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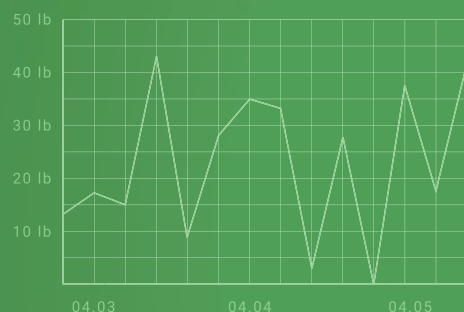
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MEASURED WEIGHT POIDS MESURÉ

WEIGHT HISTORY HISTORIQUE DE POIDS

2018/04/03 00:00 – 13 lb	2018/04/04 02:04 – 28 lb
2018/04/03 03:27 – 17 lb	2018/04/04 06:38 – 35 lb
2018/04/03 07:43 – 15 lb	2018/04/04 11:19 – 33 lb
2018/04/03 13:16 – 43 lb	2018/04/04 17:55 – 3 lb
2018/04/03 19:08 – 9 lb	2018/04/04 22:31 – 28 lb

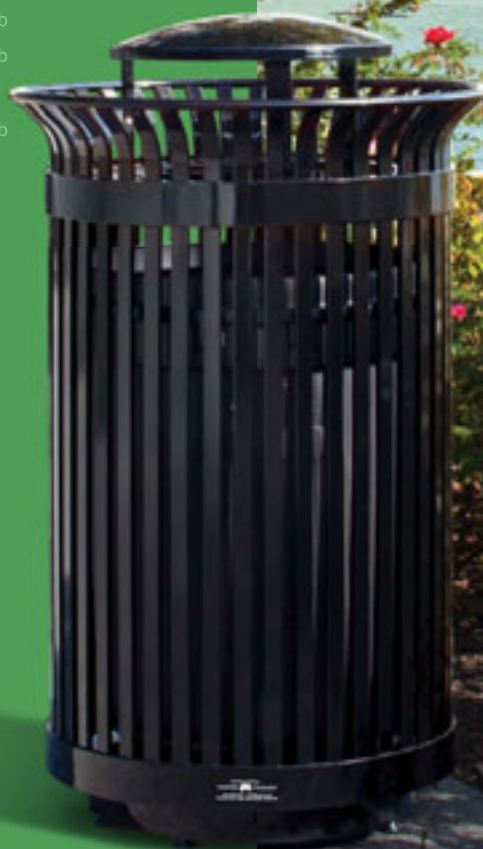


STATISTICS STATISTIQUES

AVG. FILL LEVEL AT COLLECTION
MOY. DE REMPLISSAGE À LA COLLECTE
76%

AVG. WEIGHT AT COLLECTION
MOY. DE POIDS À LA COLLECTE
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winter 18 | **risk + reward**
deadline june 20

spring 19 | **climate change and health**
deadline sept 15

prochains numéros

hiver 18 | **risques et gratifications**
date de tombée 20 de juin

printemps 19 |
changement climatique et santé
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FR_LANDSCAPES | PAYSAGES est publiée par l'Association des architectes paysagistes du Canada pour servir de plate-forme nationale destinée à l'échange d'idées sur la profession. Les opinions exprimées dans LANDSCAPES | PAYSAGES appartiennent aux auteurs et ne reflètent pas forcément celles de l'AAPC. Nos rédacteurs invités contribuent bénévolement. Nous attendons, en français ou en anglais, vos propositions d'articles.



PHOTO BRAD FEINKNOPF. COURTESY | COURTOISE VIRGINIA BURT. SEE | VOIR P 54

FRANÇOIS COURVILLE
ADJUDICATOR | JURÉ, AAPQ

/ BACK TO THE FUTURE RETOUR VERS LE FUTUR

We have a privileged perspective on the sensitivity, emotion and love that go into making a better world...

Nous sommes devenus avec tous ceux qui bâtissent notre monde, des agents de changement...

EN_

I ARRIVED IN WINNIPEG with a spring in my step, in anticipation of the exciting prospect of closely reviewing nearly 60 fascinating projects, meeting colleagues from all over the continent to debate the projects' merits, and, especially, to discuss our wonderful and ever-changing profession – which still holds a real fascination, despite the fact that I have been practicing for more than 35 years. As time goes by, I can't help but notice the incredible evolution of our profession, expressed in projects of unprecedented complexity. We have become, along with everyone else who is building our world, agents of change. I have an ever-growing sense of the sensitivity, emotion and love that go into making spaces designed to improve people's lives. It's hard not to like that.

This year, the projects reminded us that we are helping make a better world, whether in cities or in Canada's great northern expanses. The concept of excellence, which we have debated at length, now needs to explicitly embrace social and environmental questions. We who served as jurors for the 2018 Awards of Excellence have had a privileged perspective on best practices, and we found a particular emphasis on projects that demonstrate a high level of awareness of ecosystemic issues, while focusing on the human and emotional wellness that our projects need to address. There's no doubt in my mind that our appreciation for this new breed of landscape architects will continue to grow! Congratulations to all!

FR_

POUR TOUT VOUS DIRE, je me suis rendu à Winnipeg au pied levé et fébrile pour cette expérience enlevante d'analyser près de 60 projets des plus fascinants, de rencontrer des collègues de partout au Canada et des États-Unis pour en débattre et surtout échanger sur notre superbe profession qui évolue tant. En effet, le temps qui file m'a fait comprendre qu'au-delà du fait que j'exerce depuis plus de 35 ans, force est d'admettre l'incroyable évolution de la pratique. Cette année, les projets ont su toucher cette corde sensible qui nous rappelle que nous pouvons contribuer à un monde meilleur, et ce tant dans les milieux urbanisés, que dans les grands territoires nordiques du Canada.

