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YEARS | ANS



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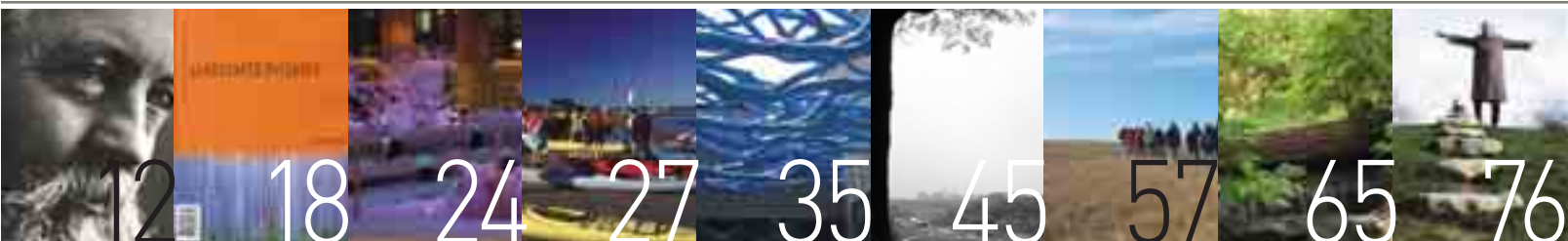
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INVITATION

→ The CSLA Editorial Board welcomes submissions for upcoming issues of LANDSCAPES | PAYSAGES. We invite you to share your work – and your passions – with LAs across the country. LIP is your forum for discussion and elucidation... for opinion and argument. Call us with your ideas, or send us a query. Our web site lists our quarterly themes and submission deadlines. Coming up soon:

- LANDSCAPES & URBANISM – 1 JUNE 2009
- PLANTS AND THE CITY – 1 SEPTEMBER 2009
- CSLA AWARDS OF EXCELLENCE, 2010 – 1 MARCH 2010

→ Le comité de rédaction de l'AAPC est ouvert à vos propositions d'articles pour les prochains numéros de LANDSCAPES | PAYSAGES. Nous vous invitons à partager votre travail – et vos passions – avec les AP de tout le pays. LIP est un forum pour l'échange et l'élucidation... pour les opinions et les arguments. Appelez-nous pour nous faire part de vos idées ou envoyez-nous un message. Notre site Web énumère les thèmes et dates de tombée de chaque édition trimestrielle. À venir très bientôt :

- PAYSAGES ET URBANISME – 1^{ER} JUIN 2009
- LES PLANTES ET LA VILLE – 1^{ER} SEPTEMBRE 2009
- PRIX D'EXCELLENCE DE L'AAPC 2010 – 1^{ER} MARS 2010

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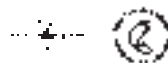
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CATHY SEARS
CSLA PRESIDENT | AAPC PRÉSIDENTE



I am honoured to present this edition of LANDSCAPESIPAYSAGES celebrating the Canadian Society of Landscape Architects (CSLA) 75th Anniversary. These pages capture our evolution, as Guest Editor Doug Clark takes us on a trek through CSLA history. Through the lens of our Awards of Excellence, we proudly feature a cross section of projects and people that have helped shape the profession. At the same time, we gratefully acknowledge the many other CSLA members who have contributed to our story.

Today, CSLA represents more than 1600 members across Canada, as well as hundreds of interns working towards membership. For 75 years, our profession has shown its deep concern for community, beauty and the restorative effects of the natural environment. This vision has positioned landscape architects well. More than ever, we are leading Canadians in connecting environmental, social and economic health. As we set our sights on the 21st Century, this engaging account of the CSLA's history provides an opportunity to reflect on the growth of our profession and our still vital mission, to improve the quality of life in the world around us.

Je suis honorée de vous présenter cette édition de LANDSCAPESIPAYSAGES célébrant le 75^e anniversaire de l'Association des architectes paysagistes du Canada (AAPC). Ces pages retracent notre évolution, tandis que notre rédacteur invité, Doug Clark, nous entraîne dans un voyage à travers l'histoire de l'AAPC. À travers la lentille de nos prix d'excellence, nous présentons un éventail de projets et de personnes qui ont contribué à façonner la profession. Dans le même temps, nous sommes reconnaissants envers les nombreux autres membres de l'AAPC qui ont contribué à notre histoire.

Aujourd'hui, l'AAPC représente plus de 1600 membres à travers le Canada, ainsi que des centaines de stagiaires. Depuis 75 ans, notre profession a manifesté son profond souci de la communauté, de la beauté et des effets réparateurs de l'environnement naturel. Cette vision a bien positionné les architectes paysagistes. Plus que jamais, nous prenons les devants pour faire valoir le lien entre la santé environnementale, économique et sociale. À l'aube du XXI^e siècle, ce récit captivant de l'histoire de l'AAPC donne l'occasion de réfléchir sur la croissance de notre profession et de sa mission toujours essentielle, celle d'améliorer la qualité de vie dans le monde qui nous entoure.





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A POCKET HISTORY

DOUG CLARK

1828

1828

A Scottish publication, *On the Landscape Architecture of the Great Painters of Italy*, possibly marks the first use of the term landscape architecture. (Research by Sue Donaldson, *LA Review*, July 1984)

1858

F.L.Olmsted and Calvert Vaux used the term "landscape architecture" on their winning design for Central Park.

1863

MAY 12. The term landscape architecture is first officially used in a US government document when Olmsted and Vaux send their resignation to the New York Board of Commissioners. Norman T. Newton, in *Design on the Land*, believes this marks the official "birthday of the profession."

1870s

Frederick Law Olmsted is commissioned to design Montréal's Mount Royal Park; Calvert Vaux completes a landscape plan for Parliament Hill.

1899

American Society of Landscape Architecture (ASLA) founded in New York City

1900

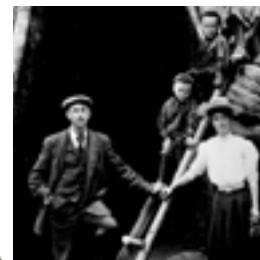
The title "landscape architect" first used in Canada by Frederick Todd

1903

Todd prepares the first comprehensive report for the National Capital Region

1909

Quebec Architect's Act is altered to allow landscape architects to use the word "architect" in their title (Work is credited to Frederick Todd)



1-4

This 180-year journey through time... drew upon the work of a great many people. | Notre voyage temporel de 180 ans est inspiré du travail de plusieurs personnes.

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5



6



7

1967

1912

The English landscape architect Thomas H. Mawson makes his first trip to Canada. Mawson's later proposals span the country: Dalhousie University campus plan, Houses of Parliament (Regina), University of Saskatchewan (Saskatoon), City of Calgary and Stanley Park's Coal Harbour.

1914

The independent Harvard Graduate School of Design establishes the first landscape architecture program (MLA) in North America.

1929

The Institute of Landscape Architects (ILA) founded in the UK

1934

MARCH. Four women and five men meet at the Royal York Hotel to found the Canadian Society of Landscape Architects and Town Planners: Gordon Culham (President), Howard Dunnington-Grubb (Vice-president), Frances Steinhoff (Secretary-Treasurer) and Carl Borgstrom and Edwin Kay (Councilors). Also present: Laurie Dunnington-Grubb, Humphrey Carver, J.V. Stensson, Helen Kipax and Frances Blue.

1948

International Federation of Landscape Architects established (Canada is a founding member.)

1957

Austin Floyd prepares the profession's first Schedule of Fees and Agreements between Client and Landscape Architects.

1959

Parliament creates the National Capital Commission as a Crown corporation. Early practitioners note that the NCC's growth and direction parallels that of landscape architecture in Canada.

1959

CSLA introduces its first national landscape architectural publication, *The Canadian Landscape Architect*.

1960

Three CSLA chapters created: Montreal/Ottawa, Central Canada and the Prairie/Pacific Coast; introduction of the first newsletter, *Land Design*.

1964

Victor Chanasyk and Jack Milliken help found Canada's first school of Landscape Architecture, University of Guelph (Bachelor program).

1964

First investiture of CSLA members to the College of Fellows

1965

University of Toronto adds a new Landscape Architecture division (a four-year undergraduate BLA). Related studies had been established earlier: a one-year postgraduate Diploma in Town and Regional Planning (1954-55) and a two-year Master of Science degree in Urban and Regional Planning (1963).

1967

Landscape Architecture is recognized in the Canadian Civil Service as a distinct professional group

1967

Expo 67 provides an opportunity for Landscape Architects to showcase their capabilities.

1968

Courses in landscape architecture begin in the School of Architecture, Université du Montréal

1969

CSLA restructured (led by Edwin Skapsts, Jack Walker and Clive Justice) as a federation of provincial/regional component associations

1969

Diploma in Landscape Architectural Technology Program established at the Ryerson Polytechnic Institute

1970

Students from the universities of Guelph and Toronto conceive LA Bash, the annual international student conference

1971

New and revised CSLA by-laws created

1972

First CSLA annual Congress: Vancouver

1972

University of Manitoba establishes Canada's first MLA Program: Alexander Ratray, Head

1973-1974

University of Guelph establishes a three-year MLA Program

1974

CSLA creates working committees and task forces re membership, promotion

1975

OALA Review newsletter created

1976

U of Manitoba students survey the profession (Doug Clark, Bob Gibbs, Rick Hurst, Lynne Herzog): "63% of the respondents felt that CSLA was not performing the duties of a professional organization"



8



9



10

1984

In this uncertain world
and equally uncertain
times the REVIEW ...
provides a forum for
comparison, argument,
supposition and delight.

En cette période
d'incertitude, la REVUE
... fournit un forum
pour les comparaisons,
les arguments, les
suppositions et le
ravisement.

—DOUGLAS PATERSON,
CSLA PRESIDENT | PRÉSIDENT
1982

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SUSTRONK WEINSTEIN AND ASSOCIATES LIMITED,
NATIONAL MERIT 1983

1977

MARCH. The Edmonton workshop: a strategy is developed to strengthen the CSLA. Creation of the next CSLA publication, *Landscape Architecture Canada* (Editor Moura Quayle), as a quarterly, bilingual publication with no advertising.

1978

JANUARY. "M-Day": Metrification becomes the standard in the construction industry in Canada

1978

École d'architecture de paysage established at Université de Montreal (Emiel van der Meulen, Head)

1979

BLA program at UBC initiated (John W. Neill, Head).

1980

MAY/JUNE. Introduction of *Landscape Architectural Review* (LA Review) "to provide a forum for the presentation and promotion of Landscape Architecture"

1980

University of Manitoba compiles and launches Canada-wide tour of exhibit, "Landscape in the 70's" — over 60 significant environmental projects by professional landscape architects in Canada

1980

Creation of the CSLA/AAPC governance structure: regional representatives led by a nationally elected president

1981

APRIL. Last issue of CSLA's *Landscape Architecture Canada*

1982

APRIL. LA Review reorganizes. Copies to be sent to all CSLA members

1982

NOVEMBER. LA Review will be published under the auspices of the CSLA. The Review, says CSLA President Douglas Paterson, "offers us an exciting opportunity to reflect on our past, assess our present and propose our future."

1982

NOVEMBER. CSLA announces a Professional Awards Program for 1983, utilizing the OALA's revised Awards' format. Judging in early June for display at the 1983 Edmonton Congress in July. Categories cover design, planning and research. Design includes recreational, residential, commercial, industrial, institutional, and historical divisions as well as urban design and transport.

1983

JULY. President Douglas Paterson notes that the Professional Awards Program is still competing with regional programs. Peter Jacobs revives the accreditation program. Cary Vollick produces a new logo and brochure. CSLA is operating on a budget of \$32,000 (\$70.00-\$95.00 per member).

1984

MAY 29. Landscape Architect's Act (PR 37) receives Royal Assent in Ontario

1984

CSLA introduces bilingual *Bulletin*. Administration of CSLA is largely volunteer/ with honorarium to Executive Secretary/Treasurers. (Post held over the years by Jim Taylor, Guelph; Larry Paterson, Calgary; John Altorio, Ottawa.) Lombard North Group develops the first computerized CSLA roster



11



12

2009

1984

CSLA presents first Design Awards for 1983 (4 National Honour, 8 Merit and 8 Citation) to be displayed at the offices of Corush Larocque Sunderland McNaughton in Ottawa, Toronto and Calgary, and at Congress in Saskatoon. Arnis Budrevics is chair of the Professional Awards program.

1985

JANUARY. *LA Review* becomes bilingual *Landscape Architecture Review/Revue d'Architecture du Paysage* (LAR/RAP). Publishes until 1993.

1985

CSLA/AAPC Awards Programme becomes the only LA awards program in Canada. (An attempt to merge the national program with provincial programs proved too complex.) The program is elective: components can opt in or out.

1985

Ron Williams and others build on the work of Peter Jacobs, Jack Milliken and John Consolati to create a CSLA/AAPC accreditation system for Canadian universities. University of Guelph is the first school accredited (1986)

1986

JULY. Pierre Vachon retained as CSLA Executive Director; first Ottawa Secretariat created for 800 members

1987

Landscape Architecture Canada Foundation (LACF) created

1991

Cornelia Hahn Oberlander is invested as a member of the Order of Canada, for being "Canada's premier landscape architect"

1995

UBC's MLA program is launched (accredited in 1997.) BLA phased out.

FALL 1999

First Issue of *LANDSCAPES/PAYSAGES*, Editor Cecilia Paine, covers the 1999 Awards of Excellence, boosting media coverage within the CSLA and beyond. LIP includes Alf Simon's article, "The Nature of Excellence: Can we learn something about ourselves from the 1999 CSLA Awards?" Publication reflects the support of 1700 CSLA members and the LACF.

2000

Fran Pauzé joins the CSLA as Executive Director

2002-2009

CSLA retains a paid Awards Program administrator to work with the Program Chair. Awards program is modernized: categories are adjusted; posters replace pre-mounted boards; digital media begins to take over. Submissions fluctuate with a high of 80 in 2007. External Jurors invited: Lisa Rochon, 2008 (*Globe and Mail* columnist), Nelda Rodger, 2009 (Editor *Azure* magazine)

2009

Paulette Vinette appointed CSLA Executive Director



PAULETTE VINETTE JOINS CSLA

In November 2008, Paulette Vinette, Certified Association Executive (CAE), joined the CSLA as Executive Director. Paulette has worked in the not-for-profit sector since 1975, serving as Chief Staff Officer for a number of associations. As one of North America's foremost association management experts and consultants, she has co-authored two publications on risk management and helped over 100 associations through her consulting practice. Paulette is a management coach, a popular workshop facilitator, a skier, sailor and golfer – and she is committed to enhancing the CSLA profile and member experience.

ARRIVÉE DE PAULETTE VINETTE À L'AAPC

Paulette Vinette, cadre d'association émérite (CAE) est directrice générale de l'AAPC depuis novembre 2008. Depuis 1975, elle a travaillé comme agente en chef du personnel dans divers organismes sans but lucratif. Elle compte parmi les experts et consultants les plus en vue en gestion des associations. À ce titre, elle a coécrit deux ouvrages sur la gestion de risque et conseillé plus d'une centaine d'associations. Paulette est entraîneuse en gestion, animatrice d'ateliers, skieuse, navigatrice et golfeuse. Elle souhaite rehausser le profil et l'expérience-membre de l'AAPC.

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360° on 75

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Les étudiants en architecture de paysage sont toujours enchantés quand ils voient les archives des prix de l'AAPC. Cette collection conservée à la bibliothèque McLaughlin de l'Université de Guelph documente le travail des meilleurs architectes de paysage du Canada. Les travaux primés de 1987 à nos jours sont représentés.

L'archive des prix de l'AAPC fait partie d'une collection plus large, celle du Centre canadien d'architecture de paysage. On y conserve les archives des praticiens canadiens, y compris les premiers cabinets comme Dunington-Grubb and Stenson, Stanley Thompson, Macklin Hancock et Norman Dryden. Parmi les collections plus récentes, on compte celles des Cecelia Paine et Dutoit Allsopp Hillier.

Les archives d'architecture sont rares. Le Centre canadien d'architecture de Montréal est l'un des centres d'archivage les plus connus. L'Université de Calgary, a également beaucoup d'archives d'architecture, ce qui comprend des œuvres d'architectes paysagistes. L'American Society of Landscape Architects (ASLA) possède des archives de ses lauréats, avec des projets de 2000 à 2008 catalogués sur leur site Web. Les collections de ce type sont de plus en plus rares. Même les archives de l'Ontario, qui ont des documents des premiers architectes de la province, semblent se retirer de ce type de collection.

Landscape architecture students are invariably enthralled when they see the CSLA Awards Archives for the first time. Housed in the McLaughlin Library at the University of Guelph, this collection is a rich primary resource documenting the best of Canadian landscape architects' professional work. The outstanding work provides a record of the evolving cultural landscape. But for students, the archives also offer a first-hand glimpse of the design process, and the elements that make for a winning competition entry.

CSLA Award projects from 1987 to the present are represented. The collection now includes more than 600 national and regional projects, many with photographs, slides, videos, diskettes, phonotapes, monographs, letters, entry forms and jury comments. Each project is stored individually in acid free boxes and coded individually. Files are arranged chronologically and alphabetically by name of project within each year.

These yellowed envelopes and dog-eared letters made the strongest impression on me. As a grad student, I loved working with the correspondence in the file boxes. Those neatly typed and dated records had a handcrafted simplicity. They were my first exposure to everyday professional correspondence.

—JESSICA TIVY, MLA,
UNIVERSITY OF GUELPH, 2008



1 TRINITY SQUARE PARK, TORONTO. MOORHEAD FLEMING CORBAN MCCARTHY, NATIONAL HONOUR 1986 2 MOORSIDE. MCKENZIE KING ESTATE SITE RESTORATION AND DEVELOPMENT PLAN, GATINEAU PARK QUEBEC. CECELIA PAINE & ASSOCIATES, NATIONAL MERIT 1987

Ces enveloppes jaunies et des lettres écornées m'ont vivement impressionnée. J'ai adoré manipuler la correspondance dans ces boîtes d'archives. Ces documents soigneusement dactylographiés avaient quelque chose de simple. Ils ont été mon premier contact avec la correspondance professionnelle quotidienne.

—JESSICA TIVY, MLA,
UNIVERSITÉ DE GUELPH, 2008

Because the awards documents are archival in nature they do not circulate, but materials can be viewed in the library's Wellington County Room. Access is open to everyone. On site, all that is required is suitable identification presented to staff. External users may inquire about materials via email and arrange viewing dates prior to visiting. As well, the entire CSLA Awards collection is catalogued in the University of Guelph online library system, TRELIS. Records include both brief and full descriptions.

The CSLA Awards Archives are part of a larger collection, the Centre for Canadian Landscape Architecture Archives (CCLAA). This is a repository for the professional records of Canadian practitioners, including early practices such as Dunington-Grubb and Stensson, Stanley Thompson, Macklin Hancock and Norman Dryden. More recent collections include those of Cecelia Paine and du Toit Allsopp Hillier. Brief information and sample items are available on the Web site.

Landscape architecture and architecture archives are rather unusual. The Canadian Centre for Architecture in Montreal has one of the best known archives, with a focus on prominent architects' offices. The University of Calgary also has extensive architectural archives and includes some works of landscape architects. The American Society of Landscape Architects (ASLA) has an archive of past award winners, with projects from 2000 through 2008 catalogued on their Web site. Collections such as these are becoming increasingly scarce. Even the Ontario Archives, which has materials from early Ontario architects, seems to be retracting from this type of collecting.

The University of Guelph is proud to be the custodian of the CSLA Awards and the CCLAA. Seeing the reaction of landscape architecture students each year, we know it is a resource of lasting value.

2



www.aapc.ca

RACONTEZ VOTRE HISTOIRE EN LIGNE

NOTRE HISTOIRE DE POCHE, dont la version anglaise occupe les pages 12 à 15 du présent numéro, figure aussi sur le site Web de l'AAPC. Pour compiler ce voyage temporel de 180 ans, notre rédacteur invité Doug Clark s'est inspiré du travail de plusieurs personnes. LIP remercie ces collaborateurs, et tout particulièrement les rédacteurs de *Ground*, le magazine de l'OALA.

Veuillez excuser les erreurs et omissions pouvant s'être glissées dans notre histoire de poche. Sur son site web, l'AAPC présentera un dossier historique beaucoup plus approfondi, qui comprendra l'évolution détaillée des Prix d'excellence depuis 25 ans. Le tout représente un labeur inachevé, auquel vous êtes invité à soumettre ajouts et correctifs par le truchement du site.

