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AU CANADA

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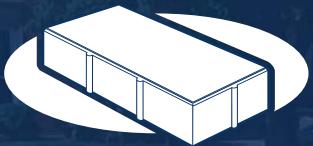
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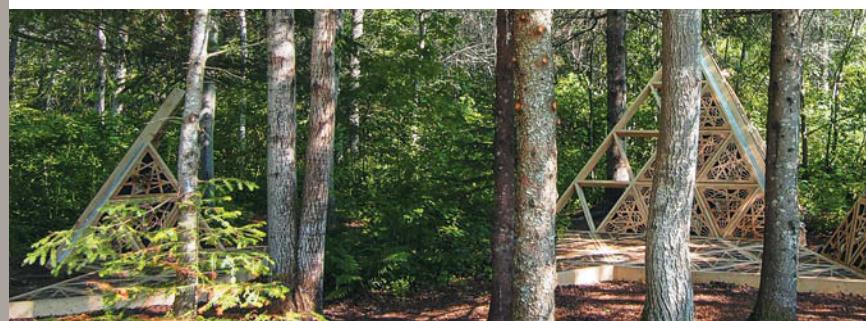
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Bernard St-Denis

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IMAGE MICHAEL LUCENKOW

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**EN\_**

**UPCOMING ISSUES:**

fall 16 | awards of excellence

**deadline: april 1**

winter 16 | time

**deadline june 1**

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

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**FR\_**

**PROCHAINS NUMÉROS :**

automne 16 | prix d'excellence

**date de tombée : 1<sup>er</sup> avril**

hiver 16 | le temps

**date de tombée : 1<sup>er</sup> juin**

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

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STUDENT SHOT OPTION: AT THE DANIELS FACULTY OF ARCHITECTURE, LANDSCAPE, AND DESIGN, UNIVERSITY OF TORONTO

PHOTO ALISSA NORTH





ALISSA NORTH

GUEST EDITOR |  
RÉDACTRICE INVITÉE

**...the exciting and productive interstices between academia and practice. | ...les emballants interstices entre le milieu universitaire et la pratique.**

## PURSUIT OF KNOWLEDGE LA QUÊTE DU SAVOIR

ALISSA NORTH

EN\_

**IN LANDSCAPE ARCHITECTURE,** the opportunities for expanding disciplinary knowledge are as vast and varied as the discipline itself. Our profession is continually advancing, providing new territories to explore. By nature, we work with sites and systems that evolve – not static objects – and if we do our job well, we support life rather than waste it, intelligently contributing to the health of the planet.

Our distinguishing material medium is the living substrate of soil and primarily the vegetal biology that it supports. We work with elements as old as the earth itself, yet landscape architecture is a relatively young profession. The potential for learning is wide open and advancing rapidly. There is endless opportunity to positively transform the world and shape our cultural associations with it.

As such, the education of a landscape architect is a lifelong endeavor, one that goes beyond earning a BLA or MLA, and yes, even beyond the LARE exam. In this issue, we are particularly interested in those areas where knowledge is flourishing, and especially the exciting and productive interstices between academia and practice. We investigate how and what we study, and the ground-breaking emergence of new forms of thinking about educational environments and barely explored directions of study. Our authors highlight these rich areas of learning to reveal the innovative adventure that is education.

FR\_

**EN ARCHITECTURE DE paysage,** les occasions de parfaire nos connaissances professionnelles sont très variées. Notre discipline progresse constamment, offrant de nouveaux territoires à investir. Par définition, nous travaillons avec des sites et des systèmes en évolution. Et si nous travaillons bien, nous soutenons la vie au lieu de la gaspiller, contribuant ainsi intelligemment à la santé de la planète.

Notre matière première, c'est le substrat vivant de terre et la biologie végétale qu'il supporte. Nous manipulons des éléments vieux comme la Terre. Pourtant, notre profession est plutôt jeune et offre un potentiel d'apprentissage infini. On y a l'occasion de transformer le monde pour le mieux et de forger nos associations culturelles avec celui-ci.

Ainsi, la formation d'un architecte paysagiste ne se termine jamais. Elle se poursuit bien au-delà du baccalauréat, de la maîtrise, ou même de l'examen d'admission. Le présent numéro s'intéresse aux aspects de la profession où le savoir est florissant, tout particulièrement aux emballants interstices entre le milieu universitaire et la pratique. Nous enquêtons sur les sujets d'étude, la manière dont on les étudie et l'émergence d'approches pédagogiques révolutionnaires et d'avenues à peine explorées. Nos auteurs nous parlent de ces riches secteurs d'apprentissage pour mieux révéler l'aventure novatrice que constitue l'éducation.

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**Merci à tous nos collaborateurs bénévoles !**

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4-6

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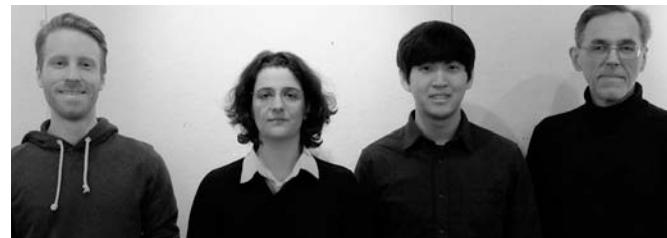
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10-12



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# SCHOOLS ÉCOLES



## CITIES NEED SCHOOLS OF LANDSCAPE ARCHITECTURE

DOUG CARLYLE

**EN\_CITIES THAT ARE COMPETITIVE** and attractive in the global age need to develop home-grown expertise that sparks innovation and creativity. Fundamental to every city's success is expertise in the design of the built environment.

Vital, liveable cities invariably have strong and diverse contingents of designers who are broadly engaged by the community. This synergy is fostered through post-secondary schools, particularly university professional programmes which provoke thinking about the ways in which the built environment can improve community outcomes.

The impact of design schools, including both Architecture and Landscape Architecture, cannot be underestimated. The faculty and students who are attracted to teach, research and study, bring a diversity of global and local expertise. The home city benefits, not only because students can attend design school without leaving the community, but also because schools will inevitably reach into the community through venues such as lecture series and neighbourhood studios. Many graduates will make the city their home, working in practices that enrich the region. Their voices, and those of the academic faculty, create higher expectations, spurring conversations about the city's built form and place making in the public realm.

Leading design schools build a legacy; the voice of design becomes critical to the city's vision. In turn, cities can nurture their schools, encouraging engagement and discourse. Cities without schools of Landscape Architecture are denied these dimensions. This affects local attitudes, priorities and lifestyle – even the city's global position among other communities. Cities without a school, such as Edmonton (1,300,000 population) and Quebec City (750,000 population), must petition to have their own authentic design school. In a city-oriented world, the absence of a design school is an absence of vision.

**DOUG CARLYLE** was appointed assistant adjunct professor by the University of Calgary Environmental Design Faculty as a member of the Innovative Practice Group in Architecture (1996). In 2005 he was elected to the Royal Canadian Academy of Arts and in 2009 made a fellow of the Canadian Society of Landscape Architects.

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## CALGARY'S NEW LA GRADUATE PROGRAM

BEVERLY SANDALACK

**EN\_THE MASTER OF** Landscape Architecture in the Faculty of Environmental Design at the University of Calgary is Canada's first new graduate program in landscape architecture since 1980. Situated in the geographically and culturally dynamic context of Alberta and Western Canada, the MLA joins the Master of Architecture and Master of Planning to form a strong, robust and inter-related triad of graduate professional programs dealing with the built environment. Our faculty structure also allows a student to ladder from a course-based professional degree program to a thesis-based research degree (MEDes or PhD).

The MLA is intended to be a program for the 21<sup>st</sup> century, engaging with the social, cultural and ecological challenges of place-making, climate change and resilience in local and international contexts, and training leaders in becoming catalysts for positive change. The three-year course-based program consists of a foundation year plus two years at the Master's level, reflecting the CSLA accreditation requirements. The program builds on the faculty's strengths in the areas of urban design, ecological design, regional planning and cultural landscapes. It includes a progression of studios and field studies into the regional landscape, as well as technology courses emphasizing the challenges of winter cities and climate change, interdisciplinary history/ theory courses and the opportunity for a semester abroad in either Barcelona or Melbourne.

Visit: <http://evds.ucalgary.ca/programs/landscape-architecture>

**BEV SANDALACK**, PhD, FCSLA, MCIP, RPP, is Associate Dean (Academic), Landscape + Planning, Faculty of Environmental Design, University of Calgary.

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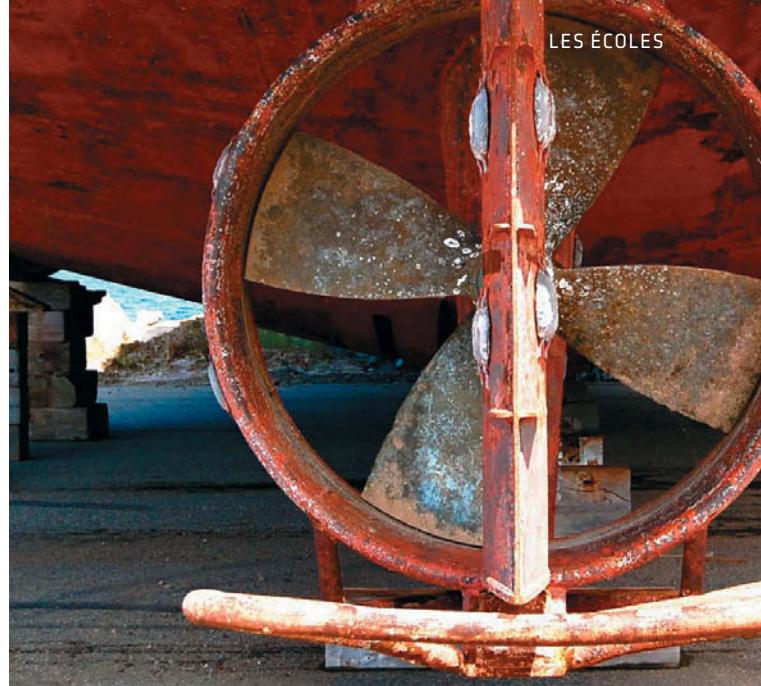
NICOLE VALOIS

**FR\_EN 2013, L'UNIVERSITÉ de Montréal a célébré la fin d'un atelier unique en publiant un volume sur les travaux d'étudiants les plus remarquables de la décennie. L'atelier, qui a pris fin lorsque l'Université a créé un programme de maîtrise et ajouté une quatrième année au baccalauréat, mettait l'accent sur la participation des professionnels actifs à Montréal et traitait des projets sur des sites urbains à grande échelle. Afin d'amener les élèves à affronter les vrais défis auxquels fait face la ville, des sites faisant la manchette ont été sélectionnés pour les ateliers. Au début des années 2000, la créativité des élèves a été appliquée à des cas impliquant la consolidation de l'infrastructure routière. Des années plus tard, les étudiants ont entrepris la réhabilitation de friches industrielles et plongé dans les dossiers de patrimoine, quartiers verts et développement durable. Chaque atelier a bénéficié de la participation des acteurs locaux et les étudiants ont pu acquérir des aptitudes de présentation et d'interaction avec les décideurs.**

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WENDY GRAHAM

## DALHOUSIE'S BACHELOR OF TECHNOLOGY

HEATHER BRAIDEN

**EN\_DALHOUSIE UNIVERSITY'S MERGER** with the Nova Scotia Agricultural College in Truro, Nova Scotia in 2012 introduced the Faculty of Agriculture, and brought the first four-year landscape architecture program to Atlantic Canada. The Bachelor of Technology in Landscape Architecture builds on the long-standing tradition of horticultural excellence at the campus, as well as its strong ties to the APALA, and to local horticultural industries. The program's innovative character comes from its partnerships between faculty members and industry players and from the cross-departmental collaboration among faculty from soil and plant sciences, engineering and hydrology.

After completing a science-based foundation year, students are thrust into design and creation, using the campus grounds as a living laboratory and digging into the region's many unique ecological features and rich cultural history. They will examine sites from the tidal shores of the Bay of Fundy to the Cape Breton Highlands and from Northumberland Strait to the southern peninsula and provincial capital. Culturally, students will explore the nation's oldest recorded histories by tracing the successive land use of Mi'kmaq, Acadian and British settlers. They will also address contemporary landscape issues in their region, which is a largely post-industrial environment threatened heavily by impacts of climate change. Dalhousie University's Faculty of Agriculture is actively pursuing accreditation and currently enrolled in the voluntary LAAC Candidacy program. To learn more about this landscape architecture program, visit [dal.ca/la](http://dal.ca/la).

**HEATHER BRAIDEN** (CSLA) is an assistant professor and program co-ordinator at Dalhousie University. Heather, who has previously taught in Ireland and at McGill University, Montreal, is currently working on her PhD in cultural landscapes at McGill.

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DU CANADA

## NEW! LACF/UBC SCHOLARSHIP

| RANDY SHARP, BCSLA

**EN\_ THE LANDSCAPE** Architecture Canada Foundation (LACF) is immensely grateful to the determined team of LAs who worked together to raise \$30,000 to endow a scholarship targeted to students at the University of British Columbia. Peter Kreuk, Randy Sharp and Margot Long worked with the Fellows of the CSLA, the CSLA and individual LACF members to kick-start the \$1000 annual scholarship. It will be offered to a student in the second or third year of UBC's Master of Landscape Architecture program who has demonstrated design creativity and commitment to sustainability, ecosystem biodiversity, sustainable food systems, resource management and/or community building. The award will help UBC to attract and retain talented candidates – our future landscape architects.

## FAPC / AAPQ 50<sup>e</sup> / UdeM BOURSE D'ÉTUDES

| WENDY GRAHAM, AAPQ

**FR\_LA FAPC ET L'AAPQ,** ont annoncé la création d'un fonds de dotation commémorant la 50ième anniversaire de la création de l'Association des Architectes Paysagistes de la province de Québec et ses membres fondateurs. Ce fonds vise la création d'une bourse d'études, durable et récurrente, destinée à un étudiant inscrit dans un programme d'architecture de paysage à l'université de Montréal dès 2016. Un grand merci aux membres de l'AAPQ pour leur générosité.

**EN\_LACF AND AAPQ** are pleased to announce the creation of an endowment fund commemorating the 50<sup>th</sup> anniversary of the Quebec Association of Landscape Architects and its founding members. This fund will be dedicated to creating a sustainable and recurrent scholarship to be awarded to a student enrolled in the landscape architecture program at the University of Montreal as early as this year. Thanks to all AAPQ members for their generosity.

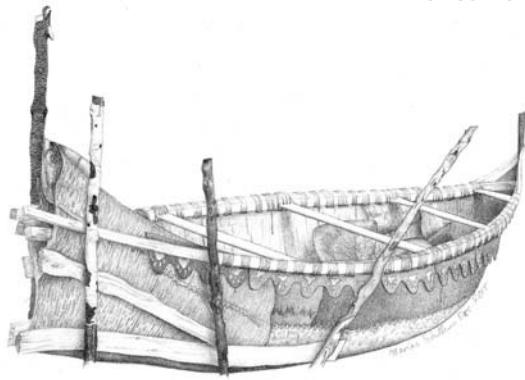
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# HURRY SLOWLY

| JEN HARVEY



...a canoe build that calls to mind the motto of the LAL School of Architecture, *Hurry Slowly*, or *mino-piiskaan ezhaayin* in Anishinaabe.

## **FR\_ RESUMÉ HÂTEZ LENTEMENT**

Le paysage est le thème des étudiants de deuxième année à Laurentian Architecture Laurentienne (LAL) de Sudbury. Le corps enseignant pluridisciplinaire s'élargit pour faire place à des experts de la région qui s'intéressent à l'interface entre l'architecture, la conservation de l'environnement et la construction des canoës.

## **EN\_**

**LANDSCAPE IS THE THEME** for second year students at Laurentian Architecture Laurentienne (LAL) in Sudbury, Ontario. The interdisciplinary faculty team, which includes members from both architecture and landscape architecture, expands to include local experts interested in the interface of architecture, ecological conservation, and perhaps surprisingly, the building of canoes.

It is unusual for architecture students to do field studies in landscape, but at Laurentian, a local park project sets the tone. Courses in climate change and ecology give them a framework for site planning. A late September sojourn to the visitor's centre at French River Provincial Park introduces them to architecture that has been carefully placed into a heritage landscape. They spend an afternoon on the water. For many, this is their first time in a canoe.

That experience leads to the next lesson in architecture. Learning tectonics through the designing and building of smaller objects, such as canoes, helps students learn to build larger objects. The canoe building is led by experts who join the program for approximately six weeks. The

class of 65 students is divided: half build a carbon fibre canoe with Gergely Lanci; the others a traditional birch bark canoe with Métis Elder Marcel Labelle. The students document the process in sketchbooks and produce a final architectural drawing after the canoes are completed.

The expertise of Gergely is the craftsmanship of high performance canoes. Students come to understand the parameters of canoe design on a new level. The class chooses the canoe's features, thereby defining the parameters that determine the end product: the hull shape, the style of canoeing and the load determine the canoe's shape, size and ultimately, speed. The modern canoe features cedar strips chosen for natural beauty in combination with clear fibreglass and black carbon fibre, resulting in a light but strong vessel. The design-build nature of this project leads at times to redesign and reiteration, which in itself is an important lesson. Due to the feather-like appearance of this unique canoe, it was named "The Loon" by LAL Elder Jerry Ottawadiwan and the students.

The methods of construction for the traditional birch bark canoe are vastly different. There are no plans or forms to follow, only the guidance of Marcel Labelle: this is also a lesson in learning through Indigenous methodology. Over the duration of the build, knowledge is casually shared through conversation, demonstration and story-telling. One comes to know that a birch bark canoe is not merely a physical object in traditional Métis culture: it is also a spiritual entity.

Students learn that canoe building begins in the forest long before the

fall semester starts, with materials respectfully harvested, following the unwritten Anishinaabe laws learned by observing nature. "It is this law that Indigenous spirited people practice daily," Marcel tells us. In mid-October, the birch bark, cedar, spruce roots, spruce gum and bear fat are brought into the design studio. The students work by hand, which gives them a different perspective about working with wood. The hand tools require patience; makers must pay close attention to materials. If they are impatient, the materials will be reluctant to do as they wish. Finally, the spirit of the canoe is identified through song and story-telling. She became known as "Freedom."

The technique recalls the motto of the LAL School of Architecture, "Hurry Slowly." The phrase communicates a commitment to allow space for critical reflection. In the creation of both canoes, there was time for decision and revision. The lesson, we think, will inform the student's designs and their careers. And there is optimism that in "hurrying slowly," they will take the time to reflect on how the land will shape their building, and how their building will shape our experience of the land.

**J.N. HARVEY** is a Landscape Architect and part of the faculty at Laurentian University Laurentienne in Sudbury.

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FREEDOM AND THE LOON WERE CEREMONIOUSLY LAUNCHED IN THE UNUSUALLY WARM DECEMBER OF 2015.

PHOTO JEN HARVEY. DRAWING BY MARINA SCHWELLNUS.

**LP+ > TO BUILD A CANOE | CONSTRUCTION D'UN CANOË**

# STORIES OF THE LIFESTONE\*

## HISTOIRES DE LA PIERRE DE VIE\*



### Coming Up Next Issue Letting go and learning to be...

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.”

### À venir dans le prochain numéro Laisser aller et apprendre à être...

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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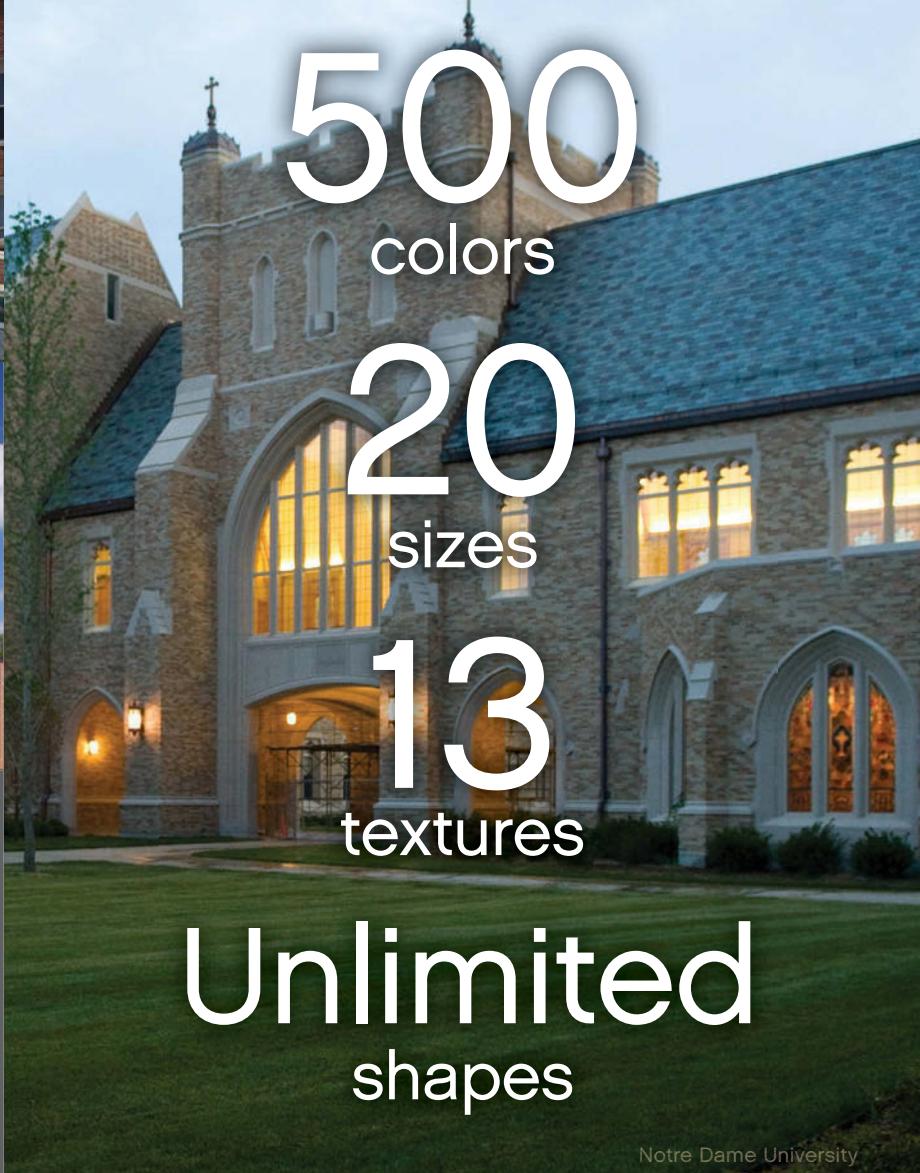
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| JOANNE PROFT + ROBERT MCINTOSH

# 2020 VISION: 3 UNIVERSITY LANDSCAPES

1

UNIVERSITY OF BRITISH COLUMBIA VANCOUVER CAMPUS

> FR\_LP+ | VISION 2020 : TROIS  
PAYSAGES D'UNIVERSITÉS

**"You are not trying to reinvent [the campus]. You're trying to make it live up to its history."**

DONALD AINSLIE, PRINCIPAL,  
UNIVERSITY COLLEGE PROFESSOR,  
DEPARTMENT OF PHILOSOPHY  
UNIVERSITY OF TORONTO  
> [BIT.LY/1R35K7V](http://BIT.LY/1R35K7V)

EN\_

**AFTER DECADES OF** decline, the relationship between Canadian universities and their landscapes is changing. When they were founded, many of Canada's oldest and largest universities had grand physical plans, but in the decades that followed, the integrity of these underlying plans eroded through rapid expansion and utilitarian planning.

Recently, there have been encouraging signs of reversal. Campus landscapes are being reconsidered within a broader context, as Canadian universities strive to create world-class teaching, learning and research facilities. New methods of campus planning place a high value on creating landscapes that are more sustainable, connected

and accessible, and at their best, include animated environments which transform the campus experience for students, scholars and residents. Campuses are rediscovering a sense of place and re-evaluating the public realm as a critical player in supporting and nurturing contemporary campus life. Achieving this broader vision can take decades, yet three campuses are taking ambitious steps to transform not only their landscapes, but also the way campus planning is conducted. The case studies below profile the three universities in different phases of evolution: The University of British Columbia (implementation), the University of Manitoba (Master Plan development) and the University of Toronto (visioning competition).

## UNIVERSITY OF BRITISH COLUMBIA: THE POINT GREY CAMPUS

The Vancouver campus is set within a coastal forest clearing on the Point Grey peninsula, a location chosen for its commanding prospect over the Georgia Strait and its proximity to the growing city of Vancouver. Sharp and Thompson's 1914 Beaux-Arts plan for the campus provided the framework for growth. However it wasn't until the early 1920s that the first permanent stone buildings were constructed around the centre of campus. For the next several decades, development of the campus occurred largely in response to immediate demands, and with little reference to the original plan. As at many campuses, post-war modernism, a lack of cohesive planning and the increasing predominance of the automobile left a lasting impact on the landscape.

Building on ambitious plans formulated over the last decade, the Vancouver campus is in the mid-stages of a dramatic transformation which includes new academic buildings and landscapes. The blueprints for this are the 2010 Vancouver Campus Plan and 2009 Public Realm Plan, which re-think how the campus landscape can evolve. Both plans build on the legacies of the past, while supporting an expanded view of the campus as a venue for learning and social well-being.

Each new project is designed to contribute to a cohesive and pedestrian-friendly campus composed of distinct neighbourhoods and outdoor commons. In recent projects like the restoration of Main Mall, University Boulevard and Fairview Commons, generous seating walls, moveable chairs and tables, artful lighting and well-placed pathways invite spontaneous activity and use throughout the day and night. These are places which facilitate the movements of people, information and ideas – animated places which support a range of activities and



**Campuses are re-evaluating the public realm as a critical player in nurturing contemporary campus life.**

informal learning, but also strengthen overall campus legibility and continuity with the past. At a campus-wide scale, the animation of the public realm is supported by the provision of mixed-use "hubs" that will offer student housing closely integrated with academic spaces and necessities such as child care, recreation, cafés and student services. At a smaller scale, student-led interventions add an element of surprise: tree swings, a wooden lattice utility shroud around a temporary energy exchange, and poetry installations show how the public realm has become fertile ground for social engagement and creative learning.

The university's most recent public realm project is the revitalization of Library Garden at the historic centre of campus. As one of the oldest (and most neglected) landscapes on campus, the garden plays an important role in telling UBC's evolving story. The proposal envisions the garden as a welcoming, natural refuge from the surrounding busy campus. A central terraced space will be embraced by re-established native forest plantings, recalling the site's original landscape and contributing to broadening campus ecological health. Significantly, the garden will also be home to the Indian Residential Schools History and Dialogue Centre (IRSHDC), which will provide a central and visible location for re-thinking the relationship between Aboriginal peoples and broader Canadian society.



**1**THE UBC VANCOUVER CAMPUS, LOOKING SOUTH ALONG THE PEDESTRIANIZED MAIN MALL WITH THE PONDEROSA HUB RISING UP TO ITS WEST

**2**CONCEPTUAL PLAN OF PROPOSED LIBRARY GARDEN AT THE CENTRE OF THE VANCOUVER CAMPUS (DESIGN, PFS STUDIO) **3**ARTFUL LIGHTING IN THE HEALTH SCIENCES COURTYARD, DESIGN, KAREN KIEST LANDSCAPE ARCHITECTS. **4**A "JANICE SWING" HANGS FROM A HISTORIC OAK ALONG MAIN MALL (DESIGN, LESLIE VAN DUZER AND PETER FORTUNE WITH ASSISTANCE FROM DARREN HUBERT AND ANTHONY ROACH)



5

...bringing context  
to what is presently  
a largely placeless  
campus



## UNIVERSITY OF MANITOBA: THE FORT GARRY CAMPUS

Founded in 1877, the University of Manitoba moved to its current site at the Fort Garry campus in 1911. Many significant buildings and open spaces have been present since very early in the school's history, and have retained a substantial amount of their original form. The modern areas of the campus, however, are dominated by the automobile and characterized by buildings that reject their surroundings, forcing circulation and gathering spaces into climate controlled interior areas.

In 2008, the university acquired a large swath of adjacent land and four years later, launched *Visionary (re) Generation*, an Open International Design Competition. The winning design, *Arpent*, was submitted by the team led by Janet Rosenberg & Studio. The submission's most notable characteristic is its strong and coherent *landscape first* strategy. This plan takes a robust, long-term approach to campus planning that weaves the natural landscape into the campus and uses it as the plan's strategic backbone, to create a campus plan that truly belongs in its surroundings.

The design respects, acknowledges and interacts with the waters of the Red River through enhanced riparian habitats, new research facilities, and

new opportunities for wildlife viewing, including recreational boardwalks and pavilions and the creation of shelter bands to provide refuge from the seasonally harsh climate. Given that the landscape first model truly respects the land, it is hoped that this plan, and more broadly this method of planning, will be able to establish a common ground between the Indigenous population and the University. Moving forward, it is believed that this plan has the potential to provide the foundation for a new dialogue between these two groups. In typical campus planning, the built form is what drives design, and the landscape is simply an element that fills the remaining voids. This plan doesn't specify built form in any great detail, but it does set out a flexible strategy that can accommodate a multiplicity of developments in a range of densities. Ultimately, *Arpent* challenges the traditional methods of planning, and brings context to what is presently a largely placeless campus.



PHOTOS 5,6,7 PRODUCED BY JANET ROSENBERG &  
STUDIO FOR THE UNIVERSITY OF MANITOBA

6, 7



8

## UNIVERSITY OF TORONTO: THE ST. GEORGE CAMPUS

When the University of Toronto was established in 1850, the surrounding landscape was largely undeveloped and characterized by rolling hills, the remnants of earlier forests and natural rivers and ravines. By 1856, the University College building had assumed its position in what is now the historic core of campus, marking a significant milestone in the development of the school and the foundation for the St. George campus that would emerge over the following decades.

Today, the St. George Campus in downtown Toronto remains the symbolic heart of the University. Its iconic King's College Circle, the pre-eminent open space on the campus, is surrounded by some of the city's most historic academic buildings and spaces. The expansive lawn has always served as a place of connection, gathering and ceremony.

Nevertheless, over time, a planning emphasis on the functional needs of the automobile has eroded the dignified character of King's College Circle. Like many publicly accessible open spaces on the campus, it has been constrained by development and utilitarian campus needs. The ceremonial space is presently encircled by roadways and parking which physically and visually separate it from its surroundings, and prevent people from engaging with the historic architecture.



9

In 2015, the university launched an international design competition, Landscape of Landmark Quality, to revitalize and reinvigorate the four key public spaces within the historic core. The design brief called for a comprehensive and world-class landscape design vision that would improve the historic fabric of the campus while serving the growing needs of the university and the surrounding city.

A primary focus of the four shortlisted proposals was King's College Circle. Each of the proposals removed vehicular circulation from around the Circle's perimeter, re-centering the Circle on the pedestrian experience and reinstating its symbolic importance and elegant geometry. The winning proposal, submitted by KPMB Architects, Michael Van Valkenburgh Associates (MVVA) and Urban Strategies, places a strong emphasis on the return of public spaces to people. The proposal makes simple, bold moves that unveil the landscape's hidden potential, by creating new gathering spaces connected by wide, granite-paved pedestrian walkways, and respecting and building on the rich history throughout the campus.

While the ultimate design for public realm open spaces will undoubtedly evolve from concepts that were submitted through the competition process, the fact that the university has initiated this international design competition has a great value on its own. By opening the door to new ideas, it has shifted the focus back onto engaging landscape and design. Campuses across the country are forging new and powerful links between learners and learning landscapes, and markedly enhancing the role that university landscapes play in shaping the academic experience.

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University of Manitoba Competition:  
> <http://bit.ly/1U3cof0>

University of Toronto Competition:  
> <http://landmark.utoronto.ca/>

**IMAGES 8,9,10** UNIVERSITY OF TORONTO: KPMB ARCHITECTS, MICHAEL VAN VALKENBURGH ASSOCIATES (MVVA) AND URBAN STRATEGIES



10



SHELLEY LONG

# ACTIVE PRAXIS,\* HYBRID PRACTICE

1

## >FR\_LP+ PRAXIE ACTIVE, PRATIQUE HYBRIDE

EN\_

**TODAY, MANY LANDSCAPE** architecture offices are using research and experimentation in new hybrid practices across Canada. These offices can be teaching-based or business-based, and break the mold of the traditional landscape architecture model, placing innovation and interdisciplinary thinking at the forefront of their built work.

### TEACHING-BASED PRACTICE

The work produced by teaching-based practices is part of an individual's peer-reviewed research contribution to a university. Built work must be recognized by juries of respected professional colleagues or published as study components. This type of work is critical, theory-oriented research by nature, and must be explicit in exploring new ideas to move the profession forward.

A key aspect of teaching-based practices is their tolerance to take risks because their teaching jobs provide economic stability. By having an income independent of the practice's projects, offices such as Marc Boutin Architectural Collaborative (MBAC) in Calgary, North Design Office of Toronto, and

Straub + Thurmair Landschaftsarchiteken of Winnipeg all recognize what their academic roles allow: to apply the newest academic theories in practice, and dedicate more time and resources than more traditional firms can, to seek willing clients and to experiment with materials and technologies.

