landscape.

**RECIPIENT:** GAGE PARK  
CITY OF HAMILTON

**FIRM INVOLVED IN PROJECT  
DEVELOPMENT + EXECUTION:**  
DTAH, BRYCE MIRANDA



**WATERCOLOUR 1** H.B. + L.A. DUNNINGTON-GRUBB,  
FROM 1920-27, H.B. & L.A. DUNNINGTON-GRUBB,  
EARLY FOUNDERS OF CANADIAN LANDSCAPE  
ARCHITECTURE, CREATED AND IMPLEMENTED  
A FORWARD-THINKING CONCEPT FOR GAGE  
PARK IN A STYLE REFLECTIVE OF THE CANADIAN  
CITY BEAUTIFUL MOVEMENT OF THE 1920S. **2**

**+4** THE FOUNTAIN, GRANDEUR RESTORED **3**  
NEWLY INSTALLED STORMWATER PROTECTION  
ADDRESSES NEIGHBOURHOOD FLOODING ISSUES  
PHOTOS 1,2,4, CITY OF HAMILTON **3** DTAH

**FR**

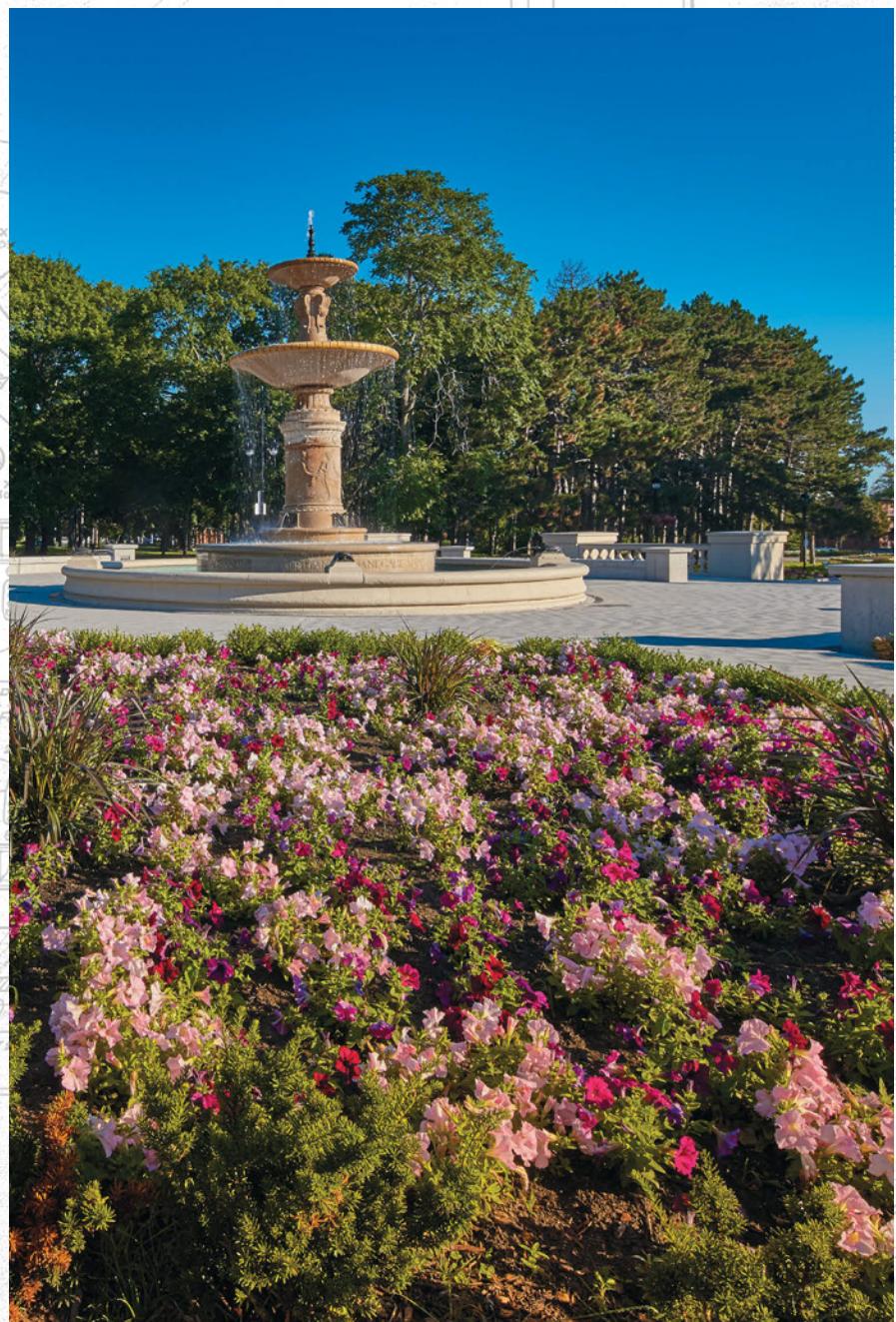
**EN 1920, LE** mouvement City Beautiful régnait dans les villes à travers le pays, et à Hamilton, en Ontario, le Conseil des parcs venait d'embaucher H.B. & L.A. Dunnington-Grubb pour créer un concept avant-gardiste pour le parc Gage. Ce devait être une grande vision. Pionniers de l'architecture du paysage au Canada, Howard et Lorrie Dunnington-Grubb étaient aussi les maîtres du style de parc et jardin de leur époque.

Le parc Gage fut un triomphe, avec son large réseau de sentiers sinuieux. Un jardin formel longeait la rue principale de la ville, et des arbres de nombreuses variétés entouraient les espaces. Les Dunnington-Grubbs ont conçu des relations élégantes entre les espaces formels et informels, préservant les vues de l'escarpement du Niagara. En 1927, l'architecte John Lily y a ajouté une fontaine. Plus tard vint la pergola de brique, le kiosque à musique, la roseraie, le boulingrin, et bien plus encore.

Pendant plus près d'un siècle, la ville a continué de développer ses installations et programmes selon cette même vision. Gage Park est devenu un espace emblématique et mémorable. Du pavillon de tee-ball à la nouvelle piste pour les jeunes cyclistes, en passant par les mariages dans la serre tropicale ou dans la roseraie, les sérénades du dimanche dans le kiosque à musique, la Fête des vendanges ou le marchethon Afro-Caraïbes, le parc continue d'attirer régulièrement les enfants, les familles, les coureurs solitaires – ou des foules de plus de 100 000 personnes.