La notion d'excellence que nous avons largement débattue doit maintenant aborder de front les questions environnementales et sociétales. Nous sommes devenus avec tous ceux qui bâtissent notre monde, des agents de changement privilégiés vers de meilleures pratiques. Ainsi nous avons dans cette édition des Prix d'Excellence 2018 accordé une attention particulière aux projets qui ont témoigné d'une grande sensibilité à une approche écosystémique des projets tout en mettant en avant-plan le bien-être humain et l'émotion qu'ils doivent susciter.

Je suis convaincu que vous aimerez cette nouvelle mouture de nos architectes paysagistes! Félicitations à tous!

fcourville@francoiscourville.com

/ JURY DUTY

>FR_LP+ JURY DUTY | DEVOIR DE JURY



CHRIS SALE

Chris, SALA, Candidate member, CIP and SPPI, is the Downtown Senior City Planner who is monitoring the implementation of Regina's Downtown Neighbourhood Plan and leading aspects of the City's Intensification Work Plan, a four-year initiative to stimulate infill within Regina's existing urban footprint. He is keenly interested in the impact of placemaking, urban design, land-use policy and transportation planning on human behaviour.

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BRIAN PARKER

Brian has extensive experience in environmental perceptions and ecological analysis. He has a wealth of knowledge on the use and care of plant material, has designed botanic gardens and private estates and is an avid gardener. He has lived on the east coast (Fredericton, NB) for 30 years, where he enjoys gardening, woodworking, art and when the body allows, soccer.

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JOANNE MORAN

Joanne, OALA, FCSLA, has worked with the municipal public sector in Ottawa for some 30 years, where she specializes in Recreation Planning, Park Design and Capital Development & Renewal. She has worked with many award-winning projects, and has served the OALA and CSLA in a great many capacities.

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FRANÇOIS COURVILLE

FR_ Gradué de l'UdM en 1981, puis diplômé de deuxième cycle en gestion de projets, François a signé plusieurs projets primés, notamment à titre de président de Schème Consultants et plus récemment à titre de VP de Groupe le Massif. Il est aujourd'hui pigiste au sein de firmes d'architecture et d'ingénierie. (Voir p 10: À l'Ange-Gardien.)

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THOMAS R. TAVELLA

Tom, PLA, FASLA, LEED®AP, is recognized as a leader and advocate for sustainable design, planning and healthy communities; his projects consistently embrace new philosophies and technologies. He has a diverse portfolio of award-winning projects; he speaks at many international congresses, and he continues to dedicate his time to advancing the profession. He is past National President of the ASLA.

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THANKS TO ALAN TATE

Alan Tate, MALA, CSLA, PPLI, FCSLA and Chair of the CSLA Awards of Excellence Program, is a Professor and Head of the Department of Landscape Architecture at the University of Manitoba. In 2007, Tate was the recipient of the Schwabenbauer Award for service and dedication to the Society. He is a former President of the UK Landscape Institute, and recently defended his PhD in Architecture, on typology and built environment.

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KUDOS TO THE TEAM!

Professor Alan Tate, who has organized the CSLA Awards of Excellence since 2002, extends immense thanks to Brandy O'Reilly for her assistance in administering the program again this year, to Shannon Loewen (facilitator and projectionist), and to students Janelle Harper, Alyssa Magas, Garth Woolison and Rob Freeman for their assistance in putting together slide shows of the entries, assisting the jurors, processing their reports, preparing and mailing-out certificates and other documents.



PHOTOS MIKE LATSCHISLAW, UNIVERSITY OF MANITOBA



DEAN GREGORY

As Campus Landscape Architect, Dean, BCSLA, ASLA, LEED, provides leadership on all landscape architectural matters at the UBC's campuses in Vancouver and Kelowna. Dean led the implementation of the UBC's award-winning 2009 Public Realm Plan. He has served on several design juries and panels, has authored articles related to campus planning and design, and has engaged in private practice in Chicago and Seattle.

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PETER BRIGGS

Peter, FCSLA, is a past-president of the CSLA, Vice-Chair of the CSLA College of Fellows, and involved with both the LACF and the ASLA. He lives, works and plays in Anchorage, Alaska and owns Corvus Design (the largest landscape architecture firm north of 60). In his spare time, Peter still slowly renovates his home, and still seeks to achieve his dog's quality of life (free room and board, plenty of affection, and 18 hours of sleep a day).

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/ OUR WRITERS NOS RÉDACTEURS



MARILOU CHAMPAGNE

FR_Oscillant entre l'art et l'architecture de paysage, Marilou, B.A., M. A., conçoit des sculptures prototypes évolutives et ambiguës servant de dispositifs paysagers pour la nidification des pollinisateurs indigènes. Accompagnée de son chat, elle réfléchit en insecte pour faire évoluer le regard que nous leur portons. Prendre conscience pour voir autrement.

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GLEN MANNING

Glen, FCSLA is the managing principal at HTFC Planning & Design in Winnipeg, and was the lead designer of Upper Fort Garry Provincial Park with his co-worker Constantina Douvris. (Go to > **LP+** to meet the full team.) Glen had the honour – and the challenge – of working closely with a renowned landscape architect as client for the park: the late, wonderful Garry Hilderman, HTFC's founder.