Of the 12 people at MBAC, half teach part-time and participate in studio reviews, two others teach regularly, and Boutin himself is a full-time professor in architecture at the University of Calgary who plans to teach in its new MLA program. Their focus is on built projects which convey multifaceted and pluralistic readings of the built environment.

MBAC has been recognized nationally for many of their public space designs, which, like their buildings, experiment with materials to achieve continually changing atmospheric qualities. Their work is grounded in Boutin's *Prix de Rome* research, *Texture City*, which examines the city as a verb instead of a noun. MBAC's design for the 1st Street SW Underpass in Calgary embodies this ethos. The firm's experimentation with tabbing perforated aluminum panels at different degrees generates literal and referential shifting perspectives of the surrounding landscapes: verbs, not nouns.

As educators at the University of Manitoba, Dietmar Straub and Anna Thurmair of Straub + Thurmair Landschaftsarchitekten do not compete with practitioners in Winnipeg. Rather, they see a responsibility to take calculated risks in their work, which will

\*PRAXIS: *The integration of theory with practice; a learned synthesis that refine one's theories as they are acted out in the real world. Definition from Anarchy 101: Q & A*



2

**...coupling students with active practitioners exposes both parties to new research outlets and modes of working.**

help lay groundwork for firms in the design community. Their Folly Forest project for the Winnipeg School Board challenged existing school board guidelines, such as how far trees must be planted from buildings, and that a three-square-foot per student hard-surfaced outdoor space requirement had to be exclusively asphalt. By perforating the field of asphalt to plant a forest, their design solved localized stormwater issues, transforming a large paved area into a more functional ecosystem. Their role was also to educate the client, the public and even contractors about the intrinsic value of trees and maintenance required for them. Approval of this design approach has led to the possibility for local practitioners to assist in upgrading the school board's other 76 schools. (For more about Folly Forest, go to LP Awards of Excellence 2013, vol. 15, no.3, pages 13 + 39.)

Straub + Thurmayr's "mini-projects" are driven by the notion of the garden as a miniature paradise – a powerful medium of intrinsic poetic value for cross-cultural idea exchange at little to no cost. This idea prevails in *Instant Garden*, a temporary

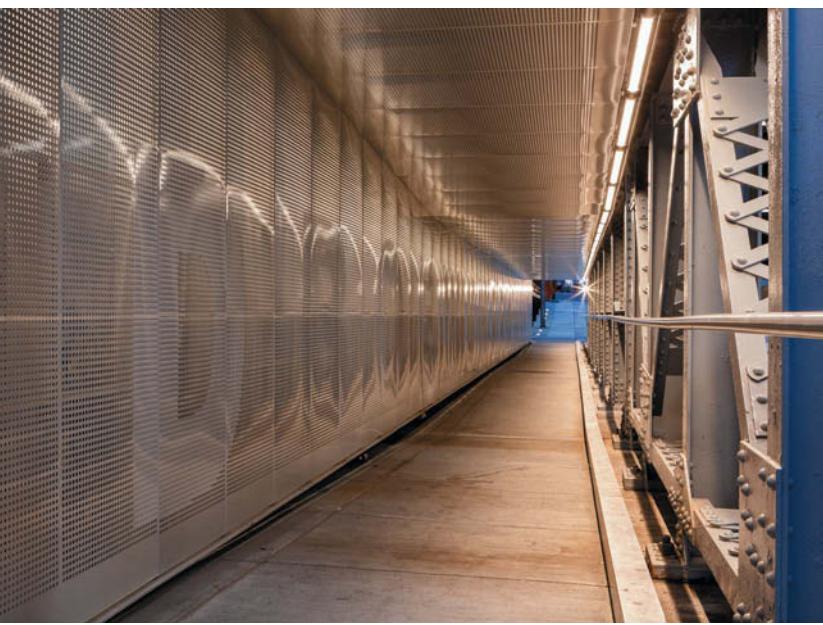
solution for a young couple whose building renovations left little for their backyard landscape. Composed of clean bags of sand formerly used to guard riverbanks against Winnipeg's annual flooding, the skin-like surface was a medium for edible greenery to test the composition of a garden to be made more permanent once the sand became mixed in-situ the following spring.

Innovation in landscape architecture is often highly dependent on a client's appetite for innovation. Whether the project is a residential garden or international competition, Alissa and Pete North of North Design Office seek out such opportunities to further their investigations into regenerative and performative landscape. Both professors at the University of Toronto, the Norths' temporary public art installations experiment with new materials and technologies in a temporary situation for two-to-four years, testing and monitoring them with the intention to apply the principles in future larger public space projects. *Core Sample* (2006), their first installation of three at Les Jardins de Métis International Garden Festival, was won through competition. In subsequent following years, materials and organization systems were added to the installation, exhibiting natural and induced performance.

*Core Sample* led Alexander Reford of Les Jardins de Métis to invite the Norths to participate in another installation in 2015, this time, with students in Pete's regenerative design course at U of T. (See stories by Alexander Reford (page 41) and Jordan Lypkie (page 30) in this issue.) The installation explores how landscape architects can take traditional engineering, fuse it with a design aesthetic and apply the formula to public space design.

#### PRACTICE-BASED INNOVATION

Hybrid models of practice in more traditional landscape architecture firms are defined by business models that support research and development, placing emphasis on collaborative production, and balancing creativity with running a profitable office.



3

**1**ERA: TCLF CONFERENCE PROCEEDINGS, ISABEL BADER THEATRE, UNIVERSITY OF TORONTO, 2015; MATTHEW TRAUGHT

**2**STRAUB + THURMAYR LANDSCHAFTSARCHITEKTEN: FOLLY FOREST, SKETCHING STARS, 2012; DIETMAR STRAUB **3** MBAC: 1ST STREET UNDERPASS POST-CONSTRUCTION; YELLOW CAMERA, 2015



4



5

One such office integrates research and development through community-based initiatives. ERA Architects' core focus on heritage conservation led to an appreciation for both heritage landscapes and building sites, resulting in the inclusion of landscape architectural services. Five percent of their operating budget is dedicated to research and community work that aligns with the office's values of heritage conservation and cultural initiatives. As well as co-founding

## Contemporary offices “break the mold of the traditional landscape architecture model, placing innovation and interdisciplinary thinking at the forefront...”

the non-profit group, Friends of Allan Gardens (FoAG), the firm organized the first conference in Canada on cultural landscapes, in collaboration with Janet Rosenberg and Studio and The Cultural Landscape Foundation. The latter ultimately resulted in a book, an exhibition and a studio at the University of Toronto on Toronto's historic landscapes. FoAG seeks to maximize heritage resources in public landscapes, investigating new models for raising money, operating programming and managing public space. ERA's own Tower Renewal project, which began as independent research on bringing sustainability and livability to upgrade a popular Torontonian building typology, eventually turned into design guideline and renovation contracts. Similarly, these independent non-profit landscape projects could eventually lead to paid research or design work to further investigate and implement new modes of park development, preservation and management.

### NECESSARY COMPLEXITY

In practice, most businesses do not have the luxury of choosing the most willing clients to work with. Therefore, they often hold dual responsibilities: to design for, but also to educate clients and the public about the true value of the profession. This type of design leadership through risk-taking is a prevailing attitude at Claude Cormier + Associés (CC+A) in Montreal, where a strong conviction to do only public work and to do something new on every project brings with it the ongoing challenges of getting inventive designs built in low-bid and risk-averse public environments.

CC+A's design for Berczy Park in Toronto features a whimsical fountain with model dogs spewing water from their mouths. (For more about Berczy Park, see Marc Halle's story in LP vol. 17, no. 1, SMALL, page 24.) The fountain, the centerpiece of the site, is the result of public engagement with an active community, together with modelling and research done by the office to create a unique and memorable design that aims to bring children, families, dog owners and the local business association together. Currently in the construction documentation phase with many new and novel details, the fountain's build-out is dependent on convincing the client of the project's necessary complexity.

Another way to advance the field of landscape architecture is to work from within its traditional definition on all types of projects. From developer condos to public parks, Hapa Collaborative in Vancouver is not precious about taking one type of work over another. Their collaborative approach is endemic to their success. Thereby, the office is able to take a variety of routes to interesting work, resulting in designs that prioritize facilitating urban life over a designer's signature. Externally, Hapa prefers to collaborate with like-minded firms on such projects as the Vancouver Art Gallery north plaza redevelopment with Nick Milkovich Architects and Matthew Soules Architecture.

**4**ERA: WHAT'S OUT THERE WEEKEND TOUR OF ALLAN GARDENS, TCLF CONFERENCE, 2015; MATTHEW TRAUTHT **5**HAPA COLLABORATIVE: LONSDALE QUAY BENCH MOCK-UP, 2015; VIVIANNE HARMS, HAPA COLLABORATIVE **6**NORTH DESIGN OFFICE: CORE SAMPLE, 2006; © LOUISE TANGUY, JARDINS DE MÉTIS/REFORD GARDENS **7**CLAUDE CORMIER + ASSOCIÉS: BERCY PARK, DESIGN PROCESS - ELEVATION STUDY OF DOG FIGURINES, 2015; CC+A **8**HAPA COLLABORATIVE: MID MAIN PARK BENDY STRAW TRELLIS



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### STAYING NIMBLE

Internally, Hapa boasts a team with purposefully varied disciplinary backgrounds, including architecture, art, environmentalism, engineering, horticulture and liberal arts. The result is a flexible and open design process, best illustrated by a multitude of special “artful landscape architecture installations” which feature in their public space designs. A bench currently under development for Lonsdale Quay in North Vancouver evolved from a simple two-level linear piece, into a multifaceted structure, then a sinuous form, products of the various people in the office collaborating on its design. The bench is now undergoing a series of back-and-forth shop drawings to detail its construction in real time and scale. The process is reminiscent of when Hapa worked with a local steel fabricator to detail *Mid Main Park*'s “bendy-straw” trellis. Inspired by the former Palm Dairy Milk Bar which used to occupy the site, the elbow joints and proportions had to continually evolve to best convey the essence of a real bendy straw while staying within budget.

All of these hybrid practices are small offices of two to twelve people, with the exception of ERA with 40+ (but whose dedicated landscape architecture team is on par with the other firms.) This nimble size arguably allows for emphasis on design, creativity and collaboration, with less focus on management. From paid independent creative days (Hapa), to collective urban excursions (CC+A) to weekly internal sharing presentations (ERA), hybrid practices support a creative office culture and cultivate research and inspiration outside of a project-based environment. Similarly in the classroom, coupling students with active practitioners exposes both parties to new research outlets and modes of working. Each type of hybrid practice exemplifies some of the ways in which contemporary offices are using research and experimentation to advance landscape design.

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JORDAN LYPKIE

# ENTANGLED WITH THE REAL WORLD

## EXPERIENTIAL LEARNING IN CANADIAN SCHOOLS

## FR\_RESUMÉ

**INTRIQUÉS AVEC LE MONDE RÉEL**  
**L'APPRENTISSAGE EXPÉRIENTIEL DANS**  
**LES ÉCOLES CANADIENNES**

**GRÂCE À L'APPRENTISSAGE** expérientiel, les étudiants s'intriquent avec leur environnement. Travaillant hors-classe, que ce soit dans des charrettes avec des praticiens de renom, dans des ateliers locaux, dans des projets de conception/construction ou dans des studios partout dans le monde, les participants opèrent en temps réel pour établir des relations entre les gens, les matériaux et les paysages. Jordan Lypkie examine la manière dont ces activités sur le terrain ont repoussé les limites des étudiants qui ont appris à composer et à conjurer de nouvelles possibilités.

## EN\_

**LANDSCAPE ARCHITECTURE STUDENTS** learn how to research, map and ultimately design within a shared environment. Pedagogically, this is not only accomplished individually through design studios involving iterative experiments in drawing and modelling; it is also achieved through excursions in the field – practical forays into the workings of the profession. Through this experiential learning, students become further entangled with the things around them, learning to compose, instigate and conjure new possibilities for landscape architecture in the world at large.

Experiential learning can reconfigure student trajectories to include agencies beyond those of their professors and peers. Charrettes, design/builds and student travel, for example, all involve a 'live' form of the design

process first acquired in studio. In the field, participants work in real time and space to develop relationships between people, materials and landscape processes.

### GRAPPLING WITH NEW CONTEXTS: TRAVEL STUDIOS

When Jonathan Heinz, a University of British Columbia landscape architecture student, joined an architecture field studio in India, he acquired first-hand experience of how local knowledge can – and must – shape design. The class considered how a 50 per cent population increase might be managed equitably through design strategies for streets in Chandigarh.

Jonathan describes how the weekly collaborative sessions with local residents and stakeholders, managed through a Hindi translator, became as iterative as the design processes itself. Survey questions were constantly adapted as residents expressed concerns wholly unpredicted by the visitors. The preconceptions of Canadian students were upended by local experience, a process which led to contextual and sensitive explorations in the studio. The students considered prevailing socio-economic divisions, adherence to heritage building restrictions, and the incorporation of housing with existing mango orchards. Even *The Times* of India featured the story. The work produced reflected not just Western problem-solving sensibilities, but also drew from cultural conditions in India.



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**The preconceptions of Canadian students were upended by local experience | Les idées préconçues des étudiants canadiens ont été redressées par l'expérience locale...**

## At the Evergreen Brickworks design charrette: conjuring new possibilities for LA in the world at large... | Charrette de la briqueterie Evergreen : envisager de nouvelles possibilités pour les AP...

For Mira Haidar, a landscape architecture student from the Université de Montréal, the search for water management solutions for Brazilian Favelas was equally eye-opening, as urban conditions challenged the students to confront new design problems. Each working team of four learned to accommodate the varied approaches of other team members: one each from Canada, Italy, Japan, and Brazil, and drawn from the three disciplines: landscape, urban design, and architecture. Through site visits and community interviews, it quickly became clear how paradigms of design varied across cultures. To synthesize design visions, Mira says, team members needed to develop an ability to work together across cultural and disciplinary boundaries.

### RELATING TO THE PROS...AND THE RIVER: EVERGREEN CHARRETTE

For second and third year students from the Daniels Faculty at the University of Toronto, an Evergreen Brickworks design charrette provided a platform for students to make connections with notable practitioners, including many local landscape architects and national and international icons. The design charrette focused on revitalizing the lower Don Valley through the Brickworks, a community environmental centre located deep within the focus region. The goal: to explore ways to link the neglected valley to its surrounding communities. (See George Dark, Why Interns Matter, page 74.)

As the landscape architects debated approaches and concepts, students used their digital skills to create diagrams, maps and renderings that visually expressed the ideas resounding within the rooms. The students found themselves sometimes situated between competing concerns, navigating diverse approaches and ambitions. By the second day, smaller groups led by professionals focused on capturing the emerging discourses on what the valley was to become. However, it was to be the Don River itself whose voice emerged the loudest: the session was cut short by the impending advance of flooding brought on by the morning's torrential rain storm.

The organizers constantly monitored environmental hydrological sensors designed to warn of spikes in water level. It became apparent to the students that it was not only their contact with working professionals that was to make a lasting impression, but also their experience of the river and its valley as a sopping, flowing, rising system, fully capable of surprising the participants and shifting their thinking. Conceptual strategies for Brickworks would be shaped around the dynamic nature of the river illustrated on their tables and screens, and pulsing outside their doors.

**1, 2 EVERGREEN BRICKWORKS DESIGN CHARRETTE : STUDENTS TO MAKE CONNECTIONS WITH NOTABLE PRACTITIONERS 3 UBC STUDENT JONATHAN HEINZ JOINED AN ARCHITECTURE FIELD STUDIO IN INDIA 4 UBC STUDENT ALLISON TWEEDIE OPTED FOR THE HANDS-ON LEARNING IN A REGIONAL ECOLOGY COURSE | 1, 2 CHARRETTE DE DESIGN À LA BRIQUETERIE EVERGREEN : LES ÉTUDIANTS RENCONTRENT DES PRATICIENS ÉMINENTS. 3 JONATHAN HEINZ, ÉTUDIANT À L'UBC, S'EST JOINT À UN STUDIO D'ARCHITECTURE EN INDE. 4 ALLISON TWEEDIE DE L'UBC A OPTÉ POUR L'APPRENTISSAGE PRATIQUE DANS UN COURS D'ÉCOLOGIE RÉGIONALE.**

**PHOTOS 1, 2 ALISSA NORTH**



5

## Experiential learning can reconfigure student trajectories | L'apprentissage expérimentiel peut reconfigurer les trajectoires des étudiants

### DISCOVERING MATERIALS THROUGH DESIGN/BUILDS

For Daniels MLA students in Professor Pete North's elective on phytoremediation technologies and regenerative landscapes, the fall 2014 semester began with the promise of a design/build experience at the prestigious Jardin de Métis International Garden Festival. (For Director Alexander Reford's perspective, see p.41.) Once a strong proposal was selected through in-class competition, the real world began. *Macro/Micro/Myco*, initially conceived by Jordan Duke and Jasper Flores, proposed that modular units holding fungal growing medium could be assembled to create inhabitable structures.

Students learned immediately about the practical considerations of fabrication, acquisition and transportation of materials, all of which would require design solutions and cooperation. The wood, specified through conversations with Daniels lab coordinator Johnny Bui, could be completed by CNC milling only after iterative test cutting. The panels needed to be transported, a van rented. Mushrooms needed to be sourced. Someone remembered a chance roadside encounter with a grower north of Toronto. A woman named Micky operating a mushroom lab custom-made pouches containing mulch inoculated with fungal spores. Because Micky's facilities were not *en route*, one student split off to gather the pouches, meeting the others in Quebec with a trunk full of nascent fungi.

On site, the need for adaptive design was no less pressing. The materials, including the complete panels, the raw wood, the fruiting mushrooms and the tools were now newly entangled with the forest plot. Working with organizational staff, the students created the final structure through a cyclical process of testing, design and construction. The studio design was adapted to the site as moveable components were restructured, mushroom bags were covered with filter fabric. The installation, finished an hour before the show's grand opening, was met with deserved success.



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### IN THE FIELD: WORKSHOPS + COURSES

For Allison Tweedie, a second year MLA student at the University of British Columbia, the hands-on learning in a regional ecology course helped solidify, in two weeks, what was covered in a term-long seminar class. Allison is an accomplished artist without a background in science or ecology. "Actually seeing the processes at work was extremely helpful in letting the material sink in," she says.

Next, she plans to attend an interdisciplinary studio focused on both ecological stream restoration and community engagement in Morelia, Mexico. Organized through UBC's School of Community and Regional Planning, the course engages students in a participatory process that reveals the realities of urban planning and design in a developing country – skills which Allison expects to apply to the design process in other communities in the future.

Education changes the way we approach our world. In the studio we learn how to work through drawings and models to visually express concepts derived from research and analysis. In experiential learning opportunities, the real world tests our drawn ambitions. Through forays into the field, students of landscape architecture are entangled with the world.

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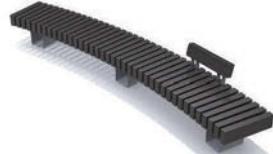
**5+6 FOR DANIELS LA STUDENTS, A DESIGN/BUILD AT THE PRESTIGIOUS JARDIN DE MÉTIS INTERNATIONAL GARDEN FESTIVAL WAS A CYCLICAL PROCESS OF TESTING, DESIGN AND CONSTRUCTION | 5+6 POUR LES ÉTUDIANTS DE LA FACULTÉ DANIELS, UN PROJET DE CONCEPTION/CONSTRUCTION AU PRESTIGIEUX FESTIVAL DU JARDIN DE MÉTIS IMPLIQUEAIT UN CYCLE DE TEST, CONCEPTION ET CONSTRUCTION.**

**PHOTOS ANNA ROSEN & JORDAN DUKE**



# Extraordinary for Landscape Architects

The STREETLIFE Collection is a design driven label for the outdoor concept. The Collection consists of the following categories:  
Street Furniture | Benches | Tables | Tree Planters | Tree Grids | Bicycle Parking | Bollards | Bridges and Deckings | [www.streetlife.nl](http://www.streetlife.nl)



Les débats que j'ai le plus appréciés ont tous eu un caractère épique et me sont restés en mémoire comme des moments de grande satisfaction.

BERNARD ST-DENIS

## ENSEIGNER, APPRENDRE, QUELQUES MOTS SUR LA RÉVERSIBILITÉ

> EN\_LP+ | REVERSIBILITY

**FR\_**  
**QUICONQUE ENSEIGNE DANS** un programme de formation professionnelle en architecture de paysage sait fort bien que les connaissances acquises ne sont jamais aussi bien intégrées que lorsqu'elles ont été appliquées et, surtout, mises à l'épreuve dans les ateliers. À ce titre, le projet est un véhicule propice à ce que ces connaissances soient approfondies mais aussi questionnées, réévaluées, remaniées, complétées, éventuellement endossées. À la rigueur, le projet peut mener à esquisser de nouvelles manières d'aborder nombre de questions, à plus forte raison lorsqu'il s'agit d'un projet exploratoire de fin d'études.

### PARTENAIRES D'UNE RÉFLEXION

Il est de la nature même de l'enseignement en atelier et de l'encadrement des projets de fin d'études que professeur(e) et étudiant(e) soient engagés conjointement dans la recherche du cadrage et des concepts permettant d'aborder le projet, dans son contexte, de manière judicieuse. Ainsi, professeur(e) et étudiant(e) sont inévitablement partenaires d'une réflexion et d'une production inédites. Voilà, entre autres, ce qui rend l'enseignement du design en atelier si gratifiant. Je ne compte plus les occasions que j'ai eues d'explorer avec les étudiant(e)s, à leur propre initiative, des pistes originales de travail, certaines concordant avec mes propres champs d'intérêt et travaux.

### LA PROJECTION D'UNE EXPÉRIENCE POTENTIELLE

Depuis quelques années, l'orientation que je donne à mes ateliers amène les étudiant(e)s à porter une attention particulière à la sensorialité. Dès lors, le travail qui leur est demandé relève non pas de la conception d'espaces doté d'attributs quelconques, mais plutôt de la *projection* d'une expérience potentielle, laquelle met en jeu toutes les modalités sensorielles. Récemment, dans le cadre d'un projet de jardin public, une équipe d'étudiantes s'est spécifiquement, sinon exclusivement penchée sur l'expérience de l'environnement sonore. Cela les conduisant à mettre entre parenthèses les autres sens, elles se trouvaient à dévier, d'une certaine manière, du programme et des exigences de l'atelier. Leur ayant laissé malgré tout le champ libre, j'ai vu se structurer dans un aller-retour très tonique entre leurs explorations, mes observations et mes conseils, une proposition excédant largement le potentiel que j'y aurais vu à prime abord, plus féconde encore que tous les précédents que je leur avais signalés. Cette proposition, *Au gré du son* (Kim Coussa, Armonie Garric, Sophie Tremblay-Gratton, 2015), qui s'apparentait à un « parcours musical », était appuyée par la recherche et la mise au point de dispositifs acoustiques très astucieux.

C'est là le genre d'expérience qui montre que l'atelier ne conduit nullement à l'acquisition d'un savoir-faire transmis de « maître à élève », selon un modèle qui me semble d'ailleurs périmé depuis longtemps. Je ne suis certainement pas le seul à y voir, au contraire, un espace d'investigation, un laboratoire informel

où il est possible d'approfondir, d'une année à l'autre et d'un projet à l'autre, les possibilités ouvertes par des réflexions entretenues sur toutes sortes de sujets, y compris sur le plan méthodologique et théorique. Envisagé sous cet angle, l'atelier produit des prototypes à travers lesquels ces possibilités sont explorées, mises en oeuvre et jaugées. Inversement, la production de prototypes révèle le degré de fécondité de ces réflexions, elle en fait voir les limites et elle a le pouvoir de les infléchir.

### ÉBRANLER CERTAINS DE MES PRÉSUPPOSÉS

Il n'est pas rare, dans cette optique, que le travail des étudiants ébranle certains de mes présupposés (qui n'en a pas?) et m'ouvre à de nouveaux points de vue, sinon à de nouvelles connaissances. C'est le propre de tout processus de design, si l'on y pense bien. Or, la condition pour que cela se produise est qu'ils puissent questionner, voire remettre en question librement, à tout moment, ce que je leur propose. C'est là ce qui nourrit les discussions les plus intéressantes et les débats les plus féconds, y compris dans les cours où j'essaie d'instaurer les conditions propices à une véritable « conversation ». Les débats que j'ai le plus appréciés ont tous été issus d'un désaccord (n'est-ce pas le propre de tout débat?), ont tous eu un caractère épique et me sont restés en mémoire comme des moments de grande satisfaction. Je suis certain qu'il en est de même pour les étudiants et les étudiantes que j'ai encadrés et à qui j'ai enseigné.

**Bernard.st.denis@umontreal.ca**



PHOTO FROM BIO FOLDER

# FAMILIAR TERRITORIES: Searching for Innovation in Landscape Architecture Education



Students and educators are provocatively questioning the role of landscape architects in an increasingly technological future. For our story, turn the page.

**IMAGE:** FROM FLORA MACHINA: A DEFENSIBLE CYBORG LANDSCAPE, BY MICHAEL LUCENKIW (MLA THESIS, 2014). THE CYBORG PLANT ENCLOSURE PROJECTS A NON-MATERIAL PROTECTIVE BARRIER OF SOUND, WHICH REVEALS THE INTERNAL ACTIVITY OF THE PLANT.

READ ABOUT IT: > LP+.



## Host

**Jean Trottier, Assistant Professor**

University of Manitoba

## > FR\_LP+ | Territoires familiers : à la recherche de l'innovation en formation des AP

### Our panellists

From west to east

#### ■ [CG] Cynthia Girling, Program Chair

University of British Columbia  
(Vancouver, British Columbia)

#### ■ [BSK] Beverly Sandalack, Associate Dean (Academic)

University of Calgary (Calgary, Alberta)

#### ■ [AT] Alan Tate, Department Head

University of Manitoba  
(Winnipeg, Manitoba)

#### ■ [CP] Cecelia Paine, Acting Coordinator

Graduate Program, University of Guelph  
(Guelph, Ontario)

#### ■ [SK] Sean Kelly, Undergraduate Program Coordinator

University of Guelph (Guelph, Ontario)

#### ■ [AN] Alissa North, Graduate Program Director

University of Toronto (Toronto, Ontario)

#### ■ [BSD] Bernard St-Denis, Program Director

Université de Montréal (Montreal, Quebec)

#### ■ [HB] Heather Braiden, Program Coordinator

Dalhousie University (Truro, Nova Scotia)

**What would Canada's first LA students (Guelph, 1964) make of our two newbie programs (Dalhousie, 2015 and Calgary, 2015)?** Certainly, they might be perplexed by the lack of drafting tables. But otherwise they would find much that is familiar. Or would they? We've asked our panel of program directors from across the country for a candid assessment.

### We (really) dig these digs

Our panellists agree that the bricks-and-mortar side of LA education has not changed much – and that this is a good thing. The dedicated design studio, in particular, is seen as essential to successful learning and to the development of a disciplinary ethos.

**[AT]** "I have heard of studies showing that somewhere between 40 and 45 per cent of graduate students' learning comes from their peers rather than instructors. That's an important contribution of atelier atmosphere."

**[AN]** "I agree. There is something fundamental about having that desk, that space, because of the collaboration it engenders. We find that the classes that work as a studio are always the most successful."

But in a context of budgetary rationalization, this unique, resource-heavy, pedagogical setting finds itself under threat, especially in undergraduate education. At Guelph, studio spaces cannot keep up with the growing cohorts and students often work in other parts of the building, rely on their laptops, and come back to the studio with printouts to get a crit. New programs are forced to adopt similar strategies.

**[HB]** "At Dal we currently teach studio courses in regular classrooms. We have to pack everything up when the next group arrives and students have to find other

spaces to gather and continue their projects and conversations. It wasn't until we opened up a classroom on the weekend that the music went on and student projects really took flight. Having a space of their own really had a striking impact on productivity."

**[AN]** "When we move to Spadina [the Faculty's new home], our undergraduates will certainly not have dedicated desk spaces. Even the model for educating 100-plus students will not be the one-on-one juried discussion. We're really working at defining what this model will look like."

For a technologically fluent generation, the classroom may be where the laptop (or tablet, or phone) is. Guelph is currently looking at complementing design studios with fully wired crit pods, peripheral print labs, meeting spaces, and comfort stations. As Sean Kelly observes: "The studio is a sacred place in our program; it isn't going away – just being 'tuned' to afford today's needs."

But this may be the exception. Even when planning new facilities, such as UBC's SALA building, both faculty and students appear reluctant to abandon the design studio/lecture rooms model. Flexspace à la Google – with brainstorming rooms, plug-in stations, mobile printing and audio-visual equipment, or leisure/rec rooms – may be the 21<sup>st</sup> century workplace, but not, apparently, in design education.



Cynthia Girling [CG]



Beverley Sandalack [BSK]



Alan Tate [AT]

## Ain't nothing like the real thing

Remember when telecommuting was more than a corporate downsizing strategy? If there ever was a generation of students fit for more tele and less commuting, this is it. So you'd think we'd have seen a proliferation of distance-learning options, virtual seminars, flexible curriculum streaming and multiple program specializations. Like his peers, Sean Kelly appreciates the benefits of video conferencing for the supervision of graduate theses and proposes that there may be "a growing appetite for distance-learning." But so far, student and faculty uptake has been limited.

**[CP]** "There's an entire program run at distance in California [UC Berkeley Extension], so it can be done. I developed an online professional practice class, which we ran for one year. But the students disliked it so much that we never ran it again."

**[AN]** "There's something energizing about direct interaction. I did a distance lecture and it doesn't create the same level of connection. Cornelia [Hahn Oberlander] advocates for being out in the landscape, for seeing and feeling. LA has to be out there, feel the seasons. I can't foresee ways we would be able to do this remotely."

Indeed, all panellists agree that fieldwork remains fundamental to LA education, even if this is often as "field tourists", to

borrow a colleague's expression, rather than with their hands in the muck.

**[CP]** "We have the same field courses that we've had in the last decades. I don't know that it's enough but we have not lost what we traditionally had. Our students are always glad to be outside. They'll go out at the drop of a hat, even at -19°C. Inappropriately dressed, some of them, but they quickly learn how weather impacts the experience of landscape."

As coordinator of Canada's newest LA program (Calgary, 2015) Beverly Sandalack is a strong advocate for "being out in the landscape" to promote a deep understanding of regional landscape and culture.

**[BSK]** "From the start we felt that no LA program adequately represented the western part of the prairies, especially the interface with the foothills. The locale, the sense of place, is fundamental to how we envision the new program."

Foreign field trips and international semesters abroad constitute one area where many LA programs have broadened their pedagogical options. Calgary offers one semester in Barcelona or Melbourne, which is complemented with online offerings. Guelph's graduate and undergraduate programs are structured so that students can do semester residencies



PHOTO JEAN Trottier

in almost 30 universities. U of Manitoba begins its undergraduate stream with a European field trip.

Notwithstanding this predilection for field studies and face-to-face interaction, both changing demographics and economic imperatives may make distance learning a *sine qua non* ingredient for some LA programs.

**[HB]** "The population decline in the Maritimes and the great number of scattered and competing small liberal arts universities are making online learning not a challenge but a necessity. And given that our LA program is located in Dalhousie's Truro campus, blended-learning strategies may help us attract students from the Halifax campus or from other local universities."



Cecilia Paine [CP]



Sean Kelly [SK]



Alissa North [AN]



Bernard St-Denis [BSD]



Heather Braiden [HB]

## Deeper shades of green

Landscape architecture has always had a green ethos. Now it's got religion.

**[AN]** "The discipline has always had an environmental agenda. But with climate change it has become an imperative. You see it in students' work: it's not only a concern but an underlying agenda; it's primary."

**[SK]** "I'm amazed at how in-tune students are with the profession in regard to green infrastructure, ecological services, and so on. We still have some work to do to better integrate these concerns into the curriculum."

Even Montreal, with its distinct affinity with French schools and the "culturalism" approach, is coming to the party, if somewhat fashionably late.

**[BSD]** "From the 1980s onward we've been very focused on the poetic, the narrative, and the idea of landscapes as vessels of meaning, especially meaning associated with the history of a site. In my view, anchoring every project in a search for meaning has led to projects often hermetic to the general public. It also kept us from developing the deeper environmental and social expertise that our current students expect. They arrive with a very strong ethical sensibility."

**[BSK]** "Climate change, or more precisely our ability to position

ourselves as leaders in how we cope with it, will make or break the profession."

Given this environmental circling of the wagons one would expect a certain homogenization of program curriculums across the country. The reality is more nuanced. For many – UBC, U of Manitoba, U of T – the environmental ethos is tied to a predilection for the urban terrain. Indeed, UBC and U of T both cohabit with Urban Design programs and U of Manitoba purposefully named its undergraduate option Landscape + Urbanism. Guelph and Dalhousie, on the other hand, remain more directly associated with environmental and horticultural sciences.

Regional planning, at least the McHargian approach that used to be a staple of LA programs, has largely migrated to other disciplines in social and environmental sciences. The "two-headed" graduate LA program with regional planning and site design concentrations is essentially gone and replaced by a patchwork of design-centric professional accreditation requirements, ecological pragmatism, and faculty-specific research interests. Yet, as Bernard St-Denis observes, we must reconcile the renewed interest in the *projet de design* with an ability to intervene at the large scale, where the underlying political processes that shape the landscape operate.