Notre historien et rédacteur invité Doug Clark sera ravi de recevoir vos notes historiques avec les dates, les noms et les récits.

clarkd@cc.umanitoba.ca

LACF : BUILDING A STRONG FOUNDATION LA FAPC : POUR UNE FONDATION SOLIDE

CECELIA PAINE

Special recognition goes to LACF founding president, Jim Taylor, and treasurer, Gunter Schoch, who served in their roles for more than 20 years. Current LACF board members include Cecelia Paine (President), Vincent Asselin (Vice-president), Don Hester (Treasurer), Cam Patterson (Secretary), Faye Langmaid (Grants Chair), and directors Alex Budrevics, Peter Kreuk, John MacLeod, Jim Melvin, Ron Middleton, Doug Paterson and Jim Taylor.

Landscape Architecture Canada Foundation is recognized as a charitable foundation by the Federal Government of Canada and receipts are issued to all donors for tax purposes. Donors and grant applicants may contact LACF administrator Kari McKinnon <mackinno@mts.net> at 321 Stuart Avenue, Winnipeg MB R2G 0Y2.

Landscape architects know that a sound foundation is essential to achieving lasting results, so in the mid-1980s when Don Graham, FCSLA, suggested reviving previous efforts to establish a foundation he received enthusiastic support from senior members of the profession. The idea of a landscape architecture foundation evolved as a means to support individuals, groups and organizations interested in advancing the common good through activities that are sympathetic to our professional ideals. Through the work of an organizational task force, the Landscape Architecture Canada Foundation (LACF) was officially established in 1987. Its purpose is to receive and disburse funds in support of research, communication and scholarship that contribute to meeting the goals of conserving environmental resources; accommodating the needs of humans in the environment; and enhancing aesthetic quality in the landscape. Members of the CSLA College of Fellows took the lead in organizing and administering the Foundation and remain committed to ensuring its continued success.

Over the past two decades, LACF has raised over \$400,000 through the donations of CSLA fellows, individual members and component associations, and through personal bequests, including a donation of more than \$150,000 from the estate of Frances Blue, FCSLA. A total of 71 grants, with a combined value of \$210,000, have been awarded to individuals, non-profit organizations, university researchers, graduate students and others. LACF grants have supported graduate research, design exhibits, symposia and conference proceedings, historic landscape research and oral histories, database development, habitat design guidelines, and programs that enhance environmental education and awareness. The largest grants have been directed to Canada's professional journal, LANDSCAPES | PAYSAGES, and a number of significant design and history publications. In total, the contributions made by the Landscape Architecture Canada Foundation reflect the important role it plays in shaping the future of the landscape architecture profession.



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1

LA FAPC : POUR UNE FONDATION SOLIDE

Les architectes paysagistes connaissent l'importance de fondations solides. C'est pourquoi, au milieu des années 1980, Don Graham, FCSLA, proposa de ressusciter le projet d'une fondation, idée qui reçut l'appui enthousiaste des membres influents de la profession. On voulait une fondation qui soutiendrait les individus, groupes et organismes impliqués dans l'avancement du bien commun par des activités sympathiques à nos idéaux professionnels. Grâce à une équipe de travail mandatée, la Fondation d'architecture de paysage du Canada naquit en 1987. Son but : recevoir et distribuer des fonds pour appuyer la recherche, les communications et les études nous rapprochant de nos objectifs, soit conserver les ressources naturelles, répondre aux besoins humains dans l'environnement et améliorer l'esthétique du paysage. Les membres de l'Ordre des associés de l'AAPC se sont chargés d'organiser et de gérer la fondation, tâches qu'ils poursuivent avec succès.

Depuis plus de vingt ans, la FAPC a amassé plus de 400 000 \$ en dons des associés de l'AAPC, de ses membres individuels et des associations qui la composent, mais aussi en legs personnels, dont un don de plus de 150 000 \$ de la succession de Frances Blue, FCSLA. La FAPC a octroyé 71 bourses, totalisant 210 000 \$, à des personnes, organismes sans but lucratif, universitaires et étudiants de maîtrise et de doctorat, entre autres. Ces bourses ont appuyé recherche supérieure, expositions de design, colloques, recherches historiques, développement de bases de données, lignes directrices en matière de design d'habitats et programmes d'éducation et de sensibilisation à l'environnement. Les plus grosses sont allées au magazine professionnel canadien LANDSCAPES | PAYSAGES, ainsi qu'à d'autres publications importantes sur le design et l'histoire. Globalement, les contributions de la FAPC illustrent l'impact de celle-ci sur l'avenir de la profession d'architecte paysagiste.

Une reconnaissance spéciale au président fondateur de la FAPC, Jim Taylor, et à son trésorier, Gunter Schoch, qui ont assumé ces rôles pendant plus de vingt ans. Le conseil d'administration de la fondation se compose de Cecelia Paine (présidente), Vincent Asselin (vice-président), Don Hester (trésorier), Cam Patterson (secrétaire), Faye Langmaid (directrice des bourses) et les administrateurs Alex Budrevics, Peter Kreuk, John MacLeod, Jim Melvin, Ron Middleton, Doug Paterson et Jim Taylor.

Le gouvernement du Canada reconnaît la FAPC comme organisme caritatif. Elle remet pour tout don un reçu aux fins d'impôt. Donateurs et candidats aux bourses peuvent contacter Kari McKinnon, directrice de la FAPC, à <mackinnon@mts.net> ou au 321 Stuart Avenue, Winnipeg MB R2G 0Y7.



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LACF PROVIDES ESSENTIAL FUNDING FOR INTERNATIONAL SYMPOSIA, CSLA PERIODICALS AND WORKS OF CANADIAN SCHOLARSHIP FOCUSING ON THE PROFESSION | LA FAPC FOURNIT DES FONDS INDISPENSABLES POUR LES SYMPOSIUMS INTERNATIONAUX, LES PUBLICATIONS DE L'AAPC ET LES TRAVAUX DE BOURSIERS CANADIENS CONCERNANT LA PROFESSION

IMAGE 1 CD COVER ART - DON REICHERT, «ICEFOG, 2005»

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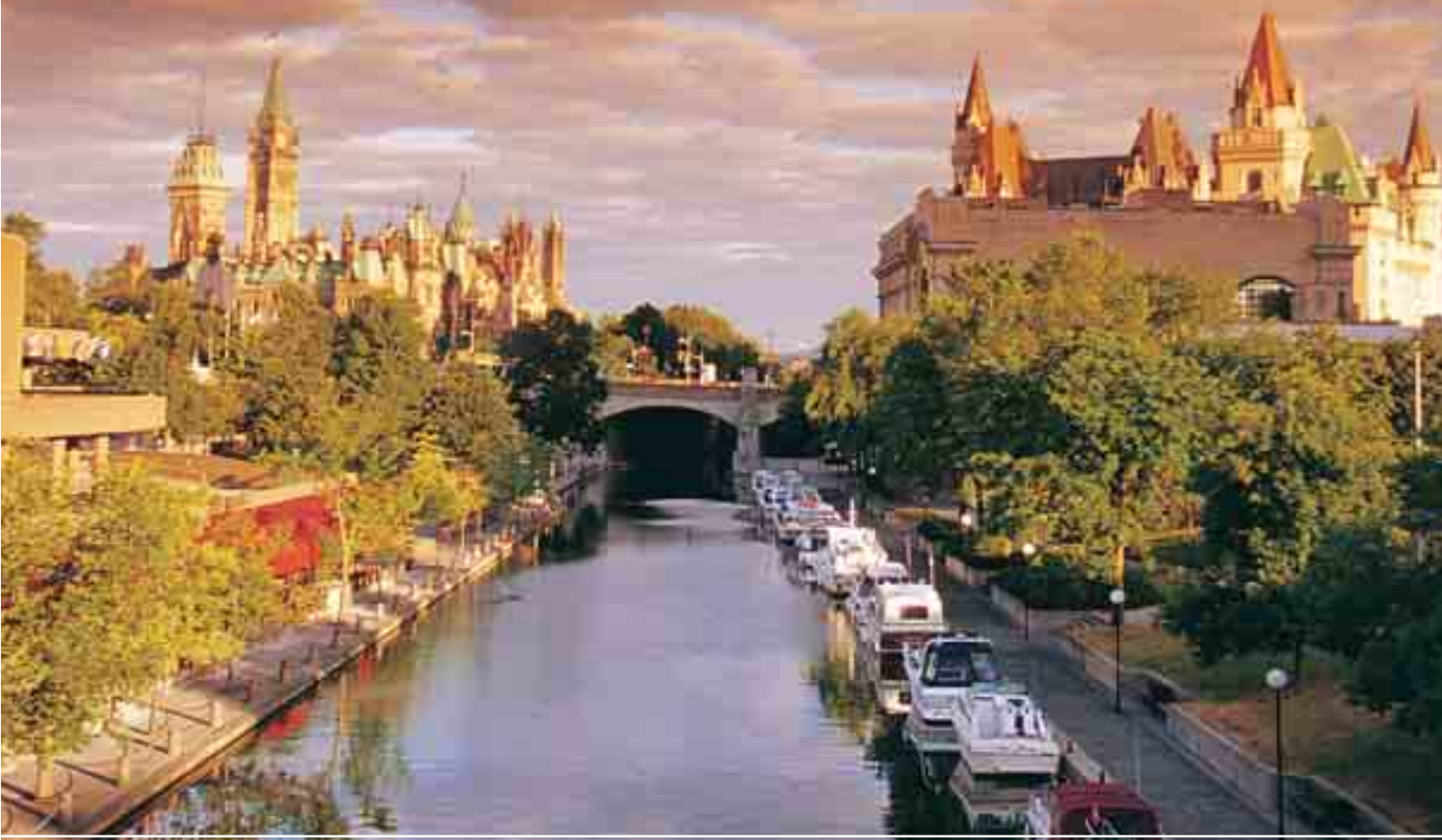
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CSLA AWARDS OF EXCELLENCE : LAS THINK AND DO PRIX D'EXCELLENCE AAPC : PENSER ET AGIR

DOUG CLARK, GUEST EDITOR | RÉDACTEUR INVITÉ

The stories you are about to read speak to the evolution of landscape architecture. Seventy-five years ago, our colleagues gave birth to our profession on the Canadian stage. On the CSLA's 50th anniversary, much was written about our collective historical journey through the first half century. To capture our story over the last 25 years, we've asked more than 30 Canadian landscape architects to share their perspectives and their work. Many of the stories are personal and reflective, yet within them, you will discover the threads that connect us, describing in many ways what we are passionate about.

In professional terms, a seventy-five-year-old history seems almost insignificant. Yet in this short period, a dedicated cast of committed CSLA members created an organization of enduring value. In this special commemorative publication, it is no co-incidence that we are also recognizing the 25-year-old CSLA Awards of Excellence programme, which came into being at a time when the CSLA desperately needed a nationally unifying gathering point. The CSLA Board rightfully reasoned that a national recognition program could provoke communication between the components, and at the same time, promote the profession. The professional awards program gives value to practitioners, researchers and clients by strengthening the image of landscape architecture in every corner of Canada's large and varied landscape.

Establishing the program was, now and then, a wild ride. One inexhaustible volunteer, Ian Corne, clocked over 400 volunteer hours in just one year as program chair. But over the many bumps and hurdles of twenty-five years, through seven professional award chairs and

literally hundreds of student and professional volunteer hours (submitters, jurors, organizers), we have a program that is solid and valued.

Since 1983, over 1000 works have been submitted for adjudication. The CSLA has presented 249 National Awards to over 105 distinct private firms, public organizations and universities. Many more took Regional Awards – but we leave it to the components to explore that rich history.

Some stars are still rising. It takes time for practice and need to reach the right alignment in all of the different geographic regions of Canada. In the north, we have the skills and we've proven our capability, but the region has yet to be recognized through the National awards program. We know that this will be rectified soon. (Two marvellous projects are illustrated in photos 2 +3 on the following page.)

This body of work is our quarter-century legacy, and our regret is that coverage in LIP is necessarily brief. So much is left unexplored. To all of those whose work does not appear in these pages, we extend an invitation. Send us **your** best – in images and words – and we at LIP will do **our** best to share it with your peers.

Since 1983, the CSLA has presented over 249 national awards to 105 distinct private firms, public organizations and universities. | Depuis 1983, l'AAPC a remis 249 prix nationaux distincts à plus de 105 entreprises privées, organismes publics et universités.

1 CONFEDERATION SQUARE, PFS, PAGE 66 **2** THE SCOTTISH WHALING STATION RECONSTRUCTION, KEKERTEN TERRITORIAL PARK (NUNAVUT). PROJECT TEAM: MARLA LIMOUSIN (NuALA), NIKITTUITTUQ LTD. + NANCY POLLOCK-ELLWAND (UNIVERSITY OF ADELAIDE) **3** IQALUIT SQUARE, PROJECT TEAM: IQALUIT OFFICE OF URBANISM; DESIGN JOHN LAIRD (NuALA) WITH MARY CRNKOVICH **4** VANCOUVER CONVENTION CENTRE EXPANSION: GREEN ROOF PAGE 70 **5** FISH CREEK PROVINCIAL PARK: RAVEN ROCKS AREA **6** RICHMOND CITY HALL, PAGE 67 **7** SQUARE DES FRÈRES-CHARON, VILLE DE MONTREAL (CITATION NATIONALE 2009) **8** BOUCTOUCHE TRAIL BRIDGE, PAGE 33 **9** LIPSTICK FOREST, CLAUDE CORMIER ARCHITECTS PAYSAGISTES INC. PAGE 36
PHOTOS **1** PWL **2** NUNAVUT PARKS **3** MARY CRNKOVICH WWW.TOUCHSTONE-MASONRY.COM **4** PWL **5** ALBERTA GOVERNMENT **6** PFS **7** VILLE DE MONTREAL **8** GILLES DAIGLE **9** JEAN-FRANÇOIS VÉZINA, 2003





2, 3

4, 5, 6, 7, 8



9

Les histoires que vous vous apprêtez à lire traitent de l'évolution de l'architecture du paysage. Il y a 75 ans, nos collègues ont donné naissance à notre profession sur la scène canadienne. Le 50^e anniversaire de l'AAPC a inspiré beaucoup de textes sur notre premier demi-siècle d'histoire. Pour relater notre histoire des 25 dernières années, nous avons demandé à plus de 30 architectes paysagistes canadiens de nous faire part de leurs idées et de leur travail. Leurs articles témoignent souvent d'une réflexion personnelle dont le fil conducteur est une passion qui nous unit tous.

Soixante-quinze ans, c'est peu dans l'histoire d'une profession. Cette courte période a tout de même suffi à un groupe de membres dévoués pour créer une organisation durable. Ce n'est pas par hasard si ce numéro commémoratif présente aussi les Prix d'excellence de l'AAPC, qui ont vu le jour il y a 25 ans alors que l'Association avait désespérément besoin d'un point de ralliement national. Le Conseil a jugé qu'un programme national de reconnaissance pourrait stimuler la communication entre les constituantes, et en même temps promouvoir la profession. Ce programme apporte de la valeur aux praticiens, chercheurs et clients en renforçant l'image de l'architecture du paysage dans tous les recoins du Canada.

La mise en place du programme n'a pas toujours été de tout repos. L'un des bénévoles, Ian Corne, a consacré plus de 400 heures de travail en une seule année comme président du programme. Mais après avoir surmonté tous les

obstacles, après avoir changé sept fois de président des prix et consacré des centaines d'heures de bénévolat (auteurs, jurés et organisateurs), nous avons un programme solide et apprécié.

Plus de 1000 oeuvres ont été présentées au jury depuis 1983. L'AAPC a remis 249 prix nationaux distincts à plus de 105 entreprises privées, organismes publics et universités. Beaucoup d'autres ont reçu des prix régionaux – mais nous laissons les constituantes explorer cette riche histoire.

Certaines étoiles poursuivent leur ascension. Il faut du temps pour pratiquer et parvenir au bon alignement dans toutes les régions du Canada. Dans le nord, nous avons les compétences et nous avons prouvé notre capacité, mais la région n'a pas encore été reconnue par le biais du programme de prix nationaux. Nous savons que ce sera bientôt corrigé. (Deux projets merveilleux sont illustrés par les photos 2 et 3 de la page suivante.)

Cet ensemble de travaux est notre héritage d'un quart de siècle, et nous regrettons que la couverture dans LIP doive être si brève. Il reste tant de facettes à explorer. À tous ceux dont le travail ne figure pas dans ces pages, nous adressons cette invitation. Envoyez-nous **vos** meilleures oeuvres – en images et en mots – et l'équipe de LIP fera de **son** mieux pour les faire connaître de vos collègues.



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«We were embarking on one of those exhilarating rides you can get as a landscape architect: a steep learning curve and a sense we were breaking new ground.»

« Nous nous engageons dans une de ces expériences exaltantes qu'apporte l'architecture de paysage : une courbe d'apprentissage accentuée et le sentiment d'être des pionniers. »

—JIM SACKVILLE, BDA LANDSCAPE ARCHITECTS



ATLANTIC // BDA LANDSCAPE ARCHITECTS, EKISTICS, CBCL LIMITED

- Nova Scotia, New Brunswick and Prince Edward Island founded APALA in 1980.
- Newfoundland's NALA, first founded in 1983 at # 9 Church St. in St. John's, was recognized by the CSLA in 1996. In 1998, it became the Newfoundland and Labrador association (NLALA).
- APALA – qui comprend la Nouvelle-Écosse, le Nouveau-Brunswick et l'Île-du-Prince-Édouard – a été fondée en 1980.
- L'association de Terre-Neuve et du Labrador (NLALA) a été fondée en 1996 (sous le premier nom de NALA).



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1 EKISTICS 2 CBCL 3 BDA : SEA KAYAKING,
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PHOTO 3 GILLES DAIGLE

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1

Pendant que j'étudiais l'architecture de paysage à l'Université du Manitoba, je me trouvais entouré de personnes de talent. Comment pourrais-je égaler la profondeur de leurs idées ou ces images magnifiques qui illustraient si bien leurs concepts?

Ce fut donc un grand plaisir (et un honneur) que de recevoir un Honneur national pour le Plan directeur des terres publiques de Grand Parade et Province House (2007).

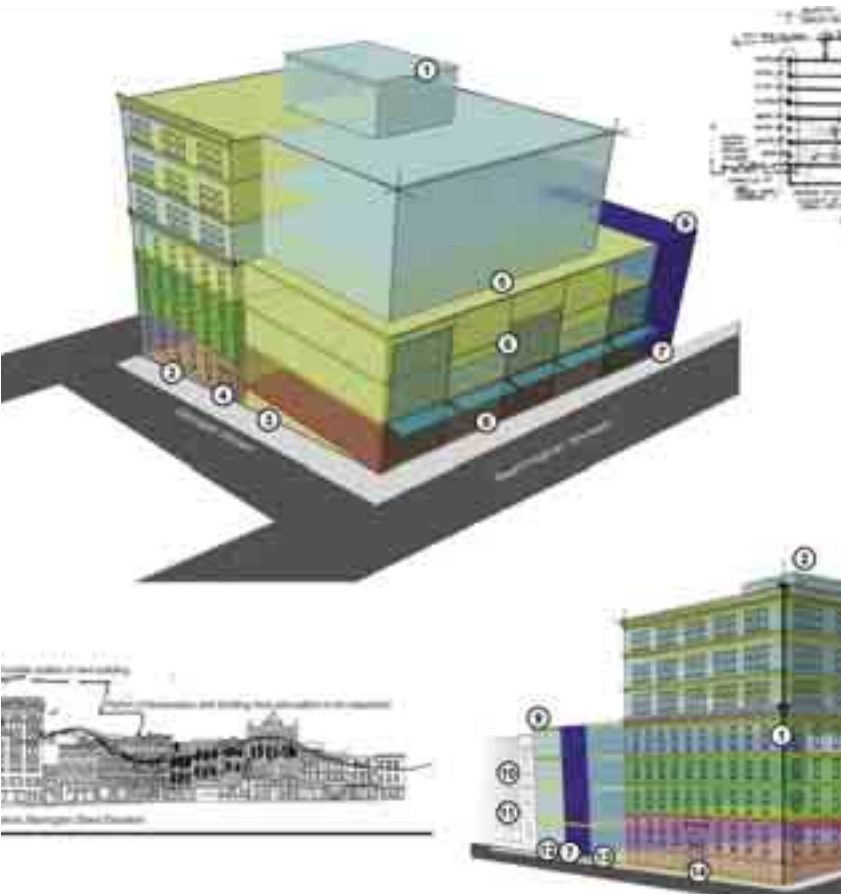
Nous avons examiné les propriétés autour du plus ancien square de la ville pour créer « un lieu public stimulant dans un contexte historique – idéal pour les grandes manifestations ou pour manger un sandwich sur un banc de parc. » Le jury de l'AAPC a également reconnu que l'on avait souligné « l'importance de relier le centre-ville de Halifax au tissu urbain environnant. »

C'était un projet absorbant et, comme tous les autres de ma carrière, une expérience d'apprentissage. Comme jeune architecte de paysage, j'ai appris des professionnels tels que Michael Hough et Ken Tamminga de Hough Stansbury Woodland, à Toronto. Maintenant, comme gestionnaire grisonnant et sceptique, je suis inspiré par de nouvelles recrues enthousiastes, telles que Hanita Koblients à EDM • Environmental Design and Management ou Steffen Käubler de CBCL Limited, à Halifax.