Comme tout site bien-aimé, cependant, le parc de 28 hectares a évolué et vieilli. En 2010, la ville de Hamilton a approuvé un nouveau plan directeur de DTAH pour guider sa restauration à long terme. En moins d'une décennie, la fontaine et la terrasse ont retrouvé leur splendeur d'origine, et à l'entrée du parc, un système de cellules de rétention des eaux pluviales souterraines nouvellement installé préserve les jardins de vivaces et les panoramas du parc en plus de prévenir les inondations.

Il n'y a pas de meilleur témoignage de la valeur de ce parc pour la communauté que le don par Friends of Gage Park du mémorial à Dunnington-Grubbs. Gage Park reflète la fierté d'Hamilton envers ces architectes paysagistes de la première heure, et confirme le riche héritage de ce paysage unique.





DE GAUCHE À DROITE : CHERYL OAKDEN (MALA), MATTHEW MILLS (APALA), JONATHAN CHA (AAPQ), DON WUORI (BCSLA), ELSA LAM (MEMBRE EXTERNE), JOANNE MORAN (OALA), SHANNON LOEWEN (AUXILIARY ÉTUDIANTE).

## NOTRE ÉMINENT JURY

>EN\_LP MIGHTY MEMBERS OF THE JURY

### **FR**

**CHAQUE ANNÉE**, le jury des Prix d'excellence de l'AAPC se compose de professionnels désignés par les organisations provinciales et territoriales affiliées à l'Association. En l'occurrence : OALA – Joanne Moran ; APALA, qui a présidé le jury ; AAPQ – Jonathan Cha ; MALA (au nom des Prairies) – Cheryl Oakden ; APALA (au nom des Maritimes) – Matthew Mills ; BCSLA – Don Wouri. Cette année, Alan Tate a invité à participer au jury Mme Elsa Lam, rédactrice en chef de la revue Canadian Architect.

**JOANNE MORAN**, OALA, AAPC, a travaillé dans le secteur public municipal pendant 28 ans en tant que gestionnaire principale de projets en architecture paysagère, spécialisée dans la planification des loisirs, la conception de parcs et le développement. Elle a mis la main à nombreux projets primés.

Elle a également travaillé dans le secteur privé et pour les huit dernières années, a assumé plusieurs fonctions au sein de l'OALA et de l'AAPC.

**jpmisaka@gmail.com**

**JONATHAN CHA** est docteur en aménagement de l'espace et urbanisme, urbanologue et architecte paysagiste membre agréé et vice-président de l'Association des architectes paysagistes du Québec (AAPQ). Il est diplômé de l'Université de Montréal, de l'UQAM, de l'INRS et de l'Institut d'urbanisme de Paris (Université Paris-Est Créteil) et récipiendaire des prestigieuses Bourses du Canada aux deuxième et troisième cycles et de la mention Excellence pour sa thèse portant sur les squares victoriens montréalais. Il se spécialise dans l'étude de la ville, particulièrement la lecture et l'analyse des formes et des sens des projets urbains.

**jonathan.cha@hotmail.com**

**CHERYL OAKDEN** est l'une des principales associées de Scatliff + Miller + Murray Visionary Urban Design and Landscapes de Winnipeg. L'entreprise a exploré de nouveaux paradigmes qui repoussent les limites de l'architecture de paysage pour transformer les communautés et les espaces urbains. Depuis plus de deux décennies, le travail de Cheryl a mis l'accent sur les projets d'aménagement urbain, du réaménagement de la rue Main et des ponts de Norwood au terrain de jeu primé du parc Assiniboine en passant par le plan directeur visionnaire de Winnipeg intitulé « Go to the Waterfront ». [coakden@scatliff.ca](mailto:coakden@scatliff.ca)

**MATTHEW MILLS**, APALA, OALA, AAPC, vit et travaille dans sa ville natale de St. John's, Terre-Neuve. Matthew possède une maîtrise en AP de l'Université de Guelph et a travaillé brièvement à Ottawa avant, comme beaucoup de Terre-Neuviens, de céder à l'envie de retourner dans sa terre natale en 2012. Son éventail de travaux dans les deux provinces a inclus des résidences privées, des cours d'école, des jardins thérapeutiques, des paysages urbains et des parcs municipaux. Matthew est également membre du conseil d'administration de l'APALA, où il est représentant de Terre-Neuve-et-Labrador et président élu. [matthew@mattewmills.ca](mailto:matthew@mattewmills.ca)

**DON WUORI** a été impliqué dans la conception des paysages urbains historiques de Vancouver depuis plus de trois décennies, y compris des quartiers tels que Coal Harbour et Concord Beach, le Vancouver Convention Centre et la communauté de Fraserlands East. Il a été le partenaire fondateur de plusieurs entreprises, et ses projets l'ont amené dans le monde entier. Dans son rôle actuel en tant qu'architecte paysagiste principal d'EXISTICS Town Planning

Inc., il travaille à travers le Canada et en Chine. Les points forts de Don sont le développement conceptuel des projets mettant l'accent sur le domaine public et les plans directeurs de paysages urbains.

[Wuori@ekistics.ca](mailto:Wuori@ekistics.ca)

**ELSA LAM** a été nommée en 2012 rédactrice en chef de la revue Canadian Architect. Elle a écrit de nombreux articles pour des revues d'architecture et de design, et a collaboré à la rédaction et à la révision de plusieurs livres. Elle a terminé sa maîtrise post-professionnelle en architecture à l'Université McGill et son doctorat en histoire et théorie de l'architecture à l'Université Columbia de New York.

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**ALAN TATE**, MALA, AAPC, PPLI et président des Prix d'excellence de l'AAPC, est professeur et ancien chef du département d'architecture de paysage de l'Université du Manitoba. Il a lui-même reçu le Prix Schwabenbauer 2007 pour son dévouement envers l'Association. Il est un ancien président du UK Landscape Institute et a récemment défendu son doctorat en architecture sur la typologie et l'environnement bâti. Alan.Tate@umanitoba.ca

#### BRAVO À TOUTE L'ÉQUIPE!

Professeur Alan Tate, qui a organisé les Prix d'excellence de l'AAPC depuis 2002, remercie Brandy O'Reilly pour son aide dans l'administration du programme, cette année encore, de même que les étudiants Shannon Loewen, Katharine Walker et Liane Lanzar pour leur aide à mettre sur pied des diaporamas des candidatures, leur assistance aux jurés, le traitement de leurs rapports, la préparation et l'expédition des certificats et autres documents.