Perhaps, as Sean Kelly believes, we may eventually see more specialization within the discipline, maybe in the form of minors and majors familiar in other academic disciplines. Or, as Cynthia Girling observes, socio-economic pressure, whether from the diversification of professional practice or from emerging practices in the construction industry, will change the profession itself and, as a result, expectations towards education. In time, we may even experience a shift in primary alliances between academic disciplines.

**[CG]** "Integrated design processes and the rapid adoption of BIM [building information modeling] are changing design practice. What does content embedded into 3D models mean for construction drawings and documentation? Will we even need construction drawings anymore? How should design education respond?"

**[AT]** "If we look at where we are going in both education and in practice the issues that keep coming up are climate change and the rapid urbanization of the global population. And if we put those two together, and we look at required skills, particularly in the area of GIS, it puts us much closer to an engineering view of urban settlements. And while we have a lot of commonalities with architecture in terms of the ways of thinking and the approach and modus operandi, in terms of the phenomena we address we have more in common with engineers, especially civil engineers."

**"Let's not forget all we can achieve with a pencil at our fingertips."**

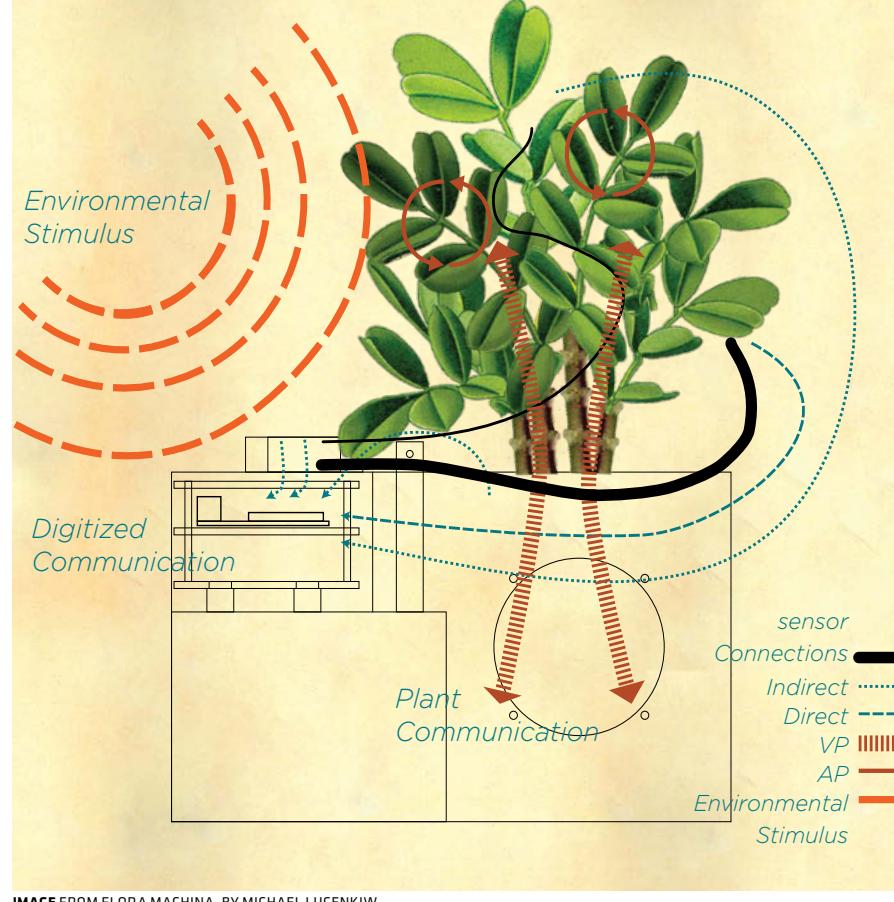


IMAGE FROM FLORA MACHINA, BY MICHAEL LUCENKIW

## Moving the digital goalposts

In a kind of pedagogical *bricolage* that is as potent as it is compensatory, LA programs continue to grapple for the best formula to get students beyond basic digital competency. They appear to make good use of what we could call 'first-generation' technology: 2D / 3D CAD and graphic design software. Social media, and to a lesser extent, web-based platforms, are also often integrated in day-to-day pedagogy. But examples of 'second-generation' software – 3D terrain modeling and grading, visual landscape simulation, or complex GIS analysis and modeling – are few and far between. What's worse, LA programs generally lag behind sister disciplines in areas of 'third-generation' applications such as digital fabrication, parametric design, datascaping or environmental sensing.

**[AN]** "Our visual communication sequence is structured so that students can explore tools like GIS, Rhino, Grasshopper and Arduino and shape practices of the future. The goal is to use these tools to get immediate or long-term feedback from the

landscape. So the idea of students doing a little bit of programming and plugging it into Arduino, and adding some sensors, is like merging technology with nature; it will take LA into a whole new territory."

**[SK]** "We do a relatively good job of integrating technology in the curriculum but how do we ensure that we do not rely so much on the technology that the design and communication fundamentals get lost?"

**[BSD]** "Let's not forget all we can achieve with a pencil at our fingertips."

Tech-savvy students relying on peer-to-peer networks and user groups are leading the way but LA programs also realize they must actively promote technological creativity and innovation. U of Manitoba has floated the idea of adding a programming requirement to its curriculum. Some institutions use research chairs or labs (UBC's ElementsLab, U of T's Centre for Landscape Research, U of Calgary's Urban Lab) to spur technological innovation. Relative to engineering or

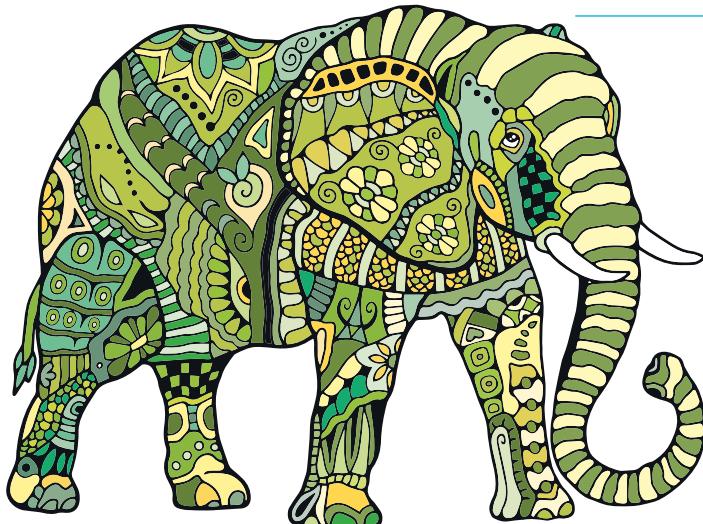
architecture the merging of teaching and research in LA education remains underdeveloped, but as Cynthia Girling points out, this may be changing.

**[CG]** "Even large firms now have a small research practice. Universities are catching on to that opportunity with programs such as MITACS, where both students and staff can be situated, at half their paid salary. That's research at pretty low cost."

One consequence of technological advances is the sheer amount and availability of digitized information, which, Alan Tate argues, constitute one of the most significant changes in design education. For Cecelia Paine, helping students make strategic sense of this overabundance of data constitutes one of LA education's most pressing concerns.

**[CP]** "When I was an undergraduate student you could count all the books about LA on one hand. Sometimes I think there is too much information because students rely so much on the Internet. They are not able to evaluate

...could a loosening of academic paths...challenge the universities' hegemony over LA education?



this information critically and now take whatever they find first as a basis for making decisions. I never thought this would happen."

Tate also surmises that, when it comes to LA education, "we talk almost too much about critical thinking when we should really be talking about design thinking." Indeed, the source of LA education's resilience is possibly found neither in its pedagogical setting, green ethos, or technological methods but rather in its particular way of knowing and acting in the world, especially in a complex and rapidly evolving one.

**[AN]** "We are so used to design thinking and interactive processes that we almost take them for granted but it is an incredible way of problem solving. The fact that design mixes the creative with the empirical is very interesting to a lot of people. We need to be smarter about owning the design process."

### An elephant in the academic room

Perhaps the biggest driver of LA academic transformation also remains the most understated. The continuing migration of first-professional degrees to the graduate level implies that most students are now entering the profession after six or seven years of education rather than the four that were the norm only a decade ago. This opened a space for intellectual enquiry and technological innovation that can only benefit landscape architecture. But it has also provoked some significant hand-wringing over proper curriculum, the relation between professional and research activities, the integration of non-BLA students, and the best way to interface with the environmental design undergraduate programs blossoming across the country.

Thinking forward, could a loosening of academic paths – and the increasing adoption of internships and examinations as gateways to the profession – challenge the universities' hegemony over

LA education? Alternately, can we imagine a broader and more diverse outcome from academic education? Either way, it seems unlikely that, fifty years from now, Dalhousie's and Calgary's first graduating cohorts will recognize Canada's educational landscape.

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**JEAN TROTTIER** chaired the Winnipeg Urban Design Advisory Committee and is a Member of the Council for Canadian Urbanism. He serves on the CSLA's Landscape Architecture Accreditation Council and chairs LP's Editorial Board.

> **EN\_LP+ Flora Machina,  
Michael Lucenkiw**

IMAGE SHUTTERSTOCK/ART-AND-FASHION



# A NEW LANDSCAPE LAB EMERGES

The students sampled the magic of Métis: the enormity of the St. Lawrence, the bird chants and floral fragrances, the flavour of rural Québec and its Francophone culture.

ALEXANDER REFORD

## EXPERIMENTAL PLOTS: THE INTERNATIONAL GARDEN FESTIVAL

> FR\_LP+ | PARCELLES D'ESSAI : LE FESTIVAL INTERNATIONAL DE JARDINS

EN\_

**LAST SUMMER, WHEN** Les Jardins de Métis welcomed Pete North's third year design studio to the International Garden Festival, the Gardens gained a welcome dose of youthful enthusiasm – and a bit of loud music! For all of us preparing frenetically for the Festival's opening, the zeal of the MLA students was infective, and confirmed the wisdom of our new direction at Les Jardins. The Festival, which has been primarily oriented towards professional practitioners, is making a place for students.

### AN EXPERIMENTAL PLOT

Since its founding in 2000, the International Garden Festival at Métis has been one of the foremost venues for the exhibition of conceptual gardens by seasoned professionals and emerging designers. We've installed over 150 gardens by more than 500 designers over its 16 editions. The Festival serves as an experimental plot where designers can imagine, create and construct installations that are provocatively creative.

### PROVOCATIVELY CREATIVE

In 2015, an installation prepared by University of Toronto students in the regenerative landscape technologies studio was to be part of the exhibition. The



2

parameters for the student designers were identical to those that guide the installations chosen by the annual competition: a 10m x 20m plot, a \$10,000 budget for materials and a very tight design and build schedule.

From January to March, the students worked in studio to prepare presentations and models; a jury selected the winning design, then students combined to form a single team to undertake the installation. They cut pieces in the materials lab at the university, organized the selection of the plant material and took to the road for the journey to Métis (1200 km from Toronto). On site, *Macro/Micro/Myco* emerged from the forest floor: a folded, modular structure that celebrates the regenerative capabilities of fungi. (For the students' perspective, read Jordan Lypkie, page 30.)

For the students, participating in a built project is a rare privilege: real, intense, and a welcome reprieve from the computer screen. Young designers must pitch their project, developing their presentation skills and their visual and spoken vocabulary to win a client. They confront the realities of building and teamwork, of tight timing and limited budgets. The complexities are legion – a good introduction to professional practice!

For Les Jardins de Métis, connecting with universities to participate in the education of future designers is a key component of our landscape laboratory initiative. We are looking beyond our own borders to tackle some of the region's issues and activate local interest. In a region like ours where there are no practising landscape architects, landscape architecture remains an obscure

profession. As visitors observe the students bringing their projects to life, they witness the myriad challenges of designing in the environment. Each project thus becomes a shared teaching moment for students, staff and the viewing public, and a step toward inspiring a community to transform a region through design and creativity.

#### **RE-PURPOSING A BRIDGE**

The Landscape Laboratory has taken many different forms. In 2014, the gardens welcomed Paula Meijerink, 4 professors and 50 LA students of the Université de Montréal to work on an exciting but complex project: transforming the highway bridge over the Mitis River into a tourism infrastructure. After a site visit in January, the students worked through spring semester to imagine the radical re-purposing of this aging structure, utilizing information and surveys provided by the gardens, government planners and engineers. They produced a catalogue and exhibited work at the university and for regional government. This outreach furthers our agenda, positioning design and public input as key to the creation of shared infrastructures.

Pierre Thibault took a somewhat different approach with his students on two separate visits at the start of their third year in architecture at the Université Laval. They worked first on ephemeral installations, then imagined a more permanent project for the St. Lawrence shorescape, constructing viewing boxes and installations at a

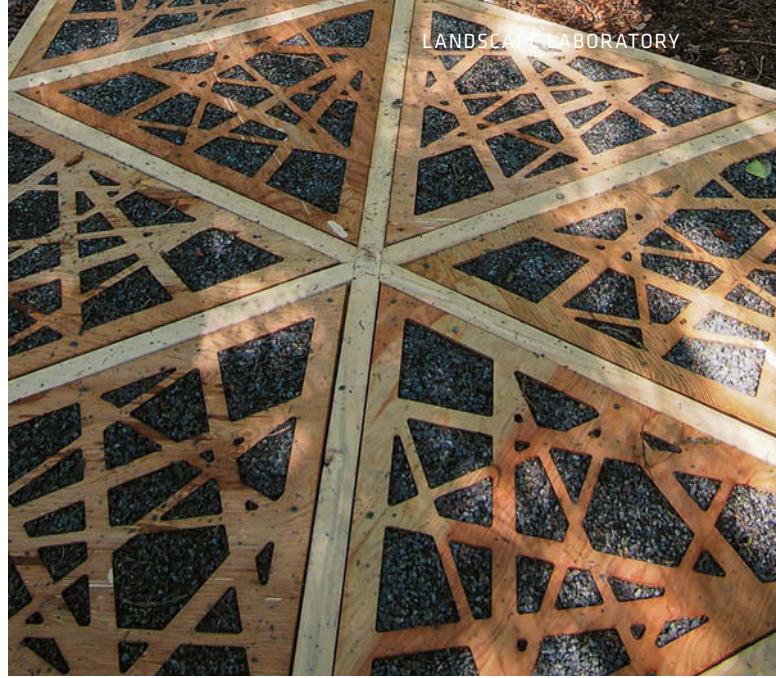
frenetic pace as part of an intensive learning and building experience.

#### **LAMBMOWERS**

As part of the gardens ongoing commitment to green its operations and shrink its environmental footprint, we imagined a project to transform a well-tended lawn into an ecological pasture maintained by a flock of sheep. We invited students in industrial design at the ECAL (École cantonale d'art de Lausanne) in Switzerland to design the space for the "Lambmowers." Under the tutelage of their five professors (including Stéphane Halmai-Voisard who participated in the Festival in 2009 as a designer), the students fashioned 10 functional and witty installations for this new farmscape, completing their project, including the selection of the sheep on loan from a local farmer, during an intense week of preparations in May.

#### **THE MAGIC**

In each case, the students sampled the magic of Métis: the enormity of the St. Lawrence, the bird chants and floral fragrances, the flavour of rural Québec and its Francophone culture and the frenetic pace that brings 20 or more installations to life simultaneously as opening day approaches. And like the professionals who come, the students discovered that the isolation of the Festival and its indifferent access to the internet can engender a uniquely intense environment that combines creative intensity with the physical exhaustion that follows a hard day of outdoor physical work.



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Each Landscape Laboratory project is largely self-funded, with small grants from all manner of sources, materials given by the Festival, accommodation offered by the gardens and time contributed by the professorial corps. Our team of experienced builders with their vast inventory of tools and plants provides the laboratory facilities. We have become so convinced of the need

to expand our capacity to host students that we have recently built a dormitory, designed by Pierre Thibault. Our internships include summer workstays for students in landscape, architecture, horticulture and the culinary arts. A landscape laboratory is emerging – and students will be key to its success.

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**PHOTOS 1,2,3,5,7** MACRO/MICRO/MYCO EMERGES FROM THE FOREST FLOOR. IT IS A FOLDED, MODULAR STRUCTURE THAT SHOWCASES THE REGENERATIVE CAPABILITIES OF FUNGI IN FORTIFYING HEALTHY LANDSCAPES. INSTALLATION BY UNIVERSITY OF TORONTO MLA STUDENTS: JASPER FLORES, JORDAN DUKE, NICHOLAS GOSSELIN, DAYNE ROY-CALDWELL, HANNA CHUNG, ANNA ROSEN, TAMAR PISTER, ANITA MANITIUS, AMENEH KADIVAR, SIQI LI, JACLYN RYBACK, YINGYI ZHAO. PROFESSOR: PETE NORTH  
**4** STUDENT DORMITORY DESIGNED BY PIERRE THIBAULT (UNIVERSITÉ LAVAL) **6** LAMBMOWERS PROJECT DESIGNED BY STUDENTS FROM SWITZERLAND'S ÉCOLE CANTONALE D'ART DE LAUSANNE

**PHOTOS 1+7** MARTIN BOND **2** ALISSA NORTH  
**3+5** ©LOUISE TANGUAY **4+6** SYLVAIN LEGRIS

KAMILA GRIGO

# GLEANING AN EPHEMERAL WILDERNESS

## FR\_ RESUMÉ GLANER UNE FLORE ÉPHÉMÈRE

**LA FORME EST** typiquement jugée sans importance esthétique dans les paysages de pépinières de plantes indigènes. Cette forme d'agriculture industrielle n'en est pas moins propice à la collaboration entre pépiniéristes et architectes paysagistes. Nos pratiques peuvent être optimisées non seulement pour donner le coup d'envoi à la succession sur des sites plus éloignés, mais aussi pour créer des habitats à l'intention des espèces locales.

EN\_

**JEAN-FRANÇOIS MILLET'S 1857** oil painting *The Gleaners* shows three peasant women as they glean wheat fields after harvest. Grounded in biblical tradition, gleaning, the right to gather leftover crops remaining on the ground post-harvest, has existed in France in various forms for centuries as a mode of charity and is tolerated somewhat to this day. Common interpretations of the painting suggest that it does not mean to romanticize peasant life, but to demonstrate with pragmatism and dignity the hardships of the poor inhabiting the rural landscapes that fed the rapidly modernizing Paris of the day.

It is remarkable to consider that each fall, in an altogether different historical context, native plant nursery staff repeat similar, equally laborious motions when collecting seeds and nuts from their production fields, sanctioned conservation areas or public roadsides. The native plant industry has grown in the past 15 or 20 years due to conservation and reforestation policies that acknowledge the significance of native habitats in the rehabilitation of former industrial or agricultural sites.

Parallel to this shift, landscape architecture has for some time been moving from projects that adhere to formal notions of natural-looking landscapes, whether native or not, to those that prioritize more indigenous landscapes whose very biophysical processes perform as infrastructure. While these newer landscape projects depend upon the products of native plant nurseries, it is vital to emphasize that the nurseries themselves are landscapes, ones laden with design potential.



Form in native nursery landscapes is typically considered aesthetically irrelevant: people and machines must produce crops as efficiently as possible. Nonetheless, within this industrial farming lies potential for closer collaboration between native nursery professionals and landscape architects, not necessarily to aestheticize, but to uncover new typologies. Our practices can be optimized, not only to jump-start succession at sites further afield, but also to magnify a key characteristic of these nurseries not iterated often enough: namely, that they create habitats for local species.

## HYBRID LANDSCAPES

The native plant nursery exists as a hybrid landscape, and there is room to design new iterations of that hybridity by reconfiguring the nursery site to provide maximum habitat benefit. Native plant nurseries have been known to be inadvertent hosts for wildlife, and there is opportunity to programmatically incorporate nesting sites, apiaries or shelters for species that can function symbiotically (and profitably) within and around nurseries. Now that urban landscapes are celebrated for functioning on myriad levels, it is time to design ex-urban areas in the same manner, using layered design, interdisciplinary teamwork and innovative policy. Native



plant nurseries, for example, might utilize a sort of redefined, industrialized “three sisters” companion planting scheme where conservation area, agricultural field and nursery components are recalibrated and success is defined in part by what species are sustained.

By designing native nurseries that maximize native wildlife production, we can chip away at the grid that encases them. Through formal reinterpretation and novel zoning, edges can be made more porous, crenelated to support the flow of flora and fauna. Adjacencies that functionally extend the range of some species can be planned, such as purposely situating native plant nurseries and conservation zones together. Meanwhile, thoughtful tax and funding policies can encourage new partnerships, perhaps between farmers and adjacent native plant nurseries. Farm parcels could be temporarily used as native seed production fields, creating a sort of migrating, productive constellation of fallow fields that revolve around the nursery.

Similarly, on a regional scale, the combination of native plant nursery and conservation area might yield a system of patches and corridors that increases habitat and biodiversity. Currently, native plant nurseries mainly serve their immediate

**...it is vital to emphasize that the nurseries themselves are landscapes, ones laden with design potential.**

planting zone, but a network layout would bolster habitats over larger areas while supporting local economies.

Millet’s gleaners gathered the remnants of agricultural crops destined for the city. Today, the native plant industry gleans from what is left of the wilderness in order to reproduce it materially, and as urban systems spread far beyond cities, wild landscapes are as ephemeral as the terms used to describe them. With the native plant industry projected to continue growing, it behoves landscape architects to harness the associated design potential to construct new types of rich, diverse and productive environments.

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KAMILA GRIGO, WITH FILES FROM BRITISH HERITAGE LIBRARY AND WIKIMEDIA COMMONS. (*THE GLEANERS (DES GLANEUSES)*, OIL, JEAN-FRANÇOIS MILLET, COMPLETED 1857.)

LEILA MARIE FARAH, MICHAEL GOOD,  
MARK GORGOLEWSKI, JOHN HAN

# VIVARIUM

## A SKY CONDO HUMANS AND INSECTS: A SYMBIOTIC COEXISTENCE



1

The NYC Sky Condo idea competition, organized by the Architecture Workshop in Rome (AWR), invited proposals for a mixed-use project incorporating vertical farming, residential living and commercial uses integrated on a parking lot adjacent the High Line. Over 240 entries were submitted including the "Vivarium" which received an honorable mention.

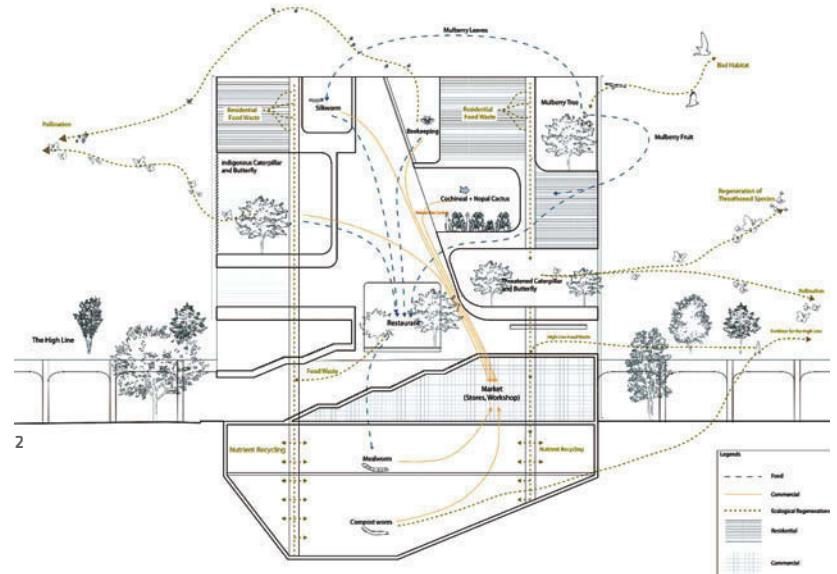
FR\_

**VIVARIUM : UN CONDO EN PLEIN CIEL**

**LE CONCOURS SKY** Condo de New York, organisé par l'Architecture Workshop in Rome (AWR), a lancé l'appel à des propositions de complexes agricoles, domiciliaires et commerciaux intégrés sur un stationnement adjacent à la High Line. Plus de 240 projets ont été soumis, dont ce « Vivarium » primé d'une mention honorable.

EN\_

**FOR MOST OF** the modern history of their city, New Yorkers have been at war with insects and bugs. We believe it is time to change that. The Vivarium proposal, our submission to the NYC Sky Condo competition, demonstrates how humans and bugs can coexist and how the latter can be a source of income, ecological regeneration, beauty and protein.



Yes, protein! It surprises most people to learn that the Vivarium proposal has a food production component, but consuming insects is neither as novel nor exotic as it sounds to Western ears. Over two billion people, especially in the South, already supplement their diets with insects (according to an FAO paper by A. Van Huis *et al.*). Even in New York City, 16.6 per cent experience food insecurity, writes T. McMillan, in *The New Face of Hunger*, and the figure rises to 37 per cent in neighbourhoods with pervasive unemployment and poverty. A city as protein-hungry and diverse as New York can become a leader in incorporating healthy, sustainable, multicultural culinary practices.

While the Vivarium would certainly produce edible insects, it also proposes sericulture (silkworm farming), beekeeping, indigenous butterfly ranching, and a nopalry (Cochineal farming to produce the natural dye, carmine), not to mention mealworm farming and vermiculture below grade. In the Vivarium, it would all be possible.

### WHAT IS A VIVARIUM?

The Sky Condo we proposed takes its name from the Latin: a vivarium is “an enclosed space for observing animals or plants.” Our proposal, however, goes well beyond observation. The Vivarium Sky Condo includes not only insect cultivation environments, but residences and public spaces as well. It derives its architectural quality through the regularity of the Manhattan city grid while reciprocally coupling itself to the High Line’s ecosystem. What better place to re-educate New Yorkers about bugs, and their value to human diet, feed and environmental regeneration?

The Vivarium seems deceptively homogeneous from the outside, but inside it creates a space of radical contrasts. While apartment units are located on its perimeter, the heart of the building is hollow, exposing a series of enclosed, transparent-façade insect and invertebrate vivariums designed to intrigue us and disconnect urban dwellers from the bustle of the city. In each enclosure, the climate, temperature, humidity and light are controlled to respond to the insects and invertebrates’ optimal living conditions. Elevated courtyards grow mulberry trees which provide beautiful gardens for some residents and feed for the silkworms. And because cultivation vivariums require different shades of lighting, the atrium is transformed into a lighted sculpture at night.

### A MODEL HABITAT

Ultimately, the Vivarium’s aim is threefold: to act as a model habitat for the symbiotic coexistence between humans and insects, to serve as a re-generator of urban ecosystems and to provide a space for culture, education and inspiration for its residents and High Line visitors by doubling as an insectarium and contemplation space.

The Vivarium’s ecosystem services not only include food production: insect farming and harvesting of honey, bee larvae, silkworm pupae, caterpillars, mealworms and mulberries. The Vivarium also handles waste in a variety of ways, including organic waste diversion, onsite nutrient recycling and fertiliser production. Instead of ending up in landfills, organic food wastes generated by the residents, the restaurant and High Line users will be sent through garbage chutes to a sorting space in underground vivariums and fed to yellow mealworms and compost worms. Once turned into compost, the nutrient-rich fertilizer will amend the soils of the High Line and other nearby gardens.



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The Vivarium proposal also considers endangered butterflies. Butterfly ranching helps bolster the population of indigenous near-threatened butterfly populations (such as the Monarch), and when released, Vivarium butterflies and bees can contribute to the pollination of the High Line and enrich its biodiversity.

### ENGAGING URBAN RESIDENTS

The Vivarium is a complex space designed to engage communities by creating forums for education and social interaction, through the insectarium, in workshops, lectures and presentations. Intergenerational and multicultural meeting spaces include an auditorium, community kitchen, market and more. It aspires to attract both high end and less exclusive commerce, perhaps through a silk scarf shop, a haute cuisine restaurant celebrating insects, an entomophagy market and mealworm ice cream store. New York can become a leader in incorporating healthy and regenerative insect farming and related culinary practices, with projects as innovative as the proposed Vivarium.

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**FIGURES** THE AUTHORS, WITH KIND PERMISSION OF THE ARCHITECTURE WORKSHOP IN ROME **1** EXTERIOR RENDERING AS SEEN FROM THE HIGH LINE **2** DIAGRAMMATIC SECTION ILLUSTRATING ECOSYSTEM SERVICES (DRAWING INSPIRED BY GROSS.MAX’S VERTICAL GARDEN)

**3** INTERIOR RENDERING SHOWING THE PRODUCTION OF CARMINE DYE | AUTEURS, AVEC L’AIMABLE PERMISSION DE L’ARCHITECTURE WORKSHOP IN ROME **1** RENDU EXTÉRIEUR VU DE LA HIGH LINE **2** DIAGRAMME DES SERVICES ÉCOSYSTÉMIQUES (DESSIN INSPIRÉ DU JARDIN VERTICAL DE GROSS. MAX. **3** RENDU INTÉRIEUR DE LA PRODUCTION DU CARMIN).

**FR\_RESUMÉ**

**BRICOLER UNE MAQUETTE NUMÉRIQUE**  
**LORSQUE LES CONCEPTEURS** ont accès à une vaste gamme d'outils de fabrication assistée par ordinateur, des ateliers comme le FABLab de l'Université du Manitoba deviennent des bancs d'essai pour raffiner les idées. Les étudiants y acquièrent des techniques leur permettant de repousser les limites des applications traditionnelles. Au lieu d'être restreints par les techniques standards, les concepteurs/maquettistes entreprennent un bricolage improvisé avec ces outils.

**EN\_**

**DIGITAL FABRICATION AND** tools associated with this field can hardly be defined as "new" technology. In fact the profession of landscape architecture has been articulating its ideas using these tools for decades now. Think of the use of water jetting to produce the detailed stone inlays that furnish public parks or the laser etching tools which create steel signage for wayfinding. What is new is not only the means in which individuals gain access to fabrication tools but also the way in which they develop their abilities to digitally and directly manipulate them.

Over the past decade the global emergence of crowd sourcing projects fueled through social networking has begun to pry open a gap in the industry of prototyping and model making. Suddenly maker spaces and Fablab's have emerged, popping up in cities, towns and garages around the world. When designers are granted direct access to a wide range of digital fabrication tools, the workshop or the lab becomes a proving ground for shaping ideas.

**THE FABLab**

What we have seen in the University of Manitoba's FABLab in the past few years is the slow movement away from monolithic homogenized material compositions, towards a heterogeneous assemblage of articulating parts. As students work with the tools over time, they develop the skills

# GETTING DIGITALLY DIRTY

## IMPROVISATIONAL BRICOLAGE IN THE FABLaB

JASON HARE



2

to push the customary limits of traditional applications. Instead of being bounded by standard techniques, designers/makers rather enter into a kind of improvisational bricolage with these tools. Laser etching, CNC milling, 3D printing and hand craft come together (*image 2*) to aid in the composition of a physical model.

**AVENUES OF EXPLORATION**

Many avenues of exploration are extremely well suited to the field of landscape architecture. In LP's 2015 Awards of Excellence issue (LP vol. 17, no. 3, "Bee Bold"), Liat Margolis and J. Scott MacIvor showed us the possibilities by describing the work of students studying Animal Architecture & Biomimetic Geometries at the University of Toronto. Each student investigated the habitat parameters for a single bee species, in order to create a nesting habitat ideal for that species alone (*image 4*).

The individual habitat variables were too numerous to count: depth of nesting cavities, protection from water or collection of water, cleanability, orientation of stem lengths, visual patterning and more.

The students produced a wide range of formal typologies, establishing design principles for new geometries and material configurations. Because of the flexibility of digital fabrication tools, the designers could acknowledge the innate diversity of individual species and allow for a multiplicity of specific design elements, each suited to an individual bee species. Their constructions opened a window into the future of digital fabrication.