I love it when I hear someone say, “You can’t build that!” followed by a heated response, “Yes we can!” | J’adore entendre « Vous ne pouvez pas construire cela! » suivi presque aussitôt de la réponse « Oui, nous le pouvons! »

1-4 GRAND PARADE/PROVINCE HOUSE JOINT PUBLIC LANDS PLAN, HALIFAX, NATIONAL HONOUR 2007 **2** BIRKS SITE + HISTORIC BARRINGTON STREET ELEVATION **3** THE OVERALL PLAN FOR GRAND PARADE, BIRKS'S SITE + PROVINCE HOUSE | **1-4** PLAN DIRECTEUR DES TERRAINS PUBLICS DE GRAND PARADE/PROVINCE HOUSE, HALIFAX, HONNEUR NATIONAL 2007 **2** SITE BIRK + ÉLÉVATION DE LA RUE BARRINGTON **3** LE PLAN D'ENSEMBLE





2



3

4



While studying landscape architecture at the University of Manitoba, I recall being overwhelmed by all the talented people around me. How could I match the depth of their ideas, or create the beautiful graphics that illustrated their concepts so well? Thus it was a thrill (and an honour) to receive a National Honour Award for the Grand Parade / Province House Joint Public Lands Plan (2007).

Because the site is so important to Halifax's image, our planning captured the public's imagination, as it did ours. As LIP described our project then, we examined the properties around Halifax's oldest civic square to create "a visually stimulating contemporary events plaza within a historic context – perfect for large events and ceremonies, or for eating a sandwich on a park bench." The CSLA jury also recognized that we had emphasized the importance of connecting the Halifax downtown to the surrounding city fabric.

It was an absorbing project, and like all others in my career, a collaborative learning experience. As a junior landscape architect, I learned from professionals such as Michael Hough and Ken Tamminga at Hough Stansbury Woodland in Toronto. Now as a grizzled and sceptical old project manager, I am inspired and taught by enthusiastic new recruits, such as Hanita Koblenz at EDM • Environmental Design and Management or Steffen Käubler at CBCL Limited in Halifax.

Sometimes the inspiration comes from the public, such as one powerful idea we drew from a public consultation, where someone sketched the road as a "canal"

of sorts leading from up the waterfront to centre town. The steep slopes are relieved by flat intersections, offering some relief from the climb. Each intersection is treated as a special place – a "reward" drawing people from the beauty of the waterfront to the delights of the historic downtown.

Excellence comes from this blend of experience and freshness of vision, and will blossom, I think, with solid management. Remember that guy with the inferiority complex described in the first paragraph? My strength lies in organizing people, and in shepherding resources to allow those people to do great work. I may not be the best designer in the group, but I surround myself with talented people and free them up to do great things.

At CBCL Limited, it is always collaboration that leads to excellence. When I describe what I do, I say my job is to translate the ideas of non-designers such as economists, sociologists, biologists, botanists and artists into a language that an engineer can understand. The engineers keep the rest of us honest. I love it when I hear someone say, "You can't build that!" followed by a heated response, "Yes we can!" Then heads go down to draw, debate and design a solution.

Most of us don't consciously design to win awards; we're working to create the best solutions for our clients. Yet it is a delight to receive confirmation from our peers that yes, that really was a great piece of work.

THE HUNDRED YEARS' PLAN | UN PLAN DE CENT ANS

ROBERT LEBLANC

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À l'automne 2003, l'ouragan Juan, de catégorie 3, a balayé le parc Point Pleasant d'Halifax, décimant deux tiers des 75 hectares de forêt et faisant table rase des écosystèmes.

La ville a organisé un concours international de design pour « régénérer, restaurer et renouveler » le parc. Six juges de haut niveau ont aidé la ville à évaluer les 26 candidatures provenant de partout dans le monde. Deux entreprises ont été primées ex-aequo : NIP Paysage de Montréal pour son approche judicieuse et novatrice, et Ekistics Planning and Design pour sa stratégie de gestion adaptative qui vise à restaurer la forêt acadienne du parc au cours des 100 prochaines années.

L'AAPC a également accordé une Citation nationale (2006). Ces prix nous ont inspiré une nouvelle façon d'aborder les projets. Plutôt que de nous cantonner dans les schèmes de pensée habituels et d'envisager isolément chaque solution, nous nous sommes mis à penser latéralement.

Notre équipe et notre client, la Municipalité régionale de Halifax, ont inscrit le plan directeur 2009 au concours de l'AAPC parce que nous estimions que l'approche et les résultats pouvaient être bénéfiques à des parcs et sites naturels ou culturels au-delà d'Halifax.

In the fall of 2003, Hurricane Juan, a Category 3 hurricane, made landfall in Halifax's Point Pleasant Park decimating two-thirds of the 75-hectare forest and resetting the ecological clock of the Park overnight.

The City hosted an international design competition to explore the widest range of options to 'regenerate, restore and renew' the Park. Two firms emerged as co-winners: NIP Paysage of Montreal for its innovative and sensitive design approach, and Ekistics Planning and Design for its comprehensive adaptive management strategy which set out to restore the Acadian Forest of the park over the next 100 years.

Following on the heels of the competition, the CSLA also recognized the Point Pleasant Park – Regenerate, Restore, Renew strategy with a prestigious National Citation Award (2006). The awards were milestones for Ekistics; they set in motion a new way of approaching projects. Rather than using safe, conventional thinking and looking at each particular solution in isolation, we began to push ourselves to think laterally to understand how to define and arrive at solutions.

The Point Pleasant Park master plan would require the consultants and the City to challenge the uni-dimensional approach to creating a long-term, sustainable urban park. We had to find a way to balance ecological and cultural values (which can, and often do, conflict), while at the same time considering "visual resource management." How would we factor forest aesthetics into the equation? To do this, we needed to build on theoretical research from many fields, and find practical ways to blend priorities, to create an adaptable plan for the forest, shoreline and cultural remnants in the park.

The ideas grew increasingly exciting as we worked. As Hanita Koblents and Peter Bigelow described the work in LIP (Fall 2007), the local Acadian Forest can become an artist's palette of mixed hard and softwood species, groves, understory vegetation, edges, young stands, and old growth. Designers may then "paint with the trees" to shape an ever-changing series of places. "A ribbon of green ash among the white pine slopes of Fort Ogilvie will turn into a dramatic slash of bright yellow in fall; deep fog will accentuate the surreal quiet of a hemlock grove. Such natural elements can be used purposefully to tap into our feelings about nature – feelings that are hard-wired into our collective psyche."

The final result speaks about the profession of landscape architecture. It is a deliberate and thoughtful blend of applied science and design, with the profession orchestrating a variety of other disciplines. It took over a year and a half to bring all the pieces and players together into a master plan and I'm sure, for all of us, the strategy ranks as one of the significant milestones in our careers. Our team and our client, the Halifax Regional Municipality, have entered the final master plan in the 2009 CSLA awards program because we believe the approach and the outcomes can benefit parks and natural/cultural sites far beyond Halifax. (Editor's Note: Ekistics, NIP Paysages and HRM are the recipients of a 2009 National Honour award. See our next issue!)

The CSLA program offers a way to share unique landscape problem solving. The projects regularly demonstrate the breadth of our profession and our ability to challenge conventional thinking to benefit people and natural systems.



How would we factor forest aesthetics into the equation? | Comment prendre en compte le facteur esthétique des forêts dans l'équation?



7-9

1 HISTORIC SUMMER HOUSE IN POINT PLEASANT PARK, HALIFAX **2,4** PRINCE OF WALES TOWER BEFORE AND AFTER JUAN **5** AFTER JUAN **6** OVERALL PARK PLAN (NATIONAL CITATION 2006) **7-9** PARK PERSPECTIVES | **1** MAISON D'ÉTÉ HISTORIQUE À POINT PLEASANT PARK, HALIFAX **2,4** LE LIEU HISTORIQUE NATIONAL DU CANADA TOUR PRINCE-DE-GALLES, AVANT ET APRÈS L'OURAGAN JUAN **5** APRÈS L'OURAGAN JUAN **6** PLAN GÉNÉRAL DU PARC (CITATION NATIONALE 2006) **7-9** VUES EN PERSPECTIVE DU PARC **PHOTOS 1-5** HALIFAX REGIONAL MUNICIPALITY **6-9** NIP PAYSAGES

6

A RIVER FLOWS THROUGH IT | UNE RIVIÈRE LA TRAVERSE

JIM SACKVILLE
BDA LANDSCAPE ARCHITECTS
www.bdaltd.ca

Au début des années 1990, l'économie de la pêche traditionnelle de Bouctouche était en déclin. Les dirigeants locaux se sont alors tournés vers l'écotourisme, et ils ont sollicité la collaboration de BDA. Cette demande est venue alors que nous commençons à nous enthousiasmer pour le développement durable.

Dès le début, nous avons déterminé que l'unité de planification serait le bassin hydrographique de la rivière Bouctouche. Le projet est devenu l'épicentre du Centre d'interprétation de la Dune avec ses vastes terrasses et trottoirs de bois. Le Centre, qui attire régulièrement 100 000 visiteurs par an, sert de modèle de la façon de construire dans la zone côtière.

Comme l'Université de Moncton utilise le site comme un centre de recherche, son travail a été incorporé aux programmes d'interprétation. Cette coopération avec l'université a été un ingrédient essentiel du succès du Centre, de même que le mécénat d'entreprise de JD Irving Ltd.

Le réseau de sentiers agit comme un lien à faible impact moyen entre les quartiers et les sites d'interprétation. Les 17 km de pistes cyclables et de sentiers ont été aménagés le long de la zone riveraine. Les touristes ont afflué, et 40 nouvelles entreprises on vu le jour.

Tourists did come, and a new economy is emerging... | Les touristes ont afflué, et une nouvelle économie voit le jour...

1+2 PRINCE EDWARD ISLAND NATIONAL PARK, GREENWICH DAY USE FACILITY, NATIONAL MERIT 2001: RENEWABLE ENERGY TOWER + LOOKOUT (ARCHITECTS BGHG CHARLOTTETOWN); BEACH ACCESS + DUNE VIEWING **3+4** BOUCTOUCHE BAY ECOTOURISM PLAN, NATIONAL HONOUR 2006: TRAIL BRIDGE + IRVING ECOCENTRE **5** GREAT BLUE HERON | **1** UNE AIRE DE FRÉQUENTATION DIURNE DE PARCS CANADA À GREENWICH, I.-P.E., MÉRITE NATIONAL 2001 : TOUR D'ÉNERGIE RENOUVELABLE ET BELVÉDÈRE (ARCHITECTES BGHG CHARLOTTETOWN); ACCÈS À LA PLAGE + VUE DES DUNES **2** PARCS CANADA À GREENWICH, I.-P.E. **3+4** PLAN D'ÉCOTOURISME DE LA BAIE DE BOUCTOUCHE, HONNEUR NATIONAL 2006 : PONT DU SENTIER + ÉCOCENTRE IRVING **5** GRAND HÉRON BLEU

PHOTOS **1+2** PARKS CANADA **3,4+5** GILLES DAIGLE



1

The small New Brunswick coastal town of Bouctouche is situated on the estuary of the Bouctouche River, which flows into Northumberland Strait. The river flows through a low-lying landscape of sand dunes, agricultural fields and forests, winding through landscapes rich in history: Mi'kmaq, Acadian and European.

In the early 1990s, the traditional fishing economy of Bouctouche was in decline. Community leaders identified ecotourism as a potential new economy and asked BDA to work with them. For BDA, the timing could not have been better. Some exciting public policy was shaping our philosophy. We were, for the first time, discussing sustainable development, quoting from the United Nations' Brundtland Report, *Our Common Future*, and madly reading everything we could find about responsible tourism. We were embarking on one of those exhilarating rides you can get as a landscape architect: a steep learning curve in a new field of work, a willing client and a sense we were breaking new ground.

Early on, we established the Bouctouche River watershed as the planning unit. This was a first for Atlantic Canada and a breakthrough for us. We were on to something! While working with biologists to understand the watershed's ecology, we designed a community presentation featuring beautiful Bouctouche landscapes and wildlife. The reaction was amazing. Already, the project was



2-5

contributing to local pride and the community – fishermen, farmers, potential entrepreneurs and the general public – had made the important connection between a healthy environment and a successful tourism economy.

The project's epicentre became the Dune Interpretive Center with its expansive decks and boardwalk. The Center, which regularly attracts 100,000 visitors a year, serves as an educational model, illustrating how to build in the coastal zone. Even the composting toilets are instructive: they are set up to allow interpreters to explain their operation.

Because the Université de Moncton utilizes the site as a research center, their work has become part of interpretive programs as well. This cooperation with the university was an essential ingredient of the Center's success, as was the corporate sponsorship of JD Irving Ltd.

The trail system, both land and water, acts as a slow speed, low impact way to link communities and interpretive sites. The 17-km of cycling and foot trails were set along the edge of the riparian zone where they double as interpretive corridors and as conservation greenways.

Tourists did come and a new economy is emerging – the region has over 40 new businesses including B&Bs, restaurants, a market, galleries and day adventures. The Atlantic Canada Opportunities Agency asked us to help other communities emulate this success through a 2-day program, Bouctouche Sustainable Community Tourism. Over four years, 27 communities participated, learning to launch sustainable development in the tourism sector and build out from there. We are particularly proud that the Bouctouche tourism project evolved into a broad sustainable community development strategy, including a community wind energy project, a 20-year urban forest management plan, an annual EcoFestival, an active transportation plan and a green tool box for homeowners.

While our CSLA Awards were a pleasant surprise, we believe the awards are of real value in illustrating what colleagues across the country are doing. This sharing of successes is extremely important to communities – and to landscape architects.

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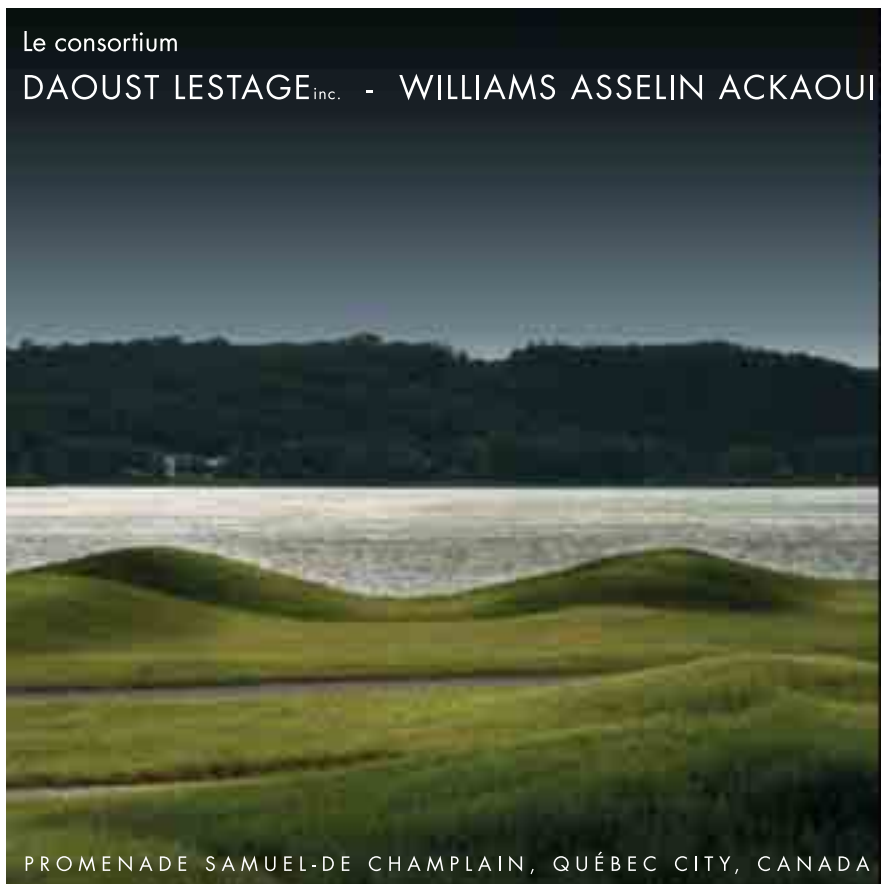
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PROMENADE SAMUEL-DE CHAMPLAIN, QUÉBEC CITY, CANADA



«Colour is not a decoration.»

« La couleur n'est pas une décoration. »

—CLAUDE CORMIER ARCHITECTES PAYSAGISTES INC.



QUÉBEC

// CLAUDE CORMIER ARCHITECTES PAYSAGISTES INC.,
WAA – WILLIAMS, ASSELIN, ACKAOUI ET ASSOCIÉS, INC. (CANADA),
CARDINAL HARDY, VILLE DE MONTRÉAL

- Depuis 1983, les architectes paysagistes du Québec ont raflé 11 Honneurs, 21 Mérites et 13 Citations.
- L'Association des architectes paysagistes du Québec (AAPQ) a été créée en 1965.
- Since 1983, Quebec Landscape Architects have taken 11 Honour awards, 21 awards of Merit and 13 Citations.
- The Association des architectes paysagistes du Québec (AAPQ) was established in 1965.



1



2



3

1 LE PLAN LUMIÉRÉ DU VIEUX MONTREAL,
CARDINAL HARDY 2 GREEN GIANT, CLAUDE
CORMIER 3 ST-ROCH, WAA.
PHOTO 2 CONCEPT CCAPI 2007

QUÉBEC

MONTRÉAL

MANIFESTE POUR LE 75^E | MANIFESTO FOR THE 75TH

CLAUDE CORMIER
CLAUDE CORMIER ARCHITECTES PAYSAGISTES INC.

claudecormier.com

In the summer of 2006, the Danes celebrated the 75th anniversary of the Danish Landscape Organization. For the main event — the 3-day Danish Dogma Landscape Camp — they invited three outstanding international landscape architects to serve as masters: Martin Rein-Cano from Germany, Rainer Stange of Norway and Claude Cormier of Canada.

Forty people (plus helpers) from eight countries gathered in small yellow tents in a new area of the city. There, in design charettes led by the masters, they developed 12 unique landscapes on their chosen lot of land. For Claude Cormier, it was also an opportunity to develop this Manifesto — a bracing dogma for the next 75 years right here at home!



1

1 GREEN GIANT + 4 WELCOME COURT/CHIMNEY COURT, EVERGREEN/
BRICK WORKS, TORONTO 2006-2010. COLLABORATORS: DU TOIT ALLSOPP
HILLIER ARCHITECTS; DIAMOND AND SCHMITT ARCHITECTS INC; E.R.A.
ARCHITECTS INC; HALSALL
PHOTO 1 + 4 CONCEPT CCAPI 2007

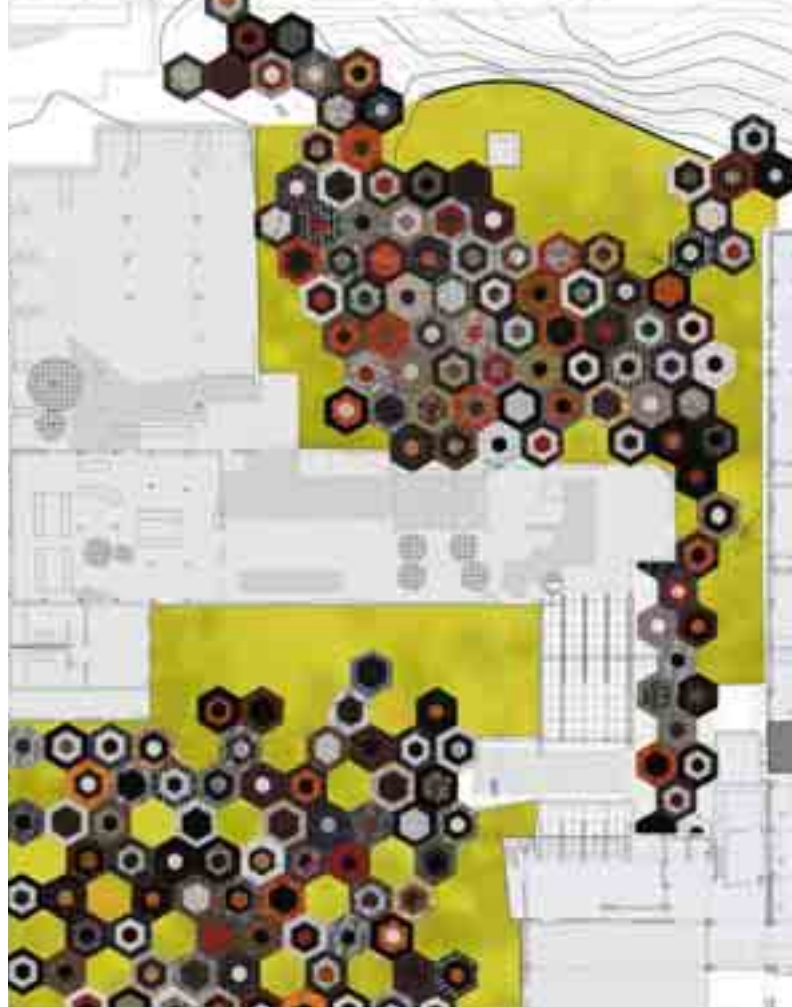


2

- Be clear and avoid rhetoric. Everything you do must be understood by both YOU and others.
- History is made by those who reject it. (Gilles Deleuze)
- Nostalgia is a killer.
- Form follows fiction.
- Humor and honesty.
- Remain humble. Your greatest project might very well be the one you least expect. It all depends on your level of involvement.
- Integration can be reductive and put things to sleep.
- Ideas should be strategic, flexible, and open to the unpredictable.
- Artificial but not fake. Authenticity above all else.
- Build consensus from difference
- Defamiliarize the familiar. Render visible "invisible" phenomena.
- False simplicity. Be complex, not complicated.
- Do not try to do everything in one project.
- Landscape is independent. It is not an extension of architecture.
- The garden is about experience, not plants.
- Constraints are fundamental. Landscape architecture is not art, rather a creative science for problem solving.
- Crossbreed the seemingly incompatible. Invent something new.
- Uncritical notions of nature have marginalized the profession.
- Ecology AND aesthetics.
- Colour is not a decoration.
- Avoid trends; they can be dangerous. Substance over style.
- Learn to say NO.