# 'CULTURAL WILDS'

## Essential Non-Traditional Learning Environments

MONICA GIESBRECHT

EN\_

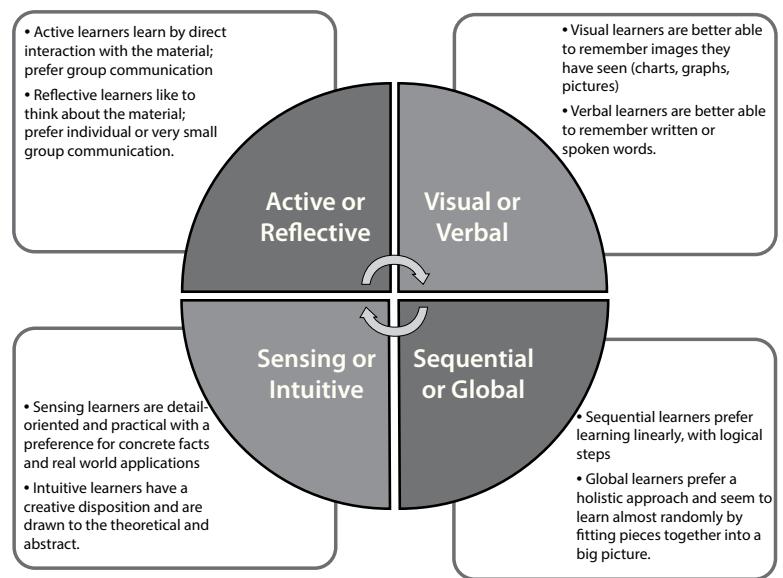
**I WAS RECENTLY ASKED TO INTRODUCE MYSELF** at a graduate student dinner at the University of Manitoba. Dr. Marcella Eaton, the moderator of our event, had learned this ritual introduction from Navajo elders during an indigenous studio field trip to New Mexico. She asked that we share our name, place of birth, place we think of as home and how we had come to live here at this time in our lives.

This question made my heart jump a little for I have a divided allegiance on the topic of home. As I listened, I was drawn in by my colleague's stories. It felt a bit like I was truly meeting them for the first time. I mused at how asking the right question and listening could bring about such interesting opportunities to learn and share. When asked where I am from I typically answer from Manitoba since I have lived here for the majority of my life. On this particular night however, I decided to share that I was born in Timisoara, Romania, that I immigrated to Canada when I was nine, that I lived in Winnipeg because I fiercely loved this place and its people, and that I believed that I had two homes, the landscape of Romania I had imprinted on as a child and the landscape I lived and worked in today.

### WHAT DOES THIS EXPERIENCE HAVE TO DO WITH EDUCATION AND LANDSCAPES? EVERYTHING.

I believe every experience in the landscape is a learning opportunity that shapes our ongoing evolution as individuals and communities, no matter who we are, where we are from, or how young or old we are. A good part of my professional practice is dedicated to developing education, recreation and rehabilitation landscapes for a broad range of users from all walks of life. These educational landscapes range from very cultivated urban learning grounds to wilderness adventure destinations and everything in between.

Trying to shape more meaningful, useful and responsive landscapes has led me to investigate how we learn as individuals and as collectives. Ideas on how we learn have returned from a century long focus on passive hierarchical learning through rote or didactic methods. In an age of infinite options, research is proving that there is no universal mode of learning that can be applied with great success to all people. Just as we have individual personalities, we have individual learning preferences and aptitudes. While some of us thrive on sequential, linear and methodical processes, others are more intuitive, experiential and reflective in arriving at the same knowledge or awareness.