**THE CLOUDS IN OUR COMPUTERS**

At present, digital fabrication in LA education has focused heavily on small-scale prototypes, model building and architectural pavilions. Some of the recent work at Winnipeg's FABLab has focused on digitizing mid-sized landscapes through point cloud construction, by way of photogrammetry techniques. Initially, aerial images are captured by a small UAV (drone) or acquired by simply walking through a landscape and snapping a series of overlapping photographs. These images are then reconstructed into a three dimensional digital model consisting of



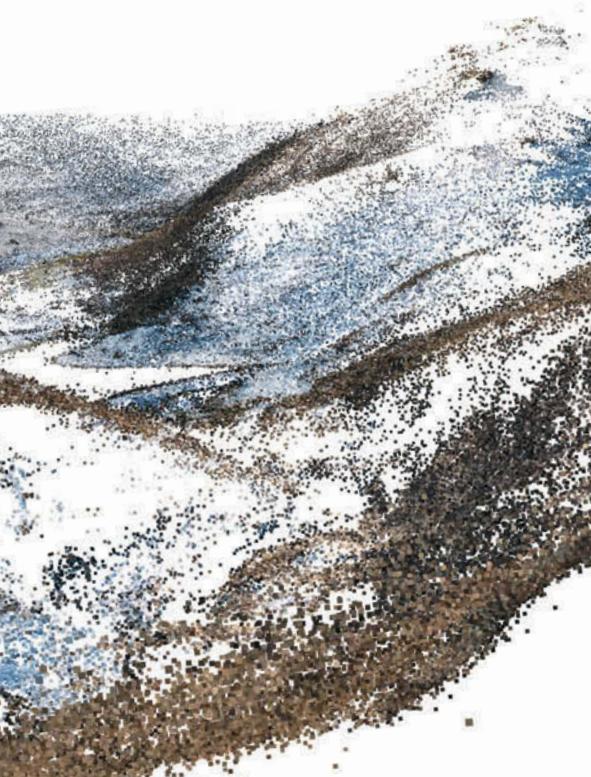
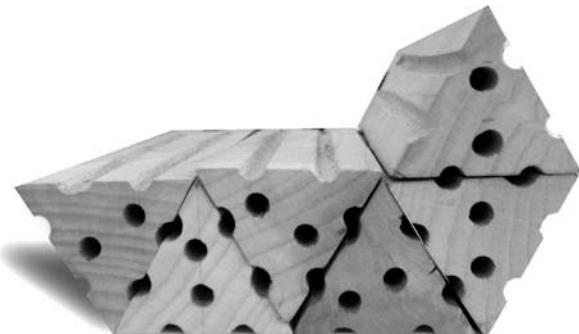
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millions of points (*image 3*). After some post processing work, this novel technique results in an accurate digital meshed model of the landscape, which can be directly imported into a variety of CAD and BIM software packages for manipulation and measurement. Alternatively the digital model can be directly prepared for CNC milling, restricted only by the size of the mill and the material appropriate for communicating one's works. We have been playing around with which camera types might restrict the reconstruction process and have seen that even the camera found on a standard smart phone can be used to reconstruct, manipulate, model, scale and mill out physical geometry (*image 3*).

#### WHERE TOOLS ARE COLLABORATORS

For Landscape Architects, digital fabrication can be a proving ground, allowing designers to determine how scaling up towards construction presents challenges that might have been overlooked in earlier sketches or drawings. Equally, by encouraging improvisational bricolages, we are learning how a richer assembly of parts can come together with the aid of rapid prototyping tools. In the "Little Free Library Competition," for example, individuals construct a small library to house their books for others to read, share or exchange (*image 1*). These highly diverse small scale objects placed throughout the landscape help influence social interaction and grassroots sharing. Typically the formal construct for these "libraries" mimics mid-century bungalow style homes,

though playing with their shape, material composition and overall assembly allows for unique iterations. Additive manufacturing also allows for the production of multiple one-offs, in which each "library" has its own unique quality, yet retains accurate dimensions for the connecting of multiple parts.

As a sculptor develops a relationship between hand, mind and chisel, digital tools may become extensions of designers. In this new form of creation, tools of digital fabrication become agents of change.

#### IMPROVISE, EXPERIMENT, DEVELOP

These are rich areas for study in academic settings like the FABLab, which encourage both an improvisational approach and the material and computational exploration of formal ideas through many iterations. In a world awash with digital tools that tend to act as one directional devices for performing a specific task, acknowledging these tools as collaborators empowers individuals to get down and dirty with digital fabrication.

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**1**BOOKPOD: AN ENTRY INTO THE LITTLE FREE LIBRARIES COMPETITION, FROM PIKE PROJECTS + FABLAB, UNIVERSITY OF MANITOBA **2**IMPROVISATIONAL BRICOLAGE: LASER ETCHING, CNC MILLING, 3D PRINTING AND HAND CRAFT COME TOGETHER (*IMAGE 1*) TO CONSTRUCT A PHYSICAL MODEL. **3**A DIGITIZING MID-SIZED LANDSCAPES THROUGH POINT CLOUD CONSTRUCTION: AERIAL IMAGES CAPTURED BY A SMALL UAV (DRONE) ARE RECONSTRUCTED INTO A 3-D DIGITAL MODEL CONSISTING OF MILLIONS OF POINTS **4**TRIANGULAR PIXELS, DETAIL OF NEST DESIGN FOR CAVITY-NESTING BEES, BY JASPER FLORES. ANIMAL ARCHITECTURE AND BIOMIMETIC GEOMETRIES COURSE, UNIVERSITY OF TORONTO.

**PHOTOS 1** COLIN GROVER **2,3,4** JASON HARE

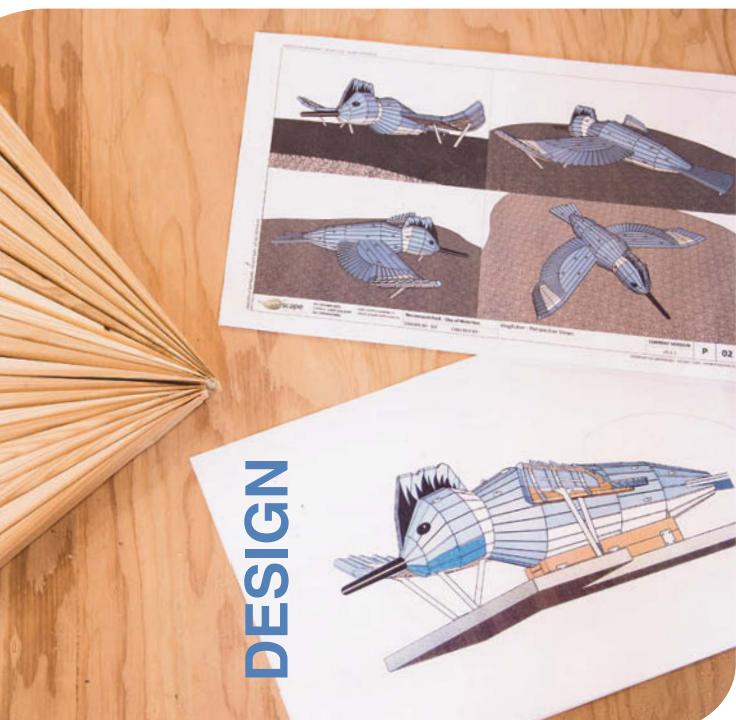
## CUSTOM



## FABRICATE



## DESIGN



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ELISE SHELLEY

# DESIGNING PLAY

## FR\_RESUMÉ

**DES STRATÉGIES DE « jeu naturel »** exploitant la topographie même du site peuvent-elles nous épargner les terrains de jeu homogénéisés composés exclusivement d'équipements standards? Certaines villes canadiennes accordent la priorité aux préoccupations environnementales et concepts de jeu naturel. Elles ouvrent la porte à un retour des architectes paysagistes en tant qu'experts des terrains de jeu. Les sites compliqués nécessitent des concepteurs professionnels qui sont bien au fait des responsabilités environnementales de plus en plus strictes, mais dans la plupart des villes, c'est le budget qui est déterminant. Les stratégies de conception spécifiques au site peuvent être économiques.

## EN\_

**IS PLAYGROUND DESIGN** innovation possible in an era of standardization? Can cost-effective “natural play” strategies that use existing site features save us from homogenized play landscapes composed exclusively of equipment-based play? These questions are especially relevant in our schools, where there is incredible potential to shape playgrounds with natural play amenities and educational value.

Playground design in Canada has morphed and changed until, today, playgrounds defined by generic play equipment and ubiquitous safe-fall zones are the norm. In Canada, any play-space that is publically owned and operated is officially labelled a playground and subject to annual inspection.

## Is playground design innovation possible in an era of standardization?

The stringent Canadian Standards Association (CSA) inspection process, which targets structural integrity, performance and maintenance, has only been in place since the 1980s, but in that time has transformed the playing field. The inspection process privileges out-of-the-box playground equipment, pre-designed to surpass all prescriptive guidelines. Companies tailor their products to meet inspection criteria, making it easy for school boards to rely on them.

**1** PLAY FOREST CONCEPT **2** OSSINGTON PUBLIC SCHOOL KINDERGARTEN PLAYGROUND, TORONTO. 2014: SAFETY AND EROSION PROBLEMS WERE TRANSFORMED INTO NATURAL PLAY FEATURES | **1** CONCEPT DE FORÊT LUDIQUE **2** TERRAIN DE JEU DE LA MATERNELLE DE L'ÉCOLE OSSINGTON À TORONTO. 2014 : LES PROBLÈMES DE SÉCURITÉ ET D'ÉROSION ONT ÉTÉ TRANSFORMÉS EN ÉLÉMENTS LUDIQUES.



2

PHOTOS ELISE SHELLEY

In this context, custom designed play spaces which take advantage of unique site characteristics are unaffordable luxuries. Nature is ignored in favour of the *tabula rasa*, out-of-the-catalogue method of playground design.

In many city schoolyards, however, the scale of contemporary playscape elements coupled with their required safe fall zone footprints do not work. Many sites have limited area, others have challenging drainage patterns and topography, still others have existing trees or water features. Sadly, school boards often respond by removing existing non-compliant equipment and letting the site remain empty. Ironically, the same site attributes that can potentially connect children to nature have become challenges that hinder the use of equipment.

#### **THOSE NATURAL “OBSTACLES”**

Fortunately, Toronto and other Canadian cities are challenging this trajectory. By prioritizing both environmental concerns and natural play concepts, they are opening the door for landscape architects to re-emerge as the experts in this design arena. Schoolyards, especially in urban centres, are not clean slates. Complicated sites need professional designers who are well aware of increasingly stringent environmental responsibilities. For example, to manage on-site stormwater runoff, many playgrounds need to reduce hard surfaces in favour of porous

materials and vegetative cover. This focus on the creation of sustainable landscapes has emerged as a transformative force in playground design.

#### **BUDGET IS THE DECIDING FACTOR**

Other forces, too, are changing the playing field, including increased support for natural play concepts and even nostalgia for nature, but these things are not enough to sway clients concerned with legislated guidelines and administrative inspection regimes. Budget is the deciding factor, and yes – site-specific design strategies can be cost effective.

In fact, landscape architects are demonstrating that natural play elements can be cheaper than manufactured play equipment. By working with determined school communities across Canada, they are integrating environmental processes and natural features as valuable active play components. Individual schools and parent groups can take a keen interest in play and children’s connections to nature, and when a capital investment is not forthcoming, will fund projects through grassroots efforts.

Two of my own Toronto projects illustrate that site-specific playground design is attainable under ever-tightening municipal budgets. At Ossington Old Orchard Public School, for example, funding came from parent donations, school fund-raising, community grants and monies from the school board maintenance budget.

#### **THE OSSINGTON STORY**

When Ontario recently launched full-day kindergarten, school populations expanded, necessitating new school building construction. Playgrounds, too, were compromised, but outdoor space requirements are not uniformly regulated and therefore not prioritized in school expansion budgets.

The young students at Ossington were confined to a playground which was little more than an expanse of asphalt and a muddy hill. The site did have beautiful mature shade trees and interesting terraced topography, but there were safety concerns. Timber retaining walls necessary to protect existing trees were too high for code requirements and crumbling expanses of pavement dominated the play area.

To exploit existing site constraints positively, we introduced a new slide and stone seating into the formerly eroding hillside. By creating openings in the extensive asphalt paving, we made room for new planting and integrated elements offering opportunities for creative play within the natural environment: trike circuits, log climbing elements, sand areas and outdoor classroom space. The activities engaged children amidst an ever-changing seasonal palette of trees and shrubs.

#### **NATHAN PHILLIPS SQUARE / CITY HALL DAYCARE PLAYGROUND**

Magnificent trees also grace the playground at Toronto’s City Hall at Nathan Phillips Square, which primarily



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**Budget is the deciding factor: site-specific design strategies can be cost effective...**



serves the City Hall Daycare, but also welcomes visitors. Soaring plane trees and mature maples shade the play area. The challenge was to integrate new and re-used equipment within the space available between the existing trees with their extensive root zones.

PLANT Architect, Inc., my employer at the time, needed to merge traditional requirements and expectations such as new surfacing materials, site furnishings and equipment, with innovative yet inexpensive elements that would showcase creative play. Funding for the project came from the budget for the larger Nathan Phillips Square Revitalization and the resident City Hall daycare.

The design strategy accommodated options for lots of different play opportunities in a small space. Of primary importance was the redesign of the divider used to separate the two daycare

age groups, as required by the Ontario *Daycare Nurseries Act*. We utilized common materials and typical fence construction, yet the design fosters the creation of new games across what would otherwise be just a barrier or boundary. Here, children can sit, talk, play and engage.

There are so many other examples across Canada. In Richmond B.C., Hapa Collaborative used local landscape types as themes at the Terra Nova Adventure Play Experience, including play elements built from locally sourced yellow cedar. Derek Murray, of Scatliff Miller Murray Landscape Architects, facilitated work at École St. Avila in Winnipeg, where a playground explaining stormwater runoff concepts to students solved a parking lot drainage problem. École Le Sentier, by Rousseau LeFebvre in Drummondville, Quebec, redefines the school as a treehouse in a rich forest ecosystem, with a play curriculum based on site systems.

By capitalizing on unique site-specific conditions, landscape architects are designing play spaces that spark children's imagination. The changes were kick-started through the collective advocacy of landscape architects, school administrators, parents and others – all of whom share a concern for the environment with a desire to recapture natural play. It is, however, the cost-effectiveness of this trend that will ultimately sustain its momentum.

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**EDITOR'S NOTE:** See also Hybrid Praxis, by Shelley Long, page 26 in this issue, for a look at Folly Forest in Winnipeg.



6



7

**3 OSSINGTON: CREATIVE PLAY ELEMENTS  
4-7 NATHAN PHILLIPS PLAYGROUND, TORONTO. 2011:  
PLAY EQUIPMENT IS INTEGRATED BETWEEN THE  
SOARING PLANE TREES AND MATURE MAPLES. A  
REQUIRED DIVIDER BECOMES A HAPPY PLACE FOR  
CHILDREN TO PLAY AND ENGAGE. | 3 OSSINGTON :  
ÉLÉMENTS DE JEU CRÉATIF 4-7 TERRAIN DE JEU  
NATHAN PHILLIPS, TORONTO. 2011 : L'ÉQUIPEMENT DE  
JEU S'INSÈRE ENTRE LES PLATANES ET LES ÉRABLES.  
UNE DIVISION OBLIGATOIRE DEVIENT UN LIEU DE  
RÉJOUISSANCE OÙ LES ENFANTS PEUVENT JOUER.**

PHILIPPE LUPIEN

# LE SOURIRE AUX LÈVRES : LA COUR DE L'ÉCOLE LAURIER

## >EN\_LP+ A SMILE ON THE LIPS: THE LAURIER SCHOOL PLAYGROUND

FR\_

L'ÉCOLE LAURIER EST une école primaire de la commission scolaire de Montréal située dans le nord de l'arrondissement Plateau Mont Royal. Cette école possède une des plus petites cours de tout le réseau urbain alors qu'avec près de 500 enfants, elle en est une des plus populeuses. Cette densité d'occupation expliquait en partie l'usure prématûrée de ses équipements mais d'autres facteurs ont aussi contribué à l'appauprissement de l'aspect général de son contexte.

D'abord, le contexte urbain avait souffert d'un certain laisser-aller au long des années, les surfaces minérales dominantes dans et au périmètre de la cour créaient l'été une zone de chaleur excessive qu'aucune végétation ne venait tempérer. Ensuite, comme les parents et les enseignants de l'école l'ont appris avec étonnement lors de travaux de soutènement d'une façade voisine menacée d'écroulement, la cour était entièrement construite sur un ancien site d'enfouissement aux sols instables et fortement contaminés.

### UNE MOBILISATION GÉNÉRALE

Il n'en fallait pas plus pour qu'une mobilisation générale se mette en branle et un comité de parents pour le verdissement de la cour a été formé pour renverser la situation. Un comité

de financement a aussi été créé, des spectacles organisés et des organismes locaux sollicités. Les enfants furent aussi mis de la partie alors qu'ont été organisés des concours de conception de la cour idéale, dont les résultats ont été patiemment compilés par les éducateurs.

Devant l'engouement suscité par cette mobilisation, la mairie d'arrondissement a réagi en proposant un important programme de réaménagement des voies publiques autour de l'école. Une requalification des surfaces urbaines a été mise en chantier pendant que s'entamait le programme de décontamination des sols de la cour. Au terme de ce vaste chantier, le service de la culture de la ville de Montréal a offert une contribution importante en commanditant la réalisation d'une immense murale peinte sur le mur dont la menace d'écroulement avait été à l'origine de toute la campagne de travaux.

Pour l'aménagement de la cour en tant que tel, le concept et le suivi de réalisation d'un architecte paysagiste de la firme Lupien Matteau qui est aussi un parent de deux enfants qui fréquentaient l'école pendant les travaux. Une étude d'ensoleillement a permis d'identifier la totalité des zones qui pourraient bénéficier d'une surface végétale tandis que les zones d'ombres ont été recouvertes de surfaces asphaltées poreuses afin de conserver la possibilité de repeindre de nouveaux jeux annuellement. Dans ces zones d'ombres, des ormes de grand calibre



1 OVER FIVE YEARS THE SCHOOL BOARD'S MOST INTENSELY USED PLAYGROUND BECAME ITS MOST HEAVILY USED BY BOTH STUDENTS AND RESIDENTS 2 THE SERRATED SHAPE OF THE STEEL FENCE HOLDS BENCHES AND CHAIRS ON THE YARD SIDE, BICYCLE PARKING ON THE CITY SIDE.

...ses surfaces vivantes ont donné lieu à un nouveau jeu, une sorte de danse la tête en bas, les pieds en haut...



2



**1** L'ÉCOLE LAURIER : LA COUR LA PLUS INTENSÉMENT SOLICITÉE DU RÉSEAU EST DEVENUE AUSSI LA PLUS UTILISÉE TANT PAR LES ÉTUDIANTS QUE PAR LES HABITANTS DU QUARTIER **2** UNE CLÔTURE EN ACIER DONT LA FORME ONDULANTE CONTRIBUE À CRÉER DES SOUS ESPACES SUR UNE GRANDE TERRASSE ET CRÈE DES ESPACES DE STATIONNEMENT POUR VÉLOS CÔTÉ VILLE.

DRAWING MARC OLIVIER CHAMPAGNE-THOMAS. PHOTO PHILIPPE LUPIEN.

ont été plantés afin que leurs cimes puissent rapidement capter le soleil et le diffuser au sol pendant les heures de jeu. Afin d'éliminer l'usure prévisible des surfaces gazonnées celles-ci ont été recouverte de tapis caoutchouté alvéolé qui favorise la tenue de jeux de ballon. L'ancien mur de ceinture de la cour dont les briques avaient été érodées par l'action du gel a été entièrement remplacé par une clôture en acier dont la forme ondulante contribue à créer des sous espaces sur une grande terrasse en bois rythmée par des bancs et tables du coté cour et crée des espaces de stationnement pour vélos côté ville.

L'ensemble du projet a été réalisé entre 2010 et 2015. Inutile de dire que ce travail de longue haleine a nécessité le travail patient, soutenu et bénévole de nombreux enseignants, de la directrice et de parents certains dont les enfants avaient même quitté depuis longtemps l'école primaire lors de l'inauguration officielle qui a mobilisé la télé nationale.

Un an plus tard, la cour la plus intensément sollicitée du réseau est devenue aussi la plus utilisée tant par les étudiants que par les habitants du quartier. Et ses surfaces vivantes et confortables ont donné lieu à un nouveau jeu, une sorte de danse la tête en bas, les pieds en haut et le sourire aux lèvres.

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MAR 7, 2011 > <http://bit.ly/1UaP4hn>

NOV 4, 2014 > <http://bit.ly/1pyMqVC>



JIM URBAN LIVE – CONDUCTING A WORKSHOP

*It's been eight years since well-known tree expert, James Urban, FASLA, published Up By Roots, his seminal manual on managing trees in the urban environment, but he continues to be a self-confessed, real-life Lorax, the Dr. Seuss character who speaks for trees... When he recently co-hosted a webinar, I decided to listen in. Then, in a follow-up phone interview, Jim and I discussed some of the benefits of the increasingly common medium of webinars.*

EN\_

**PRESENT A LECTURE** in front of a live audience, and you get immediate feedback. Present a lecture in a webinar, and you have to wait a bit. When the feedback arrives, it's in the form of online questions submitted at the end.

As I listen to Jim's voice (he is explaining how collaboration is critical to keeping tree needs front-and-centre of any project), I wonder who else is listening. I am surprised to discover that as many as 250 people attend Jim's webinars, and that they are listening from across North America, the United Kingdom, Italy, Australia and the Netherlands.

Later, when Jim temporarily doffs his (metaphorical) tree hat to share tips on the webinar process, he mentions this clear advantage of the medium: he is based in Annapolis, Maryland, yet he can connect with scores of people continents away.

Jim prefaches our phone conversation by clarifying that he does not believe that webinars should replace conferences. "I still believe in the networking that occurs before and after conferences," he says. But a webinar can save an awful lot of time. "A lecture for 200 people can involve at least a day's travel." Factor in the low cost of producing a webinar (one popular platform I researched, *gotowebinar*, charges \$90 a month to reach 100 people), and the webinar option becomes a financially interesting way to spread your message.

So what does it take to host a good webinar? Jim offers some key pieces of advice.

#### **PREPARE THOROUGHLY**

A webinar involves a "tremendous amount of work," he says. Jim gives himself two to three months to prepare. Webinars need to be well researched, so that the information will stand up in the public realm. If hosting jointly with another person, it also takes time to dovetail two presentations into one cohesive lecture.

And don't forget the graphics. Jim spends a full two weeks on his images. As an aside, he warns against using too many words on any given image. He refers to Mark Twain's famous maxim on the difficulty of writing succinctly. ("I didn't have time to write a short letter, so I wrote a long one instead.") Verbosity is easier than brevity. This is "so true in PowerPoint images," says Jim.

CORINNE MEADOWS

## JAMES URBAN: HOW TO PRESENT A SUCCESSFUL WEBINAR

#### **KNOW YOUR AUDIENCE.**

Choosing the right topic for your audience is key, yet by nature, the audience of a webinar is self-selecting. Jim sometimes canvases the attendee list before the webinar. Depending on the audience breakdown – for example, the ratio of designers to contractors – Jim will tailor his presentation to provide the right balance of information.

#### **PROMOTION IS CRITICAL.**

Leda Marritz, Creative Director at DeepRoot Green Infrastructure, has developed a list of invitees that includes people who are likely to spread the news. She sends out invitations seven to ten days before the webinar, asking people to forward the email. She also uses Twitter, asking people to retweet. People do help, she says; Jim's webinars "elevate the broader practice."

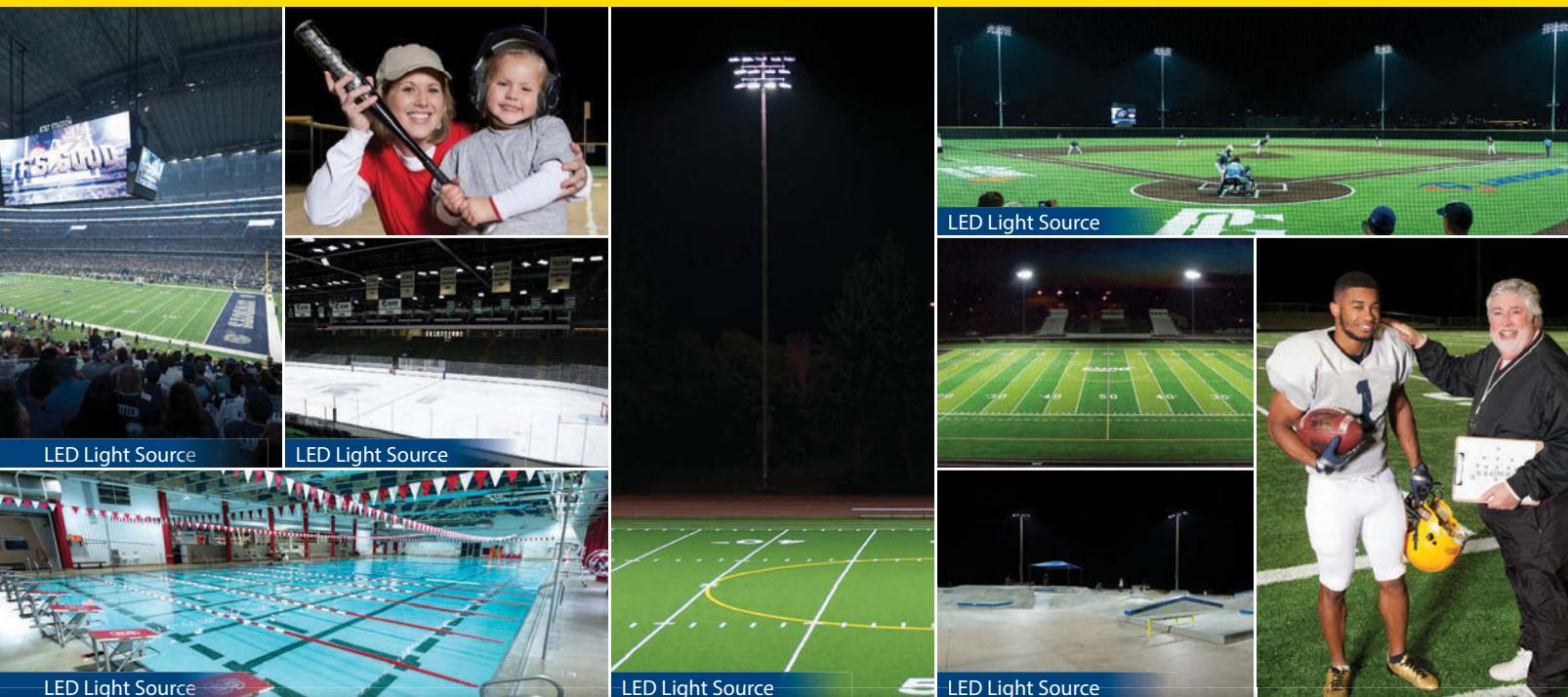
When done well, Jim says, webinars are a wonderful way to share knowledge. Then he dons his tree hat again, and like Dr. Seuss' Lorax, who speaks for the trees because the trees have no tongues, he says: "Whatever we can do, we need to do, to make sure trees are looked after."

I do a mental double take, realizing I've recently attended a good webinar on the very subject.

For a sample list of Jim's webinar topics, visit his website at [jamesurban.net](http://jamesurban.net)

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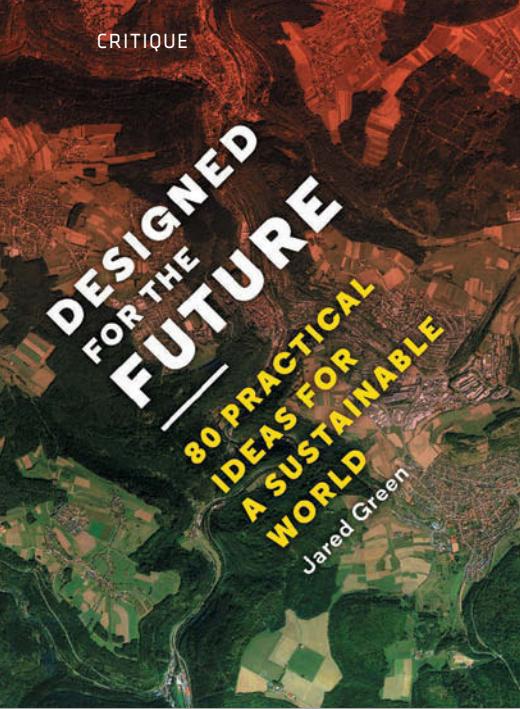
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**Designed for the Future  
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READ BY LINDA A. IRVINE

## WE CAN'T GIVE UP YET!

EN\_

**IN 1972, A BOOK** entitled *Limits to Growth* created an international sensation by modelling 12 world development scenarios that showed different possible outcomes based on population growth and natural resource use and the resulting "limits to growth" that would be required if we were to live sustainably, and comfortably within the planet's carrying capacity.

Now more than 40 years later, the authors have concluded that humanity has squandered the opportunity to correct our current course, and that change is essential if the world is to avoid the serious consequences of exceeding the planet's material, resource and energy limits, including its capacity to absorb pollution and waste.

Worldwide, we are either in denial or engage in quick technical or economic fixes that do not eliminate the root causes of our unsustainable lifestyles. We must go beyond simply reducing, reusing and recycling to initiating meaningful social, economic and structural changes to significantly reduce our human ecological footprint.

What would the world look like if we lived in ways that reduced our ecological footprint? How would we be living? Would our cities and landscapes be 'unimaginably different' from the ones in which most people live now?

Jared Green has written a small but inspirational book that provides real, tangible examples of how we can move forward towards a more positive, sustainable future. Green is the noted author of "The Dirt," a weekly blog sponsored by the American Society of Landscape Architects.

### WHAT STORIES WOULD WE TELL?

Green invited over 70 contributors from around the world (architects, landscape architects, urban planners, academics, policy makers and artists) to share their ideas about current projects and initiatives that might inspire us and give us hope that a sustainable future is possible. More interestingly, he asked that contributors highlight the work of others, rather than their own work, so that the selected examples are focused on the *we* rather than the *me*. As Green says "We are both the cause of our problems and the solution to



2

them. We have the answers." He urges us to think about what each of us would say if we were asked the same questions. What innovative examples of more sustainable ways of life would we pick? What stories would we tell?

This book is simply laid out, easily read and well-illustrated. The ideas and projects presented fall loosely into four broad areas: relying on new cutting edge technologies and revolutionary approaches; relying on old ideas that have survived, changed and adapted; relying on community, sense of ownership and reinvestment in communities; and relying on harnessing or reconnecting with nature and natural processes. Each "project/essay" is presented in two pages – a single page description accompanied by a page of single or multiple images – which makes it very easy for each reader to thumb through, scan topics of interest, or spend time on particular stories that resonate. I was particularly inspired, and re-inspired, by the following stories:

*Live with Nature:* Li Xiaodong advocates creating ingenious sustainable architecture based on a dialogue with local conditions and lifestyles.

*Use Nature's Blueprints:* Janine Benyus urges us to research natural processes and nature's design intelligence to help us design our own communities and buildings.

*Provide a Warm Shower:* Jia You talks about a DIY portable shower made from inexpensive parts and piloted in a Chilean slum. The shower significantly improves people's health, hygiene and self-esteem.



3

*Install Solar Roadways:* Christoph Gielen highlights the Solar Roadways Campaign where roads, driveways and parking lots would produce renewable energy for neighbouring homes.

*Make Infrastructure Do Double Duty:* Christopher Hume features Sherbourne Common where a water filtration plant is turned into an aesthetic feature within a new urban park.

*Take Your City Into Your Own Hands:* Tracy Metz discusses how a crowd-funding campaign in Amsterdam resulted in a new pedestrian bridge connecting two isolated neighbourhoods.

*Do Many Small Scale Projects:* Nina-Marie Lister urges us to take advantage of small, local opportunities to make simple changes

and offer tangible solutions. If they fail, they fail safely, not catastrophically.

*Change Ourselves:* Janet Echelman believes, "If we change ourselves – and then feel empowered to shape our world according to human and connected values – things we previously thought impossible suddenly seem real and within our reach."

This little "green" book presents many wonderful projects and ideas that demonstrate to each of us – students and professionals alike – that we can all provide leadership, vision and courage. By seizing opportunities in our everyday lives and in our own communities, we can create a more functional, sustainable and equitable world.

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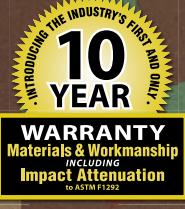
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For me, the perspective of those who will inherit the future is a “must have”.

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GEORGE DARK

## WHY INTERNS MATTER

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EN\_

**I MOVED FROM STRATFORD** to Toronto to study Landscape Architectural Technology at Ryerson in the fall of 1973. It was a lot of fun but after all, it was the 1970s. By my second semester, I began to work for some of my professors who were just starting practices. There weren't many landscape architects in Toronto then. The professors at Ryerson were practitioners: Allan Ross, Don Ruggles, Al Reher, Emiel Van Der Muelen. At the University of Guelph, my professors included Cameron Mann, Rod Macdonald and Owen Scott. I have long realized how important it was to have access to these individuals at the beginning of both my career and their practices.

### ROLL FORWARD 42 YEARS

In November of 2015, I organized a charrette at Toronto's Evergreen Brick Works to explore the potential for the Lower Don Valley to reclaim its role as a 450-acre (182 ha.) park in the city. Volunteer landscape architects and architects came from all over North America – 75 of them. So did 40-plus students from the Daniels Faculty at the University of Toronto and from Ryerson University's School of Urban and Regional Planning. What emerged was an instant,

impossibly high-powered, high profile pop-up practice.

It took me back to those heady '70s to see the seasoned professionals with sleeves rolled up, sitting with the students – the old guard discovering how computers really work, and the students witnessing that magic that an experienced designer brings to idea formation and conceptualization. I stood beside a student who was engaged with her team leaders, Greg Smallenberg, Claude Cormier, Alissa North, John Hillier and Scott Torrance, as they considered what to do with Bayview Avenue and how to create a Snow Drop Park from a works yard. She had drawn a version of the park, and the group was probing the issues. How could they fit the park into the overall plan? Was it the right program? Maybe it should have a bridge over the river? This was not a critique, but a discussion between peers. The pros were bringing an instant library of precedents from careers-worth of experience to add to the discussion.

### A “MUST HAVE”

Landscape Architecture is essentially the building of our future. For me, the perspective of those who will inherit the future is a “must have.” What a way this was to inspire seasoned practitioners! And what a way to inspire a starting career (or maybe 40 of them)!