3



4

À l'été 2006, les Danois ont célébré le 75^e anniversaire de leur association d'architectes de paysage. Pour l'événement principal — le camp d'architecture paysagère de trois jours sur le thème du Dogme danois — ils ont invité trois maîtres architectes de renommée internationale : Martin Rein-Cano d'Allemagne, Rainer Strange de Norvège et Claude Cormier du Canada.

Quarante personnes (plus les assistants) de huit pays ont campé dans de petites tentes jaunes dans un nouveau secteur de la ville. C'est là, sous la direction des maîtres, qu'ils ont tenu des charrettes durant lesquelles ils ont conçu une douzaine de paysages uniques. Ce fut aussi, pour Claude Cormier, l'occasion de formuler son Manifeste — un dogme pour les 75 prochaines années!

2 PARASOL ROSE, NOËL 2008 SUGAR BEACH/JARVIS SLIP, TORONTO 2007-2010.
COLLABORATEURS: THE PLANNING PARTNERSHIP; ANDREW JONES, DESIGN;
GILLES ARPIN, ÉCLAIRAGE PUBLIC; BETH KAPUSTA **3** BLUE FOREST/FORÊT
BLEUE, 2002-2007 NISSAN AMERICA, CREATIVE DESIGN STUDIO, DÉTROIT,
MICHIGAN

PHOTOS 2 JEAN-FRANÇOIS VÉZINA 2008 **3** FRANÇOIS FARION JUILLET 2006

- Sois clair et évite la rhétorique = le travail doit être compris par tous et surtout par soi-même.
- L'histoire est faite par ceux qui la rejettent. — (Gilles Deleuze)
- Nostalgie = mort.
- La forme suit la fiction.
- Humour + honnêteté.
- Reste humble. Un bon projet peut être celui qui semble le moins prometteur.
- Sois audacieux ou courageux et prends des risques. La prudence endort.
- L'intégration réduit la portée du projet.
- Sois stratégique, flexible et ouvert à l'imprévu.
- Artificiel mais vrai. L'authenticité avant tout.
- Cherche le consensus à partir des différences et des divergences.
- Rends étrange le familier. Rends visibles les phénomènes « invisibles ».
- Vise la complexité, mais sans complication.
- N'essaie pas de tout faire dans un même projet.
- Le paysage est autonome = il n'est pas une extension de l'architecture.
- Les contraintes sont nécessaires. L'architecture en paysage est plus qu'un geste artistique, c'est une science créative qui vise à résoudre des problèmes.
- Croise des choses d'apparence incompatible = invente.
- Les notions non critiques de la nature ont banalisé la profession.
- Écologie + esthétique.
- La couleur n'est pas une décoration.
- La substance avant le style. Évite les courants de mode, les solutions toutes faites.
- Apprends à dire NON.

LE PLAN LUMIÈRE DU VIEUX-MONTRÉAL : UN COUP DE THÉÂTRE LA^s SET THE STAGE: THE OLD MONTRÉAL LIGHTING PLAN

ISABELLE GIASSON

CHA - CARDINAL HARDY, ARCHITECTURE | PAYSAGE | DESIGN URBAIN

cardinal-hardy.ca



1



2

Old Montréal's lighting plan came to life on a dark winter's night in 1996, as lighting designer Gilles Arpin did last minute fine-tuning in a snowstorm. The immediate effect was electric.

Since a truly dazzling lighting plan will tap into the essence of a neighborhood landscape, the City had selected Group Cardinal Hardy to work with Arpin, produce a masterplan and coordinate its realization. According to Gilles Morel, the City's Old Montréal coordinator, landscape architects are the perfect choice for the job, thanks to the way they perceive wider spaces and their sensitivity to the forces of nature.

The Old Montréal plan is, in essence, an urban design study since it not only illuminates notable squares and monuments; it also illuminates the thinking of the large cast of creators who fashioned the city. In Old Montréal, the lighting throws the character of the historic quarter into relief — the three century-old buildings, the tightly-knit European-style network of streets, the greystone architecture. Old Montréal at night is a unique experience, at once warm and exhilarating. Its lighting plan is the only such nearly completed plan in North America. Today, cities around the globe are recognizing that lighting plans are a strong urban revitalization force, but Old Montréal led the way in North America.

Tout comme la scène d'un théâtre prend vie avec l'éclairage, le Plan lumière du Vieux-Montréal est inauguré par une sombre nuit d'hiver ... en plein milieu d'une tempête de neige! C'était en 1996, et le concepteur lumière Gilles Arpin a dû faire sur-le-champ des ajustements de dernière minute. Malgré le suspense — ou peut-être en partie grâce à lui — l'effet immédiat a été électrique. Même si, aujourd'hui, de nombreuses villes offrent des illuminations de plus en plus spectaculaires, le Vieux Montréal a ouvert la voie en Amérique du nord.

La Ville de Montréal devient précurseur en 1996 en s'associant au gouvernement du Québec pour mettre en scène le Vieux-Montréal. Le concepteur lumière Gilles Arpin a adapté ses compétences de la scène à un environnement imprévisible : l'extérieur. Et puisque chaque concepteur lumière a besoin d'un metteur en scène, il a travaillé avec le groupe Cardinal Hardy. Notre tâche était de produire un plan directeur, et de coordonner la réalisation progressive du plan lumière du Vieux-Montréal.

Selon Gilles Morel, coordonnateur du Vieux-Montréal à la Ville de Montréal, les architectes paysagistes sont les meilleurs metteurs en scène. Grâce à la façon dont il perçoit les grands espaces, l'architecte paysagiste maîtrise « The Big Picture »! Puis, à partir d'une mise en scène globale, il découpe le plan lumière en projets qui s'exprimeront sur plusieurs échelles de perceptions visuelles.

Au-delà de l'éclairage des voies publiques pour la sécurité des automobilistes, le plan lumière met la ville en scène la nuit pour les piétons. S'attachant à l'espace public et au paysage d'un quartier, il crée des ambiances inédites par l'illumination de places, d'esplanades, de monuments et de bâtiments remarquables. L'ensemble construit un scénario, comportant des scènes, des atmosphères et une cohérence irréprochable.

1-7 PLAN LUMIÈRE VIEUX-MONTRÉAL, HONNEUR NATIONAL 2002 | 1-7 LIGHTING PLAN FOR OLD MONTREAL, NATIONAL HONOUR, 2002



3

Le plan lumière est avant tout une étude de conception urbaine qui prend sa source dans des réflexions multiples sur la mémoire des lieux, l'architecture de paysage, l'archéologie, l'urbanisme, l'architecture, la sociologie... Pour Aurèle Cardinal, co-fondateur du Groupe Cardinal Hardy, la multidisciplinarité de l'équipe est essentielle pour mener les réflexions sur tous les niveaux. C'est là que se trouve la difficulté mais aussi l'intérêt du plan lumière.

La mise en œuvre du plan du Vieux-Montréal était décidément complexe. Le Vieux-Montréal est protégé en regard du patrimoine : toute modification doit être approuvée par le ministère de la Culture. Ainsi, ce plan lumière s'articule autour de ce qui le rend singulier : une colline longeant le fleuve construite sur trois siècles d'histoire, un réseau viaire tricoté serré à l'européenne, une architecture de pierres grises parcimonieusement truffée de vert.

Le plan lumière du Vieux-Montréal est le seul à avoir été presque entièrement réalisé en Amérique du Nord à ce jour. Véritable levier de revitalisation urbaine, l'expérience nocturne de ce quartier est unique, chaleureuse et envoi- rante. Devant ce résultat concluant, il est temps pour l'architecte paysagiste de sortir de ses coulisses et d'offrir ses compétences en matière de plan lumière et de... mise en scène!

Les étapes du projet Plan lumière de 1995 à 1996

Phase 1 : la rue St-Paul en 1996

Phase 2 : la Place Jacques-Cartier en 1996

Phase 3 : la rue De la Commune en 1997

Phase 4 : Place d'Youville en 1999

Phase 5 : la Cité Administrative en 2000

Phase 6 : le marché et la chapelle

Bonsecours en 2001

Phase 7 : la Place d'Armes en 2002

Phase 8 : le Musée Pointe-à-Callières en 2004

Phase 9 : la rue McGill en 2009



4



5



6



7

Le Plan lumière du Vieux Montréal
est inauguré par une nuit d'hiver
sombre... au beau milieu d'une
tempête de neige!

Old Montréal's lighting plan came
to life on a dark winter's night ...
in the middle of a snowstorm!

UNE AFFAIRE DE PASSION : PASSEZ LE MOT! IT'S ALL ABOUT PASSION: PASS IT ON!

VINCENT ASSELIN

WAA - WILLIAMS, ASSELIN, ACKAOUI ET ASSOCIÉS, INC. (CANADA)

www.waa-ap.com www.waa-international.com



This special issue is about the art of "doing your job": that is the core of everything. In my early days, I studied the Awards of Excellence. Those projects embodied the best in our industry: here was a route to follow. Inspiration was everywhere! Jan Hoedeman and André Sauvé left an indelible mark on me long before Malaka Ackaoui and I launched our own firm. Then, in 1988, we began a fruitful collaboration with Ron and Sachi Williams.

At WAA, demanding projects for Montréal promoters gave way to even more ambitious public sector work. Design excitement often carried us away, and you'd hear a familiar phrase, "It's a winner! A potential national award!" We weren't boasting: we were simply eager! "Doing your job right!" meant exceeding expectations.

In 1999, an international competition took us to Shanghai where we built two huge parks. In modern China's frenetic development setting, pressure to work fast supersedes any other consideration. Fortunately, we could fall back on our mantra, "do your job right." Both projects received national awards from the CSLA and CHSLA. Such awards are crucial not so much because "we've won" but because we contribute to advancing our trade. And each acknowledgment is, in essence, a "thank you" to the clients who took a leap of faith with us.

À mes tout débuts ... J'ai
examiné les prix d'excellence.
... Ces projets représentaient le
meilleur de notre secteur : il y
avait là une voie à suivre.

In my very early days...
I studied the Awards of
Excellence. ... Those projects
embodied the best in our
industry: here was a route
to follow.

1 PARC PLAGE, HONNEUR NATIONAL 1990 2 BIODOME DE MONTREAL, NATIONAL CITATION 1992 3 JARDIN DE L'ESPACE ST-ROCH, VILLE DE QUÉBEC, MÉRIT RÉGIONAL 1993 4 JARDIN DES PREMIÈRES NATIONS, HONNEUR NATIONAL 2004 | 1 PARC PLAGE, NATIONAL HONOUR 1990 2 BIODOME 3 JARDIN DE L'ESPACE ST-ROCH, QUEBEC CITY, REGIONAL MERIT 1993 4 FIRST NATIONS GARDEN, NATIONAL HONOUR 2004

1-4



5



6



Ce numéro spécial nous offre à tous une occasion de réfléchir sur les succès de notre secteur – en particulier, l'art de faire notre travail, car c'est la base de tout.

À mes tout débuts, alors que je dirigeais des ateliers à l'Université de Montréal et participais à d'interminables (mais si intéressantes) réunions de l'AAPQ et de l'AAPC, j'ai étudié les projets ayant gagné des prix d'excellence. Ces projets représentaient ce qu'il y a de meilleur dans notre industrie : il y avait là une voie à suivre.

L'inspiration me venait de partout. À cette époque (vers 1980), avant même que Malaka Ackaoui et moi ayons lancé notre propre société, nous avons travaillé avec Jan Hoedeman, qui a partagé avec nous sa passion. Puis, pendant une courte période, j'ai travaillé avec André Sauvé, qui a laissé une marque indélébile. Pour André (qui était un ancien président de l'AAPC), le métier commençait par la terre. Il était agronome de formation, de sorte que le sol était son ancrage. Son travail était délicat, précis et bien organisé – pas nécessairement mes qualités! Il m'a néanmoins influencé.

Malaka et moi avons travaillé dur et, bien que la plupart de nos projets aient été de petite envergure, nous les abordions avec enthousiasme et éduquions nos clients un à la fois. En 1988, nous avons commencé une collaboration fructueuse avec Ron et Sachi Williams. Chez WAA, des projets exigeants avec des promoteurs montréalais nous ont rapidement menés à d'ambitieuses réalisations dans le secteur public. Une expression qui revenait souvent lorsque nous étions à l'élaboration de ces projets était : « It's a winner! C'est un honneur national potentiel! »

Pas dans le sens vaniteux : plutôt dans le sens passionné! Chaque projet nous amenait à repousser nos limites. Ceci ne réussissait pas toujours, mais nous avons réussi à gagner des prix nationaux plus d'une fois : Parc Plage sur l'île Notre-Dame, Biodôme de Montréal, Jardin St-Roch à Québec, Jardin des Premières Nations au Jardin botanique de Montréal, et avenue Honoré-Mercier, près du Parlement de Québec. « Bien faire notre métier », c'était dépasser les attentes... une approche claire et forte ancrée dans le respect du site... en s'inspirant du

contexte socioculturel et environnemental. Nous visions le développement durable, et non l'éphémère.

En 1999, un concours international nous a amenés à Shanghai, pour la création de l'immense parc de l'échangeur Yan'an Zhong Lu, et ensuite le parc Xujiahui. Deux réalisations remarquables par leurs dimensions, la rapidité de réalisation et la complexité du travail à l'étranger. La Chine moderne est un tout autre univers. Dans ce contexte frénétique, la pression de faire vite prend le dessus sur toute autre considération. Heureusement, nous pouvions revenir à notre mantra : « Bien faire notre métier. » Ces deux projets ont reçu des prix nationaux de l'AAPC et de la CHSLA (de Chine)!

Le programme d'excellence de l'AAPC est très important, voire fondamental, car il sert de référence. Il nous montre comment nous pouvons faire progresser notre discipline. Nous échangeons d'excellentes idées et des concepts à toutes les échelles, de la planification à grande envergure jusqu'aux simples composantes qui meublent notre environnement résidentiel. La reconnaissance de ce programme est très importante pour les designers, mais probablement encore plus pour nos clients qui nous font confiance. Finalement, c'est plus important encore pour nos vrais clients : les utilisateurs! Sans eux, aucune de nos bonnes idées ne pourrait prendre vie.



7

5 RÉHABILITATION DE L'AVENUE HONORÉ-MERCIER, HONNEUR NATIONAL 2005 6 PARC YA'NAN ZHONG LU, HONNEUR NATIONAL, 2002 7 PARC XUJIAHUI, PRIX NATIONAL HONNEUR 2004 5 RÉHABILITATION OF HONORÉ-MERCIER AVENUE, NATIONAL HONOUR 2005 6 YA'NAN ZHONG LU PARK NATIONAL HONOUR 2002 7 XUJIAHUI PARK NATIONAL HONOUR 2004

LA FORMULE MONTRÉAL THE MONTRÉAL FORMULA

ROBERT DESJARDINS + WENDY GRAHAM

DIRECTION DES GRANDS PARCS ET DE LA NATURE EN VILLE, VILLE DE MONTRÉAL

ville.montreal.qc.ca



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A creative energy inhabits Montréal. As soon as your feet hit the ground, it is immediately clear that this is a Design city. You see it in the art, architecture and urban detail. Fashion is everywhere. It is revealed in the landscape. Montreal ranks (officially and unofficially) amongst the most dynamic and enjoyable cities in the world.

Over the last 25 years, this particularity has not escaped the attention of CSLA adjudicators who have honoured 'Ville de Montréal' with more Awards of Excellence than any other Canadian city for work done in-house. And so, at the request of LANDSCAPES I PAYSAGES to explain where this creative force might come from and how it manifests itself, a number of LAs from the Ville* met for a collective psychoanalytical session, coloured more by passion than scientific method.

They looked to the past before contemplating the future and recognized their ancestry, the University of Montreal's School of Landscape architecture, Olmsted's Mount Royal Park and Expo 67 amongst the contributing forces having influenced and inspired the essence of some of the city's winning spaces. Creating successful urban public spaces, which are inspired by a true understanding of the latent sense of place ultimately make the city a more human and enjoyable place to live. This is both the role and the veritable reward for the landscape architect.

* LISTE DES NOMS DES GENS AYANT PARTICIPÉ À LA SESSION DE PSYCHANALYSE DE GROUPE DIRECTION DES GRANDS PARCS ET DE LA NATURE EN VILLE : MICHEL DEVOY, ROBERT DESJARDINS, DANIEL CHARTIER, DANIEL LAUZON, MARIO MASSON, MARIE CLAUDE MASSICOTE. MERCI AUSSI À LUC FERRANDES.

Depuis les 25 dernières années, la Ville de Montréal a remporté la palme pour le plus grand nombre de prix d'Excellence de l'AAPC parmi l'ensemble des villes du Canada. À la demande de Landscapes/Paysages et dans l'espoir de trouver quelques pistes d'explication pouvant être partagées avec d'autres villes canadiennes, voici, en guise de réponse, le fruit d'une courte session de psychoanalyse collective* plutôt teintée de passion que d'une méthode scientifique.

Ville UNESCO de design, Montréal est habitée par la fièvre de la créativité. Dès que l'on met le pied sur le sol, il devient clair que le souci de la qualité de ses environnements (architecture, graphisme, mode, musique...) est devenu un réflexe naturel. Oscillant entre ses multiples racines, la culture américaine et les effets globalisants du web, sa quête d'une personnalité permanente fait écho sur l'assemblage de ses paysages.

Il y a quelque 400 ans, un petit groupe de courageux individus, choisis par Jérôme Le Royer de la Dauversière, a été appelé au nom du roi à s'établir en Nouvelle-France. Loin de la mère patrie, ils affrontèrent de nombreuses difficultés et furent obligés de s'unir, d'utiliser toutes leurs ressources et toute leur imagination pour survivre. Les conditions difficiles, avec lesquelles une société doit composer, façonnent ses habitants et, au Québec, elles semblent être à l'origine de ce réflexe de faire appel à la créativité. Aujourd'hui, petite bourgade francophone au cœur de plus de 300 millions de Nord-Américains anglophones, Montréal continue de tirer profit de sa singularité.





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Au fil du temps, les décideurs montréalais ont contribué à stimuler cette créativité, auprès de générations d'architectes paysagistes, avec des projets municipaux exemplaires et structurants, dont l'un des plus remarquables grand parc urbain réalisé par Frederick Law Olmsted: le parc du Mont-Royal. Ajoutons à cela une institution scientifique de calibre international, le Jardin botanique de Montréal, et la tenue d'un événement d'envergure planétaire, l'extraordinaire vitrine culturelle que fut Expo 67.

L'École d'architecture de paysage de l'Université de Montréal a, pour sa part, certainement constitué une pierre angulaire dans l'épanouissement de la profession au Québec. Depuis près de 40 ans, l'institution a formé des spécialistes en aménagement, incluant la plupart des professionnels œuvrant à la Ville de Montréal, dont les valeurs reflètent la culture d'ici tout en s'ouvrant sur le monde.

Les pressions et les besoins d'une métropole grandissante ont amené la Ville à se doter, au début des années 1950, d'un Service des parcs qui combine aujourd'hui des expertises fines et diversifiées. De nombreux architectes paysagistes occupent des positions stratégiques tandis que d'autres œuvrent aux seins d'équipes pluridisciplinaires, en collaboration avec des firmes privées de haut calibre.