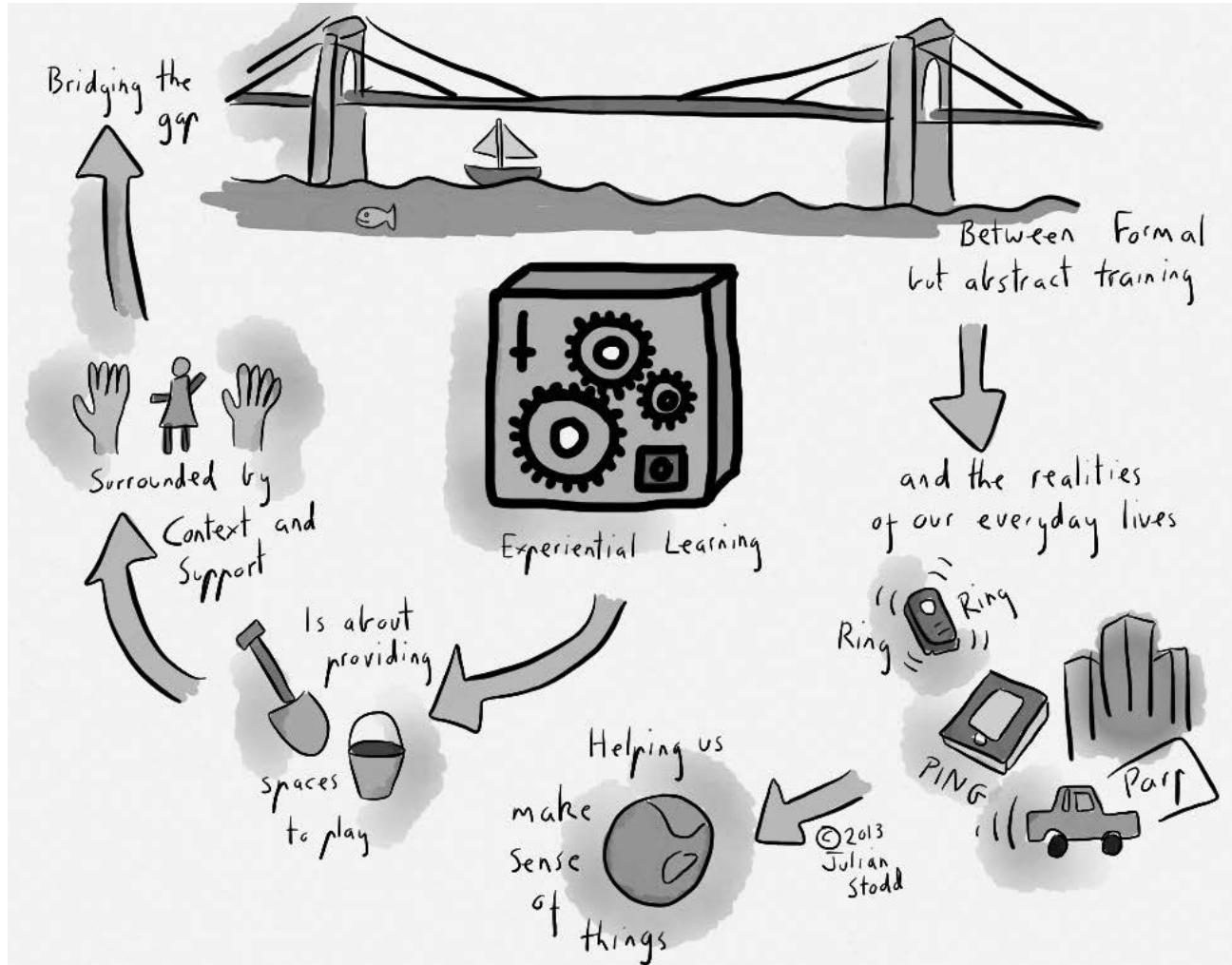


Felder Silverman Learning Model - Figure by Melissa Carter, University of Texas

This has allowed the idea of experiential learning to regain validity as a lifelong learning process. Experiential learning was described by Patrick Felicia in 2011 as "learning through a conscious reflection on doing." Experiential learning uses all the senses in an iterative process of 'understanding' increasingly complex and interrelated ideas and concepts.

For a lot of people experiential learning makes the world 'make sense', as knowledge evolves in the community. Leading edge education theorist Julian Stodd outlined the process visually, and explained his thinking in a recent blog (January 2016). "As our global society evolves more and more rapidly many are arguing that we have left the 'age of knowledge' where the 'truth' was concentrated in books, libraries, universities and formal entities of authority...[it is] being overtaken by the 'Age of Dissemination', where 'facts' are available on demand and we rely on the 'sense making' capability of our communities to do something with them."

He continues: "Technology is one of the most visible manifestations of this change, but the change is much more



The Social Learning Cycle - Julian Stodd

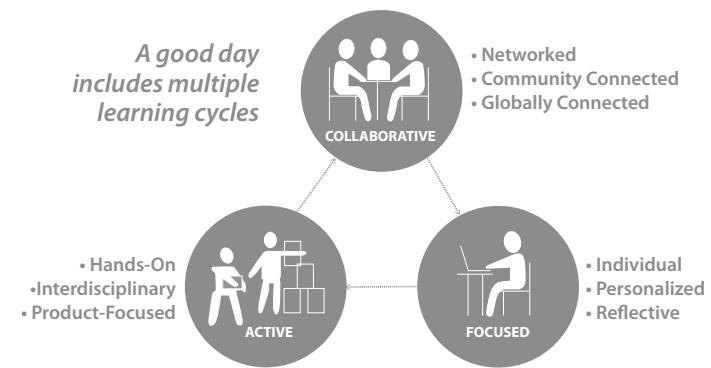
**“Education is the kindling of a flame, not the filling of a vessel.” Socrates**

widespread than that...[For example], the notion of 'a career' is just a fiction, now owned by individuals rather than the organisations they temporarily work for, social authority subverts formal control and authenticity counts...The 'Broadcast' model of communication has been trumped by the co-creation of stories that are themselves co-owned..."

In short, we see new forms of life-work balance evolving, facilitated by technology, and founded upon the value we give to place, authenticity and reputation. As Stodd writes, "Welcome to the 'Social Age'."

Randall Fielding (American Institute of Architects chair for Educational Environments) believes that in this new 'social age' we need to balance our days between collaborative, active, and focused learning.

## Learning Cycles

Learning Cycle Mandala - Randall Fielding,  
Fielding Noir International and Design Store



### **WHAT DOES THIS HAVE TO DO WITH LANDSCAPES? EVERYTHING.**

These current learning theories, together with our evolving social paradigms, have one common thread: a need for people to experience the real tactile world and to connect to each other on a personal level. This idea may seem a little counterintuitive as technology infuses more and more of our everyday lives. Nonetheless – what better place to bring the disparate strands together than in the rich ‘Cultural Wilds’ in our home landscapes?

As a landscape architect, I am constantly trying to understand the special qualities of each place and the people who inhabit it, so that I can amplify this purpose or meaning for those who will experience it in the future.

Sometimes I think I see our dynamic region at the centre of Canada more clearly because I am not from here. Our landscape – part prairie, part boreal forest, part tundra – has taught me so much about myself, helping me through my angst filled ‘who am I’ teens and ‘what do I want to do with myself’ young adulthood towards my journey as a community builder. Getting out into places with a wild edge always makes me pause, putting things in perspective and rekindling my love affair with nature. These much-needed forays often work their own small miracles, making a niggling problem I have been working on for some time swim into focus, and rousing new possibilities in my head. What is it that makes this happen? Could it be that getting out of your everyday context triggers these ‘aha’ moments, by stimulating different parts of your brain, and letting them do their work?

### **CATALYSTS FOR TRANSFORMATIVE EXPERIENCE**

I believe there are very special landscapes out there that connect all the dots, repeatedly acting as catalysts for transformative experiences for all those who visit them.

As I wrote this story I invited friends to share some of their experiences. Almost everyone I asked recounted a ‘Cultural Wild’. What do I mean by ‘Cultural Wild’? To me this term describes a naturalized landscape, be it pristine or restored, that has special significance to people. There are many such places in Manitoba, which engender their own forms of non-traditional education. Here are a few of them.

### **RITES OF PASSAGE: COMING OF AGE AT B'NAI B'RITH CAMP**

LAKE OF THE WOODS, ONTARIO

Imagine crystal clear waters, dark granite cliffs, whispering groves of black spruce and red pine, pierced by the shadow of an eagle soaring far above a vast lake. This is B’Nai B’rith Camp, a wilderness camp established more than 50 years ago by Manitoba’s Jewish Community. And this landscape is the backdrop for forging life-long friendships, built on testing your physical, social and spiritual wings in a safe and clan-like environment. The camp is located on the shores of Lake of the Woods, one of the Northwest Ontario’s most spectacular Boreal Forest landscapes. One of my closest friends, a BB Camp alumni, believes her summers there taught her how to be, as she puts it, ‘a decent human being’. She once told me a story about her senior girls’ canoe trip, a rite of passage for all girls and boys who have grown up going to this camp and now have one final journey to make before they pass the threshold to become young leaders for a new generation of young campers. Her coming-of-age tale could be a Farley Mowat Canadian Classic, involving a small group of girls learning to work together, capsizing their canoe, meeting a black bear, navigating by the light of the stars, startling a nest of baby loons and fighting off their angry momma, foraging for food, and making camp together on the shores of the lake of a thousand inlets. From this story and many other anecdotes I have heard over the years, I have come to believe that the camp shaped this amazing friend of mine into the independent, fiercely loyal, uncanny problem solver and social mover-and-shaker she is today.