In my practice, we have maintained a strong program of internships; our past interns must number in the hundreds. Some have gone on to be senior members of our practice; many check in with us regularly as family; more than a few are now clients of the firm. Our in-house learning program – we call it Urban Strategies Academy – is totally fuelled by what our interns bring to the table, which ranges from crazy abilities with computer technology and social media, to an understanding of driverless cars and the realities of the next economy. And they come to our firm with the energy only youth brings.

I often recall the words I found on the Disney Website: *As a Creative/Design Intern, participants have the chance to participate in seeing an artistic idea come to life and be a part of the building process. You will discover an environment where your creativity and efforts can help push artistic and technical boundaries.*

Amen. From a business standpoint, interns are certainly a solid economic investment – no question – but investing in the young is also a solid investment in the design culture of Canada. Industry and academia, working together, will build the future.

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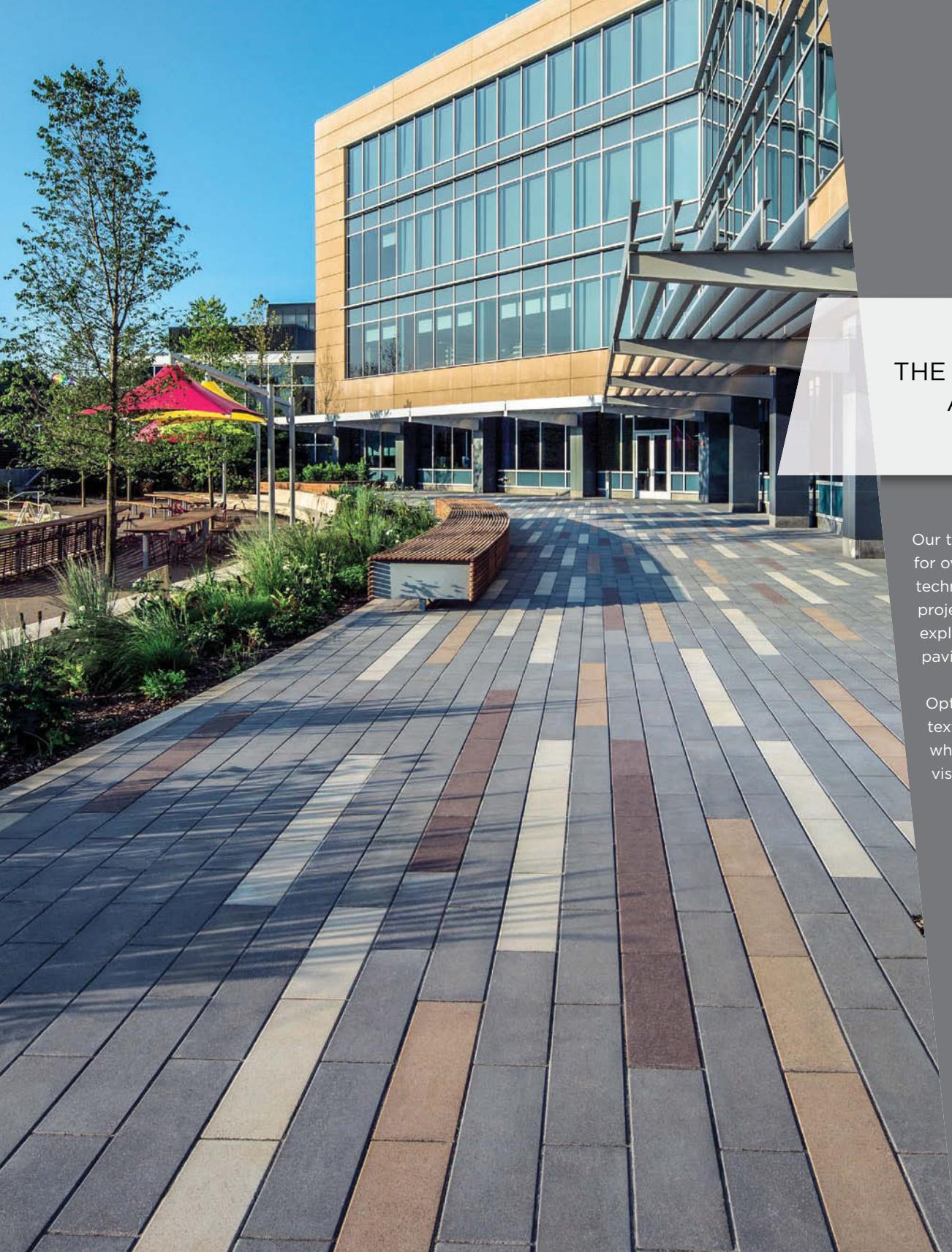
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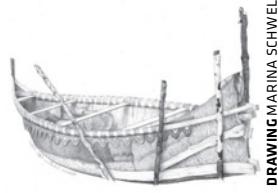
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DRAWING MARINA SCHWENNUS

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# A SMILE ON THE LIPS : THE LAURIER SCHOOL PLAYGROUND

EN\_

Laurier School is a Commission scolaire de Montréal school located in the northern section of the Montreal borough of Plateau Mont Royal. It has one of the smallest schoolyards among the school board's urban institutions, yet with nearly 500 pupils it is also among the board's largest schools. The high density of users was one reason for premature wear to its playground equipment, but other factors also contributed to the general deterioration of the space.

First, the urban setting was somewhat neglected for many years, while the dominance of paved surfaces in and around the schoolyard created an intense heat island unmoderated by vegetation. And, as the school's parents and children were astonished to learn during support work on a neighbouring façade on the verge of crumbling, the schoolyard was built entirely on a former landfill comprised of unstable and heavily contaminated soils.

No further incentive was needed to spark widespread mobilization. The parents formed a committee for the greening of the yard and general reversal of the situation. They struck a funding committee as well, which organized benefit shows and approached local organizations for support. The children were involved too, through ideal-playground design competitions whose results were diligently compiled by teachers.

Noting the flurry of activity, the borough responded by proposing

significant modifications to the street network around the school. While the schoolyard soils were being decontaminated, the requalification of urban surfaces began. At the end of this major series of works, the Ville de Montréal's culture department made a significant contribution. On the very wall whose poor condition had set off the entire series of projects, they sponsored the painting of a very large mural.

As for the design of the playground proper, the concept and construction oversight were the work of a landscape architect from the firm of Lupien Matteau who is also the parent of two children who attended the school at the time. A sunlight study helped identify all zones that could benefit from being planted; shade zones were surfaced with porous asphalt in order to retain the option of painting new lines for schoolyard games every year. In these shaded areas, large elm trees were transplanted: their crowns would quickly be able to capture sunlight and reflect it to the ground during play hours. Because grassy surfaces would, predictably, wear, the design instead covered heavily used areas with honeycomb rubber mats suitable for ball games. And since the old brick perimeter wall had been damaged by freeze-thaw cycles, it was replaced by a steel fence whose serrated shape created subspaces on a large wooden deck fitted with benches and chairs on the yard side and bicycle parking spaces on the city side.



1

Its living, comfortable surfaces have led to the emergence of a new game, a sort of dance with head low, feet high ...



**1** OVER FIVE YEARS THE SCHOOL BOARD'S MOST INTENSELY USED PLAY GROUND BECAME ITS MOST HEAVILY USED BY BOTH STUDENTS AND RESIDENTS **2** THE SERRATED SHAPE OF THE STEEL FENCE HOLDS BENCHES AND CHAIRS ON THE YARD SIDE, BICYCLE PARKING ON THE CITY SIDE.

DRAWING MARC OLIVIER CHAMPAGNE-THOMAS. PHOTO PHILIPPE LUPIEN.



2

The entire project was executed between 2010 and 2015. It goes without saying that this long timeline required patient, sustained, volunteer work from many teachers, the principal and parents, some of whose children had long since graduated by the time the project was complete.

When the work was officially unveiled, national television news crews recorded the event. Just a year later, the playground – still the school board's most intensely used outdoor space – had become its most heavily used after hours, not only by students but by local residents. Its living, comfortable surfaces have led to the emergence of a new game, a sort of dance with head low, feet high and a big smile on the face.

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MAR 7, 2011 > <http://bit.ly/1UaP4hn>

NOV 4, 2014 > <http://bit.ly/1pyMqVC>



SHELLEY LONG

# PRATIQUE ACTIVE, PRATIQUE HYBRIDE

1

## FR\_

**AUJOURD'HUI**, de nombreux bureaux d'architecture paysagère canadiens étudient et expérimentent de nouvelles pratiques hybrides. Ces bureaux, qui peuvent être fondés sur l'enseignement ou les affaires, brisent le moule du modèle d'architecture de paysage traditionnel, en plaçant l'innovation et la pensée interdisciplinaire à l'avant-plan de leurs réalisations.

## PRATIQUES FONDÉES SUR L'ENSEIGNEMENT

Les travaux effectués par des pratiques fondées sur l'enseignement font partie de la contribution de recherche d'un individu à une université. Les réalisations doivent être reconnues par des jurys de collègues professionnels respectés ou publiées en tant que composantes d'une étude. Ce type de travail est, par nature, une recherche critique axée sur la théorie et doit être explicite dans l'exploration de nouvelles idées pour faire avancer la profession.

Un aspect clé des pratiques fondées sur l'enseignement est leur tolérance au risque parce que leurs emplois d'enseignants offrent une stabilité économique. En ayant un revenu indépendant des projets de la pratique, les bureaux tels que Marc Boutin Architectural Collaborative (MBAC) de Calgary, North Design Bureau de Toronto et Straub + Thurmair Landschaftsarchitekten de Winnipeg reconnaissent tous que leurs rôles universitaires permettent d'appliquer les théories les plus récentes dans la pratique et de consacrer plus de temps et de ressources que les entreprises plus traditionnelles à chercher des clients volontaires et à expérimenter avec les matériaux et technologies.

Sur les 12 employés de MBAC, la moitié enseignent à temps partiel, 2 autres enseignent régulièrement, et Marc Boutin est lui-même un professeur à temps plein en architecture à l'Université de Calgary, qui prévoit d'enseigner dans son nouveau programme de maîtrise en architecture de paysage. Ils mettent l'accent sur des projets intégrés qui véhiculent des lectures multiples et pluralistes de l'environnement bâti.

MBAC a été reconnue au niveau national pour de nombreuses conceptions d'espaces publics, qui, comme leurs bâtiments, expérimentent avec des matériaux pour atteindre des qualités atmosphériques en évolution constante. Leur travail se fonde sur la recherche signée par Marc Boutin, primée d'un Prix de Rome et intitulée *Texture City*, qui examine la ville comme un verbe plutôt qu'un nom. La conception de MBAC pour le passage inférieur sud-ouest de la première rue à Calgary incarne cette philosophie. L'expérimentation de la firme avec des panneaux d'aluminium perforés à différents degrés génère des perspectives littérales et référentielles changeantes des paysages environnants : des verbes plutôt que des noms.

En tant que professeurs de l'Université du Manitoba, Dietmar Straub et Anna Thurmair de Straub + Thurmair Landschaftsarchitekten ne rivalisent pas avec les praticiens de Winnipeg. Ils se sentent plutôt responsables de prendre des risques calculés dans leur travail, ce qui aidera à jeter des bases pour les entreprises de la communauté du design. Leur projet Folly Forest pour la Commission scolaire de Winnipeg remet en cause les lignes



2

...le jumelage des étudiants avec des praticiens actifs expose les deux parties à de nouveaux débouchés de recherche et à de nouveaux modes de travail.

directrices des conseils scolaires, comme la distance entre les arbres et bâtiments, et l'obligation de réservé trois pieds carrés par élève en surface asphaltée. En perforant le champ d'asphalte pour planter une forêt, leur conception a résolu les problèmes d'eaux pluviales localisées, transformant une grande zone asphaltée en un écosystème plus fonctionnel. Leur rôle est aussi d'éduquer le client, le public et même les entrepreneurs sur la valeur intrinsèque des arbres ainsi que leur entretien. L'approbation de cette approche de conception a permis aux praticiens locaux de moderniser 76 autres cours d'école. (Pour en savoir plus à propos de Folly Forest, suivez notre lien vers les Prix d'excellence 2013, vol. 15, no 3, pages 13 + 39.)

Les « mini-projets » de Straub + Thurmayr sont guidés par la notion du jardin comme un paradis miniature – un puissant média de valeur poétique intrinsèque pour l'échange d'idées entre les cultures à un coût minime. Cette idée prévaut dans Instant Garden, une solution temporaire pour un jeune couple dont les rénovations laissaient peu de place au paysage d'arrière-cour. Composé de sacs de sable propres autrefois utilisés pour protéger les berges contre

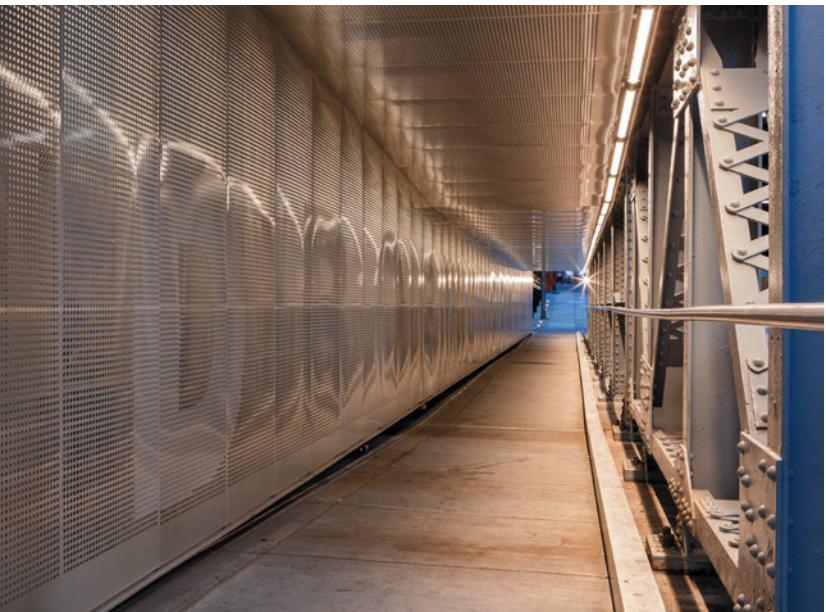
les crues annuelles de Winnipeg, la surface pareille à une peau était un milieu de culture pour la verdure comestible permettant de tester la composition d'un jardin destiné à devenir permanent une fois que le sable se sera mélangé au site au printemps suivant.

L'innovation en architecture de paysage est souvent très dépendante de l'appétit d'un client pour l'innovation. Qu'il s'agisse d'un projet de jardin résidentiel ou d'une compétition internationale, Alissa et Pete North de North Design Office recherchent de telles opportunités pour faire avancer leurs enquêtes sur le paysage régénératif et performatif. Tous deux professeurs à l'Université de Toronto, ils expérimentent avec de nouveaux matériaux et technologies dans une situation temporaire pour deux à quatre ans, menant des tests et des contrôles avec l'intention d'appliquer les principes dans de futurs grands projets d'espace public. Core Sample (2006), leur première installation au Festival international des Jardins de Métis, a remporté un prix. Dans les années subséquentes, des matériaux et des systèmes d'organisation ont été ajoutés à l'installation, présentant des performances naturelles et induites.

Core Sample a conduit Alexander Reford des Jardins de Métis à inviter les North à participer à une autre installation en 2015, cette fois, avec des étudiants du cours de conception régénératrice de Pete à l'Université de Toronto (voir l'article par Alexander Reford, en page 41, et par Jordan Lypkie, en page 30 dans ce numéro). L'installation explore la façon dont les architectes paysagistes peuvent prendre l'ingénierie traditionnelle, la fusionner avec une esthétique de conception et appliquer cette formule à la conception de l'espace public.

#### INNOVATION FONDÉE SUR LA PRATIQUE

Les modèles hybrides de pratique dans les entreprises plus traditionnelles d'architecture paysagère sont définis par des modèles d'affaires qui soutiennent la recherche et le développement en mettant l'accent sur la production



3

**1** ERA : CONGRÈS DE LA TCLF, SALLE ISABEL BADER, UNIVERSITÉ DE TORONTO, 2015; MATTHEW TRAUTHT **2** STRAUB + THURMAYR LANDSCHAFTSARCHITEKTEN : FORÊT FOLLY, STRETCHING STARS, 2012; DIETMAR STRAUB **3** MBAC : PASSAGE INFÉRIEUR DE LA 1<sup>RE</sup> RUE APRÈS LA CONSTRUCTION; YELLOW CAMERA, 2015



4



5

collaborative et en faisant l'équilibre entre la créativité et la gestion d'un bureau rentable.

Un tel bureau intègre la recherche et le développement par des initiatives communautaires. L'accent mis par ERA Architects sur la conservation du patrimoine a conduit à une meilleure appréciation des paysages et monuments patrimoniaux, ce qui entraîne l'inclusion des services d'architecture paysagère. Cinq pour cent de leur budget de fonctionnement est consacré à la

**4** ERA : VISITE DE FIN DE SEMAINE DES JARDINS ALLAN, CONGRÉS TCLF 2015; MATTHEW TRAUTHT **5** HAPA COLLABORATIVE : MAQUETTE D'UN BANC DU QUAI LONSDALE, 2015; VIVIANE HARMS, HAPA COLLABORATIVE **6** NORTH DESIGN OFFICE : CAROTTAGE, 2006. EN BAS @ LOUISE TANGUAY, JARDINS DE MÉTIS/JARDINS REFORD **7** CLAUDE CORMIER + ASSOCIÉS : PARC BERZY, PROCESSUS DE CONCEPTION - ÉTUDE D'ÉLÉVATION DES FIGURINES DE CHIENS, 2015; CC+A **8** COLLECTIF HAPA: MID LE TREILLIS DE PAILLES À BOIRE FLEXIBLES DU PARC MID MAIN.

recherche et au travail communautaire, lesquels s'alignent avec les valeurs de conservation du patrimoine et les initiatives culturelles. En plus d'avoir participé à la fondation du groupe sans but lucratif, Friends of Allan Gardens (FoAG), l'entreprise a organisé la première conférence canadienne sur les paysages culturels, en collaboration avec Janet Rosenberg et la Fondation du paysage culturel. Cette conférence a finalement abouti à un livre, à une exposition et à un studio à l'Université de Toronto sur les paysages historiques de la Ville-Reine. FoAG cherche à maximiser les ressources patrimoniales dans les paysages publics, cherchant de nouveaux modèles pour la collecte de fonds, la programmation opérationnelle et la gestion de l'espace public. Le projet de réfection de la tour d'ERA, qui a commencé par une recherche indépendante sur la durabilité et l'habitabilité pour mettre à niveau un type de bâtiment torontois populaire, a finalement conduit à des contrats de lignes directrices de conception et de rénovation. De même, ces projets indépendants de paysage sans but lucratif pourraient éventuellement mener à la recherche de travail rémunéré ou de conception pour approfondir et mettre en œuvre de nouveaux modes de développement, de préservation et de gestion des parcs.

Dans la pratique, la plupart des entreprises n'ont pas le luxe de choisir les clients les mieux disposés. Par conséquent, ils ont souvent une double responsabilité : concevoir pour leurs clients, mais aussi les éduquer sur la valeur réelle de la profession. Ce type de leadership de conception grâce à la prise de risque est une attitude qui prévaut chez Claude Cormier + Associés (CC+A) à Montréal, où une forte conviction de ne faire que des travaux publics et de faire quelque chose de nouveau sur chaque projet apporte avec elle le défi permanent de faire construire des conceptions inventives dans un cadre de sous-enchère et d'aversion au risque.

La conception de CC+A pour le parc Berczy de Toronto comprend une fontaine fantaisiste où des sculptures de chien crachent des jets d'eau. (Pour en savoir plus à propos du parc Berczy, voir l'article de Marc Halle dans LP vol. 17, no 1, MICROCOSMES, page 24.) Pièce maîtresse du site, la fontaine est le résultat de l'engagement du public avec une communauté active, ainsi que de la modélisation et de la recherche effectuées par le bureau pour créer un design unique et mémorable qui vise à réunir les enfants, les familles, les propriétaires de chiens et l'association de commerçants locale. Actuellement en phase de documentation de construction avec de nombreux détails innovants, la construction de la fontaine nécessite de convaincre le client de la complexité nécessaire du projet.

Une autre façon de faire avancer le domaine de l'architecture du paysage est de travailler à partir de sa définition traditionnelle sur tous les types de projets. Des condos aux parcs publics, Hapa Collaborative de Vancouver ne lève le nez sur aucun type de contrat. Leur approche de collaboration est endémique à leur succès. Ainsi, le bureau est en mesure de prendre une variété de routes pour faire du travail intéressant, ce qui entraîne des conceptions qui cherchent à faciliter la vie urbaine plutôt qu'à faire la marque du concepteur. À l'externe, Hapa préfère collaborer avec des entreprises partageant les mêmes idées sur des projets tels que la remise en valeur de l'esplanade nord de la Vancouver Art Gallery avec Nick Milkovich Architects et Matthew Soules Architecture.

En interne, Hapa dispose d'une équipe ayant des antécédents disciplinaires délibérément variés, y compris l'architecture, l'art,



6



8



7

l'écologie, l'ingénierie, l'horticulture et les arts libéraux. Le résultat est un processus de conception ouvert et flexible, idéalement représenté par une multitude « d'installations d'architecture de paysage habiles ». Un banc en cours de développement pour Lonsdale Quay à North Vancouver a évolué à partir d'un simple meuble linéaire à deux niveaux, pour devenir une structure à multiples facettes, puis une forme sinuuse, fruits de la collaboration de divers employés du bureau. Le banc fait actuellement l'objet d'une série de dessins d'atelier pour détailler sa construction en temps réel et à l'échelle. Le processus rappelle le travail de Hapa avec un forgeron local pour réaliser les motifs de paille à boire flexible du treillis de Mid Main Park. Inspirées par l'ancien bar laitier de la laiterie Palm, les articulations et les proportions ont dû évoluer constamment pour mieux transmettre l'essence d'une vraie paille à boire flexible tout en respectant le budget.

Toutes ces pratiques hybrides sont de petits bureaux de 2 à 12 personnes, à l'exception de ERA qui en compte plus de 40 (mais dont l'équipe d'architecture de paysage se compare à celle des autres entreprises). Cette taille agile permet sans doute de mettre l'accent sur la conception, la créativité et la collaboration, avec moins d'emphase sur la gestion. Des jours de création indépendante (Hapa), à des excursions urbaines collectives (CC+A) en passant par des présentations hebdomadaires (ERA), les pratiques hybrides soutiennent une culture de bureau créative et cultivent la recherche et l'inspiration à l'extérieur d'un environnement axé sur les projets. De même, dans la salle de classe, le jumelage des étudiants avec des praticiens actifs expose les deux parties à de nouveaux débouchés de recherche et à de nouveaux modes de travail. Chaque type de pratique hybride illustre quelques-unes des façons dont les bureaux contemporains utilisent la recherche et l'expérimentation pour faire progresser la conception du paysage.

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The debates I have appreciated most have all...had a truly epic character, and they lingered in my memory as moments of intense satisfaction.

| BERNARD ST-DENIS

## REVERSIBILITY

> FR\_LP34

EN\_

**ANYONE WHO TEACHES** in a professional landscape architecture program knows all too well that material taught in the classroom is never fully absorbed until used in practice, and put to the test in the studio. Seen in that way, studio work is a vehicle for deepening knowledge, and also questioning, re-evaluating, reshaping, complementing and, finally, confirming one's initial observations. Studio work can even lead to new ways of approaching questions, particularly for students working on exploratory senior projects.

By their nature, studio instruction and the supervision of senior projects demand that the professor work together with the students to define each project's structure and concepts; this process allows the project to proceed in a context-appropriate manner. We can therefore think of professor and student as partners in the thought process and in the creation of new ideas. This is one of the things that makes design instruction in the studio so rewarding. Students' initiatives have given me countless opportunities to explore original approaches to professional work, some of them perfectly aligned with my own areas of interest and practice.

For several years, I have used my studio courses to encourage students to pay special attention to the sensory qualities of landscapes. The work I

assign does not focus on the design of spaces with specific features, but on the *projection* of a potential experience involving the senses. Recently, for a public garden project, a team of students focused specifically, if not exclusively, on the auditory aspects of the environment. This led them to put the other senses on the back burner, resulting in a deviation from the program and specific requirements of the studio component. Nevertheless, I had given them free rein, and in due course an invigorating discussion took place. Their explorations, informed by my observations and my advice, led to a proposal that clearly surpassed the potential I had seen at the outset. It was a much richer proposal than all the precedents I had shown them. The work, titled *Au gré du son*, included the development and refinement of a clever acoustic apparatus, making the proposed space a kind of "musical pathway." (Kim Coussa, Armonie Garric, Sophie Tremblay-Gratton, *Au gré du son*, 2015.)

This kind of experience shows that there is more to studio work than handing down expertise from teacher to student. That old model has been outdated for some time now, and I am far from alone in seeing the studio as a space for exploration. As students reflect on theoretical and methodological questions, the studio becomes an informal laboratory for

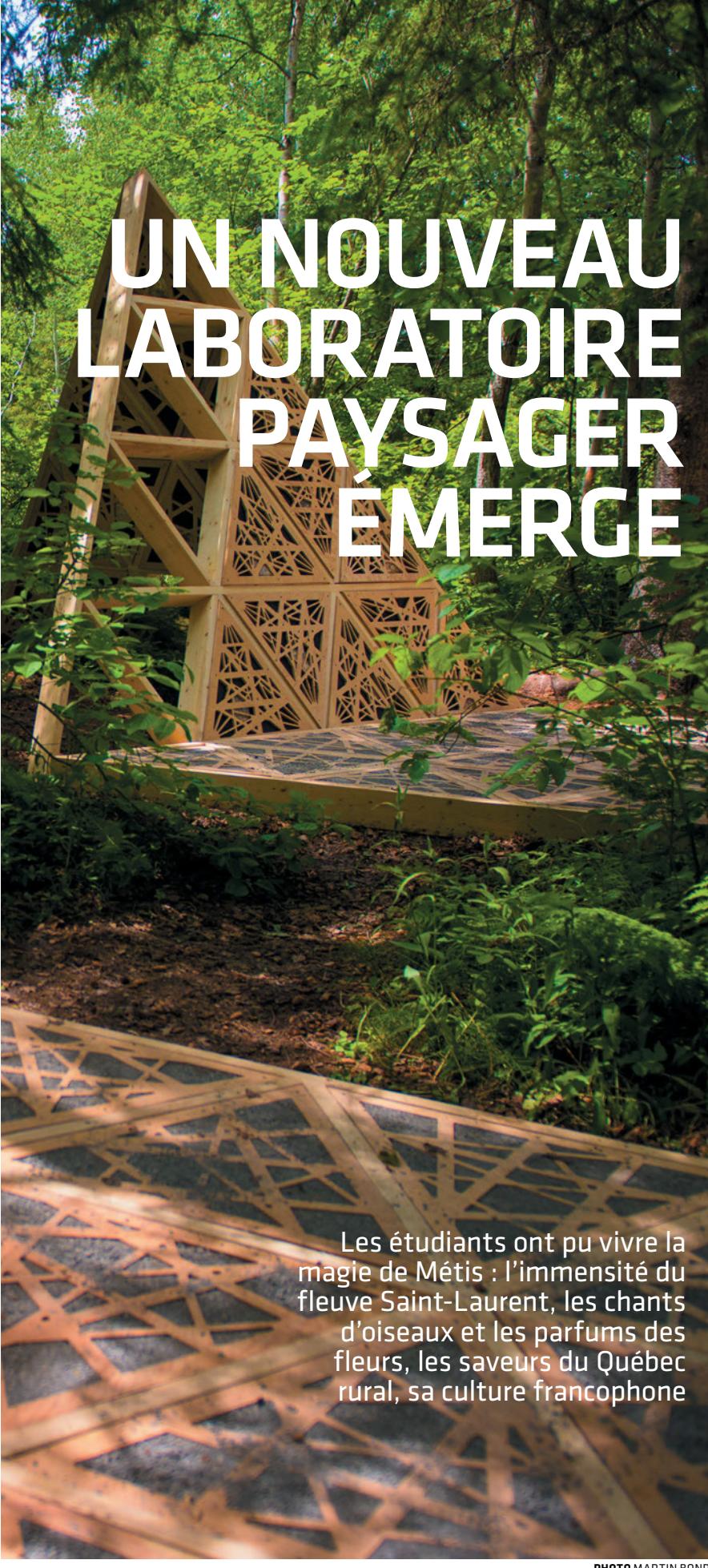
investigating new possibilities. This process evolves from year to year and project to project. Seen in this light, the studio is a source of prototypes that help us explore, implement and measure new possibilities. Conversely, prototyping reveals the potential – and limitations – of students' and professors' reflections, and has the power to reorient them.

From this perspective, it is not unusual for student work to shatter some of my preconceptions – and we all have some – opening me to new perspectives and even new knowledge. This is surely the essence of every design process. But the necessary condition for this process to occur is that students have permission to question and challenge my recommendations at any time. That is what leads to the most interesting discussions and most productive debates. I attempt to create conditions where a true "conversation" can take place. The debates I have appreciated most have all resulted from disagreement. (Is this not the basis of any debate?). Many of them had a truly epic character, and they lingered in my memory as moments of intense satisfaction. I am certain the same goes for the students I have supervised and taught.

**Bernard.st.denis@umontreal.ca**



PHOTO FROM BIO FOLDER



# UN NOUVEAU LABORATOIRE PAYSAGER ÉMERGE

Les étudiants ont pu vivre la magie de Métis : l'immensité du fleuve Saint-Laurent, les chants d'oiseaux et les parfums des fleurs, les saveurs du Québec rural, sa culture francophone

PHOTO MARTIN BOND

ALEXANDER REFORD

## LES PARCELLES EXPÉIMENTALES : LE FESTIVAL INTERNATIONAL DE JARDINS

FR\_

L'été dernier, lorsque les Jardins de Métis ont accueilli les étudiants de troisième année de Pete North au Festival international de jardins, nous avons bénéficié d'une bonne dose d'enthousiasme juvénile – et d'un peu de musique forte! Pour nous tous, afférés à préparer frénétiquement l'ouverture du Festival, ce zèle des étudiants à la Maîtrise en architecture de paysage a été contagieux, et a confirmé le bien-fondé de notre nouvelle approche. Le Festival, qui a été principalement orienté vers les praticiens professionnels, fait aujourd'hui une place aux étudiants.

### UNE PARCELLE EXPÉIMENTALE

Depuis sa fondation en 2000, le Festival international de jardins de Métis a été l'un des plus importants lieux pour l'exposition de jardins conceptuels, réalisés autant par des professionnels chevronnés et que par designers émergents. Nous avons présenté plus de 150 jardins conçus par plus de 500 designers durant ces 16 éditions. Le Festival est ainsi devenu une parcelle expérimentale où les concepteurs peuvent imaginer, créer, construire et tester des installations qui ont un caractère créatif provocateur et audacieux.

### CRÉATION PROVOCANTE

En 2015, une installation conçue par des étudiants de l'Université de Toronto, et réalisée dans le studio de régénération



des technologies de paysage, faisait partie intégrante de la programmation du Festival. Les paramètres pour ces concepteurs étudiants étaient identiques à ceux qui guident les installations choisies lors du concours annuel : une surface de terrain de 10 m x 20 m à occuper, 10 000 \$ pour acheter les matériaux et un délai très serré pour construire le jardin. De janvier à mars, les étudiants ont travaillé en studio pour préparer leurs présentations et réaliser des maquettes; un jury a sélectionné le projet gagnant. Les étudiants ont par la suite formé une seule équipe pour entreprendre la réalisation de l'installation.

Ils ont d'abord coupé des morceaux dans le laboratoire des matériaux de l'Université, ont organisé la sélection du matériel végétal et ont ensuite pris la route pour se rendre à Métis (1 200 km depuis Toronto). Sur place, Macro / Micro / Myco a émergé du sol dans un coin de la forêt : une structure modulaire repliée qui célèbre les capacités régénératrices des champignons... Provocant et créatif. (Pour le point de vue des étudiants, voir page 30 en LP.)

Pour ces étudiants, participer concrètement à un projet de construction est un privilège rare : c'est réel, intense et perçu comme un détachement bienvenu de l'écran d'ordinateur. Les futurs designers devront présenter leur projet, développer leurs compétences et leurs vocabulaires visuel et oral pour gagner la confiance d'un client. Ils affronteront les réalités de la construction et du travail d'équipe, des échéanciers serrés et des budgets limités. Les complexités étaient légions – une bonne introduction à la pratique professionnelle!

Pour les Jardins de Métis, créer des liens avec les universités pour contribuer à l'éducation des futurs designers est un élément clé de notre initiative de Laboratoire de paysage. Nous regardons au-delà de nos propres frontières pour lutter contre certains des problèmes rencontrés dans la région et susciter de l'intérêt autour de nous. Alors que les visiteurs observent les élèves donner vie à leurs projets, ils sont témoins de la myriade de défis que pose la conception environnementale. Dans une région comme la nôtre, où il n'y a pas d'architectes de paysage, cette discipline demeure une profession obscure. Chaque projet devient ainsi un moment de partage de connaissances pour les étudiants, nos employés et les visiteurs, et un pas pour inspirer une communauté à transformer son environnement grâce à la conception et à la créativité.