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LORIEN NESBITT... IN LP+

Lorien, PhD, MFC, is a Postdoctoral Research Fellow in Forestry and Medicine at UBC, whose research focus includes the relationship between urban greenness exposure and public health. She is also an environmental planner and documentary filmmaker with EcoPlan International. Photographer RICARDO BOHÓRQUEZ GILBERT is an architect and independent photographer who produces photo essays and artistic/editorial projects.

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ALAN DUNCAN

After a stint producing parades, public celebrations and public art policy, Alan joined Vancouver's Planning Department in 1989 and then Park Board in 2004. He's currently having fun as an organizer of the upcoming 2018 International Ornithological Congress and inaugural Vancouver International Bird Festival.

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JANE DURANTE

Jane, RCA, MBCSLA, FCSLA, ASLA, was instrumental in guiding the College of Fellows for well over a decade. She was awarded the CSLA's 2015 Schwabenbauer Award, and remains a valued presence on many juries and panels, including the architectural jury for Winnipeg's Museum for Human Rights. She is a founding member of Durante Kreuk in B.C., a public art consultant, and a life-long sailor.

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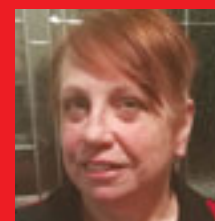
WENDY GRAHAM... IN LP+

Au revoir ! For over a decade, Wendy has been the multiple-award-winning designer of LP, and an inveterate promotor of CSLA and LACF. In this last issue as graphic designer, see her article about her father in > **LP+** : Portrait of Landscape Architect Don Graham. Wendy says thank you to all as she and her guru Judy leave for new creative challenges.

wlg.mtl@gmail.com

CHANGING OF THE LP EDITORIAL GUARD

bonjour !

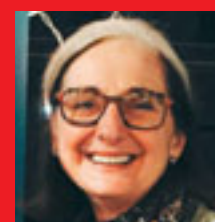


LAURIE BLAKE... IN LP+

Excited about picking up the reins of LANDSCAPES | PAYSAGES, incoming editor Laurie Blake hopes to continue the trailblazing begun by Judy Lord. Upon moving with her family to a horse farm north of Toronto, Laurie took a break from a 25+ year career in B2B and association publishing. Realizing she missed the world of content creation and magazine production, she is happy to be back in the saddle and determined to understand great design in landscape architecture, with reference to her own greenspace.

ljblake1025@outlook.com

au revoir !



JUDY LORD... IN LP+

Judy Lord has been the editor of LANDSCAPES | PAYSAGES since 2004, working with many, many scores of LAs to bring over 1000 unique stories to our pages. The last decade, working with designer-par-excellence Wendy Graham, have been a particularly fulfilling voyage of adventure and delight, which have given her "own inner landscape architect" the happy opportunity to explore the mix of pragmatism, visionary philosophy and creative imagination which are the building blocks of this remarkable profession. She will miss you.

judylord12@gmail.com



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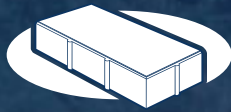
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SAINT-JÉRÔME ET LE ROI DU NORD

> EN_LP+ PROLOGUE: WORTH THE DETOUR

FR_

SAINT-JÉRÔME EST une ville de 68 000 habitants à une heure de route de Montréal. C'est là qu'un illustre ecclésiastique québécois, le Curé Labelle, a été nommé « Le Roi du Nord ». Il était tellement aimé qu'il y a plus d'un siècle, Saint-Jérôme a créé en son honneur la Place du Curé-Labelle : un espace vert traditionnel de 7 800 m² entourant une statue classique du curé, et finalement une cathédrale. Le site récemment restauré conserve sa composition victorienne et intègre une paroi lumineuse de même que des arches à travers lesquelles on aperçoit la statue et les portes de la cathédrale. Le mur est composé de deux panneaux d'acier blanc ajourés par des perforations en croix. C'est une « réminiscence » de l'ancienne église, ont dit les chefs de projet du Groupe BC2. Les visiteurs admirent l'esthétique éthérée de la porte d'entrée le soir. Il s'agit d'une pièce remarquable et évocatrice, qui ajoute un accent contemporain au caractère révérencieux du parc.



02 / À L'ANGE-GARDIEN

> EN_LP+ AT L'ANGE-GARDIEN

FR_

LP FÉLICITE FRANÇOIS COURVILLE, qui a représenté l'AAPQ au jury des Prix d'excellence 2018, et qui vient d'être primé aux Grands Prix du Design du Québec pour son parc riverain Espace Fillion à L'Ange-Gardien. Ce parc redonne aux citoyens un accès privilégié aux berges du fleuve Saint-Laurent. La valorisation du littoral a une grande portée, le geste élégant instituant un dialogue entre l'histoire et le territoire. Cette petite municipalité a osé un aménagement s'inscrivant dans la lignée architecturale de grands projets.