1 B'NAI B'RITH CAMP ARCHERY 1012 WHITEFISH LAKE 3 WILDERNESS TRIP PREPARATION  
PHOTOS 1 + 3 B'NAI B'RITH CAMP 2 MONICA GIESBRECHT



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**FARM TO TABLE:  
GROWING FIRST AND SECOND CHANCES FOR INNER CITY  
YOUTH AT FORT WHYTE ALIVE**

WINNIPEG, MANITOBA

Fort Whyte Alive is a nature education centre built on reclaimed industrial gravel pits at the southwest edge of Winnipeg. For more than thirty years this one of a kind nature education facility has made Manitoba's aspen forest, tall grass prairie and wetland habitats easily accessible to thousands of Winnipeggers. The centre is a vibrant and exceptionally programmed place offering everything from snowshoeing lessons, winter orienteering, and summer paddling courses to plant foraging adventures, summer nature camps, and sustainable construction workshops.

A few summers ago a colleague of mine decided to volunteer at Fort Whyte Farms. The farms were a recent addition that allowed Fort Whyte to teach sustainable food production, animal husbandry (they have bison), and pollination to a wide range of people. A farm girl herself, my friend was very excited to be working with a group of 10-15 year old indigenous youth from Winnipeg's core area who were bussed out to the farm on a weekly basis. As she got to know these gents she saw their skepticism turn to wonder and passion as they learned how to grow vegetables, make honey and tend to bison. As the summer drew to a close she could see that for a few of these youth, this experience had opened the door to a new world. They were sharing the food they grew with the elderly (via weekly food baskets), making new friends from different walks of life, and learning that they could possibly turn this type of experience into a life path. As the summer ended, one young man said to her: "I will never forget this. No one makes me believe I am a stupid bad ass Indian kid here." Last fall in keeping with its trailblazing reputation, Fort Whyte opened the Forest School, an outdoor kindergarten program that proves once again that Fort Whyte is an essential non-traditional learning landscape.



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1 MORNING WILDLIFE 2 ARTIC SCIENCE DAY 3 FORT WHYTE IN FALL 4 FORT WHYTE FARMS HARVEST  
PHOTOS 1 MONICA GIESBRECHT 2 + 4 FORT WHYTE ALIVE 3 BRIGITTE INSULL



**WATER WATER EVERYWHERE:  
A LIQUID PAST, PRESENT AND FUTURE AT OAK HAMMOCK  
MARSH AND MARIASH QUARRY**

STONEWALL & STONY MOUNTAIN, MANITOBA

One sunny summer weekend day, I took a friend and her three nephews to Oak Hammock Marsh and Mariash Quarry for the first time. The boys ranged in age from nine to thirteen. Growing up in the City with limited access to the wilderness, they had never experienced a wetland or a limestone quarry. On our ride out we talked about how the youngest was learning all about the water cycle at school and how his oldest brother had dissected a frog in biology class the other day. The middle nephew, a dinosaur fanatic, had just figured out that millions of years ago, much of Manitoba had been a lake filled with ancient sea monsters.

On the marsh trails, the boys were enthralled by the boardwalks, canoeing, and hip-wader critter dipping. We came across a Ducks Unlimited staffer banding a bird and they asked a million questions. After lunch, we lazed our way onto the green roof atop the education centre which is set up with binoculars. From this amazing perch, you can see miles and miles of wetland cells teeming with wildlife. The boys were mesmerized by the sheer scale of the landscape.

On the way home, remembering that one of the boys was studying Lake Agassiz, we stopped in at Mariash Quarry. My friend Gloria and her husband had opened the quarry as part of a landscaping business but had found the stratified limestone was such a kid magnet with its embedded fossils that they had begun running fossil hunter day camps for the summer months. Bug-eyed at the limestone cliffs, the boys collected and sorted fossils asking all kinds of questions as they went. You could literally see all the gears working as their golden heads bunched together. It was a great mid-summer adventure.

A few weeks later, a thank-you email from the boys landed in my inbox. Instead of the short note I was expecting (their mom always made them do this to be polite), the email was full of the

most interesting thoughts! The youngest wondered out loud if all the water in the world was interconnected and where it went, while the oldest noted that he liked the practice of banding and tracking birds much better than cutting dead frogs up in a lab. The middling, always a bit of a firecracker, thought he would share with me that limestone was such a stupid name for the stone he now saw all over the buildings in Winnipeg. He thought it should be called 'lifestone' because it was literally made by millions of cool creatures like trilobites. I sat at my desk smiling at the fascinating way a day out of the City had opened all kinds of new avenues of inquiry for the three boys, all related to what was happening in each of their lives.



1 BANDING BIRDS 2 MARIASH QUARRY 3 WETLAND EXPLORERS  
PHOTOS 1 + 3 OAK HAMMOCK MARSH 2 COURTESY MARIASH QUARRY



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**MUSIC MAKES THE WORLD GO ROUND:  
PILGRIMS AT THE WINNIPEG FOLK FESTIVAL**

BIRDS HILL PARK, MANITOBA

Lucas is the son of one of my husband's closest friends. He is in his early twenties now living away from home, making new connections and thriving as he charts his own path. But it wasn't always this way. Lucas was a very shy kid. He struggled with school, his frustrated teachers always remarking that he lacked focus and seemed a million miles away. His parents worried that he was losing ground and were uncertain what path his life would take. Our families go to the Folk Festival at Bird's Hill Park every July. This pilgrimage brings many people from all over the world back to this special place and time for sharing music, art and humanity. It was at the festival among the hammocks in the dappled shade of the aspen groves with waves of music wafting through the air that I came to understand that Lucas was brilliant. He just didn't fit into the traditional moulds supplied by the North American school systems. I watched him pick up tunes on a fiddle and a banjo by ear and jam with musicians three times his age, his shyness dissolving before my eyes as he shared this lyrical language with like-minded souls. This exchange of ideas came easily to him, unlike memorizing facts and figures for structured tests. A few days into the festival I walked by a campsite and watched him sitting with an old friend absorbing every movement as he watched him whittle a small piece of wood into a lively wood nymph. By the next festival Lucas was masterfully teaching other youngsters how to fiddle and carving intricate wood art that none of his classmates could have replicated.