Montréal est habitée par la fièvre de la créativité
A creative energy inhabits Montreal



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Les concepteurs sont de plus en plus à l'écoute du caractère latent des environnements. Ils y trouvent les ancrages et les éléments d'inspiration qui alimentent et mettent à profit leur créativité. Les lieux qui en résultent proposent inévitablement des expériences uniques permettant d'éviter les formules d'aménagement génériques. Le plaisir et l'agrément de fréquenter ces espaces, qui portent un eux un véritable sens du lieu, rendent la ville plus humaine et conviviale; voilà le rôle et la véritable récompense de l'architecte paysagiste.



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1-5 LE MONT ROYAL RESTORATION **1** LA CROIX, RESTAURATION EN COURS **2** ESCALIER VERS LE SENTIER DE L'ESCARPEMENT, CITATION NATIONALE 1995 **3** UN ANGE PASSE...SUR LA MONTAGNE **4+5** LE PAVILLON + LA PATINOIRE RÉFRIGÉRÉE DU LAC-AUX-CASTORS, MÉRITE NATIONAL, 2007 EN COLLABORATION AVEC LE GROUPE CARDINAL HARDY **6** SQUARE DES FRÈRES-CHARON, CITATION NATIONALE 2009 **7** SCULPTURE DE CALDER AU PARC DES ÎLES, CITATION NATIONALE 1993 **8** SQUARE DALHOUSIE, MÉRITE NATIONAL 2006 **9, 10+11** PLACE SUN-YAT-SEN, PLACE DE LA PAIX, PRIX RÉGIONAL HONNEUR, 1995 + PLACE JACQUES-CARTIER | **1-5** MOUNT ROYAL **1** THE CROSS, RESTORATION IS ONGOING **2** STAIRWAY TOWARDS THE ESCARPMENT PATHWAY, NATIONAL CITATION 1995 **3** AN ANGEL STEPS SOFTLY...OVER THE MOUNTAIN **4+5** BEAVER LAKE PAVILION + ARTIFICIAL SKATING RINK, NATIONAL MERIT, 2007 WITH/AVEC CARDINAL HARDY **6** SQUARE DES FRÈRES-CHARON, NATIONAL CITATION 2009 **7** RELOCATED CALDER SCULPTURE ON THE ISLANDS, NATIONAL CITATION 1993 **8** DALHOUSIE SQUARE, NATIONAL MERIT 2006 **9, 10+11** SUN-YAT-SEN PLACE, PLACE FOR PEACE, REGIONAL HONNEUR, 1995 + PLACE JACQUES-CARTIER

PHOTOS 1+6 SYLVAIN LEGAULT 2 JEAN LANDRY 3 DANIEL CHARTIER



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«We would work all night while the main frame computers
generated a 3-D image. One pixel at a time...
It took hours... Paint dries faster.»

« Nous travaillions toute la nuit tandis que l'ordinateur produisait
une image 3-D. Un pixel à la fois... La peinture sèche plus vite. »

—STEVE SUNDERLAND, 1982, EN 1982



ONTARIO

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WRIGHT LTD., ENVISION – THE HOUGH GROUP LIMITED

- The Ontario Association (OALA) was founded in 1968.
- L'association ontarienne (OALA) a été fondée en 1968.



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1 DTAH: SPADINA WAVEDECK 2 ENVISION:
BRICKWORKS 3 JRA + ASSOCIATES:
COURTHOUSE SQUARE



2

LEADING WITH LANDSCAPES | LE PAYSAGE D'ABORD

PETER FLETCHER SMITH
DU TOIT ALLSOPP HILLIER — DTAH

www.dtah.com



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L'architecture de paysage mène de plus en plus le développement, plutôt que d'en être tributaire, et les architectes de paysage dirigent de plus en plus souvent des projets complexes avec une équipe complète de consultants.

À DTAH, nous avons toujours considéré que le design d'environnement requiert une perspective d'art urbain plus vaste qui ne peut venir que de l'intégration de l'architecture de paysage, de l'architecture et de l'urbanisme.

Notre Plan directeur de la cité parlementaire (Honneur national, 1989) en est un exemple. Roger du Toit, Bob Allsopp et Peter Smith ont collaboré à ce projet pour DTAH. Leur concept était de célébrer le paysage et les bâtiments emblématiques, qui constituent la partie visible, tandis que l'on développe sous terre les liens fonctionnels et les espaces supplémentaires.

Le Concours de design du secteur riverain de Toronto (Mérite national, 2007) a confirmé notre approche pluridisciplinaire. Entrepris en collaboration avec West 8, architectes paysagistes des Pays-Bas, le projet permettra de définir le caractère central du secteur riverain pour les décennies à venir. Au cours de la dernière année, nous avons mis en place une composante du projet (Wavedeck Spadina) et travaillé à en développer plusieurs autres.

While working in a multi-discipline environment has always been the reality of landscape architecture, recent projects demonstrate that landscape design is increasingly leading development (rather than only responding to it), and that LAs are increasingly taking the lead in complex projects with comprehensive consultant teams.

At DTAH, we have always held that good environmental design requires the broad urban design perspective that can only derive from an integrated landscape/architecture/planning perspective. Since the early 1980s, the firm has been led by partners with multiple memberships in all three fields, who actively seek to apply an inter-disciplinary approach to all city-building projects. We also believe that urban landscapes — streets, plazas, parks and gardens — are the glue that holds it all together, that make cities work.

Our Parliamentary Precinct Long Range Plan (National Honour, 1989) is an early example that we still feel good about. At issue in this project is the tension between an ever-growing government's need to expand and modernize, and the parallel need to protect and enhance the landscapes and buildings that have become symbols of national importance. Roger du Toit, Bob Allsopp and Peter Smith collaborated on this project for DTAH and

Urban landscapes – streets, plazas, parks and gardens – are the glue that holds it all together, that make cities work.

Les paysages urbains – les rues, places, parcs et jardins – cimentent le tissu urbain et lui permettent de fonctionner.

1+2 PARLIAMENTARY PRECINCT AREA, OTTAWA, NATIONAL HONOUR 1989 **3** INNOVATIVE DESIGN COMPETITION – TORONTO WATERFRONT REVITALIZATION, NATIONAL MERIT 2007 **4** QUAY TO THE CITY / TORONTO CENTRAL WATERFRONT, NATIONAL MERIT 2007 **5, 6** THE NOW-COMPLETED SPADINA WAVEDECK: TORONTO WATERFRONT REVITALIZATION | **1+2** CITÉ PARLEMENTAIRE, HONNEUR NATIONAL, 1989 **3** CONCOURS DE DESIGN INNOVATEUR – REVITALISATION DU SECTEUR RIVERAIN DE TORONTO, MÉRITE NATIONAL 2007 **4** QUAY TO THE CITY / SECTEUR RIVERAIN DE TORONTO, MÉRITE NATIONAL 2007 **5+6** LA NOUVELLE PLATEFORME DE LA RUE SPADINA: REVITALISATION DU SECTEUR RIVERAIN DE TORONTO



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took the view that there is an “ideal” arrangement of buildings and landscapes that will both maximize symbolic expression and accommodate functional requirements. Their concept was that the landscape setting and the iconic buildings together constitute the visible symbols that should be celebrated, while evolving space needs and functional linkages should be developed underground and out of sight. The Long Range Plan, updated in 2006, has stood the test of time and remains a key National Capital planning directive.

The Toronto Central Waterfront Innovative Design Competition (National Merit Award, 2007) confirmed our inter-disciplinary approach and brought us into contact with international landscape architecture. Undertaken in joint venture with West 8, landscape architects from the Netherlands, the project will set the character of the Central Waterfront for decades to come, and it is happening long in advance of private developments.

The design motifs and materials being developed for the project represent another step forward for us, and are certainly a long way from what we were doing back in the National Capital Confederation Boulevard days. While basic materials don't change that much (granite, wood, concrete and steel), how they are assembled today is being driven by a new

excitement about form and texture, and about how landscape design can stimulate people to view their world in fresh, new ways.

In the last year, we have implemented one component of the project (Spadina Wavedeck) and are working to develop several more. Landscape architects are leading this work and carry responsibility for managing large consultant teams that include structural, electrical and civil engineers, as well as experts in stormwater management, fisheries, hydrology, sustainability and cost control. John Hillier and Adam Nicklin of DTAH are leading the team, and are learning evermore sophisticated management and communications techniques to keep it all on track.

The strong sense of history and continuity at DTAH is coupled with an equally strong sense of curiosity, adventure and exploration. While the continuity does come from partners and senior staff, much of the excitement comes from a young and talented staff who share, with us, an unwavering commitment to excellence.



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ELOQUENT PRESERVES OF CULTURAL MEMORY DES MONUMENTS CULTURELS ÉLOQUENTS

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ENVision a remporté des prix de l'AAPC pour le plan directeur de Brickworks Park (Citation nationale, 1990) et du Parc du quai de la confédération (Citation nationale, 1995).

Le site de Don Valley Brickworks a d'abord été une carrière avec des bâtiments partiellement démolis datant d'une centaine d'années au sein d'un corridor de drainage en zone urbaine. Nous avons proposé d'élever son passé industriel en un « jardin de ruines » tout en restaurant l'écosystème de la vallée. Des passerelles se faufilent entre les ruines et les secteurs reboisés pour aboutir à un spectaculaire belvédère. Les nombreuses trames historiques du site – géologique, paléobotanique et industriel – seraient interprétées et célébrés.

Nous avons proposé une grande promenade pour rétablir le lien historique entre le « lieu de débarquement » et la Province House, le tout reliant le quartier des affaires de Charlottetown au spectaculaire paysage côtier de l'I.-P.E. Le concept pouvait accueillir des foules de 20 000 personnes pour les célébrations annuelles comme la fête du Canada et le Festival des pères de la Confédération. Le parc est devenu un catalyseur pour le réaménagement du bord de mer, et le quartier Great George District est maintenant un centre de développement intense.

For ENVision, our CSLA Awards of Excellence have been a symbol of our profession's ability not only to set enduring visions for renewal – but to do so in complex scenarios where inter-disciplinary cooperation is essential. With our awards for the Brickworks Park masterplan (National Citation 1990) and Confederation Landing Commemorative Park (National Citation 1995), the CSLA recognized that landscape architects have assumed their rightful place within the larger design community.

The Don Valley Brickworks is a unique and exciting site. The partially demolished buildings date back a hundred years, and when we began work on the site in the late 80s, we recognized the striking impact of the quarry's extant display of priceless geologic history. The Brickworks, however, was set within a degraded, neglected watershed corridor in an urban area: any planning would require

...our CSLA Awards of Excellence have been a symbol of our profession's ability...to set enduring visions for renewal | ... notre Prix d'excellence de l'AAPC a été un symbole de la capacité de notre profession... à définir des visions de renouveau durable.



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immense public buy-in. For our firm, then named Hough Stansbury Woodland Ltd, this was an opportunity to use the naturalization techniques, collaborative problem-solving and watershed-based approaches to planning we'd pioneered the previous decade.

Working with a team of architects, engineers and heritage specialists, we proposed to elevate the Brickworks' industrial past to "garden ruins" while restoring the valley's ecosystem. Walkways would meander through built remains and naturalized areas, ending at a spectacular hilltop lookout. The site's many histories – geology, paleobotany and brickmaking – would be interpreted and celebrated experientially.

The masterplan focused on shaping a strong sense of place, and we were delighted when the CSLA recognized our vision with an award. Since the Brickworks plan was one of the earliest examples of Canadian cultural heritage landscape protection, the award helped us share our approach with LAs across the country.

Over the last two decades, other teams have worked to bring our vision to life, and for ENVision, the results are an ongoing source of pride and inspiration. ENVision itself followed up a decade later with a Maintenance and Management Plan and later still with specific site improvements.

A few years later, CSLA again drew attention to our work to enhance both the cultural and natural significance of an historic site. In 1992 the Charlottetown Area Development Corporation and the National Capital Commission sponsored a national competition focused on the historic waterfront site which played host to the Fathers of Confederation in 1864, but had since become a forgotten brownfield.

Our winning submission, said competition juror Jane Jacobs, was "a bridge between land and sea." We proposed a grand promenade to restore the historic link between the park's "landing place" and Province House on Great George Street, connecting Charlottetown's Central Business District with PEI's dramatic coastal landscape. The design accommodates crowds of 20,000 for annual celebrations such as Canada Day and the Fathers of Confederation Festival, yet its intimately scaled gardens provide ideal day-to-day respite. The park has become a catalyst for waterfront redevelopment and the Great George District is now a hub of residential and commercial intensification.

In 2003, on our 40th anniversary, we became ENVision – The Hough Group. The name reflects the firm's steadfast environmental vision and honours Michael Hough, who founded the practice in 1963. Ed Fife, Landscape Architect and Associate Professor at the University of Toronto, celebrated the anniversary with words we still value. ENVision's landscape architects, he wrote, "passionately foster sustainable, ecologically sensitive design; champion socially relevant community decision making and eloquently build delightful places."



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1, 5, 6-9 DON VALLEY BRICKWORKS, TORONTO: MASTER PLAN, HOUGH STANSBURY WOODLAND, NATIONAL CITATION 1990 **2-4** CONFEDERATION BIRTHPLACE – COMMEMORATIVE PARK, CHARLOTTETOWN, HOUGH, WOODLAND, NAYLOR, DANCE, LEINSTER, NATIONAL CITATION 2000 | **1, 5, 6-9** PLAN DIRECTEUR DE DON VALLEY BRICKWORKS, HOUGH STANSBURY WOODLAND, CITATION NATIONALE 1990 **2-4** PARC COMMÉMORATIF DU BERCEAU DE LA CONFÉDÉRATION, HOUGH, WOODLAND, NAYLOR, DANCE, LEINSTER, CITATION NATIONALE 2000

PHOTOS: BRICKWORKS - NELSON FRENCH; CONFEDERATION LANDING - TECHNOMEDIA, CHARLOTTETOWN AREA DEVELOPMENT CORPORATION

COURTHOUSE SQUARE : GAINING CREDIBILITY COURTHOUSE SQUARE : UNE SOURCE DE CRÉDIBILITÉ

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Courthouse Square (Honneur national, 1999) a été notre premier projet pour le secteur public. Aujourd'hui, le parc est encore très bien considéré.

Nous avons proposé une rare palette qui comprend la plantation d'espèces indigènes, plantes médicinales, plantes vivaces, roses, pommiers et espèces de la forêt carolinienne. Nous avons voulu mettre en valeur l'importance du site lui-même, qui est le lieu de la dernière pendaison au Canada.

Nous avons travaillé avec Paul Cravit de CS & P Architects et avec l'artiste Susan Schell dont le travail a consisté sculpter des « livres » de granit qui sont disposés sur une scène et incorporés dans les bancs.

Courthouse Square est devenue très importante dans le tissu urbain de la ville et a reçu énormément de publicité. Nous avons reçu des appels téléphoniques de louange et de gratitude des résidents et des gens qui travaillent dans le domaine! Aujourd'hui, nous sommes bien au fait des processus et des exigences de conception urbaine. Nous avons établi des relations de travail avec de nombreux cabinets d'architecture, créant divers projets par le biais de collaborations merveilleuses. Mais Courthouse Square, notre premier projet public, aura toujours une place spéciale comme point tournant pour JRA.

Looking back over the last twenty-five years, the project that has unquestionably changed the course of our firm is Courthouse Square in Toronto (National Honour, 1999). Courthouse Square was our first built public project and proved to be a stepping stone to our later public work throughout Canada. Today, the park is still a highly-regarded downtown space.

I started my practice designing residential gardens, which allowed diversity, a wide scale of materiality and space, and provided me with extensive horticultural experience, something that has largely benefited our firm. Courthouse Square was the result of a design competition and I think what appealed to us was its sensitivity to the surrounding residential neighbourhood and the requirements for a park with garden-like qualities. The scale of the park wasn't overwhelming, and with our extensive residential experience, we were certain this would be an opportunity for us to branch out into public work and gain some credibility among designers. At that time, landscape architects did not consider residential work to be very reputable work. It was the right time to move into something new and challenging, and redefine our residential work into something more meaningful and recognizable.

Needless to say, our approach was not a traditional one. It went beyond the norm for parks at the time and could inevitably be traced back to our residential experience. We proposed an unusual planting palette that included native species,





Needless to say, our approach
was not a traditional one.
Inutile de dire que notre approche
n'est pas traditionnelle.

medicinal herbs, perennials, roses, espaliered crab apple trees and Carolinian forest species. Since the site itself was a historical treasure – the place of Canada's last hanging – we wanted to capture its importance through the planting palette and art work and also create a gathering space for people who live and work in the area.

It's very interesting to shift from doing residential work into the public realm. Public participation was a new concept for us then – a very different experience from one-on-one consultations with our residential clients. We were challenged by the density, and started to think of people's lives downtown, how they would use the space on a daily basis, and how the park could be maintained. We needed to look at this one single park on a holistic level and ensure that our design made a positive impact on the city's public realm. We worked with Paul Cravit of CS&P Architects and with artist Susan Schell whose work consisted of granite "books" that are placed on a stage and incorporated into benches.

Courthouse Square became very prominent in the City's urban fabric. We received tremendous publicity, and phone calls of praise and gratitude from nearby residents and people who work in the area – which means that we did something right! Today we are well-versed in public processes and urban design requirements. We've established working relationships with many architectural firms, creating diverse projects through wonderful collaborations. But Courthouse Square, our first built public project, will always hold a special place for me and mark a turning point for JRA.

COURTHOUSE SQUARE, TORONTO, NATIONAL HONOUR 1999
COURTHOUSE SQUARE, TORONTO, HONNEUR NATIONAL 1999



THE CUTTING EDGE, CIRCA 1982 | À LA FINE POINTE POUR 1982

STEVE SUNDERLAND
CORUSH SUNDERLAND WRIGHT LTD.

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FIGURE 1: Computer Image from 8 kilometres above Dinosaur Park

I would guess that a laptop computer today would have more computing capability than the entire University of Calgary main frame, circa 1982.

Je pense qu'un ordinateur portable d'aujourd'hui a plus de capacité de calcul que l'ordinateur central de l'Université de Calgary vers 1982.

C'était en 1982, et l'on proposait d'ériger une ligne de haute tension à côté du Dinosaur Provincial Park de l'Alberta, site du patrimoine mondial. Pour Corush Larocque Sunderland & Associates et TES Research & Consulting, ce fut l'occasion, pour la première fois au Canada, d'utiliser l'ordinateur dans une étude d'impact visuel.

Notre première tâche a été de numériser toutes les données de terrain afin que l'ordinateur puisse produire des images 3D. C'était tâche fastidieuse en 1982. Le traitement des données pouvait prendre plusieurs heures. Un ordinateur portable d'aujourd'hui a plus de capacité de calcul que l'ordinateur central de l'Université de Calgary vers 1982. Nous n'obtenions que des images monochromes qu'il fallait photographier à l'écran de l'ordinateur. La qualité de reproduction était très faible, et il fallait taper le rapport de synthèse sur une machine à écrire IBM Selectric. Pourtant, notre client a utilisé l'étude pour modifier légèrement le parcours et ainsi éviter de gâcher la vue du parc.

Ce projet avant-gardiste pour l'époque a reçu un Honneur national de l'AAPC en 1984. Nous étions très fiers, mais savions qu'il faudrait encore un certain temps avant que l'ordinateur devienne vraiment efficace. C'est maintenant chose faite.

ÉTUDE D'IMPACT VISUEL, LIGNE 240 KV,
DINOSAUR PROVINCIAL PARK, CORUSH,
LAROCQUE, SUNDERLAND & PARTNERS,
HONNEUR NATIONAL 1984

It was 1982, and a high voltage transmission line had been proposed for an area next to Alberta's Dinosaur Provincial Park, a World Heritage site. For Corush Larocque Sunderland & Associates and TES Research & Consulting, it was an opportunity to study its visual impact – using the computer for the first time in Canada. At the time, we did visual impact assessments using the standard tools of the trade: hand drawings and generous amounts of artistic interpretation. To predict the impacts more objectively, we thought that – perhaps – the computer could be a powerful analytical tool.

We presented our study methodology to Alberta Culture and TransAlta Utilities not knowing if the computer could actually accomplish the task. We were young and adventurous and our client decided to take a risk. Our project partner, TES Research & Consulting, was actually a University of Calgary professor and several graduate students working after hours on the University's main frames. I would guess that a laptop computer today would have more computing capability than the entire University of Calgary main frame, circa 1982.

Our first task was to digitize all the terrain data for Dinosaur Provincial Park: endless cliffs and valleys in the middle of Alberta's Badlands. This task took weeks: we painstakingly digitized every contour line in the park, then overlaid the proposed transmission line and towers onto this base data. Then, once the university staff went home in the evening, we would work all night while the main frame computers generated a 3-D image of what we had created. One pixel at a time would appear on the screen. It took hours to get just half an image. Paint dries faster.