Le programme comprend une terrasse couverte, aires de détente, de pique-nique, rampe d'accès à l'eau ainsi qu'un pavillon utilitaire polyvalent. Une passerelle-belvédère suspendue en porte à faux au-dessus du fleuve, rappelle la relation historique des riverains au fleuve Saint-Laurent et permet d'apprécier le phénomène des marées tout en offrant des vues spectaculaires la ville de Québec et de l'île d'Orléans.

fcourville@francoiscourville.com

03 / ASLA / STUDENT AWARDS

1 /



DESERT RIVER WATER CONVERSATION

www.asla.org/2017studentawards/330573.html

2 /



REVIVING THE 30 METERS

www.asla.org/2017studentawards/333398.html

3 /



AGRO-PELAGO, FOODSCAPES FOR THE FUTURE

www.asla.org/2017studentawards/331972.html

/ PRAGMATIC INGENUITY

EN_

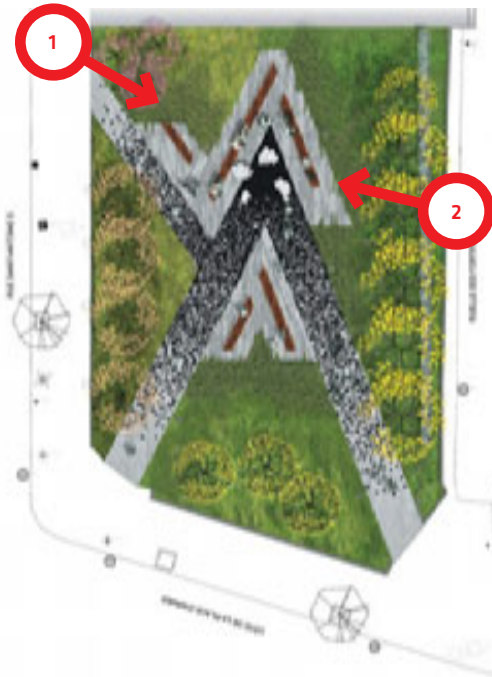
IN 2017, THE ASLA Student Awards recognized three students studying in Canada for exemplary work which tackled the multilayered challenges facing our planet.

Two projects, both from students at the University of Toronto, were honoured for Analysis and Planning, which addressed complex issues in the Chinese landscape.

1 / Zhuofan Wan (Faculty Advisor: Robert Wright), dealt with Desert River Water Conservation for an intensely arid basin in the Tarim River landscapes in northwestern China, including solutions such as using underground reservoirs to collect meltwater, and crop rotation to minimize water consumption.

2 / Tianjiao Yan (Faculty Advisor: Justine Holzman) worked with landscapes of the Three Gorges Dam on the Yangtze River and its 30 m water level fluctuations. The ASLA juror's commended the project's realistic and compelling site-specific proposals for such things as dredging bio-retention cells, reclaiming land, building fish habitat and using remote sensors to gauge water quality.

3 / Jaclyn Kaloczi, who studies at the University of British Columbia (Faculty Advisors: Susan Herrington; Martin Lewis), was recognized for Agro-Pelago (Foodscapes for the Future), a video that postulated that LAs could work as well with the sea as the land. The video envisions giant floating farm platforms growing everything from seaweed to more conventional salt-water tolerant crops, with wind turbines overhead for power. Said one ASLA juror, "This is one of those issues that is going to be in front of us pretty quickly... We've got to grab this and run." The film will be featured on the University of British Columbia's SALA (School of Architecture and Landscape Architecture) website.



04 / LE PARC DE LA PRESSE / Jardin de Paris

/ MARILOU CHAMPAGNE



1



2

PHOTOS 1 JUDY HILAL

> EN_LP+ PROLOGUE

FR_

À L'OCCASION DU 375^e anniversaire de Montréal, la compagnie Power Corporation du Canada a offert à la Ville de Montréal, un terrain chargé d'histoire dont le réaménagement a été confié à l'équipe de l'arrondissement Ville-Marie. Situé à la porte d'entrée du quartier historique du Vieux-Montréal, le parc porte aujourd'hui le nom de Parc de La Presse / Jardin de Paris en l'honneur d'un legs fait pour l'occasion par la Ville lumière, soit l'œuvre d'art public *Les Touristes* (Élisabeth Buffoli, 1989 – Forum des Halles, Paris). Les architectes paysagistes, Vincent Lemay et Anne Aubin, ont puisé leur inspiration dans l'histoire du site pour y aménager un parc invitant, moderne et respectueux de son environnement. Le site, ancienne propriété du premier journal français d'Amérique (La Presse),

arbore un design rappelant la trame, une technique d'impression. Ainsi, les sentiers affichent un motif graphique évoquant le maillage de points utilisé par les imprimeurs. Exprimés tout en gradation de tons, les pavés de granit forment un élégant tracé invitant les visiteurs en son cœur et point focal – l'œuvre de Buffoli. Le parcours aux pentes universellement accessibles accueille, en son centre, un mobilier créé sur mesure permettant d'apprécier librement l'œuvre et son contexte. En arrière-plan, un mur de gabions apporte une touche contemporaine au décor classique du Vieux-Montréal. Le site, aujourd'hui décloisonné, permet enfin aux touristes, résidents et travailleurs de se l'approprier. Son succès est d'ailleurs confirmé par la rapidité et l'aisance avec lesquelles les

visiteurs l'ont adopté et continuent de le fréquenter. La planification réfléchie de chaque élément est évidente, y compris son orientation vers le sud. « On peut voir que les Montréalais aiment profiter de leur soleil » – a déclaré un visiteur! Le parc de La Presse témoigne de l'application de bonnes pratiques en matière de développement durable. En effet, les architectes n'y ont utilisé que des matériaux locaux et ont mis en œuvre un plan de gestion des eaux maximisant un drainage in situ. Les ensembles horticoles indigènes répondent avec résilience au climat montréalais, à ses conditions urbaines et à sa biodiversité. Le charme de cet espace ne saura que s'accroître en grandissant dans son potentiel.