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When Lucas was home for the festival last summer we had a chat around the fire. I asked him why he came back every year now that he had so many places he wanted to explore. His sage answer: "The Folk Fest taught me that it was okay to be me and to do things in a way that made sense to me. I will always return here."

BIRDS HILL PARK: 1 MUSIC AND MAGIC IN NATURE ON A FOLD FEST SUMMER EVENING 2 FIDDLING AROUND  
PHOTOS 1 JOHN WOODS, WINNIPEG FREE PRESS 2 MITCHELL BAKER



**LETTING GO**  
**A MODERN FAMILY OUTING AT**  
**THE LIVING PRAIRIE MUSEUM**  
WINNIPEG, MANITOBA

We have the privilege of having a little girl named Allie in our lives. Allie is a born lawyer. She can talk me into a corner while negotiating bedtime any day of the week, and she is only eight. As keen as Allie's mind is, she has trouble concentrating. A little while ago her mom and dad were devastated to learn she has ADHD and may need to go on medication.

In a completely different part of our lives we have gotten to know Caden, a young boy with severe Autism Spectrum Disorder. Caden is non-verbal and has great difficulty communicating with the world, but his parents have never given up the daily fight to make his life as rich and meaningful as possible.

Early last summer I invited Allie, Caden and their moms to visit the Living Prairie Museum with me. Allie and Caden had never met but immediately, Allie took hold of the back of Caden's wheelchair and said, "Alright then, get ready for an adventure!" Caden squealed and his mom looked a little worried. We began to walk among the grasses and early summer flowers listening to them rustle as we brushed past them. Caden stared up at the sky, his eyes darting back and forth following the dance of two white winged blackbirds frolicking above us. Allie was chattering about this and that to no one in particular when she happened upon a monarch butterfly. She stood transfixed, watching it sunning itself on a milkweed bloom. Looking over at Caden, I noticed he had become transfixed too. We all sat and watched the butterfly until Allie's mom whispered

gently, "Do you know that Monarch butterflies fly all the way to South America every winter."

Allie, curious as always, asked what for? "Well," I answered, "it gets too cold for them to survive the winter here because they don't have warm houses to live in like we do."

She pondered this for a while as we kept walking and then asked, "What do the butterflies do in South America?"

"They take a vacation, eat lots of lovely nectar and to find a mate," I said, "then they fly back here to have baby monarchs before they die." Allie's mom's eyebrow went up. They had been wrestling with the idea of death, she said. Just then Caden lurched from his wheelchair almost toppling it over. We all rushed towards him noting that Allie had flipped up the footrests and put his feet on the ground. "He wants to see the butterflies up close," she said.

It was Caden's mom's turn to raise an eyebrow as she whispered, "I don't think so."

Allie insisted, much to her mother's exasperation. After a few exchanges, Caden's mom relented. "Why not?" she said. "It can't hurt."

As we laid Caden amongst the milkweed, several monarchs settled on his head and arms. We all held our breaths expecting a meltdown. Instead Caden squealed with delight as Allie plopped down beside him giggling. As we all let out our collective breaths and relaxed beside the kids, more butterflies settled all around us. It was a sweet and unexpected moment; the day became one I will remember for a long time. As we walked back to the car Allie looked up at me and said, "Sometimes you just have to let go."

On this day in the wild, I think the adults learned what the kids already knew.

LIVING PRAIRIE MUSEUM 1 FALL ADVENTURER 2 THE BUTTERFLY EFFECT 3  
PRAIRIE MONARCH FESTIVAL  
PHOTOS 1 WINNIPEG NATURE EXPLORER 2 COURTESY SHERRY HARTMAN 3  
LIVING PRAIRIE MUSEUM



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### **ALL THE STARS I CAN NOW SEE - DEEP LAKE**

RIDING MOUNTAIN NATIONAL PARK, MANITOBA

My parents have always loved nature. As small children we went on many camping adventures, picking mushrooms in the Carpathian Mountains, running in the waves on the western shore of the Black Sea or riding our bikes through the fertile grasslands of the Danube. Then we moved to Canada and my parents had little time to explore beyond our neighbourhood as they rebuilt our lives from scratch. We did not have a car to leave the City on great adventures and unlike in Europe, train or bus travel to special areas was not all that accessible.

We began exploring Manitoba only when I turned sixteen and our family purchased our very first car (ever). It took me until I was twenty-something to decide to go camping in Riding Mountain National Park. This trip marked the beginning of my ongoing love affair with the Grand Manitoba Escarpment landscape three hours north of Winnipeg. During this first trip I was trying to decide whether I wanted to pursue architecture, city planning or landscape architecture. It was late May during a late spring. Ice still covered the edges of Deep Lake where we pitched our tents but it did not keep us from a little polar bear dip the minute we got there.

The next day on a hike through the mixed spruce woods we came face to face with a rutting bull moose. My companion, an avid outdoorsman and hunter who had grown up coming to the park, gently coached me to stay still and calm until this massive creature turned his attention back into the woods from which he had so suddenly emerged. I was terrified and yet I felt so privileged to have crossed paths with such a magnificent creature.

The next evening was a spectacular and clear night. As we lounged in the dark looking up at the millions of stars that were typically erased by the City, the northern lights began



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to dance across the sky, and were reflected in the mirror of the perfectly still lake. It was magic. Then across the water came the solitary howl of a wolf. A few moments later a response echoed behind our backs. The hair on the back of my neck stood up. We looked at each other. We were somehow in the middle of a pack of wolves. We hurried into the tent and spent the entire night listening to the intense conversations of the pack as it circled us around the lake. They never came too close but we knew they knew we were on their lake.

RIDING MOUNTAIN NATIONAL PARK 1 MOOSE FEASTING AT CLEAR LAKE 2 FALL ON THE GRAND ESCARPMENT  
PHOTO 1 ANGELA GRAY 2 MONICA GIESBRECHT



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**“Tell me and I forget, teach me and I may remember, involve me and I learn.”**

Benjamin Franklin

On the last day of our trip I stood on the simple floating dock jutting into the lake. The sturdy dock, neatly stacked firewood and carefully cleared trails were the only cues that someone had prepared this special place for us in some small way. They were the little things that made this place accessible to me and set the stage for a life-changing experience. I realized (like so many before me), that we are a small part of a much larger interconnected universe of living things. It was because of this special weekend away that I decided that I would like to learn to shape those subtle cues that connect people and nature by following my gut and studying landscape architecture.