#### RÉUTILISATION D'UN PONT

Notre Laboratoire de paysage a pris différentes formes. En 2014, nous avons accueilli Paula Meijerink, quatre professeurs et cinquante étudiants de l'Université de Montréal pour travailler sur un projet passionnant mais complexe : transformer l'actuel pont routier au-dessus de la rivière Mitis en une infrastructure touristique. Après une visite du site en janvier, les étudiants ont travaillé durant le semestre du printemps pour imaginer un changement d'usage radical de cette structure vieillissante, en utilisant des informations et des recherches fournies par nous, les planificateurs et les ingénieurs gouvernementaux. Ils ont ensuite publié

un catalogue et exposé leurs travaux à l'Université et dans les locaux de la MRC de La Mitis. Ces recherches bousculent notre ordre du jour, et positionnent le design et la participation du public comme la clé pour la création d'infrastructures communautaires.

Pierre Thibault a quant à lui adopté une approche quelque peu différente, à l'occasion de deux visites en début d'année avec ses étudiants de 3<sup>e</sup> année à l'École d'architecture de l'Université Laval. Ils ont d'abord travaillé sur des installations éphémères, et par la suite imaginé un projet plus permanent sur les rives du Saint-Laurent, en construisant des boîtes pour concentrer notre vision et d'autres installations dans le cadre d'un atelier de création intensif.

#### LES MOUTONDEUSES

Dans le cadre de notre engagement pour rendre nos opérations les plus vertes possibles et pour réduire notre empreinte environnementale, nous avons imaginé un projet pour transformer une pelouse que nous devons entretenir en pâturage écologique entretenu par un troupeau de moutons. Nous avons invité des étudiants en design industriel de l'ECAL (École cantonale d'art de Lausanne) en Suisse à venir concevoir un espace pour des Moutondeuses. Sous la gouverne de leurs cinq professeurs (dont Stéphane Halmaï-Voisard, qui a participé au Festival en 2008 en tant que concepteur), les étudiants ont conçu dix installations fonctionnelles et pleines d'humour pour ce nouveau paysage agricole. Le projet s'est



terminé par la sélection des agneaux prêtés par un éleveur de la région, après une semaine intensive de travail en mai 2015.

#### LA MAGIE

Dans chacune de ces aventures, les étudiants ont pu vivre la magie de Métis : l'immensité du fleuve Saint-Laurent, les chants d'oiseaux et les parfums des fleurs, les saveurs du Québec rural, sa culture francophone et le rythme effréné qu'implique la création d'une vingtaine d'installations qui doivent être prêtes à temps pour le jour de l'inauguration. Ces professionnels en devenir ont découvert que l'isolement du Festival et son accès instable à Internet peuvent engendrer un environnement unique qui combine l'intensité créative

et l'épuisement physique après une dure journée de travail en plein air.

Chaque projet de notre Laboratoire de paysage est en partie autofinancé par de petites subventions de diverses sources, et peut se réaliser grâce au matériel fourni par le Festival, à l'hébergement que nous offrons et au temps consacré par le corps professoral. Notre équipe de constructeurs expérimentés et notre vaste inventaire d'outils et de plantes sont mis au service des installations du Laboratoire.

Nos stages comprennent des séjours d'été pour des étudiants en architecture, architecture de paysage, horticulture et arts culinaires. Un Laboratoire de paysage est en train de naître – et les étudiants en seront la clé du succès. Nous sommes tellement convaincus de la nécessité d'élargir

notre capacité à accueillir des étudiants que nous avons récemment construit une maison dans un style « dortoir », conçue par l'architecte Pierre Thibault.

**alexander.reford@jardinsdemetis.com**

**MACRO/MICRO/MYCO** ÉMERGE DU SOL DE LA FORÊT. C'EST UNE STRUCTURE MODULAIRE REPLIÉE QUI DEVIENT UNE VITRINE POUR MONTRER LES CAPACITÉS RÉGÉNÉRATRICES DES CHAMPIGNONS QUI FORTIFIENT L'ENVIRONNEMENT. PAR LES ÉTUDIANTS À LA MAÎTRISE EN ARCHITECTURE DE PAYSAGE DE L'UNIVERSITÉ DE TORONTO : JASPER FLORES, JORDAN DUKE, NICHOLAS GOSELIN, DAYNE ROY-CALDWELL, HANNA CHUNG, ANNA ROSEN, TAMAR PISTER, ANITA MANITIUS, AMENEH KADIVAR, SIQI LI, JACLYN RYBACK, YINGYI ZHAO. PROFESSEUR: PETE NORTH

**PHOTOS 2 + 3 ALISSA NORTH 4 + 6 © LOUISE TANGUAY  
5 + 8 MARTIN BOND 7 SYLVAIN LEGRIS**

| JOANNE PROFT + ROBERT MCINTOSH

# TROIS ÉCOLES REINVENTENT LE PAYSAGE

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&gt; EN\_PP20

**« On n'essaie pas de réinventer [le campus]. On essaie de le rendre digne de son histoire. »**

DONALD AINSLIE, DOYEN,  
PROFESSEUR D'UNIVERSITÉ,  
DÉPARTEMENT DE PHILOSOPHIE

FR\_

**APRÈS DES DÉCENNIES** de déclin, la relation entre les universités canadiennes et leurs paysages est en train de changer. À leur fondation, la plupart des universités les plus anciennes et les plus importantes du Canada avaient des plans physiques grandioses, mais dans les décennies qui ont suivi, l'intégrité de ces plans sous-jacents a été érodée par l'expansion rapide et la planification utilitaire.

Les dernières années sont heureusement marquées par le retour du pendule. Les paysages des campus sont réexaminés dans un contexte plus large, alors que les universités canadiennes cherchent à créer des centres de classe mondiale pour l'enseignement, l'apprentissage et la recherche. De nouvelles méthodes de planification des campus accordent une grande valeur à la création de paysages qui sont plus durables, connectés et accessibles et qui, dans le meilleur des cas, comprennent des

environnements animés transformant l'expérience de vie universitaire. Les campus redécouvrent un sens du lieu et revalorisent le domaine public à la fois porteur et aliment de la vie étudiante. La réalisation de cette vision plus large peut prendre des décennies, mais trois campus prennent des mesures ambitieuses pour transformer non seulement leurs paysages, mais aussi leurs méthodes de planification. Les études de cas ci-dessous illustrent trois universités dans différentes phases d'évolution : Université de la Colombie-Britannique (mise en œuvre), Université du Manitoba (plan directeur) et Université de Toronto (concours).

**WINNIPEG :** UNIVERSITÉ DU MANITOBA +  
JANET ROSENBERG & STUDIO TORONTO : KPMB  
ARCHITECTS, MICHAEL VAN VALKENBURGH  
ASSOCIATES (MVVA) + URBAN STRATEGIES

## **UBC : LE CAMPUS POINT GREY**

Le campus de Vancouver est situé dans une clairière de la forêt côtière sur la péninsule de Point Grey, un emplacement choisi pour sa vue imprenable du détroit de Géorgie et sa proximité avec la ville en pleine croissance de Vancouver. Le plan de type Beaux-Arts, tracé en 1914 par Sharp et Thompson, a fourni le cadre pour la croissance. Cependant, il a fallu attendre les années vingt pour que les premiers bâtiments en pierre permanents soient construits autour du centre du campus. Pour les décennies suivantes, le développement du campus s'est fait en grande partie en réponse aux demandes immédiates, et avec peu de référence au plan initial. Comme dans de nombreux campus, le modernisme d'après-guerre, un manque de planification cohérente et la prédominance croissante de l'automobile ont laissé un impact durable sur le paysage.

Tablant sur des plans ambitieux tracés au cours de la dernière décennie, le campus de Vancouver est aux étapes intermédiaires d'une transformation spectaculaire qui comprend de nouveaux bâtiments et paysages. Cette transformation s'inspire du Plan du Campus Vancouver de 2010 et du Plan de domaine public de 2009, qui reformulent l'évolution du campus. Les deux plans se fondent sur les héritages du passé, tout en soutenant une vision élargie du campus comme un lieu d'apprentissage et de bien-être.

Chaque nouveau projet est conçu pour contribuer à un campus cohérent et convivial pour les piétons, composé de quartiers distincts et de parcs extérieurs. Dans les projets récents comme la restauration du Main Mall, d'University Boulevard et des Fairview Commons, les nombreux murets-bancs, chaises mobiles et tables, l'éclairage habile et les sentiers bien placés invitent l'activité spontanée le jour comme la nuit. Ce sont des lieux qui facilitent le mouvement des



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**Les campus redécouvrent un sens du lieu et revalorisent le domaine public à la fois porteur et aliment de la vie estudiantine.**

personnes, des informations et des idées – des lieux d'animation qui soutiennent un éventail d'activités et d'apprentissages informels, en plus de renforcer la lisibilité globale du campus et la continuité avec le passé. A l'échelle de l'ensemble du campus, l'animation de l'espace public est prise en charge par des « centres » à vocation mixte qui offriront un logement étudiant étroitement intégré avec des espaces d'enseignement et des services tels que les garderies, les loisirs, les cafés et les services aux étudiants. À une plus petite échelle, les interventions dirigées par les élèves ajoutent un élément de surprise : les balançoires suspendues et des installations de poésie montrent comment le domaine public est devenu un terrain fertile pour l'engagement social et l'apprentissage créatif.

Le plus récent projet de domaine public de l'université est la revitalisation du jardin de la bibliothèque au centre historique du campus. Comme l'un des paysages les plus anciens (et les plus négligés) du campus, le jardin joue un rôle important dans le récit de l'évolution de l'UBC. La proposition envisage le jardin comme un lieu accueillant, refuge naturel où l'on peut fuir l'activité du campus environnant. Un espace en terrasse central sera enveloppé par des plantations forestières indigènes, rappelant le paysage d'origine du site et contribuant à accroître la santé écologique



3, 4

**1** LE CAMPUS VANCOUVER DE L'UBC, VU VERS LE SUD, LE LONG DE LA VOIE PIÉTONNIÈRE S'ÉLEVANT À L'OUEST

**2** PLAN CONCEPTUEL DU JARDIN DE LA BIBLIOTHÈQUE AU CENTRE DU CAMPUS VANCOUVER (CONCEPTION, PFS STUDIO)

**3** ÉCLAIRAGE ARTISTIQUE DANS LA COUR DES SCIENCES DE LA SANTÉ (CONCEPTION, KAREN KIEST LANDSCAPE ARCHITECTS)

**4** UNE « BALANÇOIRE JANICE » PEND D'UN CHÊNE SÉCULAIRE LE LONG

DE L'ALLÉE PRINCIPALE (CONCEPTION, LESLIE VAN DUZER ET PETER FORTUNE AVEC L'ASSISTANCE DE DARREN HUBERT ET ANTHONY ROACH)



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du campus. Le jardin accueillera aussi un Centre d'histoire et de dialogue sur les pensionnats autochtones, qui fournira un emplacement central et visible pour repenser la relation entre les peuples autochtones et la société canadienne en général.

#### **UNIVERSITÉ DU MANITOBA : LE CAMPUS FORT GARRY**

Fondée en 1877, l'Université du Manitoba a déménagé à son emplacement actuel sur le campus de Fort Garry en 1911. De nombreux bâtiments importants et des espaces dégagés ont été présents depuis le tout début de l'histoire de l'école. Ils ont conservé une bonne part de leur forme originale. Les zones modernes du campus, cependant, sont dominées par l'automobile et caractérisées par des bâtiments qui rejettent leur environnement, confinant la circulation et les lieux de réunion dans les espaces intérieurs climatisés.

En 2008, l'université a acquis une large bande de terre adjacente et quatre ans plus tard, a lancé le concours international de conception *Visionary (re)Generation*. Le concept gagnant, intitulé *Arpent*, a été présenté par l'équipe dirigée par Janet Rosenberg & Studio. La caractéristique la plus notable du projet est sa stratégie forte et cohérente accordant la priorité au paysage. Ce plan adopte une approche

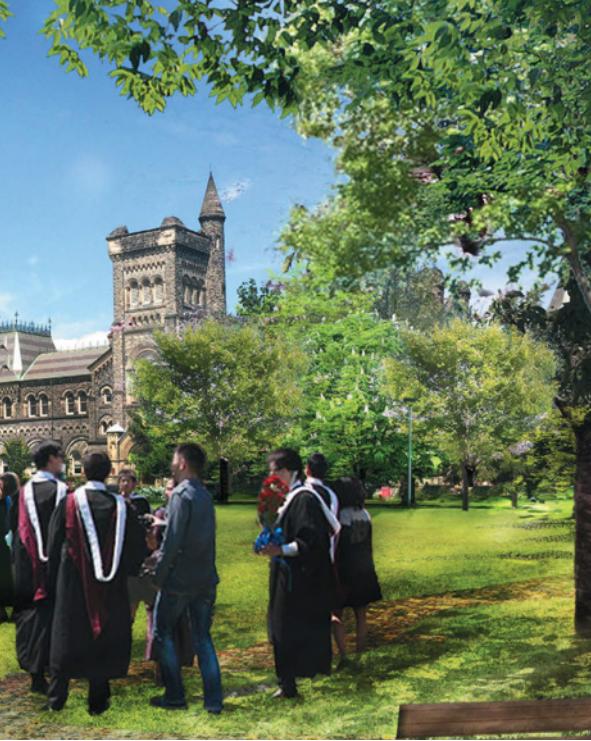
de planification robuste et pérenne qui tisse le paysage naturel dans le campus et l'utilise comme épine dorsale stratégique du plan pour créer un campus bien intégré à ses environs.

Le concept respecte, reconnaît et interagit avec les eaux de la rivière Rouge grâce à l'amélioration des habitats riverains, de nouvelles installations de recherche et de nouvelles opportunités pour l'observation de la faune, y compris des promenades et des pavillons de loisirs et la création de bandes d'abri pour fournir un refuge contre les rigueurs du climat. Parce que ce modèle respecte vraiment la terre, il a fourni les bases d'un nouveau dialogue entre la population autochtone et l'université. Le soutien à ce plan et plus largement à cette méthode de planification est devenu un terrain d'entente entre les deux groupes. Dans la planification de campus typique, la forme construite est ce qui motive la conception, et le paysage est tout simplement un élément qui remplit les vides restants. Ce plan ne précise pas la forme construite dans le détail, mais il établit une stratégie flexible qui peut accueillir un grand nombre de développements dans une gamme de densités. En fin de compte, *Arpent* conteste les méthodes traditionnelles de planification, et redonne un contexte à ce qui est actuellement un campus en grande partie apatride.

*Arpent* ...redonne un contexte à ce qui est actuellement un campus en grande partie apatride.



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## UNIVERSITÉ DE TORONTO : LE CAMPUS ST. GEORGE

Quand l'Université de Toronto a été fondée, en 1850, le paysage environnant était pour l'essentiel en friche et caractérisé par des collines, des vestiges d'une ancienne forêt, des rivières naturelles et des ravins. En 1856, le bâtiment University College avait pris sa position dans ce qui est maintenant le centre historique du campus, marquant une étape importante dans le développement de l'école et une assise pour le campus St. George qui a émergé au cours des décennies suivantes.

Aujourd'hui, le Campus St. George du centre-ville de Toronto demeure le cœur symbolique de l'Université. Son emblématique King's College Circle, l'espace ouvert par excellence sur le campus, est entouré par certains des bâtiments et espaces les plus historiques de la ville. La vaste pelouse a toujours servi de lieu de connexion, de réunion et de cérémonie.

Néanmoins, au fil du temps, l'importance accordée aux besoins fonctionnels de l'automobile a érodé la dignité du King's College Circle. Comme beaucoup d'espaces ouverts accessibles au public sur le campus, il a été contraint par le développement et les besoins utilitaires. L'espace cérémoniel est actuellement encerclé par des rues et un stationnement qui physiquement et visuellement le séparent de ses environs, ce qui empêche les gens d'admirer l'architecture historique.



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En 2015, l'Université a lancé un concours international de design, intitulé *Landscape of Landmark Quality*, pour revitaliser et redynamiser les quatre espaces publics clés au sein du centre historique. Le dossier de conception lançait l'appel à une vision globale et de classe mondiale qui permettrait d'améliorer le tissu historique du campus tout en répondant aux besoins croissants de l'université et de la ville environnante.

Les quatre propositions en lice accordaient toutes une place centrale au King's College Circle. Chacune des propositions bannissait les véhicules dans le périmètre du rond-point, redonnant la priorité aux piétons et rétablissant l'importance symbolique et la géométrie élégante du lieu. La proposition gagnante, présentée par KPMB Architects, Michael Van Valkenburgh Associates (MVVA) et Urban Strategies, met fortement l'accent sur la restitution des espaces publics aux personnes. La proposition fait des gestes simples, audacieux, qui dévoilent le potentiel caché du paysage, en créant de nouveaux espaces de réunion reliés par de larges allées

piétonnes pavées de granit, le tout dans le respect de la riche histoire du campus.

Bien que la conception ultime pour les espaces publics évoluera sans doute à partir des concepts qui ont été soumis, le fait que l'Université ait lancé ce concours international de design a une grande valeur en soi. En ouvrant la porte à de nouvelles idées, il a remis la priorité sur le paysage (engageant) et le design. Les campus de tout le pays établissent de nouveaux et puissants liens entre les apprenants et les paysages d'apprentissage, et améliorent nettement le rôle que jouent les paysages dans la formation de l'expérience universitaire.

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University of Manitoba Competition:  
> <http://bit.ly/1U3cofO>

University of Toronto Competition:  
> <http://landmark.utoronto.ca/>

**IMAGES 8,9,10** UNIVERSITÉ DE TORONTO : KPMB ARCHITECTS, MICHAEL VAN VALKENBURGH ASSOCIATES (MVVA) ET URBAN STRATEGIES



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learn  
apprendre

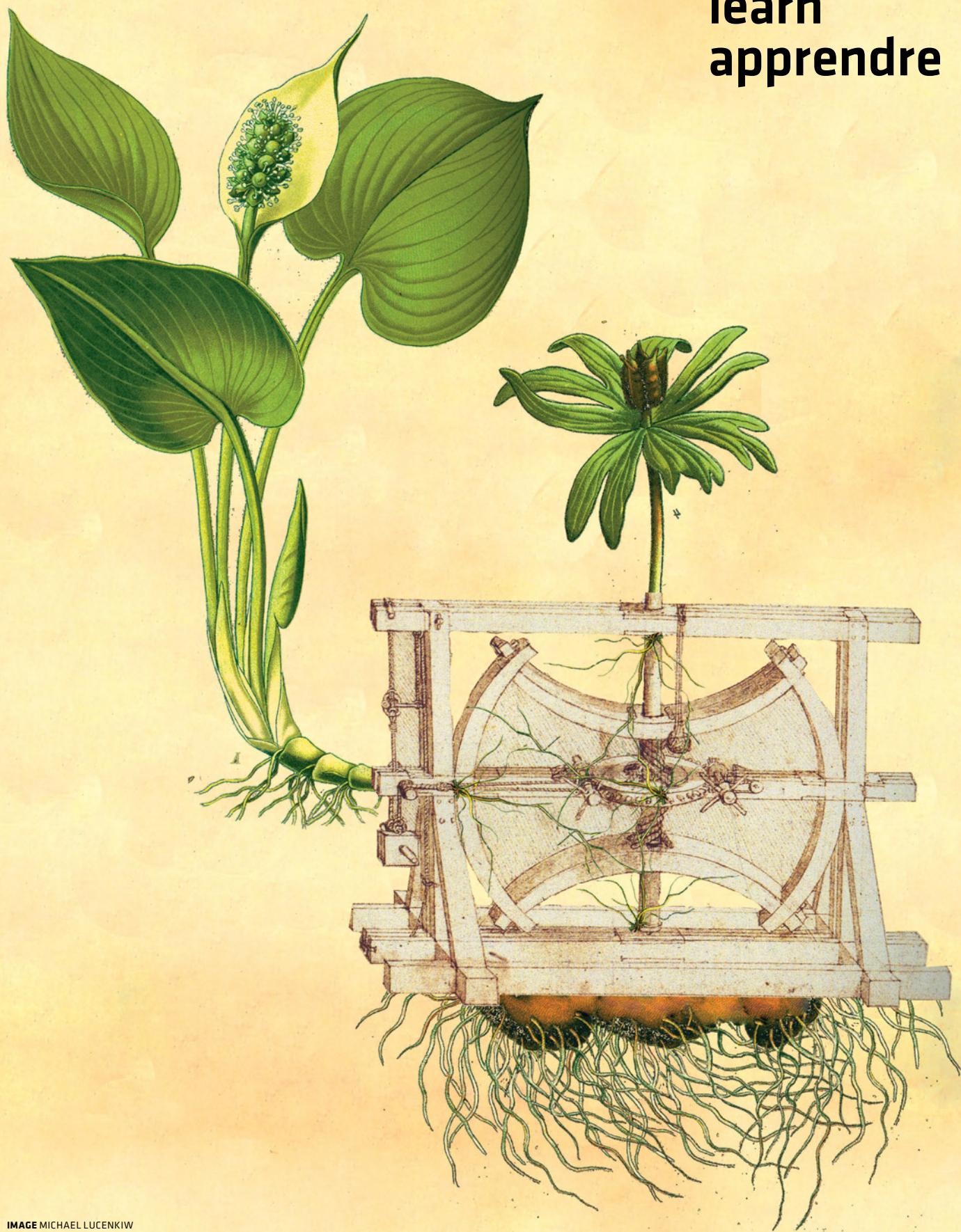
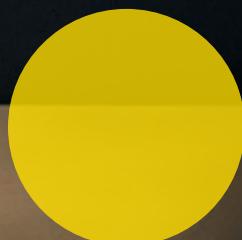


IMAGE MICHAEL LUCENKIW

# TERRE DE CONNAISSANCE : Comment actualiser l'enseignement en AP





## ANIMATEUR

**Jean Trottier, professeur adjoint**

Université du Manitoba  
(Winnipeg, Manitoba)

## > EN LP | Familiar Territories: Searching for Innovation in Landscape Architecture

### Nos panélistes

D'ouest en est

■ [CG] **Cynthia Girling, présidente du programme**

Université de la Colombie-Britannique  
(Vancouver, British Columbia)

■ [BSK] **Beverly Sandalack, doyenne associée (enseignement)**

Université de Calgary (Calgary, Alberta)

■ [AT] **Alan Tate, chef de département**

Université du Manitoba  
(Winnipeg, Manitoba)

■ [CP] **Cecelia Paine, coordonnatrice par intérim**

Programme d'études supérieures,  
Université de Guelph (Guelph, Ontario)

■ [SK] **Sean Kelly, coordonnateur du programme de premier cycle**

Université de Guelph (Guelph, Ontario)

■ [AN] **Alissa North, directrice du programme d'études supérieures**

Université de Toronto (Toronto, Ontario)

■ [BSD] **Bernard St-Denis, directeur du programme**

Université de Montréal (Montreal, Quebec)

■ [HB] **Heather Braiden, coordonnatrice du programme**

Université Dalhousie  
(Truro, Nouvelle-Écosse)

## Que diraient les premiers étudiants en AP du Canada

(Guelph, 1964) de nos deux nouveaux programmes (Dalhousie, 2015 et Calgary 2015)? L'absence de tables à dessin les rendrait certainement perplexes. Mais ils se trouveraient sinon en terrain familier. N'est-ce pas? Nous avons demandé à notre panel de directeurs de programmes de tout le pays de faire état candidement de leurs observations.

### Nous apprécions [vraiment] ces réflexions

Nos experts conviennent que le cadre physique de la formation en AP n'a guère changé – et c'est là une bonne chose. Le studio de design dédié, en particulier, est considéré comme essentiel à la réussite de l'apprentissage et à l'acquisition d'une éthique professionnelle.

[AT] « J'ai eu vent d'études montrant qu'entre 40 et 45 pour cent de l'apprentissage des étudiants des cycles supérieurs provient de leurs confrères et consœurs de classe plutôt que des professeurs. C'est là une contribution importante de l'atmosphère d'atelier. »

[AN] « Je suis d'accord. Il y a quelque chose de fondamental au fait d'avoir un bureau, un espace, en raison de la collaboration que cela engendre. Nous constatons que les classes fonctionnant comme un studio sont toujours les plus fructueuses. »

Mais dans un contexte de rationalisation budgétaire, ce cadre pédagogique unique, lourd en ressources, se trouve menacé, en particulier dans l'enseignement de premier cycle. À Guelph, les studios ne suffisent plus aux besoins des cohortes grandissantes d'étudiants. Ces derniers sont souvent obligés de travailler sur leurs ordinateurs portables, dans d'autres parties de l'immeuble, pour ensuite revenir dans le studio avec leurs plans imprimés pour obtenir une critique. Les nouveaux programmes sont contraints d'adopter des stratégies similaires.

[HB] « À Dalhousie, nous donnons les cours de studio dans des classes ordinaires.

Nous devons tout ranger lorsque le groupe suivant arrive. Les étudiants doivent trouver d'autres espaces pour se rassembler et poursuivre leurs projets et conversations. Il a fallu attendre que nous ouvrions une classe pendant les fins de semaine pour que la musique commence à retentir et que les projets des étudiants prennent vraiment leur envol. L'attribution aux étudiants d'un espace dédié a eu un effet sidérant sur leur productivité. »

[AN] « Quand nous déménagerons à Spadina [nouveau siège de la faculté], nos étudiants de premier cycle n'auront certainement pas des pupitres dédiés. Le modèle pour former plus d'une centaine d'étudiants ne sera pas celui de la discussion individuelle devant un jury. Nous travaillons très fort pour définir à quoi ressemblera ce modèle. »

Pour une génération férue de technologie, la classe peut se trouver à tout endroit où l'on peut consulter son ordinateur portable (sinon sa tablette ou son téléphone). Guay cherche actuellement à compléter ses studios de design par des cubicules entièrement câblés, des laboratoires d'impression, des salles de réunion et des stations de confort. Comme Sean Kelly fait remarquer : « Le studio est un lieu sacré dans notre programme, il ne va pas disparaître – nous ne faisons que le remettre "au diapason" des besoins modernes. »

Mais c'est peut-être là une exception. Même lors de la planification de nouvelles installations, comme le bâtiment SALA



Cynthia Girling [CG]



Beverley Sandalack [BSK]



Alan Tate [AT]

de l'UBC, le corps professoral et les étudiants semblent réticents à abandonner le modèle studio/salle de classe. Un aménagement Flexspace à la Google – avec des salles d'idéation, des stations de branchement, des imprimantes mobiles et de l'équipement audiovisuel, ou des salles de loisirs/récréation – peut être la norme en milieu de travail au XXI<sup>e</sup> siècle, mais pas, semble-t-il, dans les cours de design.

## Rien ne remplace la tradition

Vous souvenez-vous de l'époque où le télétravail était plus qu'une stratégie de réduction d'effectifs pour les sociétés? Si jamais il y a eu une génération d'étudiants prêts à adopter cette formule, c'est bien celle-ci. Donc, on aurait pu s'attendre à une prolifération d'options d'apprentissage à distance, des séminaires virtuels, de la diffusion continue et de multiples spécialisations. Comme ses pairs, Sean Kelly apprécie les avantages de la vidéoconférence pour la supervision des thèses de doctorat et suggère qu'il peut y avoir « un appétit croissant pour l'enseignement à distance ». Mais jusqu'à présent, les étudiants et professeurs ont été lents à adopter ces nouvelles formules.

**[CP]** « Il y a un programme entier qui s'enseigne à distance en Californie [UC Berkeley Extension], alors ça peut se faire. J'ai développé une classe de pratique professionnelle en ligne, que nous avons donnée pendant un an. Mais les étudiants la détestaient tellement que nous ne l'avons jamais rééditée. »

**[AN]** « Il y a quelque chose de stimulant dans l'interaction directe. J'ai donné une classe à distance, et cela ne créait pas le même niveau de connexion. Cornelia [Hahn Oberlander] prône de sortir de la classe pour aller voir et sentir le paysage. Les architectes paysagistes doivent être sur place et sentir les saisons. Je ne vois pas comment cela pourrait se faire à distance. »

En effet, tous les experts conviennent que le travail sur le terrain reste fondamental, même si cela se fait souvent « en touriste » comme l'a mentionné un collègue, plutôt que de mettre la main à la pâte.

**[CP]** « Nous avons les mêmes cours sur le terrain depuis des décennies. Je ne sais pas si cela suffit, mais nous n'avons pas perdu notre tradition. Nos étudiants sont toujours heureux d'être dehors. Ils sont prêts à sortir à pied levé, même à -19 °C. Certains d'entre eux ne sont pas suffisamment habillés, mais ils apprennent rapidement à apprécier l'impact de la météo sur l'expérience du paysage. »

Comme coordonnatrice du plus récent programme d'architecture de paysage du Canada (Calgary, 2015), Beverley Sandalack est une ardente promotrice de la « présence physique dans le paysage » pour promouvoir une compréhension profonde du paysage et de la culture d'une région.

**[BSK]** « Dès le début, nous étions d'avis qu'aucun programme d'architecture de

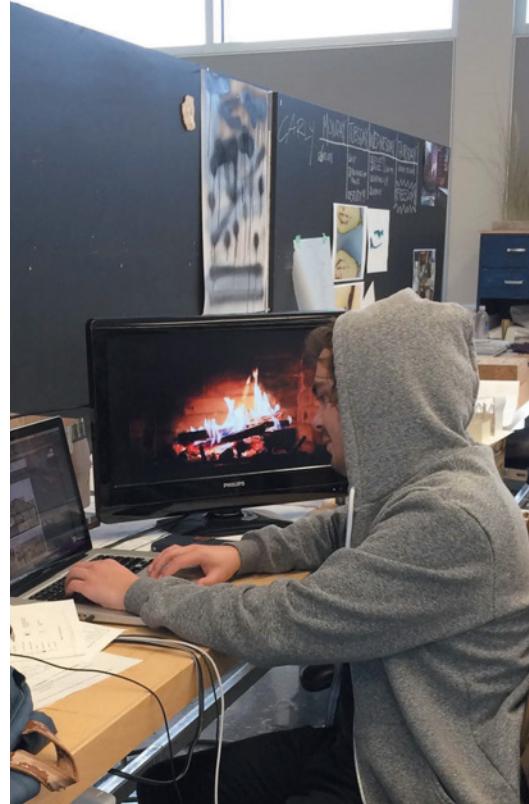


PHOTO JEAN Trottier

paysage ne représentait adéquatement la partie ouest des Prairies, spécialement celle qui borde le pied des Rocheuses. Le sens du lieu est fondamental à notre vision du nouveau programme. »

De nombreux programmes ont élargi leurs options pédagogiques pour inclure des voyages et semestres à l'étranger. Calgary offre un semestre à Barcelone ou à Melbourne, qui est complété par des offres en ligne. Les programmes de premier et deuxième cycles de Guelph sont structurés de telle sorte que les étudiants peuvent aller faire un semestre dans près de 30 autres universités. Université du Manitoba commence son programme de premier cycle avec un voyage en Europe.

En dépit de cette préférence pour les études sur le terrain et l'interaction face-à-face, les impératifs économiques et démographiques peuvent faire de l'apprentissage à distance un ingrédient incontournable de certains programmes d'enseignement.

**[HB]** « Le déclin de la population des Maritimes et le grand nombre de petites universités font de l'enseignement en



Cecilia Paine [CP]



Alan Tate [AT]



Sean Kelly [SK]



Bernard St-Denis [BSD]



Alissa North [AN]

ligne une nécessité. Et étant donné que notre programme d'AP est situé sur le campus de Truro, les stratégies d'apprentissage mixte peuvent nous aider à attirer les étudiants du campus de Halifax ou d'autres universités locales. »

## Plus vert ailleurs

L'architecture du paysage a toujours eu une éthique verte. C'est maintenant devenu une religion.

**[AN]** « Notre profession a toujours eu un programme environnemental. Mais avec le changement climatique, c'est devenu un impératif. On le voit dans le travail des élèves : c'est non seulement une préoccupation, mais une priorité sous-jacente. »

**[SK]** « Je suis étonné de voir comment les étudiants sont au fait de la profession en ce qui concerne l'infrastructure verte, les services écologiques, etc. Nous avons encore du travail à faire pour mieux intégrer ces préoccupations dans le programme. »

Même Montréal, avec son affinité distincte pour les écoles françaises et l'approche « culturaliste », se rallie au mouvement.

**[BSD]** « Depuis les années quatre-vingt, nous nous sommes beaucoup concentrés sur la poésie, le récit et la vision des paysages comme porteurs de sens surtout en association avec l'histoire d'un site. À mon avis, le fait d'ancrer chaque projet dans une recherche de sens a rendu

ces mêmes projets hermétiques aux citoyens. Cela nous a aussi empêchés d'acquérir l'expertise environnementale et sociale plus profonde que nos étudiants actuels attendent. Ils arrivent avec une très forte sensibilité éthique. »

**[BSK]** « Le changement climatique, ou plus précisément notre capacité à nous positionner en tant que leaders dans la façon dont nous lui faisons face, va faire ou défaire la profession.