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05 / PORTFOLIO CANADIEN DU PAYSAGE 2018

/ JEAN LAUNDRY



1

> EN_LP+ THE CANADIAN LANDSCAPE PORTFOLIO: OPEN TO THE WORLD

FR_

POUR L'INITIATIVE DU la Charte canadienne du paysage, l'année 2017 fut celle de la troisième édition : des paysages rêvés aux paysages de rêve. Cette édition visait à conclure une trilogie qui illustrait de manière aussi réaliste et participative que possible comment les architectes paysagistes canadiens visualisaient la multitude de paysages qui les entouraient – ceux que dans plusieurs cas ils avaient participé à créer. Les trois thèmes exploraient les motivations qui animent les milliers de décisions qui permettent la création, la gestion ou la protection de ces paysages, car l'objet principal de notre champ de pratique est exactement cela : la création, la gestion et la protection de tous les paysages... Et si la la Charte canadienne du paysage présente cinq principes énonçant comment un « architecte paysagiste canadien » s'engage à intervenir sur les paysages auxquels il participe, il était intéressant d'illustrer et de partager avec le plus grand nombre comment les architectes paysagistes percevaient ces paysages. Pouvons-nous dire que l'exercice d'exploration et de communication est achevé? Certainement pas... La Charte canadienne du paysage fait maintenant partie intégrante des valeurs fondamentales de l'AAPC et le Portfolio reste un outil précieux de partage et de communication de ces mêmes valeurs. Des ajustements doivent toutefois être apportés au format initial tout en respectant les objectifs originaux de l'initiative.

Pour ce faire, le site internet restera la fenêtre privilégiée et tous seront encore encouragés à soumettre des images avec des textes descriptifs, mais les modes de participation seront diversifiés et ouverts au grand public.

2018 deviendra donc l'année où le « Portfolio canadien du paysage » accélérera son ouverture sur le monde tout en offrant aux architectes paysagistes un médium de choix pour partager leur perspective et illustrer la Charte du paysage.

Tous ces développements vous seront communiqués au fur et à mesure par l'AAPC et le site internet du Portfolio. Entre-temps, nous vous invitons à visiter le site du Portfolio :

www.clp-ppc.org



2

1 À L'ÉDIFICE TRANSCANADA, CALGARY 2 MALIGNÉ LAKE LE PARC JASPER PHOTOS JEAN LAUNDRY

06 / THE LANDSCAPE OF NURSING HOMES

/ PEGGY CHI



PHOTO COURTESY JENNIFER CHANG

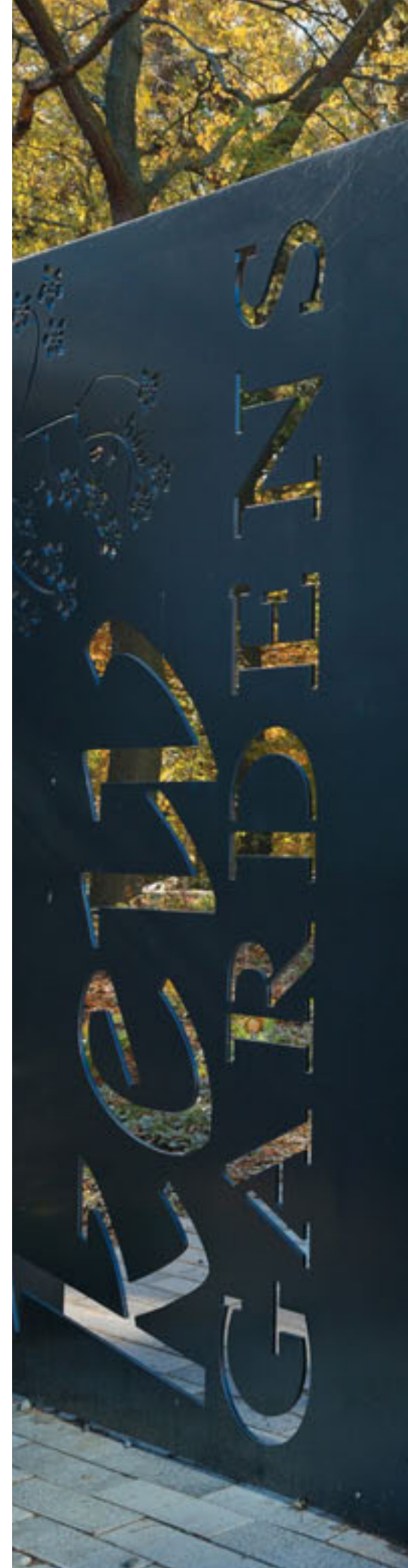
EN_

THE SALUTOGENIC THEORY, pioneered by Aaron Antonovsky, is a novel approach in our healthcare system. The theory suggests that it is more important to focus on people's resources and capacities, than to focus on treating ill-health and diseases. As many landscape architects are aware, health can be promoted and improved through salutogenic designs of the landscape, particularly within built environments designed for older adults. However, the impact of landscape has been understudied in Canadian nursing homes. Now, the timing is ripe for research. In Ontario alone, we have 300 nursing homes we have three hundred nursing homes to redevelop, under the Ontario government's ten-year strategy. Thanks to the Landscape Architecture Canada Foundation's kind support of my doctoral research, I am developing validated instruments to standardize data collection on the current landscape elements and usages in nursing homes for residents with various cognitive impairments. Thus far, I have examined the breadth and depth of salutogenic research and presented my findings to healthcare audiences. This is a necessary

step, since health care professionals have been slow to mobilize the evidence on salutogenic landscape designs. This is partly because research is not generalizable across facility types, countries and populations, and in the past, studies were based on small samples. International work tells us that landscape can reduce depression, aggression, drug use and job stress, all of which are pervasive health problems in nursing homes. Resident health is further complicated by the harmful side effects of psychotropic drugs used to treat depression and aggression. These common issues demand more attention from care staff who already experience high job stress. In future, I will update the LA community on recent literature around the world. For example, researchers in The Netherlands found that activities in landscape increased food consumption and social interaction among the elderly.