Jolting special experiences often work in concert with repetitive everyday routines to form the core of who we are. Much of our learning occurs via collective and individual experiences outside traditional classrooms, lecture halls, on-line forums, mobile devices and office

cubicles. We need to fight to continue these experiences because this is where we develop the humility, empathy and sense of interconnectedness that is essential to growth.

Landscapes are the powerful places where nature and culture come together... places which spark a passion for the land and the people who share it with us. This spark is essential to living a full life in healthy human communities. All of the special places in the stories above have been shaped in some way by a landscape architect in collaboration with the educators, activists and passionate community members who are their stewards. As Landscape Architects we need to continue to champion the protection, creation and ongoing animation of Cultural Wilds. It is in these special places that some of the most essential

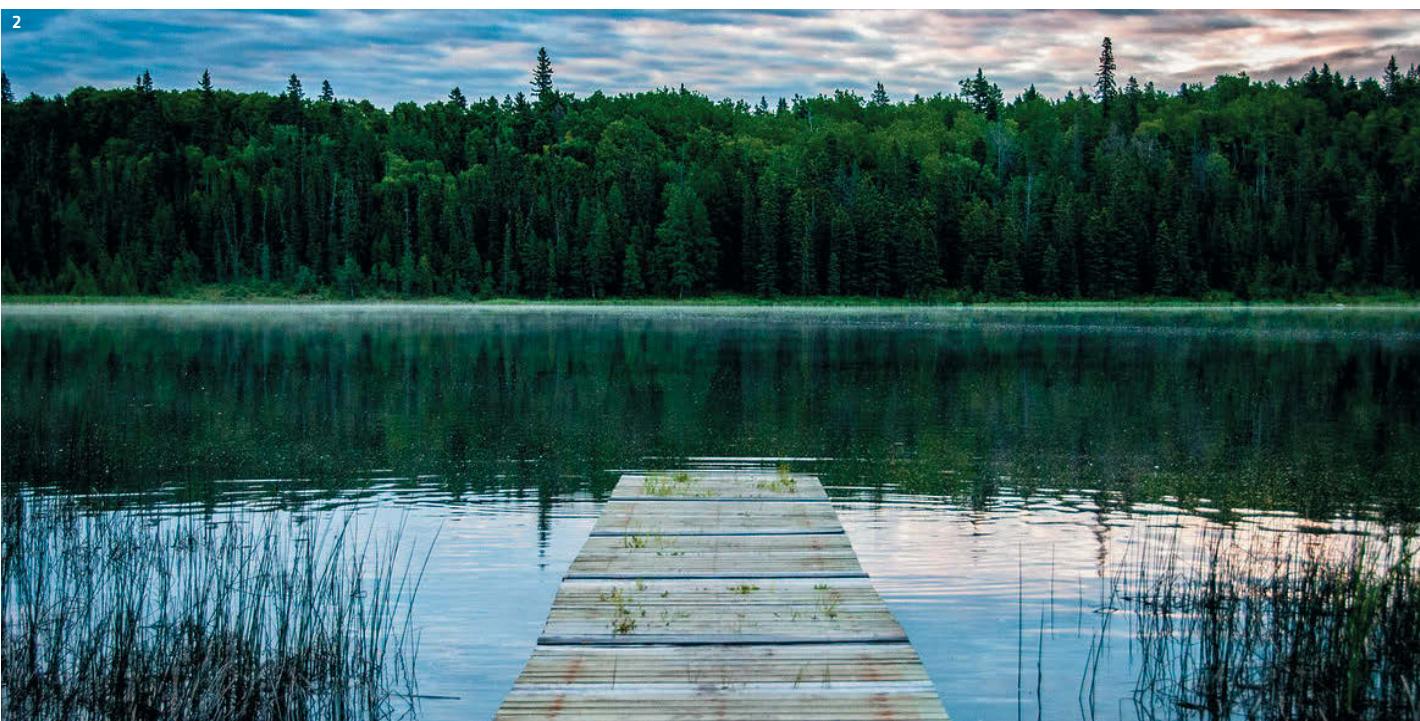
1 TIMBER WOLF (CANIS LUPUS) 2 NIGHTFALL OVER DEEP LAKE  
PHOTOS 1 DOUG DANCE 2 MONICA GIESBRECHT

experiential learning takes place, and it is these moments that will help us all shape our societies for the better for generations to come.



**MONICA GIESBRECHT, MALA, CSLA,** is a principal with HTFC Planning Design in Winnipeg. A passionate advocate for the power of landscape to inspire, connect, heal and teach across cultural, economic and temporal divides, Monica volunteers her time raising public awareness around the vital role Landscape Architecture and Landscape Planning plays in shaping healthy communities and sustainable regions. [mgiesbrecht@htfc.mb.ca](mailto:mgiesbrecht@htfc.mb.ca)

1 MONICA'S FIRST LANDSCAPES, CARPATHIA MOUNTAINS ROMANIA 2 DEEP LAKE: THE FOG IS LIFTING PHOTOS 1 COURTESY MONICA GIESBRECHT 2 MONICA GIESBRECHT



# Montréal: 2017/10

WORLD

DESIGN

SUMMIT

MONTRÉAL

2017

## TEN DAYS TO CHANGE THE WORLD

ARCHITECTURE

GRAPHIC DESIGN

INDUSTRIAL DESIGN

INTERIOR DESIGN

LANDSCAPE ARCHITECTURE

URBAN PLANNING

[WDSM-OSMD.ORG](http://WDSM-OSMD.ORG)