Compte tenu de cette mobilisation environnementale, on pourrait s'attendre à une certaine homogénéisation des programmes d'enseignement d'un bout à l'autre du pays. La réalité est plus nuancée. Pour plusieurs – Université de Colombie-Britannique, Université du Manitoba, Université de Toronto – l'éthique de l'environnement est liée à une prédilection pour le milieu urbain. En effet, les programmes d'architecture de paysage de l'Université de Colombie-Britannique et de l'Université de Toronto cohabitent tous deux avec des programmes d'urbanisme, et celui de l'Université du Manitoba a même nommé son programme de premier cycle Paysage + Urbanisme. Guelph et Dalhousie, d'autre part, restent plus directement associés aux sciences de l'environnement et de l'horticulture.

L'aménagement du territoire, du moins l'approche McHargian qui formait autrefois la base des programmes d'architecture de paysage, a largement migré vers d'autres disciplines en sciences sociales et environnementales. Le programme d'études supérieures « à

deux têtes », avec des concentrations en aménagement du territoire et conception de sites, est essentiellement disparu et a été remplacé par un ensemble d'exigences d'agrément professionnel centrées sur le design, le pragmatisme écologique et des intérêts de recherche spécifiques. Pourtant, comme le souligne Bernard St-Denis, nous devons concilier l'intérêt renouvelé pour le projet de conception avec une capacité à intervenir à grande échelle, là où agissent les processus politiques sous-jacents qui façonnent le paysage.

Peut-être, comme le croit Sean Kelly, peut-on éventuellement voir une plus grande spécialisation dans la discipline, par exemple sous la forme de mineures et majeures comme dans d'autres disciplines universitaires. Ou, comme l'observe Cynthia Girling, la pression socio-économique, venant de la diversification de la pratique professionnelle ou des pratiques émergentes dans le secteur de la construction, va changer la profession elle-même et, par conséquent, les attentes à l'égard de la formation. On pourrait même, à la longue, observer un réalignement des alliances entre les disciplines. »

**[CG]** « Les processus de conception intégrée et l'adoption rapide de la BIM [modélisation des données] sont en train de changer la pratique du design. Qu'est-ce que le contenu intégré dans les modèles 3D signifie pour les dessins de construction et la documentation? Aurons-nous même besoin encore des dessins de construction? Comment la formation doit-elle s'adapter? »

« Il ne faut pas oublier tout ce que nous pouvons réaliser avec un simple crayon. »

**[AT]** « Si nous regardons où nous allons dans l'éducation et dans la pratique, les questions qui continuent à surgir sont le changement climatique et l'urbanisation rapide de la population mondiale. Et si nous mettons les deux ensemble, et que nous regardons les compétences requises, en particulier dans le domaine des SIG, nous nous rapprochons beaucoup plus d'une vue d'ingénieur. Même si nous avons beaucoup de points communs avec l'architecture en termes de schèmes de pensée, d'approche et de mode d'opération, en termes de phénomènes, nous avons plus en commun avec les ingénieurs, spécialement les ingénieurs civils. »

## Une cible numérique mouvante

Dans une sorte de *bricolage* pédagogique qui est aussi puissant qu'il est compensatoire, les programmes d'AP continuent de chercher la meilleure formule pour inculquer aux étudiants des compétences informatiques avancées. Ils semblent faire bon usage de ce qu'on pourrait appeler la « première génération » de la technologie : la CAO 2D/3D et les logiciels de conception graphique. Les médias sociaux et, dans une moindre mesure, les plates-formes en ligne, sont souvent intégrées dans la pédagogie au quotidien. Mais les exemples de logiciels de « deuxième génération » – la modélisation de terrain en 3D, la simulation visuelle des paysages, ou l'analyse informatique – sont rares. Ce qui est pire, c'est que les programmes d'AP sont généralement

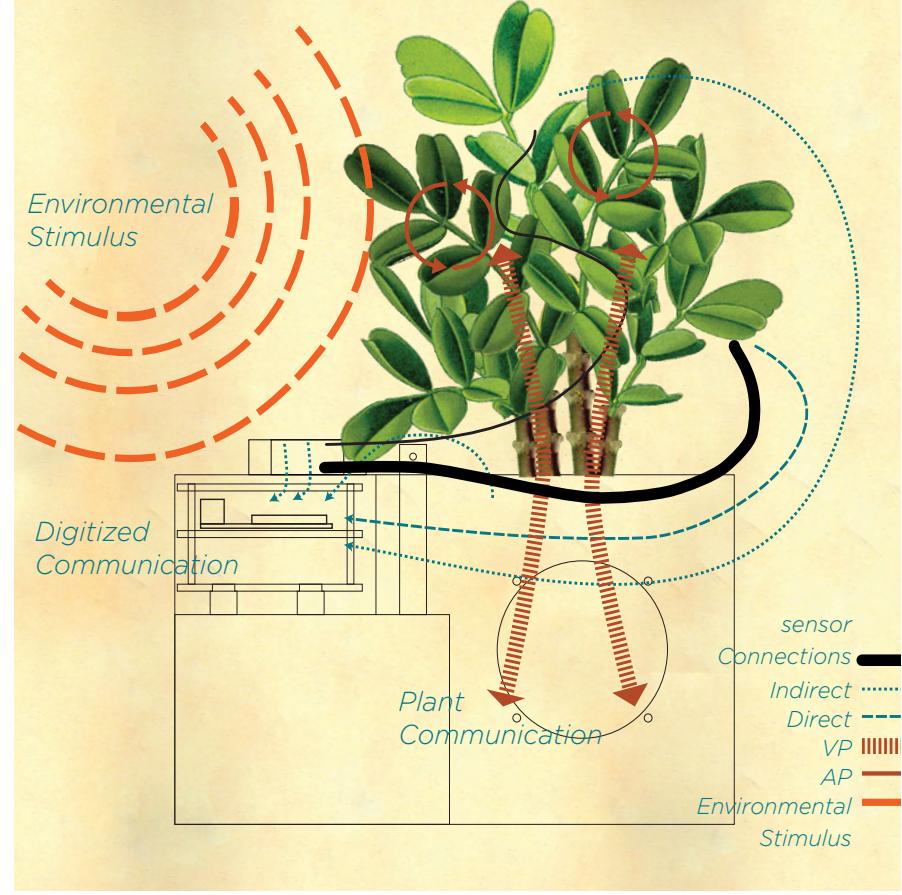


IMAGE FLORA MACHINA, BY MICHAEL LUCENKIW

en retard par rapport aux disciplines apparentées dans les applications de la « troisième génération », telles que la fabrication numérique, la conception paramétrique, le datascaping ou la détection environnementale.

**[AN]** « Notre séquence de communication visuelle est structurée de telle sorte que les élèves peuvent explorer des outils tels que GIS, Rhino, Grasshopper et Arduino. L'objectif est d'utiliser ces outils pour obtenir une rétroaction immédiate ou à long terme. Donc, l'idée de faire faire un peu de programmation par les étudiants, de la greffer dans Arduino et d'ajouter certains capteurs est comme la fusion de la technologie avec la nature. Cela porte l'architecture de paysage dans un tout nouveau territoire. »

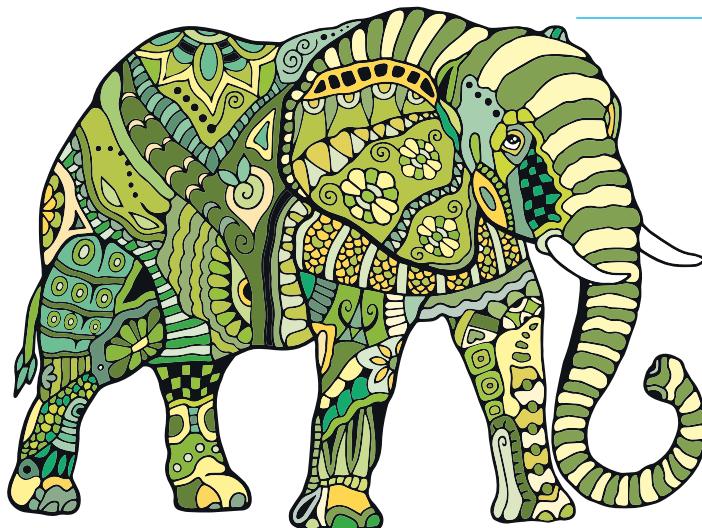
**[SK]** « Nous faisons un assez bon travail d'intégration de la technologie dans le programme, mais comment pouvons-nous nous assurer que nous ne nous appuyons pas sur la technologie au point de perdre les principes fondamentaux de conception et de communication? »

**[BSD]** « Il ne faut pas oublier tout ce que nous pouvons réaliser avec un simple crayon. »

Les étudiants férus de technologie se fient aux réseaux pair-à-pair, et les groupes d'utilisateurs sont à l'avant-garde, mais les programmes d'AP réalisent aussi qu'ils doivent promouvoir la créativité et l'innovation en matière de technologie. L'Université du Manitoba a flirté avec l'idée d'ajouter des cours de programmation à son programme d'études. Certaines institutions utilisent des chaires ou des laboratoires de recherche (ElementsLab à l'UBC, Centre for Landscape Research de l'U de T, Urban Lab de l'Université de Calgary) pour stimuler l'innovation technologique. Comparativement au génie ou à l'architecture, la fusion de l'enseignement et de la recherche en AP reste sous-développée, mais comme Cynthia Girling le souligne, cela peut être en train de changer. »

**[CG]** « Même les grandes firmes ont maintenant une petite pratique de la recherche. Les universités saisissent

## ...le relâchement des parcours académiques – remettent-ils en question l'hégémonie des universités dans la formation en AP?



la balle au bond avec des programmes tels que MITACS, où les étudiants et le personnel peuvent être situés, avec la moitié de leur salaire. Voilà de la recherche à très faible coût. »

Une conséquence des progrès technologiques est l'énorme quantité et la disponibilité des informations numérisées, qui, affirme Alan Tate, constituent l'un des changements les plus importants dans l'enseignement du design. Pour Cecelia Paine, aider les élèves à donner un sens stratégique à cette surabondance de données constitue l'une des préoccupations les plus pressantes de la formation en AP.

**[CP]** « Quand j'étais étudiante de premier cycle, vous pouvez compter sur les doigts de la main tous les livres d'architecture de paysage. Parfois, je pense qu'il ya trop d'informations parce que les étudiants comptent tellement sur Internet. Ils ne sont pas en mesure d'évaluer cette information de façon critique et fondent leur décision sur ce qui leur tombe sous la main en premier. Je ne pensais pas qu'une telle chose arriverait. »

Mme Tate présume également que, en ce qui concerne la formation des AP, « nous parlons presque trop de la pensée critique quand nous devrions vraiment parler de

la pensée conceptuelle. » En effet, la source de résilience de la formation en AP ne se trouve peut-être ni dans son cadre pédagogique, son éthique verte ou ses méthodes technologiques, mais plutôt dans sa façon particulière de connaître et d'agir dans le monde, spécialement dans un monde complexe en évolution rapide.

**[AN]** « Nous sommes tellement habitués à la pensée conceptuelle et aux processus interactifs que nous les tenons presque pour acquis, alors que c'est une façon incroyable de résoudre les problèmes. Le fait que le design mêle la création avec le savoir empirique paraît très intéressant pour bien des personnes. Nous devons nous montrer plus habiles à prendre en charge le processus de design. »

### Un éléphant dans la classe

Le plus grand facteur de transformation de l'enseignement en AP demeure peut-être le moins mentionné. La migration continue des diplômes professionnels du premier au deuxième cycle implique que la plupart des étudiants entrent désormais dans la profession après six ou sept ans de formation, plutôt que les quatre qui faisaient la norme il y a une décennie. Cela a ouvert un espace pour la recherche intellectuelle et l'innovation

technologique qui ne peut que bénéficier à l'architecture de paysage. Mais cela a aussi provoqué des débats déchirants sur les programmes d'études, la relation entre les activités professionnelles et de recherche, l'intégration des étudiants et la meilleure façon d'établir l'interface avec les programmes de design environnemental de premier cycle qui se multiplient d'un bout à l'autre du pays.

En ce qui concerne l'avenir, le relâchement des parcours académiques – et l'adoption croissante des stages et des examens comme porte d'entrée de la profession – remettent-ils en question l'hégémonie des universités dans la formation en AP? Sinon, peut-on imaginer un résultat plus large et plus diversifié de l'enseignement universitaire? De toute façon, il semble peu probable que, dans cinquante ans, les premières cohortes d'étudiants de Dalhousie et de Calgary reconnaîtront le paysage éducatif du Canada.

*jean.trottier@umanitoba.ca*

> EN\_LP+ Flora Machina,  
MICHAEL LUCENKIW  
> LP+\_p44

IMAGE SHUTTERSTOCK/ART-AND-FASHION



PHOTO ALISSA NORTH

« Pour moi, le point de vue de ceux et celles qui hériteront de l'avenir est un « incontournable. »

GEORGE DARK

## L'IMPORTANCE DES STAGIAIRES

>EN\_LP WHY INTERNS MATTER p74

FR\_

**J'AI DÉMÉNAGÉ DE STRATFORD** à Toronto, à l'automne 1973, pour étudier la technologie de l'architecture de paysage à l'Université Ryerson. C'était une époque bien amusante que celle des années soixante-dix. Au second semestre, j'ai commencé à travailler pour certains de mes professeurs qui venaient de fonder leur propre bureau. Il n'y avait pas beaucoup d'architectes paysagistes à Toronto à cette époque-là. Les professeurs de Ryerson étaient des praticiens : Allan Ross, Don Ruggles, Al Regher et Emiel Van Der Muelen. Quand je suis allé à l'Université de Guelph, j'avais pour professeurs Cameron Mann, Rod Macdonald et Owen Scott. J'ai réalisé depuis longtemps à quel point il était important d'avoir accès à ces personnes au début de ma carrière et de leurs pratiques.

### 42 ANS PLUS TARD

En novembre 2015, j'ai organisé une charrette à la briqueterie Evergreen de Toronto afin de réinstituer son rôle comme parc de 450 acres (182 ha) au milieu de la ville. Soixantequinze architectes et architectes paysagistes sont venus de toute l'Amérique du Nord. À cela s'ajoutaient plus d'une quarantaine d'étudiants de la Faculté Daniels de l'Université de Toronto et de l'École de planification urbaine et régionale de l'Université Ryerson. Il en

est ressorti instantanément une pratique prestigieuse et incroyablement puissante.

Ça me rappelait les grisantes années soixante-dix que de voir ces professionnels chevronnés avec les manches retroussées, assis avec les étudiants – la vieille garde découvrant comment les ordinateurs fonctionnent vraiment, et les étudiants témoins de cette magie qu'un concepteur expérimenté apporte à la formation d'idées et à la conceptualisation. Je me tenais à côté d'une étudiante qui débattait vivement de la reconversion en parc d'une friche industrielle avec les Greg Smallenberg, Claude Cormier, Alissa North, John Hillier et Scott Torrance. Elle avait dessiné son plan de parc, et le groupe cherchait à en sonder les failles. Comment intégrer le parc dans le plan global? Était-ce le bon programme? Faudrait-il jeter un pont sur la rivière? Ce n'était pas une critique, mais plutôt un échange collégial. Les professionnels alimentaient la discussion en citant leurs projets antérieurs.

### UN « INCONTOURNABLE »

L'architecture de paysage est essentiellement la construction de notre avenir. Pour moi, le point de vue de ceux qui hériteront de cet avenir est un « incontournable ». Quelle belle façon d'inspirer les praticiens chevronnés! Et quelle belle manière d'inspirer une carrière naissante (ou peut-être une quarantaine d'entre elles)!

Dans ma pratique, nous avons maintenu un solide programme de stages. Nos anciens stagiaires doivent se chiffrer en centaines. Certains sont devenus des membres clés de notre pratique. D'autres nous contactent régulièrement comme si nous formions une « famille ». Plusieurs sont aujourd'hui des clients. Notre programme d'apprentissage maison – que nous appelons Urban Strategies Academy – est totalement alimenté par ce que nos stagiaires apportent à la table, allant de leur folle habileté avec la technologie informatique et les médias sociaux à la compréhension des voitures autoguidées en passant par les réalités de la prochaine économie. Et ils nous apportent l'énergie de la jeunesse.

Je me rappelle souvent de cette citation trouvée sur le site de Disney : *En tant que stagiaires en création/design, les participants ont la chance de voir une idée artistique prendre vie et de participer à sa réalisation. Vous découvrirez un environnement où votre créativité et vos efforts peuvent aider à repousser les frontières artistiques et techniques.*

Amen. D'un point de vue commercial, les stagiaires sont certainement un investissement économique solide – on n'en doute pas – mais investir dans la jeunesse est aussi une contribution à la formation en design et très certainement un investissement dans la culture du design au Canada. L'industrie et le milieu universitaire, ensemble, construiront l'avenir.  
**georgedark@urbanstrategies.com**



# UN LIVRE POUR CÉLÉBRER UN ATELIER UNIQUE

NICOLE VALOIS

FR\_

Dans le contexte de la refonte des programmes à l'École d'architecture de paysage de Montréal, où le baccalauréat est passé de trois à quatre ans en 2011 et la maîtrise a été créée en 2012, le besoin s'est fait sentir de marquer la fin d'un des ateliers pivots de la formation, soit l'Atelier d'aménagement du paysage urbain, offert aux étudiants de troisième année, à mi-parcours de leur formation. Cet atelier qui diffère des autres par sa pédagogie axée sur la participation des acteurs locaux de Montréal et par le caractère transdisciplinaire des projets abordés, porte sur des sites urbains à grande échelle. Ainsi, rassembler quelques projets d'étudiants dans un ouvrage aura permis de cerner ses particularités et l'évolution des enjeux qui y étaient traités.

Afin de mettre les étudiants face aux défis réels que pose la ville d'aujourd'hui en termes de densification, de patrimoine, d'écologie et d'accessibilité à la nature, les sites faisant l'objet d'actualité ont été privilégiés. Grâce à son développement dynamique, Montréal constitue à cette fin un objet d'étude privilégié. Au début des années 2000, la créativité a été mise à profit de cas portant sur la consolidation, par le design, d'infrastructures routières dont Abords de l'autoroute 25 en 2006. Vint ensuite la réhabilitation des friches industrielles à des fins d'ensembles résidentiels dont le Site du tri postal en 2007, tandis que les derniers projets, signe de l'évolution des préoccupations, ont vu apparaître des enjeux de patrimoine, de quartier vert, et de développement durable comme le montrent Plateau Mont-Royal en 2011, Quartier des grands jardins en 2012 et Medowbrook en 2013.

Chaque atelier a bénéficié de la participation des acteurs locaux (urbanistes, élus et collectivités) qui avec énergie ont accueilli les étudiants, sont venus présenter les enjeux propres aux sites, échanger et commenter lors des présentations. Ainsi les étudiants ont pu développer leur habileté à présenter et à échanger avec ceux qui sont au cœur des décisions sur la transformation de Montréal.

En parcourant l'ouvrage, outre la diversité des enjeux incarnés dans les projets et le choix des sites, on remarquera un rapprochement à la discipline de l'urbanisme (sur des sites vierges, de grands ensembles urbains résidentiels sont créés) et de l'architecture (des volumes et gabarits d'édifices sont proposés). Le fil conducteur étant que l'espace public a le potentiel de constituer la structure verte de toute intervention et de structurer le projet urbain, en amont.

**NICOLE VALOIS** est architecte paysagiste et professeure à l'École d'urbanisme et d'architecture de paysage de l'Université de Montréal où elle enseigne le patrimoine paysager, la méthodologie du projet et l'atelier sur les espaces urbains. En tant que chercheuse associée la Chaire de recherche du Canada en patrimoine bâti, elle a collaboré à plusieurs études sur le patrimoine paysager, dont le campus de l'Université de Montréal.  
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>[http://www.pum.umontreal.ca/catalogue/  
amenagement-du-paysage-urbain](http://www.pum.umontreal.ca/catalogue/amenagement-du-paysage-urbain)

# A VOLUME TO CELEBRATE STUDENT VISION

EN\_

A restructuring at the Université de Montréal's landscape architecture school in 2011 and 2012 resulted in the undergraduate program adding a fourth year and the creation of the Master's program. This reorganization marked the end of a workshop (Atelier aménagement du paysage urbain) that had been central to the training of third-year students, half-way through their education. This workshop had differed from others in that it focused on the participation of professionals active in Montreal and covered projects on large-scale urban sites. In 2014, to highlight the particular character of the workshops, student projects were compiled into a single commemorative volume.

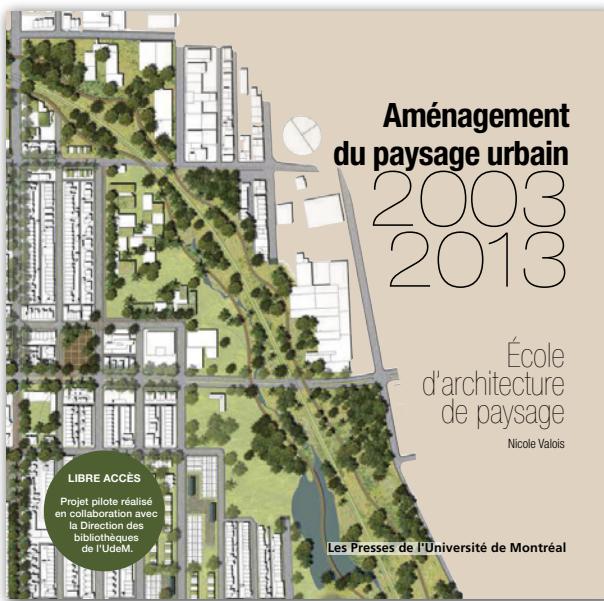
Students confronted the real challenges facing the city today (densification, heritage, ecology and access to nature). Sites receiving news coverage were selected for the workshops. Thanks to its dynamic evolution, Montréal is an excellent subject of study. In the early 2000s, students' creativity was applied to cases involving the consolidation of highway infrastructure through design, including a project on areas adjacent to Highway 25 in 2006. The following year's students took on the rehabilitation of old industrial sites for residential use, including the mail sorting site project in 2007, while the final projects – reflecting the evolution of the issues – delved into questions of heritage, green neighbourhoods and sustainable development, as seen in such projects as Plateau Mont-Royal in 2011, a look at the large-gardens district in 2012 and Medowbrook in 2013.

Each workshop benefited from the participation of local stakeholders (planners, elected representatives, communities) who enthusiastically welcomed the students, visited them to discuss the issues particular to each site, discussed and commented on presentations. Students were able to develop presentation and interaction skills with the people at the heart of the decision-making process on issues central to Montréal's transformation.

The book reflects the wide variety of issues embodied in the choice of projects and sites and the notable increase in cooperation between the disciplines of urban planning (creation of major urban developments on vacant sites) and architecture (proposal of volumes and profiles for buildings). The common thread: that public space has the potential to serve as the green structure for any action and for structuring the urban project from the start.

**NICOLE VALOIS** is a landscape architect and a professor at the school of urban planning and landscape architecture at the Université de Montréal, where she teaches landscape heritage, project methodology and the urban spaces workshop. As a researcher associated with the Canada Research Chair on Built Heritage, she has contributed to several studies on landscape heritage, including that of the Université de Montréal.  
**nicole.valois@umontreal.ca**

IMAGE PAUL DEMERS, LISE LE GARGASSON, YOANN SOURCIE. DANS LE LIVRE : VALOIS, N.(2015). L'AMÉNAGEMENT DU PAYSAGE URBAIN : 2003-2013, MONTREAL : PUM, OUVRAGE NUMÉRIQUE EN LIBRE ACCÈS. CETTE PUBLICATION A EU LE SUPPORT DE LA DIRECTRICE DE L'EPOQUE, PAULA MEIJERINK ET DE PETER JACOBS, LESQUELS ONT PARTICIPE À LA REDACTION.



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Nicole Valois, Collectif.

*L'Aménagement du paysage urbain : 2003-2013.*

École d'architecture de paysage.

Montréal : Les presses de l'Université de Montréal, 2014.

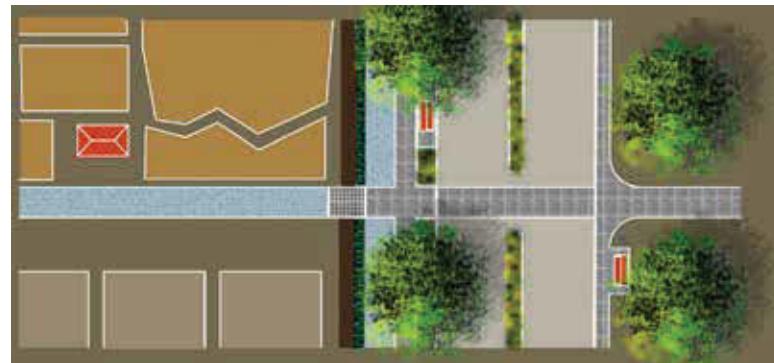
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**Plan directeur**

Le boulevard et ses abords ont été aménagés de façon à répondre aux besoins en matière de circulation et d'espaces verts, tout en valorisant les composantes identitaires du secteur. Le boulevard, composé de quatre voies (deux dans chaque sens), est bordé d'une promenade, d'une piste cyclable et de jardins divers sur le côté ouest : jardins communautaires, pépinière, champs maraîchers et jardins collectifs. Les composantes identitaires du secteur ont été intégrées dans l'aménagement des lieux. Ainsi, les alignements d'aubépines typiquement italiens de la 6<sup>e</sup> Avenue se retrouvent sur le grand boulevard à la hauteur du quartier résidentiel italien; les massifs arbustifs de l'hôpital sont repris à certains endroits dans les jardins; les sentiers empruntent l'esprit de chacun des

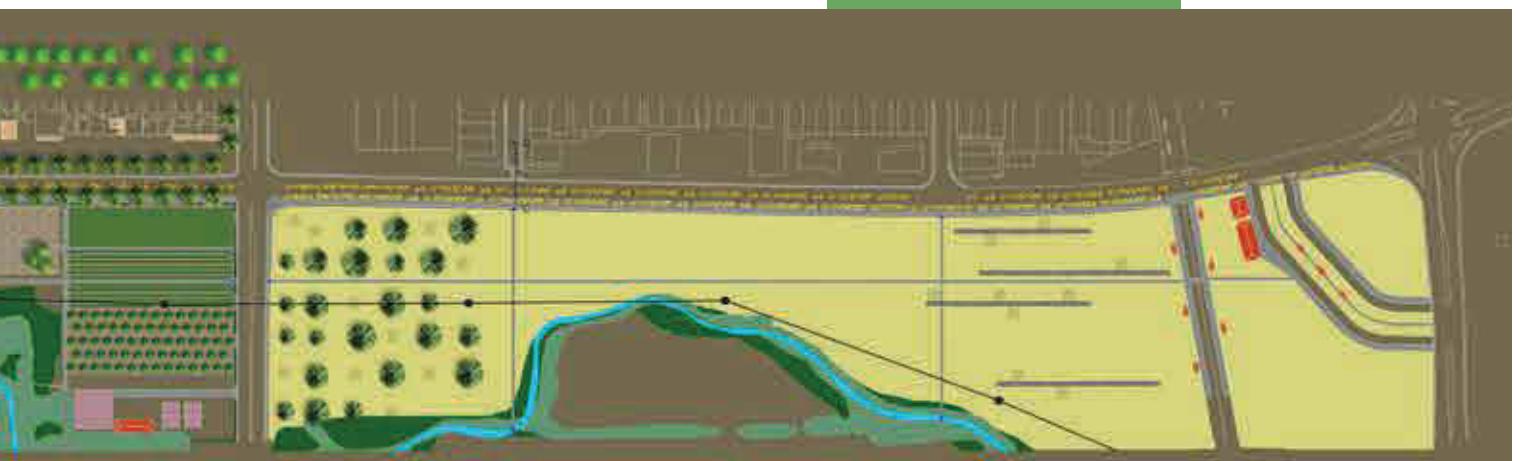


lieux qu'ils traversent. Au centre du site, la zone est transformée en multiples jardins faisant office de lieu de rassemblement. Ainsi, le visiteur prend conscience des particularités du lieu, de ses richesses et de l'essence des collectivités qui l'habitent. ■

**Section détaillée**

Connexion entre le résidentiel et les jardins communautaires.

projet d'étudiant / extrait #1  
student project / excerpt #1



**Section détaillée**  
Intersection Perras–Louis-H.-La Fontaine



**Section détaillée**  
Intersection Maurice-Duplessis–Louis-H.-La Fontaine

# 2004 PROCHAIN ARRET

**Yannick Roberge**



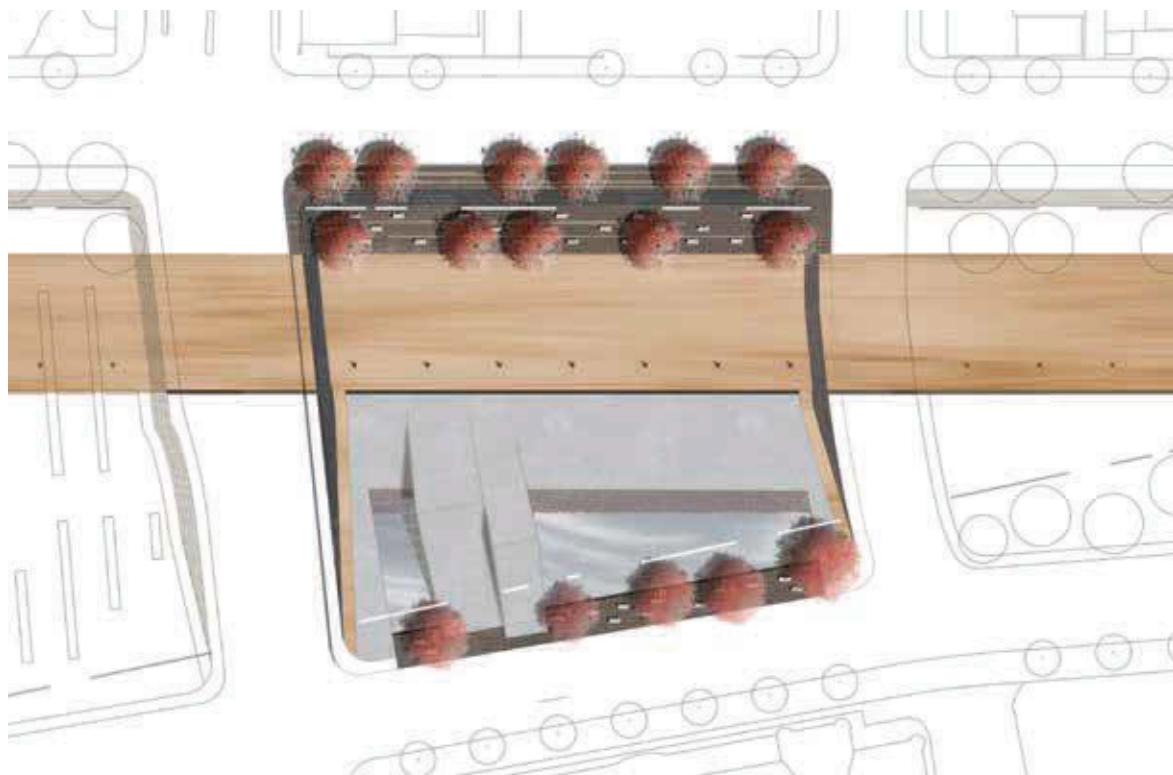
**Plan directeur**

Détournement de sens, tentative de faire de l'extérieur une condition d'intérieur et du passé un concept actuel, le design exploite l'idée de mouvance urbaine et de sa conséquence sur la perception visuelle, symbolique et historique. En réponse aux forces en présence tels l'ouverture sur la ville, le cadre bâti fragmenté et le contexte social varié, ces idées

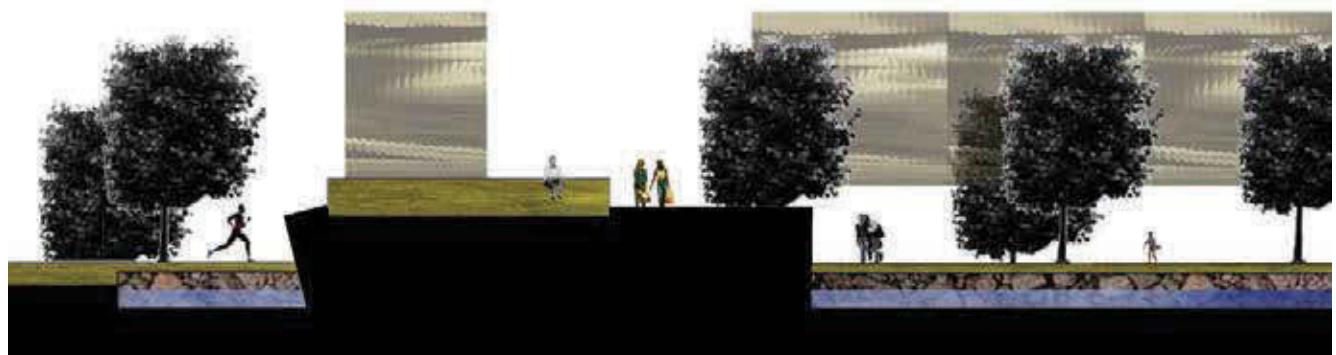
se matérialisent par deux filtres visuels transparents qui bordent le site pour brouiller les limites entre son intérieur et son extérieur. Ils offrent ainsi une façon de regarder la ville depuis l'intérieur, qui n'est jamais centraliste, qui est toujours en perspective, en oblique ou en décalé. La ville devient ainsi une métaphore dans le texte clair de la ville planifiée et lisible.