PEGGY CHI, OALA, CSLA, LEED AP, is a landscape architect and a doctoral student in health services research at the University of Toronto's Institute of Health Policy, Management, and Evaluation.

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07 / GO DOWN TO KEW...

/ PLANT ARCHITECT PROJECT

EN_

THIS STREETSIDE PARK, founded so long ago as a “place of innocent amusement”, sits on what is, today, one of the most important east-west commercial streets in Toronto. Yet with this remarkable renewal, Kew Gardens has once again become a calming gateway to Lake Ontario from Queen Street – a place that is part park, part plaza. Indeed, the welcoming gesture made by the new gateway screen inscribed with the historic, park-defining *raison d’être*, issues a charming invitation to busy pedestrians to pause and rest awhile.

Since the park’s founding 139 years ago, the interior had been much used, but because the street met the park edge abruptly, the City of Toronto and the local BIA commissioned PLANT Architect Inc. to create a new streetscape for the park. Rather than just treating the edge, PLANT created a new public realm zone by intertwining new elements with existing one. Seating is shaded by new Red Oak and Freeman Maple as well as existing Maples given new life in granular paved areas to improve root growth and irrigation. Around the historic cenotaph, a meeting area with intimate seating can accommodate over 1000 people for the Remembrance Day ceremony.

The detailing and materials are beautiful. Imagery for the screen was drawn from Victorian wallpaper in a nod to the bandshell’s chinoiserie three-tiered roof. The work elevates the street experience, forging new connections with the park.

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PHOTO COURTESY PLANT ARCHITECT INC.



PHOTO COURTESY | COURTOISIE WENDY GRAHAM

08 / LANDSCAPE MAGIC: A portrait of landscape architect D.W. GRAHAM

/ WENDY GRAHAM

> LP+

09 / INTENT AND ACCIDENT

/ DOUG CARLYLE

EN_

EDMONTON WANTS TO “Touch the Water.” It has “intentionally” been implementing its vision for a more accessible and place-focused valley and river, as evidenced by the completion of the new signature Walterdale Bridge, the nearby Mechanized River Valley Access*, and proposals for future promenades. Late last summer, the river created an accidental and unimagined gift: a beach, fully a kilometre long. “We didn’t have to pour sand. The river did it itself,” said Councilor Ben Henderson. As Paula Simons wrote in *The Edmonton Journal*, “It appeared on the shores of the North Saskatchewan River, something new in the midst of something familiar. And it makes people see and think about the river in a new way.” Edmontonians flocked to the clean white sandy beach late last summer. What the beach will look like this spring is anyone’s guess but the joy of Touching the Water will linger with dreams of its return.

**Editor’s Note: The Mechanized River Valley Access, designed by Dialog, is an accessible connection from Edmonton’s downtown to the River Valley trail network. It includes a staircase and an adjacent funicular to accommodate bikes, trailers, strollers, and specialized equipment like wheelchairs and mobility scooters. A promenade halfway down and a grassy rest area feature functional art.*

DOUG CARLYLE, a principal at Dialog Design in Edmonton, is fascinated by the complexity of the modern city, and its surprises.

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**The river created
an accidental and
unimagined gift:
a beach, fully a
kilometre long.**



ACCIDENTAL BEACH ON THE NORTH SASKATCHEWAN

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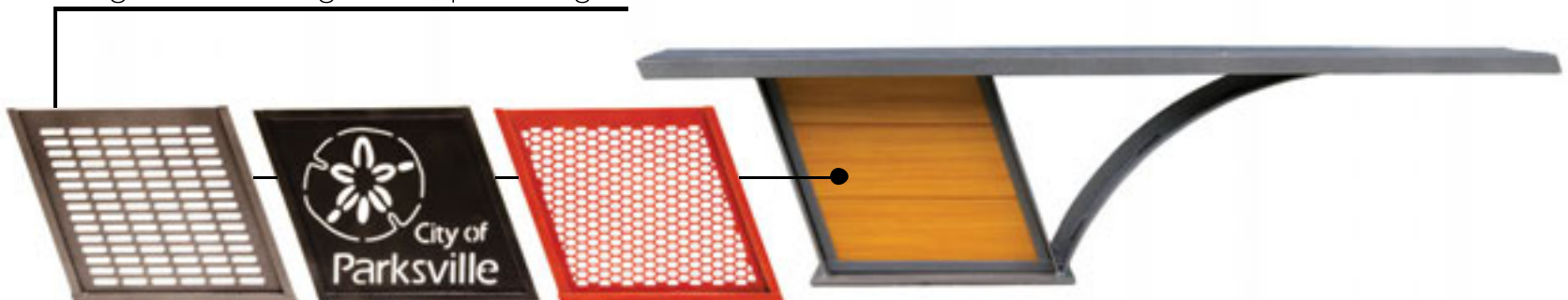
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2018

CSLA

AWARDS OF EXCELLENCE

AAPC

PRIX D'EXCELLENCE

RENDERING SECTION OF THE HERITAGE WALL, UPPER FORT GARRY |
ILLUSTRATION D'UNE SECTION DU MUR DU PATRIMOINE,
UPPER FORT GARRY. SEE | VOIR P 32
PHOTO COURTESY | COURTOISIE COHLMAYER ARCHITECTURE

PETER BRIGGS

/ PROJECTS THAT SING AND WHISPER

> FR_LP+
DES PROJETS QUI CHANTENT ET QUI CHUCHOTENT

EN_
SIT ON A JURY! As professionals, it's not easy to find unbiased thoughtful commentary on what we do as planners, designers and communicators. But as a CSLA jury member within a panel of peers, thoughtful discourse is all but guaranteed.