# A RENDEZVOUS

# Montréal : 2017/10

SOMMET

MONDIAL

DESIGN

MONTRÉAL

2017

## DIX JOURS POUR CHANGER LE MONDE

ARCHITECTURE

DESIGN GRAPHIQUE

DESIGN INDUSTRIEL

DESIGN INTÉRIEUR

ARCHITECTURE DE PAYSAGE

PLANIFICATION URBAIN

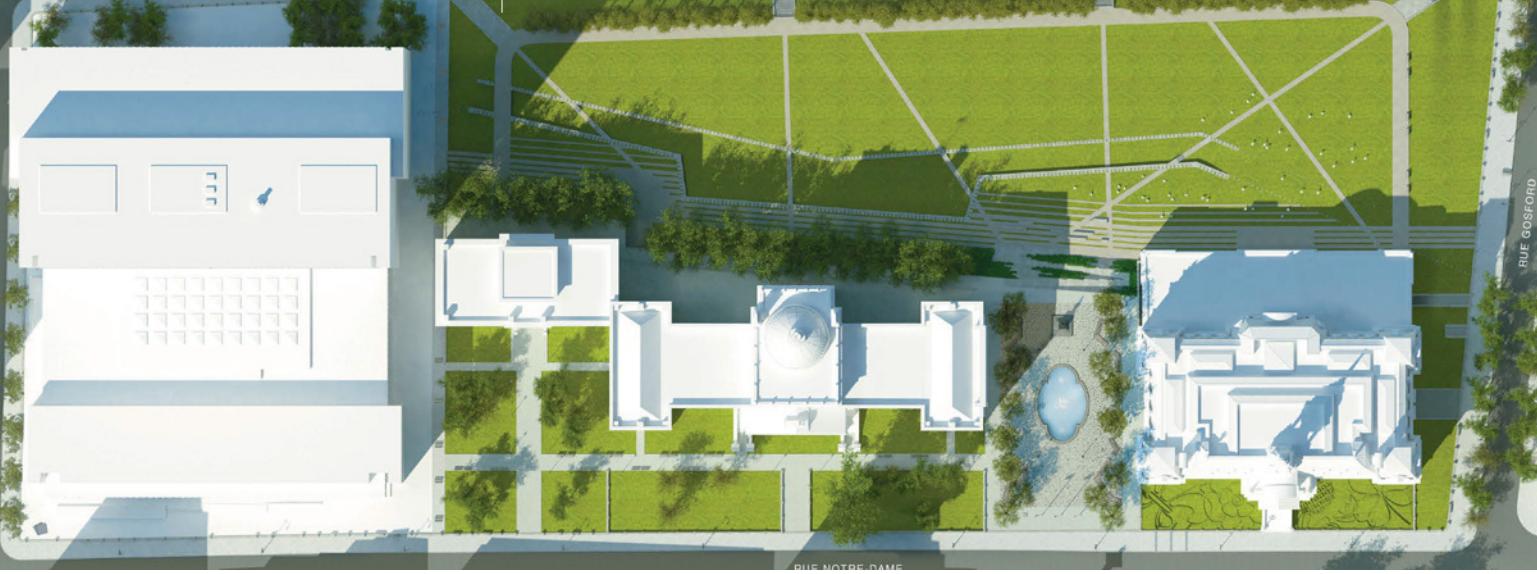
[WDSM-OSMD.ORG](http://WDSM-OSMD.ORG)

# UN RENDEZ-VOUS

# L'ESPACE ENTRE LES OBJETS

RUE SAINT-ANTOINE

ELSA LAM



## FR\_

Avec ma formation en architecture, je me croyais bien placée comme représentante des autres professions au sein du jury de l'AAPC, mais la distance entre les deux disciplines s'est avérée à la fois plus ténue et plus vaste que je ne l'avais prévu.

Ils sont loin, bien sûr, les jours où les architectes paysagistes se préoccupaient uniquement de verdure. Les propositions que nous avons évaluées traitaient autant de pavage que de plantes, de stationnements que de parcs. Le mot à la mode autour de la table du jury était « placemaking ». La sélection appropriée des arbres et des fleurs pouvait faire partie du tableau, mais en occupait rarement le centre.

Les dessins à l'échelle brillaient par leur absence dans de nombreuses candidatures. Un des organisateurs m'a dit, en plaisantant à moitié, que les architectes demandent des plans aux architectes paysagistes à deux moments : celui de la soumission et celui de la mise en candidature à un prix. Je me sentais nerveuse de juger des candidatures sans la trinité habituelle des plans, coupes et élévations. Mais alors que les architectes sont plus préoccupés par l'impact des objets dans l'espace abstrait – information véhiculée par les dessins au trait – les architectes paysagistes sont plus attentifs à l'expérience de l'espace entre les objets.

**LA VIE SOUS LA SURFACE**

Les documents les plus utiles, à cet égard, ont été les courtes vidéos incluses dans certaines candidatures, y compris un terrain de jeux par space2place qui a reçu une mention honorable. La vidéo montrait non seulement comment les aires de jeu étaient reliées entre elles, mais aussi des enfants jouant sur les buttes.

Ce sens de l'expérience vécue était aussi important à considérer dans les candidatures de plus grande envergure. Au-delà de l'application des normes professionnelles de base, le jury a pour objectif d'anticiper la vie future de chaque document. Avec quel soin a-t-on mené l'étude? A-t-on bien consulté tous les intervenants? Le document était-il susceptible de devenir une référence précieuse, ou risquait-il de s'empoussierer sur une tablette?

J'ai été particulièrement impressionnée par le plan directeur de Lemay et Associés pour le district administratif de Montréal, qui a étudié les espaces à partir de presque tous les angles imaginables. Une double page était consacrée à une analyse sociologique de la façon dont le domaine public autour de l'hôtel de ville a été utilisé, allant du stationnement de camions de livraison tôt le matin le long des routes d'incendie, à des bains de soleil le midi sur une parcelle de pelouse – en passant par d'autres activités illicites pendant la nuit. Rares sont les architectes qui incluent dans leur planification une telle étude de site d'une semaine. Pour les architectes paysagistes, c'était un moyen valable d'enquêter sur l'utilisation actuelle d'un lieu, afin de guider son réaménagement.

Ma plus grande surprise a peut-être l'attribution d'une mention honorable à un projet modeste. L'initiative se concentrerait sur l'élargissement des trottoirs et l'incorporation d'aires de stationnement le long d'une seule intersection, de même que la création de lits de plantation autour d'un mât de drapeau historique. Mais l'un des jurés a fait valoir que c'était exactement ce dont avait besoin cette petite ville de l'Ontario : une intervention à l'échelle appropriée qui a redonné de la dignité à son centre-ville.

En fin de compte, c'est ce que représente le « placemaking » : non pas de créer de nouvelles places *ex nihilo*, mais de trouver l'essence d'un lieu existant et de lui insuffler la vie. C'est une leçon que les architectes paysagistes et architectes feraient bien de mettre en pratique.

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LE CENTRE ADMINISTRATIF DE MONTRÉAL : POUR GUIDER SA PLANIFICATION ET ANALYSER « L'EXPÉRIENCE VÉCUE » SUR LE SITE TRICENTENAIRE, LEMAY ET ASSOCIÉS A ÉTUDIÉ LE SITE SOUS TOUS LES ANGLES.  
PHOTO VILLE DE MONTRÉAL

PHOTO VILLE DE MONTRÉAL