Pour baliser cette expérience, des surfaces en poussière de pierre offrent de multiples possibilités d'usages; une allée d'arbres cadre les rues et une grande esplanade relie les îlots. Celle-ci fait du lieu un espace uni et spacieux, libre et ouvert sur l'expérience de la ville et de la socialisation. ■

projet d'étudiant / extrait #2  
student project / excerpt #2



**Secteur détaillé**  
îlot central et ambiance automnale



**Coupe A-A'**  
îlot central

2009

# LA PROMENADE MORGAN

Elaine Fournelle  
Julia Kattinger  
Alexander Sauthoff



## Plan directeur

Notre proposition favorise le transport actif et collectif et préconise la mixité résidentielle et commerciale ainsi que l'aménagement d'un parc promenade en continuité avec le marché Maisonneuve. Celui-ci est situé sur l'espace de l'ancienne ferme des Morgan et comprend une aire de jeux pour enfants, un terrain de mini soccer, des terrains de pétanque et une aire libre. Le sentier principal près de l'ensemble d'habitations donne à tous

les résidents un accès rapide aux nombreux services du quartier tandis que le sentier secondaire valorise la percée visuelle vers le bâtiment du marché Maisonneuve.

La vue sur le stade est également maintenue depuis la rue de Rouen. Les unités d'habitation comportent majoritairement trois étages, avec une densité plus importante entre le parc et l'avenue

Bennett. Des cours intérieures donnent à tous les résidents une vue et un accès à des espaces verts semi-publics. Certaines unités sont réservées à des logements sociaux, d'autres ont des usages mixtes : commerce au rez-de-chaussée, espace bureaux à l'étage et logements aux étages supérieurs. Les rues font partie des espaces publics partagés par l'ensemble des résidents pour jouer ou socialiser. ■

## projet d'étudiant / extrait #3 student project / excerpt #3



### Dessin d'ambiance

Dans le parc, un sentier secondaire valorise la percée visuelle vers le bâtiment du marché Maisonneuve.



### Dessin d'ambiance

Une légère topographie sur le terrain (hauteur maximale de 1,5 m) permet de moduler l'espace. Une certaine souplesse quant à l'utilisation de l'espace vert est ainsi favorisée.

# A GARDEN FOR THE 7 TEACHINGS

DARCY GRANOYE

**“It is said that in whatever you do, be mindful of the effect not only on the next generation, but also the effect on the seventh generation – our great-grandchildren’s great-grandchildren.”**

## FR\_RESUMÉ

## UN JARDIN POUR LES SEPT ENSEIGNEMENTS

L'auteure est une architecte paysagiste qui a travaillé en étroite collaboration avec les Premières nations pour développer le Circle Garden du Winnipeg Adult Education Centre. Elle raconte comment l'expérience a influencé sa carrière et touché son âme.



ALL PHOTOS RYAN WAKHINSKI

## EN\_

At times in your professional life, special projects impact both your career and your soul in a profoundly meaningful way. The design of a Circle Garden (*Waawayeyaa Gitikan*) for the Winnipeg Adult Education Centre (WEAC) had such an effect on me.

WEAC's student body is approximately 45 per cent Aboriginal. Biology teacher Dr. Heather Robinson was passionate about creating a garden both for her curriculum and to connect with her WEAC students. She engaged the school and community in brainstorming sessions to create a garden that reflected the Aboriginal belief system. “It is said that in whatever you do, be mindful of the effect not only on the next generation, but also the effect on the seventh generation – our great-grandchildren’s great-grandchildren,” she said.



### THE ANISHNAABE WAY

To develop the garden, the group was guided by Dave Courchene Jr., *Nii Gaani Aki Inini* (*Leading Earth Man*), an Anishinaabe elder who had been the Olympic torch bearer in 1967, and then, in the 1970s, helped create the Turtle Lodge in Sagkeeng First Nation.

As part of the process, the group ventured into Whiteshell Provincial Park to visit the Petroglyphs of *Manitou Api*, and gain firsthand experience of the land so beloved by the Anishinaabe people. Stone keeper Ron Bell (*Stand with Buffalo*) guided the group through the boreal forest and granite outcrops of the site. “*Manitou Api* is one of the most ancient and significant sacred sites for Aboriginal people in North America,” he said. To demonstrate respect, all women wore skirts below the knee, and everyone made tobacco offerings at the trail entrance. Colourful flags, a part of the special prayer rituals, were draped within the canopies of the surrounding tree branches.

*Stand with Buffalo* explained how the Creator had communicated the position of the stones. The heads of the rock creatures – serpents, turtles and birds – point directly at rivers and lakes important to daily rituals of First Nations people. Other stones indicate cardinal directions, their precise placement later confirmed by GPS technology. The positioning also demonstrates a profound knowledge of the alignment of the stars, planets, sun and moon, and the corresponding equinoxes.

<sup>1</sup>BECAUSE THE STUDENT BODY OF THE WINNIPEG ADULT EDUCATION CENTRE IS APPROXIMATELY 45 PER CENT ABORIGINAL, THE GARDEN REFLECTS THE ABORIGINAL BELIEF SYSTEM. MATERIALS WERE HARVESTED FROM SURROUNDING REGIONS.



### THE TURTLE WITH THE WORLD ON HER BACK

We were invited to experience Turtle Lodge, which had come to Courchene Jr. in a Vision Quest. An impressive round wood building is surrounded by sweat lodges, said to have the ability to clear one's head and produce visions and dialogue with the creator. For the First Peoples, the turtle is a symbol of truth. Many North American oral histories tell of the great turtle that carried the world on her back.

At an outdoor circular fire pit, Dave Courchene Jr. spoke of the seven sacred teachings: respect, love, courage, honesty, wisdom, humility and truth, each one represented by an animal. "Each animal offers a special gift and understanding of how we as people should live our lives on Mother Earth," he said. "The Seven Sacred Laws form the foundation of all Turtle Lodge programs."

He spoke about equality and sharing by all races. The four different colours (red, yellow, black and white) of the medicine wheel represent the different skin colours of all human beings. He spoke of how we save our best face for the outside world, when at times, we hardly know the people we see the most, and we bring home our stress and unload that negativity on the ones we love. He encouraged us to be conscious of how we treat our loved ones, a message which resonated with many of us, busy in our working lives.

### THE CIRCLE GARDEN

The design of the Circle Garden, which grew out of these collaborative experiences, references the four cardinal directions in the pathway layout, with an etched turtle stone located at the circle's centre. We harvested materials from surrounding regions, selecting plants both for their hardiness and their traditional medicinal properties. Each was located within specific quadrants of the circle based on colour. Seven sitting stones were arranged in each cardinal direction, and in the eastern quadrant, local artist Henry Guimond designed interpretive panels illustrating the Seven Sacred Teachings.

Since its completion in 2010, the Circle Garden site has been integrated into the WAEC's curriculum and is frequently used for ceremonies, teaching and gatherings. Rhonda Morrisette, the teacher-librarian instrumental in the development, spoke highly of the integrated design process throughout. By ensuring that all the stakeholders' values were respected, she said, Courchene "eliminated the controversy...typically associated with similar projects." Today, she said, "The garden is seen and understood as a symbol of respect and inclusion. It is a place of welcome and belonging that recognizes Aboriginal people as the hosts and First Peoples of this land. Quite often we would find tobacco or sage offerings left at the site," said Rhonda, "indicating the Aboriginal community's acceptance and respect of the garden as a sacred place."



The seven sacred teachings: love (eagle), respect (buffalo), courage (bear), honesty (the giant kitch-sabe), wisdom (beaver), humility (wolf), truth (turtle)

**2** THE CIRCLE GARDEN IS A SYMBOL OF RESPECT AND INCLUSION 3-7 IN THE EASTERN QUADRANT, LOCAL ARTIST HENRY GUIMOND DESIGNED INTERPRETIVE PANELS ILLUSTRATING THE FOUR CARDINAL DIRECTIONS.

**DARCY GRANOVE** was the Landscape Designer for this project while employed at McGowan Russell Group in 2008. Darcy is currently the principal Landscape Architect at Little Bluestem Landscape Architecture and Design in Winnipeg, Manitoba. She continues to transform school environments as an Evergreen Schoolyard Design Consultant.  
**dgranove@littlebluestemla.com** <http://www.turtlelodge.org>

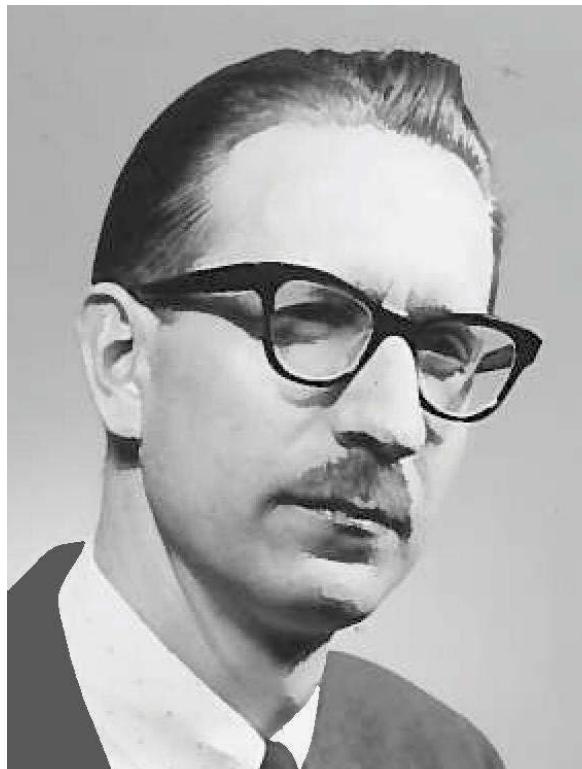
| LINDA IRVINE OALA, FSCLA

# COULD YOU START A SCHOOL TODAY?

## THE MAN BEHIND THE FIRST LANDSCAPE ARCHITECTURE PROGRAM IN CANADA



1



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“On my saddle horse I rode through sweet  
and fragrant clouds of silver berry...”

1, 2 VICTOR CHANASYK GREW UP ON A FARM NEAR  
INNISFREE, AB 3 HORTICULTURALIST, 1949-1955; CANADA  
RESEARCH STATION, BEAVERLODGE, AB 4 ORGANIC  
CHANASYK EARLY TOMATO DEVELOPED IN 1952, FROM  
SUSTAINABLE SEEDS, WWW.SUSTAINABLESEEDSCO.COM

Just over fifty years ago, the University of Guelph launched Canada's first baccalaureate program in landscape architecture. In less than a decade following, the school had a Master's program as well. As George Dark writes in "The Last Word" in this issue of LP, these were heady times, with inspiring professors who became legends in their own rite.

Guelph has thoroughly documented that early history, but what do we know about the multi-dimensional man who was tasked with establishing this program? Who was Victor Chanasyk? What were his passions, his influences? What motivated him as an educator, a practitioner, and always, a man of principle?

As part of this issue on landscape architectural education, I am pleased to share a few insights and memories of Prof. Victor Chanasyk, FCSLA, OALA (1926–2006), my uncle, and Founding Director and Professor of the School of Landscape Architecture.

#### **THE HORTICULTURIST**

Born in Alberta, Victor enjoyed farm life, especially gardening, horticulture and riding horses.

"My brother and I used to swim our saddle horses across the narrows of the 'big lake' on the summer range," he wrote. "On my saddle horse I rode through sweet and fragrant clouds of silver berry, and felt no sense of being second to the Texas cowboy."

It was an uninhibited, unconstrained youth, and he knew the territory. It was no surprise that Victor became a horticulturist – and we can appreciate the results of his first career today. He introduced a number of horticultural varieties: the Chanasyk Early tomato, developed in Canada in 1952, was introduced under that name by the University of California. Strains of his tomatoes were later refined and introduced as varieties, including the popular Sub-Arctic Delight and Windowbox. Victor also discovered the now widely distributed Wapiti Juniper, noted for its appearance and hardiness.

Victor was equally passionate about understanding the broader regional landscape, and grateful to those who had inspired him. "Dedicated teachers allowed me to place my earlier experiences of native flora in an ecological and plant succession context," he wrote. His passion led him to study landscape architecture at Berkeley and Harvard, and then to practice his new profession in Seattle and San Francisco.



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**YES! YOU CAN BUY THE ORGANIC CHANASYK EARLY! GO TO:  
[www.sustainableseedco.com](http://www.sustainableseedco.com)  
[SustainableSeed.com](http://SustainableSeed.com)**

... a Canadian landscape architecture would arise out of uniquely Canadian cultural and regional physiological influences....



5

## OAC Announces Appointment Of Professor Victor Chanasyk

The Ontario Agricultural College, announces the appointment of Victor Chanasyk, BSc, BSA, MLA, as professor of landscape architecture in the department of horticulture.

Prof. Chanasyk was raised on a farm at Innisfree, Alberta, and is a 1949 graduate of the University of Alberta. Following his graduation, he spent six years as horticulturist in charge of research and extension at the Beaverlodge Experimental Station in Alberta. He continued his studies at the University of California and obtained a degree in landscape architecture in 1957.

Following his graduation he was awarded a scholarship to study at Harvard University in the Graduate School of Design, obtaining his master degree in landscape architecture in 1958. At Harvard his studies were concentrated on regional land use analysis, design of urban areas, and detailed aspects of landscape development. From 1958 until his appointment at OAC he was employed with two large planning consultant and architecture firms in the United States.

Prof. Chanasyk will be engag-



VICTOR CHANASYK

ed in teaching and assisting with the development of a curriculum which it is hoped will eventually lead to a degree in landscape architecture. At the present time there is no degree offered in this field in Canada.

College authorities are aware that the pressing problems of land use, and "urban sprawl" must be intelligently dealt with, and land areas should be designed for the best use and enjoyment of the people in the future.

It is felt that the college with its departments of soils, wildlife management and economics is the logical place for a co-ordinated study of regional planning, in addition to the proposed curriculum in landscape architecture.

Prof. Chanasyk is particularly interested in the fine arts, and is a sculptor in his spare time. He has been president of the Washington Society of Landscape Architecture, and a member of the Municipal Art Commission in Seattle, Washington. His wife, also a native of Alberta is a music teacher.



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## THE GUELPH YEARS

When Victor moved to Guelph with his wife Lillian, it was to become the first landscape architect to be appointed to a university post in Canada. He was given a mission: he had the explicit responsibility to establish a School of Landscape Architecture, a goal that was fully supported by the CSLA and the university administrators. At that time, valuable rural landscapes were feeling the increased pressures of urbanization. The Ontario Agricultural College recognized the importance of establishing a degree curriculum in which land planning, in totality, would be considered. The professions of landscape architecture, agrology, architecture and urban and regional planning would be integrally involved. Victor, along with other faculty, developed a curriculum that was closely equivalent to those of some 17 accredited curricula in the United States. Victor believed that the professional responsibility of landscapes architects was universal: LAs deal with problems of social and environmental sustainability, aesthetics and function. Nonetheless, he felt that a Canadian landscape architecture would arise out of uniquely Canadian cultural and regional physiological influences, and local cultural and religious values.

## THE FATHER OF LA EDUCATION IN CANADA

It was an auspicious beginning. The all-male class of 10, graduating in May 1969, went on to have positive and lasting careers as practitioners and educators in Canada and abroad. The first female student graduated in 1970, and by the mid-1970s, classes were balanced equally between the genders. Since then, over 2100 students in both the BLA and MLA programs have graduated from the School of Landscape Architecture, and rightfully, Victor is considered by many to be the Father of Landscape Architecture in Canada.

In 1991, Victor established the "Victor Chanasyk Medal for Professionalism," which is awarded annually to a promising graduating student in each of the BLA and MLA programs. The bronze medal shows the plant succession process which symbolizes the wholeness and completeness of nature. On the medallion are the words "Ethics, Altruism, Education, and Stewardship," which speak to the qualities that Victor felt embodied the ideals of a professional landscape architect.



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5 VICTOR WITH HIS WIFE, LILLIAN MOVED TO GUELPH IN 1962 6 THE APPOINTMENT (GUELPH DAILY MERCURY) 7 THE FIRST GRADUATING CLASS AND STAFF, BLA PROGRAM, 1969 8 A 1964 PRESENTATION BY THE LANDSCAPE HORTICULTURAL CLASS: PRESENTING ARE BILL DOLGOS, GORDIE SMITH, OWEN SCOTT AND JACK EGGENS 9 THE LANDSCAPE HORTICULTURE CLASS OF '65 VISITS KITCHENER, 1964: VICTOR CHANASYK AND J.A. HALLIWELL (DEPUTY PLANNING DIRECTOR); JACK EGGENS, PAUL WYATT, BILL DOLGOS, BOB EVEREST, PAT TUCKER, OWEN SCOTT AND GORDIE SMITH. BILL, OWEN AND GORDIE ALL PURSUED CAREERS IN LA. JACK BECAME CANADA'S FOREMOST TURF EXPERT; PAUL WORKED FOR PARKS CANADA; BILL BECAME A GOLF COURSE ARCHITECT; PAT BECAME HEAD OF GROUNDS AT U OF GUELPH. 10 ETHICS, ALTRUISM, EDUCATION, STEWARDSHIP

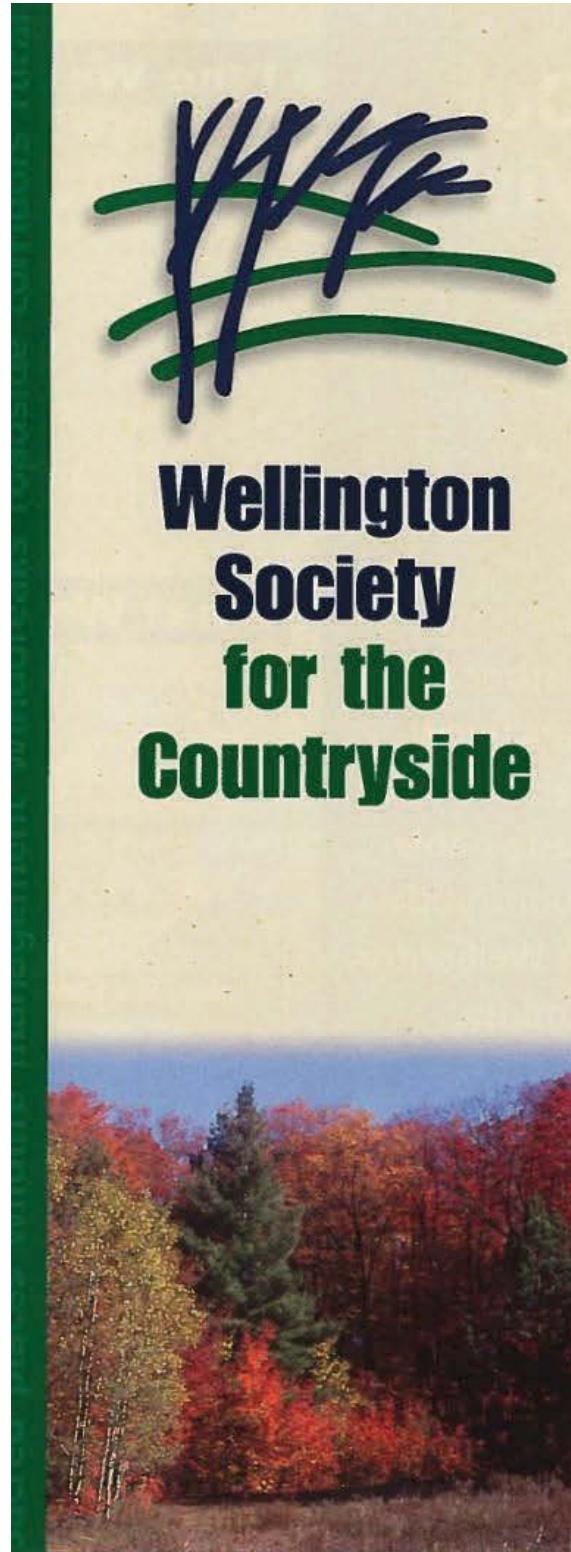
For many years, Victor's property served as an outdoor classroom....



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## Our Vision

To protect, preserve and promote biological, aesthetic, social, cultural, historical and functional values for a sustainable countryside in Wellington County.

***Join us!***





14

#### A STEWARD OF THE LAND

It will surprise no one to learn that Victor never lost his passion for the land, nor for land planning or indeed, residential garden design. He was a strong advocate for sound planning based on ecological and stewardship principles, values which prompted him to launch the Wellington Society for the Countryside, along with a committee of 20 landowners, farmers and rural residents. Founded in 1999, in the County where his own rural property is located, the Society is dedicated to educating, promoting awareness, and encouraging grassroots action to protect and enhance the rural environment. For many years, his rural property served as an 'outdoor classroom' where generations of students undertook assignments and class trips to learn about ecological succession, landscape conservation, and the concepts of appropriate rural development.

The Wellington Society for the Countryside is still in existence today, assisting landowners in planning and managing their properties. It disseminates and exchanges information, and undertakes activities that "make a difference" including aiding landowners in developing comprehensive property plans.

#### A MAN OF PRINCIPLE

Victor is remembered fondly by students, colleagues and friends as a man of principle...an altruist who placed the public good above personal interest. Throughout his varied careers, he focused on serving society, on excellence in professional education, and on developing a stewardship ethic for the broader Canadian landscape and the Ontario countryside. He was, always, a guardian of the land.

**11** PROFESSOR CHANASYK **12** WITH LINDA IRVINE **13** IN LATER YEARS VICTOR LAUNCHED THE WELLINGTON SOCIETY WITH 20 OTHERS – A GRASSROOTS APPROACH TO PROTECTING AND ENHANCING THE RURAL ENVIRONMENT  
**14** A GUARDIAN OF THE LANDSCAPE

# GIVING VOICE TO GROWING THINGS



## FLORA MACHINA: A DEFENSIBLE CYBORG LANDSCAPE

MICHAEL LUCENKIW EXPLAINS THE CONCEPTS UNDERLYING HIS 2014 MLA THESIS. FOR THE FULL THESIS > <http://hdl.handle.net/1993/24012>

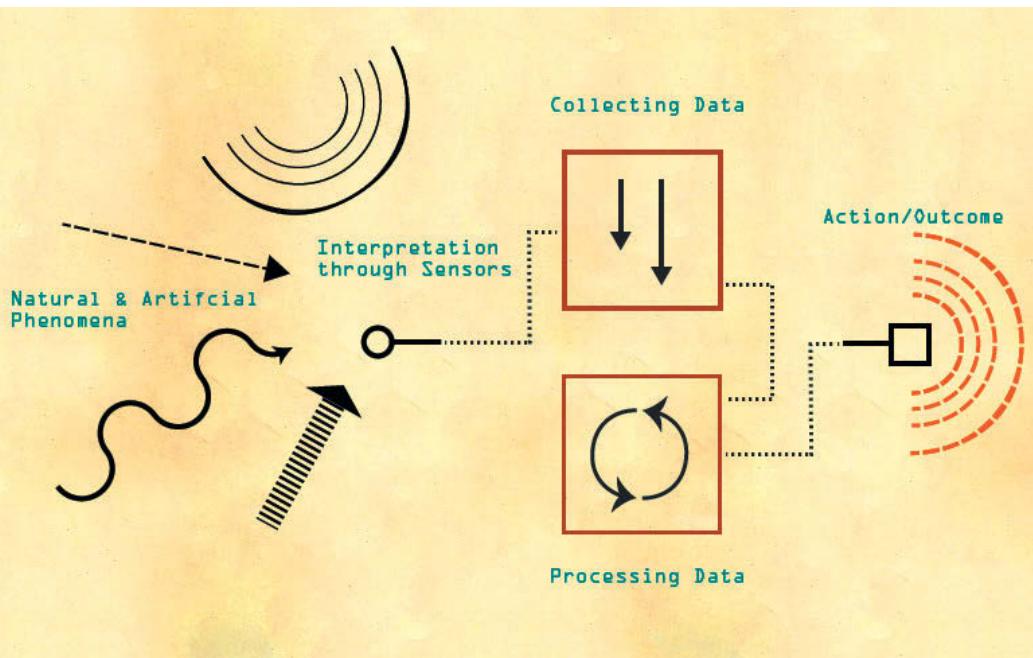
**FLORA MACHINA IS** an exploration of the implications of integrating electronic sensor technology into an urban landscape. The practicum investigated the idea that the landscape is under constant threat from human kind and cannot evolve fast enough to protect itself adequately. If an ecosystem's natural resilience is augmented with cybernetic technology, it will be better equipped to ensure its survival in an urban setting.

*Flora Machina* created an intimate connection between plant and electronics to yield a hybrid species, the cyborg plant. The electronic system collected live environmental data from the plant's immediate surroundings and the bio-electrical response from inside the plant. This information was fed to custom designed software that would transcribe the sum of that data

into sonic information, to create a barrier of responsive sound that was emitted from the cyborg plant. This allowed people to hear the internal workings of the plant – a level of perception that is not possible with human senses. With this 'voice', the cyborg plant had greater agency in its environment.

### BEYOND THE LIMITS OF HUMAN PERCEPTION

The images here illustrate the working prototype, which used a Jade Plant as the host. The cyborg plant was tested in various scenarios. The bio-electrical signals were monitored as environmental conditions were adjusted: temperature, soil moisture and sunlight. The measurements confirmed, with a high level of certainty, that these environmental changes could affect the plant in measurable



**"I can't understand why people are frightened of new ideas. I'm frightened of the old ones."**

... JOHN CAGE, COMPOSER

ways, and that it was possible to monitor these changes using the devices designed through the practicum. I believe this research can have strong implications for landscape architecture as it provides us with a new way of understanding the landscape. My goal was to explore the use of emerging technology to increase our knowledge, in particular, of ecological processes that challenge the limits of human perception: processes that may be too large or too small to be effectively comprehended, due to physical size or temporal scale. With this information, we can increasingly affect positive change through design.

*Flora Machina* also demonstrated how electrical sensors and live data can be implemented as a design tool that can yield tangible results. This practicum has been inspired by the idea of the cyborg, research on plant intelligence, public art installations and ideas of chance and performance introduced by composer John Cage.

Michael Lucenkiw <[m.lucenkiw@gmail.com](mailto:m.lucenkiw@gmail.com)>



**IMAGES FROM FLORA MACHINA: A DEFENSIBLE CYBORG LANDSCAPE, BY MICHAEL LUCENKIW (MLA THESIS, 2014).** THE CYBORG PLANT ENCLOSURE PROJECTS A NON-MATERIAL PROTECTIVE BARRIER OF SOUND, WHICH REVEALS THE INTERNAL ACTIVITY OF THE PLANT.

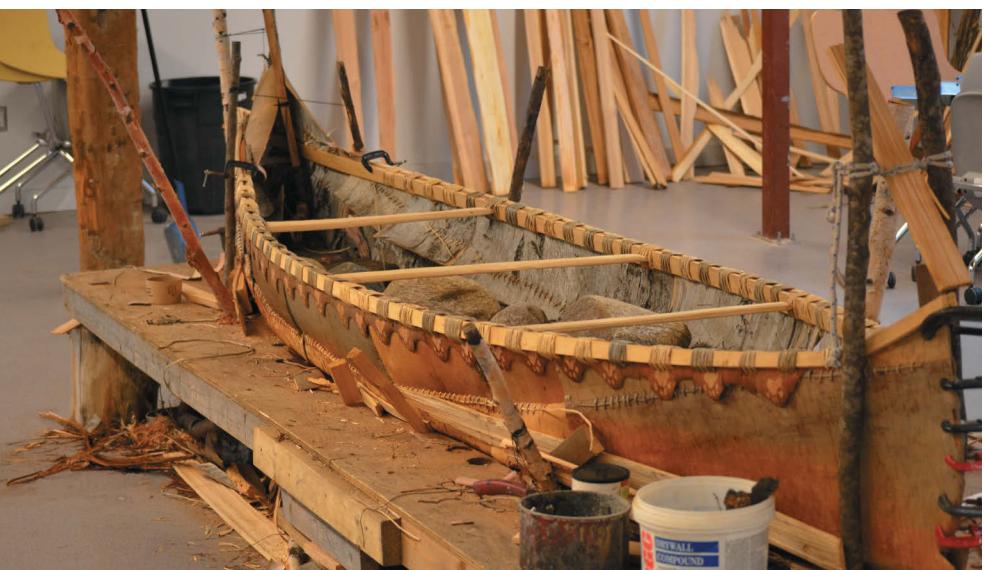
PHOTOS MICHAEL LUCENKIW



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| J.N. HARVEY

# HURRY SLOWLY

## HOW TO BUILD 2 EXCEPTIONAL CANOES, THE LAURENTIAN WAY

EN\_ A team of students at Laurentian University worked with Métis Elder Marcel Labelle to hand-craft the "Freedom", a traditional birch bark canoe, shown here in images 1,2,3,4 + 7. A second team worked with Gergely Lanci to build the "Loon" (images 5 + 7), a carbon fibre canoe named for its feather-like appearance. For the full story, >LP p 13.



4

**PHOTOS 1+2** MARCEL SPLITTING CEDAR BY HAND. SMALL LOGS CALLED 'BONHOMMES' SUPPORT THE SIDES DURING THE BUILD (2014) **3** FREEDOM WITH GUNNELS ATTACHED, WAITING FOR THE BOW TO BE SEWN, THE SEAMS GUMMED. GRANDPARENT STONES WEIGH DOWN THE CANOE. **4** STUDENTS PUT LESSONS INTO PRACTICE (2014). **5** SANDING AND SMOOTHING THE LOON BEFORE ADDING CARBON FIBRE + FIBRE GLASS **6** ANTICIPATING THE LAUNCH OF THE LOON **7** SEWING SEAMS: TEACHING BY SHOWING **8** STUDENTS ENJOYING A QUIET MOMENT IN FREEDOM.



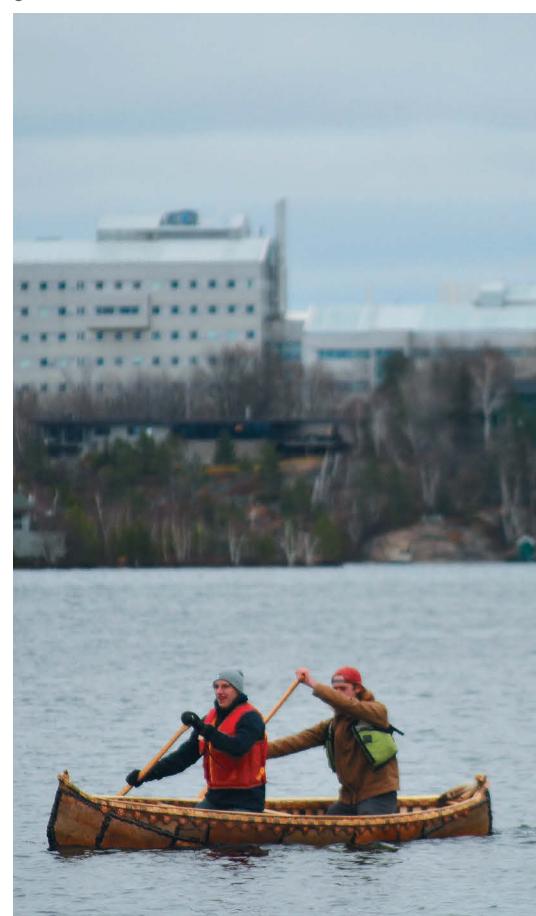
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# HÂTEZ-VOUS LENTEMENT

## CONSTRUCTION D'UN CANOË SELON LA TECHNIQUE LAURENTIENNE

FR\_Une équipe d'étudiants de l'Université laurentienne a collaboré avec l'aîné métis Marcel Labelle pour fabriquer à la main le canoë d'écorce traditionnel « Freedom » montré ici dans les photos 1, 2, 3, 4 et 7. Une seconde équipe a travaillé avec Gergely Lanci pour construire un canoë en fibres de carbone baptisé « Loon » à cause de son apparence rappelant les plumes d'un huard (photos 5 et 7). Pour l'article complet, >LP p 13.

**PHOTOS 1+2** MARCEL FENDANT LE CÈDRE À LA MAIN. DE PETITS BILLOTS SURNOMMÉS DES « BONSHOMMES » SOUTIENNENT LES FLANCS DU CANOE PENDANT SA CONSTRUCTION (2014). **3** LES PLATS-BORDS SONT FIXÉS ET IL NE RESTE PLUS QU'À COUDRE LA PROUVE ET À GOMMER LES COUTURES. LE CANOE EST LESTÉ PAR DES PIERRES. **4** LES ÉTUDIANTS METTENT LES LEÇONS EN PRATIQUE (2014). **5** PONÇAGE ET LISSAGE DU HUARD AVANT L'AJOUT DE DE FIBRE DE CARBONE + FIBRE DE VERRE **6** ON S'APPRÈTE À LANCER LE HUARD **7** COUTURE DES JOINTS : ENSEIGNÉE PAR L'EXEMPLE **8** DES ÉTUDIANTS PROFITANT D'UN MOMENT DE TRANQUILLITÉ