When the CSLA Awards of Excellence jurors from across Canada assembled in Winnipeg, we had already reviewed each submission. We first saw the boards in person, set on easels in a gallery space, as we wandered among them with morning coffee, developing a process that would aid our review. In a well-lit adjacent room, we brought the boards in by category, reviewing related images and submitted material for each, one-by-one.

AN EXERCISE IN LISTENING

If a project had a champion amongst us, it was elevated to a higher level of review: it had communicated effectively. With some of the compositions, we leaned back and heard them sing. Others whispered in such a way that we listened closely, leaning in. These projects had something to say: this is what professional excellence means in 2018.



1



2

Toronto's Berczy Park, for example, sings a well-crafted melody that will bring back memories of a time and place. It is grounded within function, yet it is the most engaging of parks, with whimsy and heart in how it sings (and howls). Visitors become part of the place. While public fountains used to speak to the grandeur of their patron, this fountain speaks to every visitor with an Instagram account – our modern equivalent of the “society pages” of old, where people want to be seen. Beyond the Jury's discussion of the project's sophisticated technical depth, it also inspired humor. “This project in every way exhibits excellence,” one juror remarked, “despite the presence of the cat.”

Upper Fort Garry Provincial Park, too, stopped us in our tracks, but with a very different song, a complex narrative, with many voices whispering their stories from the past. The project description provided us with snippets of story arcs, helping us feel the meaning of the place. Here is a site where the historic stories were in danger of being muffled, yet it emerges now as a composition with such richness that each visit can reveal something new.

Different again is the whispered song of Kinngaaluk Territorial Park Master Plan, which is fundamentally about (re)learning to listen, and facilitating success without leaving an overt imprint of ourselves (or our cultures) on the process or product. We assist our clients in making their stories manifest. We help them speak for themselves. Pay particular attention to this project, and take the time to consider it as it does represent a paradigm for all of us.



3

DEFINING "UNIQUE"

There were so many other fine and even stellar works, even amongst those that did not win an award. For every project, we examined the work closely, working hard to provide a meaningful review. Did the submission tell a compelling story? Did the landscape architect communicate what makes the work unique, whether through the graphic design of the panels, the descriptive narrative, or the photography? Did the project sing? Pretty designs and packages helped, most certainly. But with the right jury, there are checks and balances that minimize this. There was always someone in the room who would chime in to ask if this project advanced our profession. Or is it simply a top-notch expression of best practices?

A national award fundamentally needs to be a project which has the ability to change what we do and how we do it. These are works of national significance which offer something to every Canadian landscape architect. Each year, the awards of excellence ratchet our expectations higher.



4

"...Berczy fountain speaks to every visitor with an Instagram account..."

« ...La fontaine de Berczy Park profite à chaque visiteur avec un récit Instagram... »

When you submit next year – and please do! – go beyond image captions. Go beyond labels. Convey the true meaning of your work, and leave us feeling that you have truly elevated your client's mission. Tell us your story! You will provide the fuel for many a lively discussion, within the Jury meeting rooms and well beyond.

A full list of credits for each project can be found online. > **LP+**
Vous trouverez en ligne la liste complète des crédits de chaque projet. > **LP+**

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PETER BRIGGS writes about the business of design at **www.highestexpertise.com**.



5

1 UPPER FORT GARRY HERITAGE WALL, P 30 2 SURREY BEND, P 36 3 BERCZY PARK, P 48 4 REUSE OF ACACIAS | UTILISATION DES ACACIAS VIEILLISSANTS, P 66 5 UPPER FORT GARRY, P 30
PHOTO 1 PATTERN INTERACTIVE 2 SPACE2PLACE 3 INDUSTRIOUS PHOTOGRAPHY 4 LANDSCAPE UNIT OF HIGHWAYS DEPARTMENT 5 HTFC

HTFC PLANNING AND DESIGN

/ JURY'S AWARD OF EXCELLENCE

UPPER FORT GARRY PROVINCIAL PARK, WINNIPEG, MANITOBA

/ INSPIRED SUBTLETY THAT RELATES ON THE GROUND

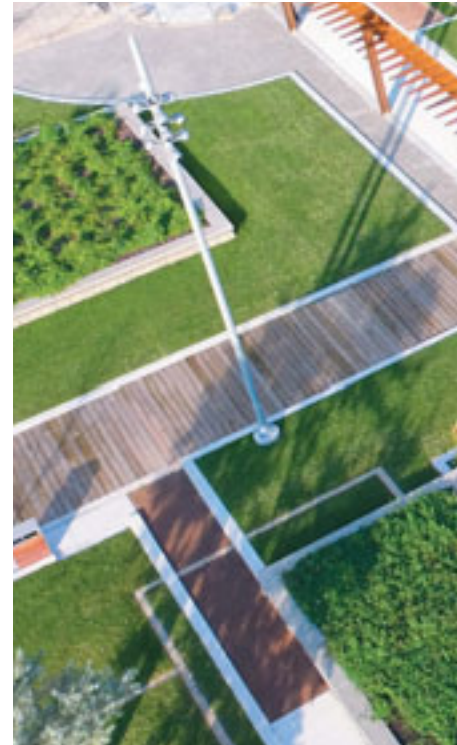
UPPER FORT GARRY Park is a striking departure from standard heritage interpretation. Because little remained of the original structure, the seven-year project redefined what a heritage park could be, opting to create something compelling and new that would form an active part of the fabric of downtown.