More than once, just as the last of the image was appearing on the screen at six or seven in the

morning, the university administration would need to re-boot for their work day and our image would have to wait until the next night. Needless to say, it took a long time to understand what the transmission line would look like from a particular vantage point, and even longer to propose mitigation strategies. However, it was the beginning of a new era and the foundation for the work we all do today with the click of a mouse.

The young computer engineers with whom we worked likened their approach to using binder twine to strap together parts of a Chevy, a Toyota and a Volkswagen and then trying to race the creation in the Indy 500. It was not a pretty sight. There was no colour output: we photographed the images from the computer screen. Reproduction quality was extremely poor, and even the summary report was typed out on an IBM Selectric typewriter. Still, our client used the study to modify the corridor slightly to avoid the Dinosaur Provincial Park viewshed.

In 1984, because the work was cutting-edge, CSLA recognized it with an Honour award. We were extremely proud but knew that it would be some time before computers would be an effective design tool. Twenty-four years later, we are there.

DINOSAUR PROVINCIAL PARK: VISUAL
IMPACT STUDY FOR A 240 KV LINE:
CORUCH, LAROCQUE, SUNDERLAND &
PARTNERS, NATIONAL HONOUR, 1984



FIGURE 35: Viewpoint 12, North West View:
Alternative Appearance



FIGURE 31: Viewpoint 10, West View:
Alternative Appearance



FIGURE 17: Viewpoint 3, East View:
Original Appearance



FIGURE 34: Viewpoint 12, North West View:
Original Appearance

THE POWER OF IDEAS LE POUVOIR DES IDÉES

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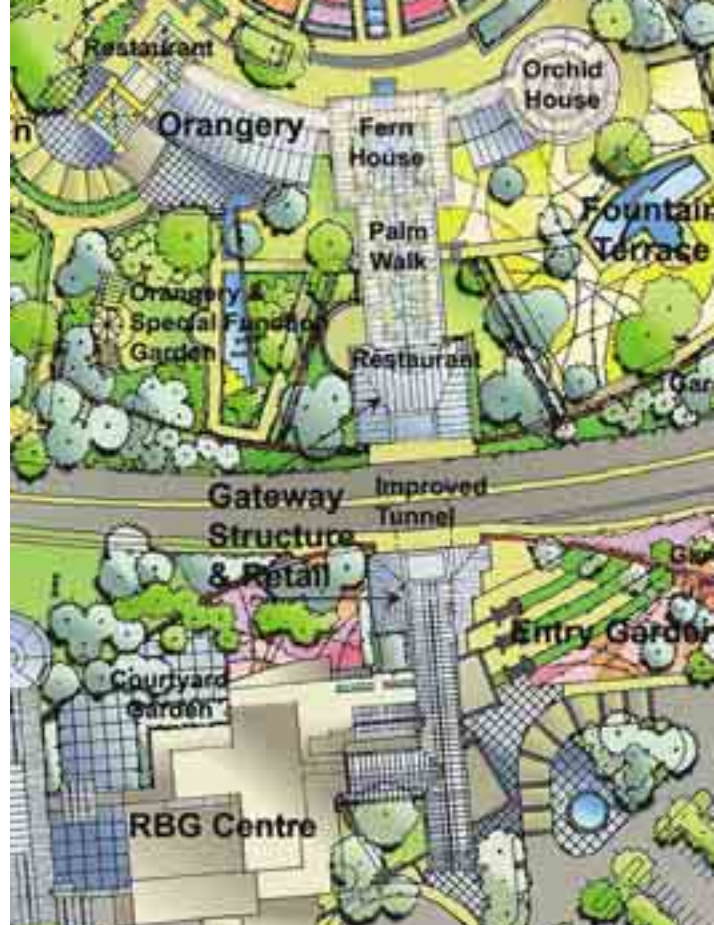
En 1984, Landplan a gagné son premier Honneur national avec une étude de faisabilité pour MetroGreen, un jardin botanique et une attraction culturelle reliée au Zoo de Toronto.

MetroGreen voulait restaurer un ancien site d'enfouissement afin de créer des terres humides et utiliser les déchets de méthane comme source de chaleur pour de nouvelles serres. Malheureusement, ce plan n'a jamais été réalisé. Toutefois, le prestigieux Honneur national de l'ACCP a donné de l'assurance à notre jeune groupe d'architectes-paysagistes.

En 1984, nous avons gagné un Mérite national pour le jardin victorien de St. James Park. Ce petit espace public, financé en partie par le Garden Club de Toronto, comprenait une clôture restaurée, une bordure de plantes vivaces, des sentiers et un espace réservé pour une fontaine.

Nous avons eu la satisfaction de voir d'autres plans directeurs se réaliser – comme le boulevard de la Confédération d'Ottawa, Phase 1 (Honneur national 1991), où cinq firmes d'architecture paysagère ont collaboré pour donner un nouveau visage de la capitale nationale. Nous avons tant d'autres idées dans nos cartons! Depuis notre première étude de faisabilité et plan directeur pour Riverwood (Citation nationale 2002), par exemple, la Ville de Mississauga a investi plus de 15 M\$ dans cette propriété.

1 ROYAL BOTANICAL GARDENS LAND USE MASTER PLAN, TORONTO, NATIONAL MERIT 2004 (HENDRIE PARK) **2** ST. JAMES PARK VICTORIAN GARDEN, NATIONAL MERIT 1984 **3+4** PALETTA WATERFRONT PARK, BURLINGTON, NATIONAL CITATION 2002 **5, 6+7** GEMS OF BARBADOS (SAVANNAH HOTEL), NATIONAL MERIT 2003 | **1** PLAN D'AFFECTATION DES TERRES DES JARDINS BOTANIQUES ROYAUX, MÉRITE NATIONAL, 2004 **2** JARDIN VICTORIEN DE ST. JAMES PARK, MÉRITE NATIONAL, 1984 **3+4** PALETTA WATERFRONT PARK, BURLINGTON, CITATION NATIONALE, 2002 **5, 6+7** GEMS OF BARBADOS (HÔTEL SAVANNAH), MÉRITE NATIONAL, 2003



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...the CSLA Honour Award reinforced our sense of purpose...and instilled confidence in our fledgling group of young landscape architects.

... le Honneur de l'ACCP nous a aidés à nous orienter, et il a donné plus d'assurance à notre jeune groupe d'architectes-paysagistes.



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In retrospect, the power of *good ideas* is a compelling thesis. Several of Landplan's CSLA/AAPC awards have been for master plans that formulated long term visions and examined the feasibility and phasing of a series of capital projects. The ideas were invariably exciting, and in most cases – but not all – the plans became vital public places. In 1984, for example, we earned our first National Honour award for a feasibility study for MetroGreen, a botanical garden and a sister cultural attraction to the Toronto Zoo. It was perhaps one of our most innovative projects and also one of the most disappointing professionally: it was never implemented.

MetroGreen planned to restore a former landfill site, to create wetlands, and to use waste methane as a heat source for a new conservatory and production greenhouses, all long before the words *sustainable* and *environmental friendly* became benchmarks of good landscape architectural design. It might seem that the power of good ideas failed. However, the prestigious CSLA Honour Award reinforced our sense of purpose, helped to give us direction and instilled confidence in our fledgling group of young landscape architects.

Fortunately for Landplan, many other good ideas have become successful public spaces that both preserved and developed significant natural and cultural environments. In 1984, we also took a National Merit award for St. James Park Victorian Garden, a project with a very different character. This small public space, sponsored in part by The Garden Club of Toronto, included a restored fence, perennial borders, stone-dust paths and a placeholder for a fountain. Development of the garden advanced over many years, and 25 years later, this simple and initially inexpensive park still provides a place of respite in a bustling urban environment. It is gratifying to watch someone seated alone deep in thought, or to come upon a small public ceremony.

It has been satisfying to watch other master planning projects take tangible form – such as Ottawa's Confederation Boulevard, Phase 1 (National Honour 1991), where five landscape architectural firms worked together to create a new face for the nation's capital. So many other ideas are still works in progress. Since our first feasibility study and master plan for Riverwood (National Citation 2002), for example, the City of Mississauga has invested in excess of \$15,000,000 in this outstanding property. We are just now completing the new MacEwan Terrace entry garden, the first of many potential gardens that will enhance this beautiful site. Similarly, at the Royal Botanical Gardens where our land use master plan led to the first building and garden investment program in almost two decades, we are keenly anticipating the new Rose Garden, Kippax Garden and the Camilla and Peter Dalglish Atrium Building. They will contribute significantly to this national treasure.

In the end, the greatest professional satisfaction lies in seeing the vision realized...in shaping a place for meaningful outdoor experiences...and in remembering that initial good idea.



7



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« Une fois dans sa vie, un homme devrait... se rendre à un paysage... se rappeler l'éblouissement de midi, et toutes les couleurs de l'aube et du crépuscule. »

—N. SCOTT MOMADAY, *THE WAY TO RAINY MOUNTAIN* (1969)
INSPIRATION FOR OODENA



PRAIRIES // HILDERMAN THOMAS FRANK CRAM, IBI/LANDPLAN, SANDALACK + ASSOCIATES, THE URBAN LAB

- Alberta's AALA was established in 1970. Manitoba's MALA, which originally included Saskatchewan LAs, was established in 1973. SALA was established in 1980.
- L'AALA de l'Alberta a été créée en 1970. La MALA du Manitoba, à laquelle participaient initialement les AP de Saskatchewan, a été créée en 1973. La SALA a été créé en 1980.



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1+2 OODENA, HILDERMAN THOMAS FRANK CRAM 3 SANDALACK + ASSOCIATES SENSE OF PLACE EXCURSION

OODENA: EVOKING THE WONDER OF A STARRY NIGHT OODENA : ÉVOCATION DES NUITS ÉTOILÉES

GARRY HILDERMAN
HILDERMAN THOMAS FRANK CRAM

www.htfc.ca

Pendant des milliers d'années, la jonction de la rivière Rouge et la rivière Assiniboine a été un lieu de rencontre. Durant le siècle dernier, La Fourche est devenu une cour de triage ferroviaire, mais cette activité a plus tard été reléguée en périphérie. Le renouveau a commencé en 1988.

En 1993, la Forks Renewal Corporation a embauché Hilderman Thomas Frank Cram pour donner un « cœur spirituel » au lieu historique de La Fourche. Oodena, un mot Ojibway signifiant le cœur de la ville, devait être un lieu de ralliement. Nous avons consulté des archéologues, des historiens, des représentants autochtones, des concepteurs et des administrateurs pour la discussion, et c'est ainsi que notre thème s'est esquissé : les forces de la nature, les mouvements célestes et la mythologie.

Aujourd'hui, Oodena est une cuvette de 60 mètres de diamètre, fouillée jusqu'à une profondeur de 3 mètres – « l'horizon archaïque » où les gens marchaient il y a 3000 ans. Autour s'élèvent des formations de grès alignées sur le lever et le coucher du soleil aux solstices et aux équinoxes. Les monolithes supportent également des « armatures » d'acier sur lesquelles sont montés des œillets guidant l'« astronomie » à l'œil nu.

About 8,500 years ago the Laurentide Ice Sheet collapsed and glacial Lake Agassiz drained with an outburst into Hudson Bay. Two remnant puddles remained – Lake Manitoba and Lake Winnipeg – and two rivers of significant size, the Red and Assiniboine came together at the centre of the North American continent, at a place now called The Forks. From there, it is possible to travel by water to the Rocky Mountains, Hudson Bay, the St. Lawrence River and the Gulf of Mexico.

For thousands of years, the junction has been a meeting place. People have met at this fork in the rivers to trade, socialize and exchange ideas. A mere 270 years ago (100 years after the Taj Mahal was completed), the European La Vérendrye was guided to The Forks marking the beginning of permanent occupation there. But it wasn't until the 1890s, when the railroad arrived at the Forks, that development proceeded at relative warp speed. As technology evolved, people began to be separated from the natural world around them. For a century, The Forks was used as a railyard, but eventually rail operations moved and in 1988 the process of renewal began. The Forks would become a meeting place again. By that time, however, Manitobans – like most urban dwellers – had come to notice nature's dynamic forces only when they were cataclysmic. Most of us could not even identify Polaris, the North Star.



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1+5 LYRE : HARPE ÉOLIENNE À LA FOURCHE, WINNIPEG, MÉRITE NATIONAL (2007) HILDERMAN THOMAS FRANK CRAM 2,3+4 ESPLANADE COMMÉMORATIVE DE LA FOURCHE, HONNEUR NATIONAL 1994, HILDERMAN, WITTY, CROSBY, HANNA AND ASSOC 6+7 LA PIERRE DE GRÈS SOUTIENT LES FORMATIONS ET LES ARMATURES D'ACIER



Oodena ...was excavated to a depth of 3 metres – “the archaic horizon” where people walked on this site 3,000 years ago. | Oodena ... a été fouillée à une profondeur de 3 mètres – « l’horizon archaïque », où les gens marchaient il ya 3000 ans.



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In 1993, The Forks Renewal Corporation commissioned Hilderman Thomas Frank Cram to design a ‘spiritual heart’ for the Forks. Oodena, an Ojibway word meaning *heart of the city*, was conceived. It was to be a rallying place, invoking the spirit that drew people to The Forks for seven millennia. Here was an opportunity to demonstrate reverence for the long cultural history of the site, and to put us back in touch with the natural world within the burgeoning commercial and recreational activity at The Forks. As the design process evolved, themes began to emerge: the forces of nature, celestial patterns and mythologies.

All aspects of Oodena contribute toward the creation of space. It is a 60 metre diameter bowl, which was excavated to a depth of 3 metres – “the archaic horizon” where people walked on this site 3,000 years ago. Surrounding the bowl are sandstone cobble formations, and the gaps between them align at the solstices, and at sunrise and sunset on each equinox. They also support steel “armatures” on which are mounted sighting rings that guide “naked eye astronomy”. Together the cobble formations and armatures expand the bowl upward. With the sky, they form ephemeral walls and a ceiling over the space. An Aeolian harp, an instrument sounded by the wind, aims at the constellation Lyra, the lyre.

Oodena has become a gathering place that evokes spirituality without reference to culture-specific symbols, by directing our attention to the beauty of the sun on the horizon, the wonder of starry nights, the serenity of winter bonfires and the drama of spring flooding – experiences which unite us as human beings as they have for thousands of years at the ‘Meeting Place.’



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1+5 LYRA: AEOLIAN HARP AT THE FORKS, WINNIPEG, NATIONAL MERIT (2007) HILDERMAN THOMAS FRANK CRAM 2,3+4 OODENA: THE FORKS COMMEMORATIVE PLAZA, NATIONAL HONOUR 1994, HILDERMAN, WITTY, CROSBY, HANNA AND ASSOC 6+7 SANDSTONE COBBLE SUPPORT FORMATIONS AND STEEL ARMATURES OF THE HARP

THAT ALBERTA SENSE OF PLACE L'ESPRIT DU LIEU EN ALBERTA

BEVERLY A. SANDALACK
SANDALACK + ASSOCIATES INC./ THE URBAN LAB
www.sandalackassoc.ca



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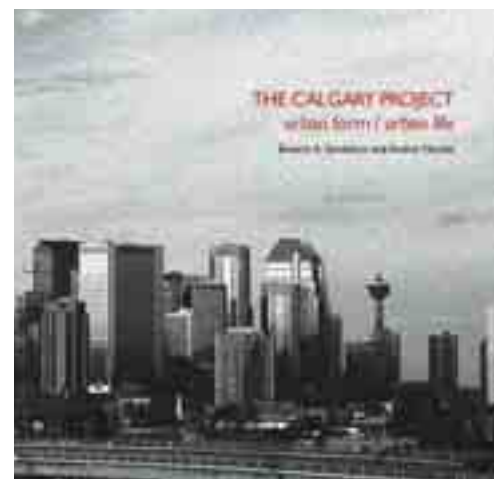
J'ai créé Urban Lab en 2000 pour définir l'orientation intellectuelle et le contenu du nouveau programme d'esthétique urbaine à l'Université de Calgary. Le laboratoire comporte un groupe de recherche stimulant et en constante évolution et offre des stages à des étudiants diplômés.

Par notre travail, nous avons développé une approche d'« analyse de paysage urbain » qui met l'accent sur l'esprit du lieu, sur l'importance de la sphère publique et de la durabilité, et qui utilise les techniques et méthodes de la morphologie urbaine, de l'architecture de paysage, de l'art urbain et de l'urbanisme.

L'approche s'est avérée efficace, peu importe l'échelle. Les projets vont de l'échelle du quartier, avec Cliff Bungalow-Mission (Mérite national 2002), au petit hameau de Benalto (Honneur national 2007), en passant par la ville entière dans le projet de Calgary (Honneur national 2007).

Ces projets couronnés de succès s'appuyaient sur la contribution unique des partenaires de recherche, d'abord Andrei Nicolai et, plus tard, Francisco Alaniz Uribe qui ont participé au projet le plus marquant pour moi et pour Urban Lab : Sense of Place (Honneur national 2006).

It is a rare project that is completely absorbing and challenging for five years... | C'est l'un des rares projets qui vous absorbe et vous stimule pour cinq ans...



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In 2000, as a way of defining the intellectual direction and content of the emerging urban design program at the University of Calgary, I established the Urban Lab. The Lab encompasses an exciting and constantly evolving research group, and provides internships to graduate students.

Through our work, we developed a coherent “townscape analysis” approach that emphasizes sense of place, the importance of the public realm and sustainability, and utilizes techniques and methods from urban morphology, landscape architecture, urban design and urban planning.

The approach has proven to be effective no matter the scale. Projects have ranged from the neighbourhood scale of Calgary’s Cliff Bungalow-Mission (National Merit 2002), to a small hamlet of Benalto (National Honour 2007), to the scale of the city in The Calgary Project (National Honour 2007).

These successful projects depended on the unique contributions of research partners, first Andrei Nicolai and later Francisco Alaniz Uribe, who was part of the project that made the biggest impact on me and on the Urban Lab: Sense of Place (National Honour 2006). The Sense of Place project was an exciting and intellectually challenging adventure that evolved over five years work with inspiring colleagues (Ann Davis, Len Novak and Bob Sandford). It culminated in a series of events: a museum exhibition, a symposium on urban design, a course on cultural landscapes, two book publications, several panel discussions, and a series of excursions into the cultural landscapes of Alberta involving dozens of students and colleagues.

For me, the seeds of this absorbing and challenging work were first planted by inspirational teachers Al Rattray and Garry Hilderman while I was a student at the University of Manitoba in the 1980s. Two decades later, my colleagues and I still struggled to understand ‘sense of place’ through our various disciplinary approaches, and also through the eyes of people from quite different professions and cultures. It was, I think, the synthesis of disciplines that created excitement, and that synthesis is an approach our profession should examine more closely.

For some time, the CSLA has been concerned about the small scale of landscape architectural education in Canada, and falling numbers. At the same time, urban design, ecological design, environmental planning and other sub-areas of environmental design have emerged as allied, but separate, university programs. If these fields, which are some of our historical activities, were embraced again under the umbrella of the CSLA, we could define the qualifications for responsible practice, and our membership could automatically double. Otherwise, the multi-disciplinary domain of environmental design may continue to fracture into numerous small specialized areas, and landscape architecture may dwindle past the point of relevance.

The experiences through the Urban Lab suggest that all of the environmental design disciplines are a valid and necessary part of today’s practice. Rather than limit the definitions of landscape architecture, we need to open the gates to embrace related disciplines. As natural synthesizers, today’s landscape architects can take a leadership role in providing a comprehensive approach to restructuring design education.

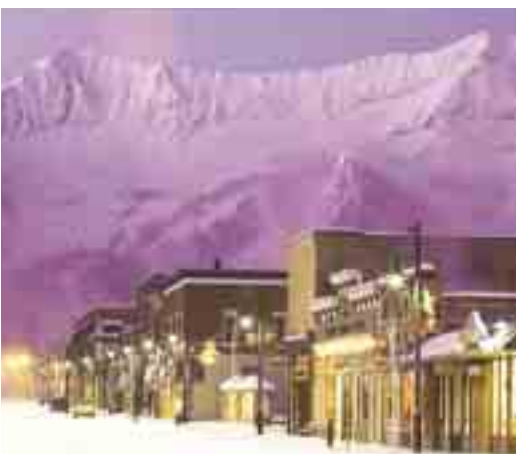
*Urban Lab, Faculty of Environmental Design, University of Calgary |
Urban Lab, Faculté de design de l’environnement, Université de Calgary
www.ucalgary.ca/evds*

1+3 THE CALGARY PROJECT, NATIONAL HONOUR 2007
2 BENALTO AREA REDEVELOPMENT PLAN, NATIONAL
HONOUR 2007 **4, 5+6** SENSE OF PLACE, NATIONAL
HONOUR 2006 | **1+3** LE PROJET DE CALGARY,
HONNEUR NATIONAL 2007 2 PLAN DE REMISE EN
VALEUR DE BENALTO, HONNEUR NATIONAL 2007
4, 5+6 SENSE OF PLACE, HONNEUR NATIONAL 2006

CLIENTS PROVOKING EXCELLENCE QUAND LES CLIENTS APPELLENT L'EXCELLENCE

GARTH BALLS
IBI/LANDPLAN

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À IBI/Landplan (anciennement Landplan Associates Ltd), nous avons connu un bon mélange de commandes des secteurs public et privé au cours des quatre dernières décennies, mais nos prix nationaux sont tous reliés au secteur public.

Dans les années 50 et 60, avant que notre pratique soit établie, le financement des grands projets d'aménagement paysager venait du gouvernement fédéral et portait principalement sur les loisirs et les services aux visiteurs dans les parcs nationaux des Rocheuses. Avec la vague de prospérité de l'Alberta dans les années 60 et 70, c'est la province qui a pris le relais du financement des projets récréatifs et culturels. (La province a financé l'ensemble de nos projets primés des années 80 et du début des années 90.)

Dans le milieu des années 90, la province ayant du mal à maîtriser ses déficits, ce sont les municipalités qui sont devenu les principales sources de projets du secteur public. En règle générale, ces projets du secteur public ont des périodes de gestation plus longue que dans le secteur privé. Par exemple, le programme de mise en valeur du centre-ville de Banff, qui a remporté le prix de planification en 1993, ne s'est concrétisé qu'en 2008.

Award winning projects result from the alignment of enlightened, proactive clients and a stable source of funding. At IBI/Landplan (formerly Landplan Associates Ltd), we have enjoyed a healthy mix of commissions from the private and public sectors over the past four decades, but all of our national CSLA awards have emanated from the public sector.

In Alberta we have watched with interest an observable trend in the sources of funding for public sector projects. In the 1950s and '60s before our practice was established, funding for significant landscape projects came from the Federal Government and focused primarily on public recreation and visitor services facilities in the national mountain parks. As Alberta's economic fortunes improved through the '60s and '70s, the Province increasingly funded major recreational and cultural projects. This trend continued with Calgary's hosting of the Winter Olympic Games in 1988, and into the '90s. (The Province funded all of our award-winning projects in the '80s and early '90s.)

In the mid-1990s, as the Province struggled to bring deficit spending under control, municipalities became the chief funding sources for public sector projects. (Our most recent awards have been for major municipal streetscape and urban park projects.)

As a rule, these public sector projects have had a much longer gestation period than private sector work, where timelines are shorter to minimize financing costs and maximize profit. Public sector projects often languish on the shelves as design reports, awaiting funding allocations. For instance, the Banff Downtown

1 FERNIE, BC: VICTORIA AVENUE AT NIGHT, 2+3 BANFF DOWNTOWN
ENHANCEMENT PLAN, NATIONAL CITATION, 1993 | 1 FERNIE, C.-B.:
AVENUE VICTORIA LE SOIR 2+3 PLAN DE MISE EN VALEUR DU
CENTRE-VILLE DE BANFF, CITATION NATIONALE, 1993

We served as the repository...of the aspirations, ideals and concepts...approved 15 years earlier. | Nous avons servi de dépositaire...des aspirations, des idéaux et des concepts...approuvés 15 ans plus tôt.



Enhancement Plan, which won a planning award in 1993, finally came to fruition in 2008 when redevelopment of two blocks of Banff Avenue was completed.

The Enhancement Plan, published as a design report with a shiny black cover, remained the dream of civic leaders and the business community. But the impetus for the project's realization came only when the Town needed to replace sewer and water lines, some nearly 100 years old. Our firm remained the single consistent thread linking the original design to the constructed streetscape. We served as the repository, as it were, of the aspirations, ideals and concepts of the plan that had been approved 15 years earlier.

Despite such time lapses, we have appreciated the public sector's tendency to use our full range of skills. These clients don't just use our services to prepare a planting plan; they require excellence in design, great graphics to publicize the design, a complete set of construction drawings and specifications, and ongoing construction observation. We've served as environmental advocates, led meaningful public input programs, explored creative and cutting edge design solutions – some that pushed the envelope – and always followed a project through construction to ensure that design intent is realized.

Public sector projects may not be sufficient to sustain a practice and not all these projects are leading edge; nevertheless, we are grateful for the award-winning potential of some of our public work. These projects have stretched our capabilities as professionals and we look upon them as milestones in our development.



4-8

4 WORK IN PROGRESS: UNIVERSITY OF LETHBRIDGE 5 CLIFFSIDE EMILY FOLLENSBEE SCHOOL OUTDOOR LEARNING CENTRE, CALGARY 6 JAMES SHORT PARK, CALGARY 7 SHAW MILLENNIUM PARK, CALGARY, NATIONAL HONOUR, 2003 8 POLICEMAN'S CREEK, CANMORE | 4 PROJET EN COURS : UNIVERSITÉ DE LETHBRIDGE 5 CLASSE EN PLEIN AIR, CLIFFSIDE EMILY FOLLENSBEE SCHOOL, CALGARY 6 JAMES SHORT PARK, CALGARY 7 SHAW MILLENNIUM PARK, CALGARY, HONNEUR NATIONAL, 2003 8 POLICEMAN'S CREEK, CANMORE

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—DOUG PATERSON, UBC / U.C.-B.



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- LA SOCIÉTÉ DE LA COLOMBIE-BRITANNIQUE (BCSLA) A ÉTÉ FONDÉE EN 1964.



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1 PHILLIPS FAREVAAG SMALLENBERG: CONFEDERATION SQUARE 2 UBC: HOLLOW TREE IN STANLEY PARK 3 PWL PARTNERSHIP: HARBOUR GREEN
PHOTOS: 1 HEAWON CHUN 3 ALEX PIRO

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Quand on nous a demandé quel prix avait été le plus marquant pour PFS, nous avons d'abord pensé à « Place de la confusion », surnom que l'on donnait jadis à la Place de la confédération d'Ottawa (Honneur national, 2000). Notre mandat était de remettre ce lieu en rapport avec la ville (visuellement et fonctionnellement) et avec le canal Rideau.

Le pris de l'AAPC a rehaussé notre prestige national et international, car il démontre notre capacité à travailler au sein d'un environnement décisionnel complexe et de gérer un processus de conception complexe.

L'hôtel de ville de Richmond a été tout aussi complexe (Mérite national, 2001). Il a été construit pour servir une ex-banlieue de Vancouver qui est en passe de devenir un centre urbain autonome. Dans ce cas, nous avons utilisé le paysage comme une métaphore. L'ensemble de la ville est une île entourée par le fleuve Fraser.

Pour le plan directeur du campus Okanagan de l'Université de la Colombie-Britannique (2006, Mérite national), nous avons montré que le paysage pouvait être le principal moteur de la planification globale. Le plan directeur de PFS crée des possibilités de communication et de loisirs qui favorisent le brassage social et académique.

The CSLA Awards of Excellence are the society's single most effective tool for communicating our profession's vision to a broad constituency across Canada – and at the same time, raising the bar within our own ranks. At PFS, not only are we very proud to have received more awards than any other firm; we are also enthusiastic competitors each year because these successes are very important when we compete with large, high profile international firms. A listing of relevant awards is often part of the selection criteria.

When asked to name those awards that have been pivotal to PFS, we first settled on “Confusion Square” – once the local Ottawa name for Confederation Square (National Honour, 2000). As a part of the comprehensive Confederation Boulevard Project, our job was to re-engage the square with the city (both visually and functionally) and with the Rideau Canal, which had been isolated from the city by major roadways.

We built on earlier studies by Canadian LA firms to create a strong connection between the street and canal, via a significant new central stair in the eastern apex of the War Memorial Triangle. We strengthened the landscape around the War Memorial with a stepped plinth, a comprehensive lighting program and a rich, new palette of materials and detailing, which created a much-needed visual anchor. Kiosk structures gave form to previously ill-defined space, echoing the surrounding heritage buildings.

For PFS, the CSLA award significantly boosted our national and international profile, since it recognized our ability to work within a complex decision-making environment and to manage an effective design process for shaping public space.

1-6 CONFEDERATION SQUARE, OTTAWA, NATIONAL HONOUR 2000
7 RICHMOND CITY HALL, NATIONAL MERIT 2001 8 UBC OKANAGAN CAMPUS
MASTER PLAN, NATIONAL MERIT 2006: ARTS + SCIENCES COURTYARD |
1-6 PLACE DE LA CONFÉDÉRATION, HONNEUR NATIONAL 2000 PHILLIPS
FAREVAAG SMALLENBERG 7 HÔTEL DE VILLE DE RICHMOND, MÉRITE
NATIONAL 2001 8 PLAN DIRECTEUR DU CAMPUS OKANAGAN DE L'UBC,
MÉRITE NATIONAL 2006 : COUR DES ARTS ET DES SCIENCES
PHOTOS 1, 3-6 HEAWON CHUN 2 EWALD RICHTER 7 SCOTT MASSEY 8 NORM LI



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We used landscape as metaphor.

Nous avons traité le paysage comme une métaphore.

The Richmond City Hall design process was similarly complex (National Merit 2001). The new City Hall was built to serve a city in transition from a suburb of Vancouver to an urban place in its own right. Here, we used landscape as metaphor. The entire City is an island surrounded by the Fraser River where it comes from the mountains to meet the sea. At City Hall, we abstracted this geography to create an island in the pond fed by a waterfall. Berms, which were used to screen service areas and underground parking, reflect the city's dykes. Native plantings echo the remnant forest of birch, shore pine and salal.

The resulting design was heavily praised by the architecture community for the remarkable integration of building and landscape. And the CSLA award drew welcome attention to our work with the architects to reinvent modernism in Canadian landscape architecture.

For the University of British Columbia Okanagan Master Plan (National Merit 2006), we demonstrated that landscape could be the leading force behind comprehensive planning. The beautiful Okanagan Valley is an iconic Canadian landscape of grassland and ponderosa pine set within rolling hills and fertile valleys. Since the university's progressive Academic Plan specially set out to emphasize learning within this engaging environment, the PFS Master Plan created opportunities for communication and recreation that foster social and academic mixing. The recognition of our work by the CSLA reaffirmed our commitment to regionalism and context as primary principles underlying our design.



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CONTINUING THE JOURNEY | L'AVENTURE CONTINUE

DOUGLAS PATERSON

UNIVERSITY OF BRITISH COLUMBIA | UNIVERSITÉ DE COLOMBIE-BRITANNIQUE

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La reconnaissance de nos recherches par l'AAPC a permis aux jeunes professeurs du programme d'architecture de paysage de l'UBC de faire sentir leur présence intellectuelle.

Pour Patrick Miller, cette reconnaissance précoce a été fondamentale pour l'établissement d'un important programme de recherche. En 1983, il a reçu une Citation nationale pour l'examen des coupes à blanc des forêts le long du canyon du fleuve Fraser en Colombie-Britannique. Il avait utilisé des simulations informatiques pour décrire les impacts et les mesures d'atténuation.

En 1989, l'AAPC a remis un prix à Lisa Colby et Doug Paterson pour *Heritage Landscapes in BC: Their Identification, Documentation and Preservation*, (Honneur national). Le travail a envisagé la préservation du patrimoine selon une vision phénoménologique imaginative, ce qui préfigurait même l'Accord de Nara adopté par l'UNESCO en 1994.

Aujourd'hui, les recherches de l'UBC ont encore monté de niveau. La Faculté gère plus de 1 M\$ par année, en partie, par l'intermédiaire de son Centre de design pour la durabilité. Cela comprend une longue liste de brillants travaux.

Notre programme a mûri. Néanmoins, l'engagement de ceux qui ont initié le programme de prix de l'AAPC et guidé son parcours au cours des 25 dernières années a été inestimable.



1, 2

1 HOLLOW TREE IN STANLEY PARK, FROM *HERITAGE LANDSCAPES IN BC*, DOUGLAS PATERSON AND LISA COLBE, UBC, NATIONAL HONOUR 1989 2 *IDEABOOK - SITSEE*, MOURA QUAYLE, UBC, NATIONAL MERIT 1985 3 FROM *HERITAGE LANDSCAPES IN BC* (SEE NOTES NEXT PAGE) | 1 ARBRE CREUX DU PARC STANLEY, PAYSAGES DU PATRIMOINE EN COLOMBIE-BRITANNIQUE, U.C.-B.: DOUGLAS PATERSON ET LISA COLBE, HONNEUR NATIONAL, 1989 2 *IDEA BOOK - SITSEE*, U.C.-B.: MOURA QUAYLE, MÉRITE NATIONAL, 1985

CSLA's recognition of our early research was of particular importance for a young, untenured faculty trying to make our intellectual presence known in the larger world. | La reconnaissance de nos recherches par l'AAPC a permis à nos jeunes professeurs de faire sentir leur présence intellectuelle.



3



4

In the early years of the Landscape Architecture Program at UBC, the youngest of our Canadian schools, finding our 'research way' was not an easy task. While there was much that needed to be studied, funding agencies favoured other concerns in society. As such, the CSLA's recognition of our early research was of particular importance for a young, untenured faculty trying to make our intellectual presence known in the larger world.

For Patrick Miller, one of three original faculty members, early recognition was fundamental to setting an important research agenda. In 1983, he was awarded a National Citation for his examination of forest clear cuts along the Fraser River Canyon in BC, using computer simulations to describe both their impacts and mitigation measures. Today, as Professor Miller notes, the work seems simple but the honour was a major influence on his later work – from studies of forest aesthetics to examinations of the visual-social impacts of development. Both his research and his influence on the next generation continues at Virginia Tech, where he heads the Landscape Architecture Program.

Early recognition also stimulated Moura Quayle's work on creative problem solving. Her highly influential *IDEA BOOK – SITSEE* (National Merit 1985), which examines design education and the creative process, is also about making creative inroads in just about any endeavour. The award marked the beginning of a string of related achievements: author of the award-winning *Green Ways – Public Ways* for the City of Vancouver, Dean of the Faculty of Land and Food Systems at UBC, Deputy Minister of Higher Education for the Province of BC, Commissioner of the Pacific Coast Collaborative Commission. Her work continues to make a decided impact on this generation: she initiated a new pedagogical approach, Problem Based Learning, in her faculty at UBC, and today she is examining ways

to improve research, education and student exchanges across the west coast provinces and states. Next year, she will present *IDEA BOOK 2* to CELA in Arizona – the journey continues!

In 1989, CSLA recognized Lisa Colby and I for *Heritage Landscapes in BC: Their Identification, Documentation and Preservation*, (National Honour). The work took a phenomenological, imaginative view of heritage landscape preservation, foreshadowing even the 1994 UNESCO Nara Accord. This imaginative approach is still central to my work on design panels, chairing the Vancouver City Planning Commission, and making public presentations. Lisa brings a similar spirit to her current role as UBC's Manager of Campus Policy Planning.

Today, UBC's research has entered another league. The faculty manages over \$1 million annually, in part through its Design Centre for Sustainability. This includes a long list of stellar work: Susan Herrington on children's play environments; Patrick Mooney on the biodiversity of disturbed urban landscapes; Stephen Sheppard on planning for global warming through visualizations; Cynthia Girling on green infrastructure and sustainable community design; Ron Kellet on digital decision making tools and indicators for sustainable development; Patrick Condon on sustainable regional planning and the importance of the charrette as a planning tool; Professor Emeritus Will Marsh on site-adaptive design; Daniel Roehr on water planning and harvesting for communities and green roofs.

Our program today, like others across Canada, has matured. Nonetheless, the dedication of those who initiated the CSLA awards program and guided its journey over the last 25 years has been invaluable.

3 ACCESS TO A SITE INFLUENCES OUR EXPERIENCE: THE CAUSEWAY REDUCES THE SENSE OF ISOLATION THAT IS SO INTEGRAL TO THE FISGARD LIGHTHOUSE EXPERIENCE **4** AS THE SCALE OF OUR BC FORESTS IS REDUCED, WE LOSE OUR UNDERSTANDING OF THE POWER AND MAJESTY OF THE PLACE WE CAME TO INHABIT | **3** L'ACCÈS À UN SITE INFLUENCE NOTRE EXPÉRIENCE DU LIEU. LE PONT-JETÉE RÉDUIT LE SENTIMENT D'ISOLEMENT QUI MARQUE TANT L'EXPÉRIENCE DU PHARE FISGARD. **4** LA RÉDUCTION DE NOS FORÊTS DE C.-B. EST UNE PERTE HISTORIQUE – LA PERTE DE COMPRÉHENSION DE LA PUISSANCE ET DE LA MAJESTÉ DU LIEU QUE NOUS SOMMES VENUS HABITER, ET LA PERTE D'UNE COMPRÉHENSION PROFONDE DE LA NATURE DU SUBLIME.

PHOTOS 3+4 FROM HERITAGE LANDSCAPES IN BC

SOMETHING FISHY IN STANLEY PARK | RUISSEAU À SAUMONS AU PARC STANLEY

ANN JACKSON

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En 1998, le Vancouver Park Board a invité PWL à contribuer à transformer un problème potentiel – la décharge de l'excédent d'eau salée des expositions marines de l'Aquarium de Vancouver – en une opportunité d'éducation et de préservation de l'environnement dans le parc Stanley. PWL a trouvé un concept insolite: créer de toute pièce un ruisseau à saumons.

PWL a dirigé la construction du cours d'eau, en supprimant près d'un hectare de terrain de stationnement en asphalte, et en rénovant un ruisseau artificiel alimenté par 50 gallons d'eau potable par minute.

Fait intéressant, le projet n'a pas obtenu de prix de l'AAPC la première année. Philips estime que les gens réagissaient à un changement dans le paysage traditionnel, plutôt que de se concentrer sur l'écologie et l'éducation. « Trois ans plus tard, nous avons présenté le projet à nouveau et il a reçu un prix Mérite national », a-t-il dit.

La reconnaissance de l'excellence du ruisseau à saumons a encouragé PWL à prendre un engagement stratégique: celui du développement durable. Cela s'est révélé précieux pour les projets qui ont suivi, comme le projet Dockside Green, primé LEED Platine, à Victoria, et le quartier East Fraserlands de Vancouver (Honneur national 2008).

1+4 STANLEY PARK SALMON STREAM – PWL PARTNERSHIP, NATIONAL MERIT 2006 **2** SOUTHEAST FALSE CREEK WATERFRONT: SEAWALL EXTENSION **3** HARBOUR GREEN PARK'S CENTRAL WATER FEATURE/SPRAY PARK **5** SOUTHEAST FALSE CREEK CONSTRUCTED ISLAND PROVIDING SHORELINE AND INTERTIDAL HABITAT | **1+4** RUISSEAU À SAUMONS DU PARC STANLEY – PWL PARTNERSHIP, MÉRITE NATIONAL 2006 **2** SECTEUR RIVERAIN DE SOUTHEAST FALSE CREEK : PROLONGEMENT DU REMPART **3** PARC HARBOUR GREEN : LES JEUX D'EAU FONT AUSSI OFFICE D'AQUAPARC **5** SOUTHEAST FALSE CREEK : ÎLE ARTIFICIELLE PROCURANT UN HABITAT LITTORAL ET INTERTIDAL
PHOTOS 1,2,4,5 PWL, 3 ALEX PIRO



1

Like many landscape architects, Jeff Philips is inspired by the complexity of the natural world. An avid fly-fisherman for over 30 years, he enjoys understanding the river system, making his own flies from natural materials, and returning his catch for another day. It was rewarding, then, when he and his landscape architecture firm, PWL Partnership Landscape Architects Inc., designed a little salmon stream that turned out to be a very big deal.

In 1998, the Vancouver Park Board invited PWL to help turn a potential problem – the discharge of surplus saltwater from the Vancouver Aquarium's marine exhibits – into an educational and ecological opportunity within Stanley Park. PWL hit upon an unusual concept: to create an entirely new salmon stream where none existed before.

PWL led a team of engineers and biologists to construct the stream, removing almost a hectare of asphalt parking lot, and renovating an existing artificial stream fed by 50 gallons of potable water per minute. "The most important thing we did was stop throwing away potable water and help facilitate ongoing runs of salmon," Philips says. "The excitement on kids' faces when they help release the salmon fry and see the adult fish return is very gratifying."

Interestingly, the first year that the project was submitted for a CSLA award, it did not place. Philips believes people were reacting to a change in the traditional landscape, rather than focusing on ecology and education. "Three years later, we re-submitted the project and it received a National Merit award," he said.

The recognition of the Salmon Stream's excellence influenced the firm in setting its future direction. The Salmon Stream and the nearby Stanley Park Stormwater



2



3



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5

Treatment Lagoon encouraged PWL to make a strategic commitment: they would pursue sustainable projects, and create a Sustainability Director position to help everyone in the office apply best practices in rainwater management, 'green' construction, and materials life cycle assessment.

This proved invaluable to projects that followed, such as the LEED Platinum Dockside Green development in Victoria and the East Fraserlands community in Vancouver (National Honour 2008). PWL has also continued to shape public places in downtown Vancouver and Stanley Park. The company is currently working on the Vancouver Aquarium expansion plan and a 2.4-hectare living roof for the Vancouver Convention Centre Expansion Project. Also recently completed is the redesign of Stanley Park's Prospect Point, recreating a natural ecosystem destroyed in a 2006 storm.

For Philips, who has watched the firm grow from a sole practitioner to 4 partners and 26 landscape architects, the future lies in place-making and ecological design – allowing people to use landscapes they've never been able to access before. He is particularly proud of PWL's recent role in Southeast False Creek, a model sustainable community near downtown Vancouver. With the seawall extension work, PWL created a small island with the first intertidal habitat in False Creek since its industrial build-out over 100 years ago.

PWL's work continues to be recognized, Philips thinks, "because we're committed to doing what's right. The terms 'sustainability' and 'green' have been overused to the point that they don't mean much anymore. Instead, we work with the core concepts of not wasting, being adaptive, and engaging people." That

engagement with the landscape is, after all, what makes the job fun! Work, he says, "is the most exciting place I can come to everyday... I can't imagine doing anything else." Except maybe standing in a river, thinking about the next fish.

PWL hit upon an unusual concept: to create an entirely new salmon stream where none existed before. | PWL a trouvé un concept insolite : créer de toute pièce un ruisseau à saumons.

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1



ARCHITECTURE DE PAYSAGE AU CANADA LANDSCAPE ARCHITECTURE IN CANADA

by | par Ronald Franklin Williams
Presses de l'Université de Montréal
McGill-Queen's University Press

L'AAPC a fait de ce livre phare son projet spécial pour souligner le 75^e anniversaire de sa fondation, en 1934. L'ouvrage devrait paraître au début de 2010, en français et en anglais. Ron Williams, qui se dit « un architecte paysagiste passionné d'histoire et non un historien qui s'intéresse au paysage », a accepté de laisser l'exclusivité à ses confrères AP. Juliette Patterson nous fait son compte-rendu.

D'ampleur mythique, le paysage canadien occupe une place singulièrement importante dans la constitution de notre identité nationale. Notre drapeau, nos pièces de monnaie, nos billets de banque et nos timbres racontent tous l'histoire d'un pays bâti par les efforts de ses habitants pour maîtriser et comprendre les paysages naturels.

Les paysages d'origine humaine peuvent paraître insignifiants à côté d'un patrimoine naturel si puissant et gracieux. Pourtant, Ron Williams soutient le contraire dans sa monographie exhaustive sur l'histoire de l'architecture de paysage au Canada : « La puissance et l'omniprésence de cet environnement naturel ont donné naissance à une école de pensée qui croit que le paysage canadien est trop grand pour nous, qu'il dépasse notre entendement et résiste à notre volonté. La thèse du présent livre s'oppose à cette idée. »

Have our experiences led us to a uniquely Canadian approach to landscape design? | Nos expériences nous ont-elles menés vers une approche typiquement canadienne de l'architecture de paysage?

Si les paysages dessinés pâlissent devant la beauté du paysage naturel, ceux-ci n'en demeurent pas moins exceptionnels. Profondément ancrés dans leur environnement, ambitieux, sans prétention, ils sont tout aussi pratiques que poétiques. Le cap Diamant de Québec, les flèches gothiques et les escarpements des édifices du Parlement, les fabuleux hôtels et terrains de golf des parcs des Rocheuses, l'Université de Lethbridge et le parc Stanley de Vancouver sont tous l'expression régionale de notre talent à tirer profit des atouts remarquables de la nature. Nous devrions être fiers de ces paysages, affirme Williams, et chercher à mieux les comprendre, les protéger et les présenter au grand public.

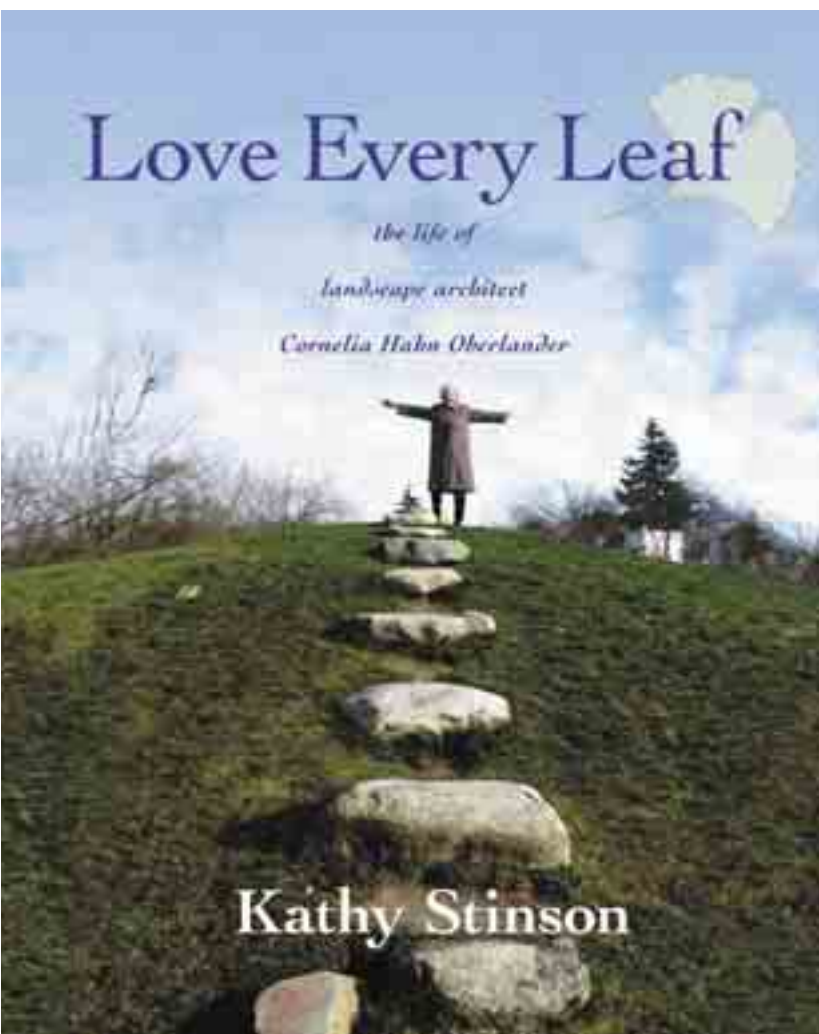
Le livre retrace l'évolution du paysage dessiné au Canada, à travers le point de vue d'un architecte paysagiste passionné d'histoire. Après avoir présenté l'héritage des Premières Nations et du colonialisme français et britannique, l'auteur s'attarde à la réponse des concepteurs de paysage aux défis urbains et industriels du 19^e siècle. La crise économique et la guerre, dans la première moitié du siècle suivant, ont donné lieu à certains des projets les plus novateurs de notre histoire. Puis, avec la naissance de l'architecture de paysage moderne après 1945, on voit comment les idées et techniques d'ailleurs ont été adaptées au climat et la culture du Canada.

Le livre présente des projets issus de cultures, de régions et de fuseaux horaires différents. Bien qu'il existe quantité de renseignements à leur sujet, on les connaît peu à l'extérieur de leur région d'origine. Ronald Williams nous invite à faire des liens : « à 'relier les points' et à reconnaître dans ces incidents isolés des tendances et des motifs pancanadiens ». Ce faisant, il détecte l'émergence d'une approche typiquement canadienne du paysagement.

J.B. Jackson a dit que le paysage même est la source première de l'étude du paysage. Williams a suivi ce conseil pour son livre. Il a visité la plupart des endroits qui y sont mentionnés, effectuant ainsi un pèlerinage à travers la diversité naturelle et culturelle du pays.

Premier ouvrage à rendre compte de toute la gamme de projets, d'individus et d'idées qui ont forgé l'architecture de paysage au Canada, ce livre est très attendu par le milieu. Sans compter qu'il constitue un présent tout indiqué pour le 75^e anniversaire de l'AAPC.

1 UNIVERSITÉ DE LETHBRIDGE : « PLUSIEURS DE NOS MEILLEURES OEUVRES SONT DES EXPLOITATIONS BRILLANTES D'UN PAYSAGE NATUREL DÉJÀ REMARQUABLE. » **RON WILLIAMS** | **1 UNIVERSITY OF LETHBRIDGE:** « MANY OF OUR BEST WORKS ARE BRILLIANT EXPLOITATIONS OF ALREADY OUTSTANDING NATURAL LANDSCAPES. » **RON WILLIAMS**



LOVE EVERY LEAF: THE LIFE OF LANDSCAPE ARCHITECT CORNELIA HAHN OBERLANDER

by | par Kathy Stinson

Tundra Books. Toronto, ON, 2008

87 pages. ISBN 978-0-88776-804-0

This is a book the CSLA should place on the desks of school career counselors to inspire new devotees to the profession... | Voilà un livre qui devrait se retrouver sur les bureaux des conseillers en orientation pour inspirer les nouvelles vocations...

LOVE EVERY LEAF

READ BY | LU PAR SHIONA SOMMERVILLE

It is fitting that Cornelia Hahn Oberlander should choose Stinson, a celebrated children's author, to pen her biography. Written for teens, Stinson's book reveals a remarkable woman and introduces the profession of landscape architecture to a young audience. On both counts, more books like this are much in need.

Love Every Leaf traces the life of Cornelia Hahn Oberlander from her childhood play in her mother's garden, her terrifying flee from Nazi Germany, her schooling at Smith College and Harvard, her nascent career, to her recent work. Oberlander, who is a member of the Order of Canada and recognised "Grand Dame" of the Canadian landscape architectural community, has a long and varied career that is well represented in these pages. Stinson intersperses descriptions and photographs of Oberlander's renowned projects with her design philosophy. Projects include Oberlander's rooftop gardens on the Vancouver Public Library and the Canadian Embassy in Berlin, the extensive grounds of the Legislative Building in Yellowknife, and the National Gallery of Canada. All of her projects demonstrate a keen curiosity in artistry paired with a practical knowledge of drainage, material choice, and a site's ecology. The book focuses, however, on the wondrous play spaces Oberlander has designed for children. Stinson's book describes a commitment to enhancing the quality of play in the lives of children. Indeed, Stinson suggests, this was an enduring passion for Oberlander.

PLAYFUL PLOYS FOR YOUNG READERS

Stinson's writing style and Oberlander's design acumen are well matched: both women captivate the imagination of children. Stinson endears in her choice of words and playful ploys to attract the attention of her young readers. (In her introduction to Oberlander's Expo '67 playground, Stinson offers that 1967 was also the birth year of hockey player Curtis Joseph and actress Julia Roberts.) Oberlander, in her many designs for playgrounds, challenges children to create their own playthings of wooden blocks and scraps of metal, and to explore the landscapes of turf mounds, water and rocks. A chapter devoted to Jim Everett Park in Vancouver explains the many design and technical challenges Oberlander overcame in transforming a former derelict site, and depicts how the park is used by children of all ages, as well as the young at heart.

If this book is not the definite volume on Oberlander's life and work, it makes up for its omissions in its sense of fun and in its outreach to a future generation of landscape architects. This is a book that the CSLA should place on the desks of high school career counsellors to inspire and embolden new devotees of the profession.

Other books by the author: *Red is Best* and *Big or Little*.

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DAVID WAGNER



1-4

1-4 DAVID WAGNER ASSOCIATES TOOK REGIONAL AWARDS FOR **1** THE BRIDGES GOLF COURSE IN STARBUCK, MANITOBA (DESIGNED TO ACCEPT SEASONAL FLOODING); **2+4** WINNIPEG'S CENTRAL PARK (1986) + **3** VALOUR ROAD BUS STOP (2006) | DAVID WAGNER A REÇU DES PRIX RÉGIONAUX POUR LE **1** LE TERRAIN DE GOLF BRIDGES DE STARBUCK, MANITOBA (CONÇU POUR RÉSISTER AUX INONDATIONS SAISONNIÈRES) **2+4** LE CENTRAL PARK DE WINNIPEG (1986) + **3** L'ARRÊT D'AUTOBUS DE VALOUR ROAD

The lives of all Canadians have been enriched by landscape architecture. Whether or not they are aware of it is another question. One of the many paradoxes of our profession is that our work is easy to miss. If a job is well done, it often appears as if we have done nothing at all.

Since so few people recognize our work, the CSLA Awards of Excellence are a particularly worthy endeavor. It is important that we, as a profession, acknowledge projects of merit. But as we mark the 75th anniversary of the CSLA — and the 25th anniversary of the Awards of Excellence — I believe it is time to revisit how we do it. It is time to rethink our awards designations.

A ROOM WITH A VIEW

For me, the program really began at a 1982 Board of Governors meeting in a Toronto hotel room — fittingly, a room with a view of the Joe Fafard Cows. The idea was to assimilate and discontinue regional award programs and establish a national forum for adjudication and celebration.

The Board of Governors suggested that one representative from each region be invited to serve as jurors. Long before the WWW world, it was felt that local issues might not be well known across the country: regional jurors would make sense. Most of us felt that the jury should be sure to dispense its largess across the land in proportion to the entrants, but that “rule” was left unwritten. The concept of regional awards — the recognition of projects which had a major local impact but which might not be as significant nationally — was left with a committee to pursue. Reflecting on it now, I recognize that the process that was set out is the Canadian formula for dominion and excellence.

JUMPING INTO THE COMPETITION

Over the last quarter century, hundreds of projects have been submitted for adjudication, and each entry represents a huge effort. Perhaps the biggest hurdle for those of us who submit is acknowledging our ego and admitting we might really like a prize. It takes courage to compete: it's a tough league. Your heart, your soul and wallet will be poured into the submission, but preparing an entry pays dividends. Your client will need to sign off, but having submitted

myself, I can honestly say every one of my clients has been absolutely delighted to be considered. And as I selected projects to submit, I have looked at my completed work with a new critical eye. I have never failed to learn something new.

ARE WE ASKING THE WRONG QUESTION?

For more than two decades, our basic program formula worked well. However, juries today seem to linger longest on a less-than-critical question: is the

project one of regional or national significance? To this, I quote the words of one famous Canadian and say, "Fuddle duddle". The real questions should be quite simple: does the entry conform to the rules, does it meet the standard being set by competing projects and does it purvey the basic tenants of exceptional landscape architecture — commodity, firmness and delight? If any or all projects meet the yearly standards set by the jurors, each should be worthy of an honourable mention.

I believe it is time to discontinue the regional awards designation to strengthen our Awards of Excellence program. The standard of excellence established over the years is now familiar; jurors review a constant stream of universally excellent Canadian projects. Why not simply award certificates of Honour, Merit, Citation, and Honourable Mention? I have one caveat: the "unwritten rule" could still apply: the notion of acknowledging excellence in each region is still a good one.

DESERVING OF MENTION

While not every submission receives the national accolades it seeks, I can assure you each and every submission that I have seen deserves an Honourable Mention. And I have seen a great many. Since I live in Winnipeg, I have annually viewed the display boards.

Each year, as I study the entries, I marvel at our profession's ability to gather all the information, develop the patterns and create amazing places. This is the magic of landscape architecture.

ALSO DESERVING...

Those of us who regularly view the activity at the University of Manitoba would agree that we should also award an Honourable Mention to the past and present staff and students of the University's Department of Landscape Architecture. Yearly, since the inception of the program, this group has devoted significant resources to mount the submissions and host the jury.

David Wagner is the Principal of David Wagner Associates Inc. in Winnipeg, and a past president of both MALA and the CSLA. In 1994, the firm's Clear Lake Tender submission took a National Honour Award. | En 1994, la proposition de la firme David Wagner Associates, Inc. pour Clear Lake a raflé un honneur national.

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1 ARNIS BUDREVICS FCSLA (Chair 1983 – 1986) is Principal Landscape Architect for his firm, Alexander Budrevics & Associates Ltd., and serves as an adjunct professor at the University of Toronto. He initiated the creation of the CSLA National Awards Program and thereafter helped build recognition of the program. Arnis has served as Treasurer and now President of the OALA, and as a Director of the CSLA.
arnis@budrevics.com

2 DOUG CLARK FCSLA (Chair 1987-1988, Co-Chair 1988-1989, Chair 2006) is currently the Executive Director of the Partners Program in the Faculty of Architecture at the University of Manitoba. The program builds relationships between the Faculty and the outside business, commercial and professional world with respect to research initiatives, funding and links, to ensure that our students get the best relevant education possible. Doug was instrumental in creating the U of M based Awards model and is a past president of CSLA.
clarkd@cc.umanitoba.ca

3 FAYE LANGMAID FCSLA (Co-Chair 1988-1989, Chair 1991-1993) has focused professionally on municipal work for the last 25 years: construction management/maintenance, park planning, waterfront development, urban design, energy

conservation and planning policy. She currently deals primarily with environmental assessments and the protection of agricultural and natural landscapes. She is now grants chair of the LACF and an Ontario Parks Association Foundation director.
fayepaul@mnsi.net

4 TED MCLACHLAN FCSLA (Chair 1994 – 1998) is the Department Head in Landscape Architecture at the University of Manitoba. Ted spent over a decade as background volunteer (collecting, exhibiting, packing, shipping and chauffeuring jurors) before chairing the Awards in the mid-1990s when the CSLA was experiencing financial difficulties and the awards program was a potential source of CSLA revenue. Ted is passionate about the cultural and wild landscapes of the Prairies and engages with them through research, teaching and photography.
tmclach@cc.umanitoba.ca

5 STEFAN FEDIUKE (Chair 1998-2000) recently returned to his hometown of Windsor, Ontario, after working with Winnipeg's Urban and Land Use Division. He promotes landscape architecture and horticulture through his on-line resource for north-erners (www.northscaping.com), and by co-writing a regular column for *Northern Gardener Magazine*. He speaks throughout the region on practical landscape design for home gardeners, on healing

gardens and the spirituality of landscape design.
jfedruk@cogeco.ca

6 IAN CORNE (Chair 2001) is the Application Specialist – Erosion, Sediment and Stormwater, with Nilex Civil Environmental Group. He works to mitigate sediment release into Canada's waterways, by promoting the value of stormwater management and erosion control. He formerly worked as a design studio instructor at the University of Manitoba, and a landscape design consultant/ general contractor specializing in biomass salvage and Aspen Parkland remediation.
icorne@nilex.com

7 ALAN TATE (Chair 2002 – 2005; 2007- present) is currently a professor in the Department of Landscape Architecture at the University of Manitoba. He was President of the Landscape Institute of the United Kingdom from 1995-97, and spent more than twenty years managing landscape consultancies in Hong Kong and London before moving to Canada in 1998. He is currently working towards a PhD in Architecture, seeking to develop a comprehensive typology of urban open spaces. Tate was the first recipient of the CSLA's Schwabenbauer Award.
tatea@cc.umanitoba.ca

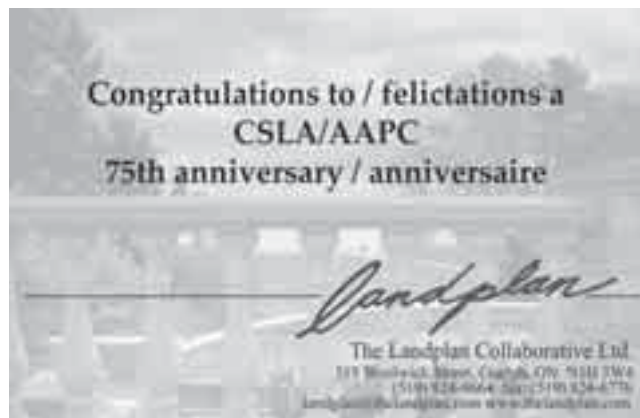


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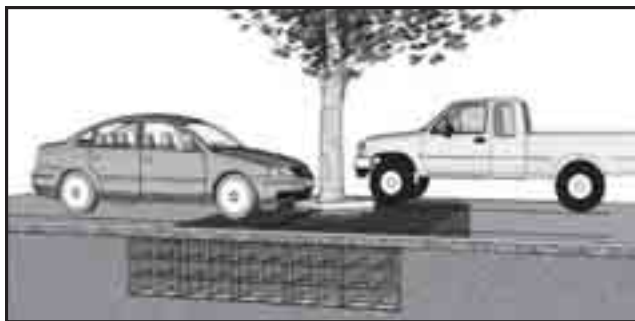
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Many individuals contributed to this commemorative issue and their faces are featured above. We invite you to take a few minutes to acquaint yourself with your colleagues across the country by matching their faces and names to the stories within.

De nombreuses personnes ont contribué à ce numéro commémoratif et leurs visages figurent ci-dessus. Nous vous invitons à vous familiariser avec vos collègues de partout au pays en observant leurs visages pour y lire leur histoire.



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