"Here we experience an abstract means of historic storytelling that draws people into the conversation," said the CSLA Jury. The Park designers embraced the ambiguity inherent in our historic records, to create a richly-layered urban park that defies expectations. The Fort's original North Gate lends an aura of mystery and substance, yet the Park remains, in the designer's words, "a mash-up, not a snapshot," with its ultra-modern Heritage Wall forged of Corten steel and inscribed with graphics and an LED video array. On the Wall, Winnipeg's largest public art piece, history comes alive – particularly at sunset, when visitors may be taken unaware by the visceral soundscape of a buffalo stampede thundering across the 400-foot expanse, thrillingly evoking times past. Throughout the park, state-of-the-art technology merges with public art, and heritage elements are ripe for discovery. "This is inspired subtlety," said the CSLA jurors. "It relates on the ground, and it works in all seasons."

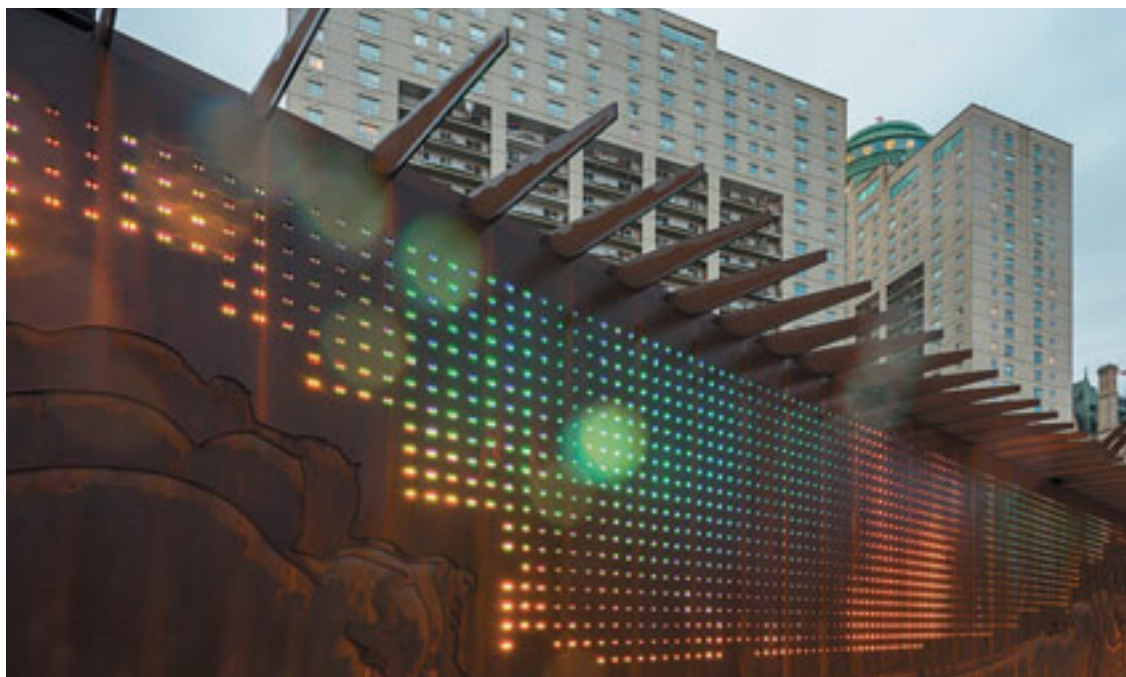
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1



2



4



3

/ UNE SUBTILITÉ INSPIRÉE EN HARMONIE AVEC LE TERRAIN

LE PARC UPPER Fort Garry s'écarte nettement de l'interprétation traditionnelle du patrimoine. Comme il ne restait pas grand-chose de la structure originale, le projet de sept ans a redéfini ce que pourrait être un parc patrimonial, en choisissant de créer quelque chose d'intéressant et de nouveau.

« Ici, nous faisons l'expérience d'un moyen abstrait de raconter des histoires », a déclaré le jury de l'AAPC. Les concepteurs ont embrassé l'ambiguïté inhérente aux souvenirs historiques, pour créer un parc urbain richement stratifié qui défie les attentes. La porte nord originale du fort confère une aura de mystère et de substance, mais le parc demeure, selon les mots du concepteur, « un collage et non un instantané », avec son mur du patrimoine ultramoderne forgé en acier Corten orné de graphiques et d'un écran vidéo. Sur le mur, la plus grande œuvre d'art public de Winnipeg, l'histoire prend vie – en particulier au coucher du soleil, lorsque les visiteurs peuvent être pris au dépourvu par le paysage sonore viscéral d'une ruée de bisons qui tonnent à travers l'étendue de 400 pieds. Partout dans le parc, la technologie de pointe fusionne avec l'art public, et les éléments patrimoniaux sont prêts à être découverts. « Une subtilité inspirée », ont dit les jurés de l'AAPC.

GLEN MANNING
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Crédits complets > LP+

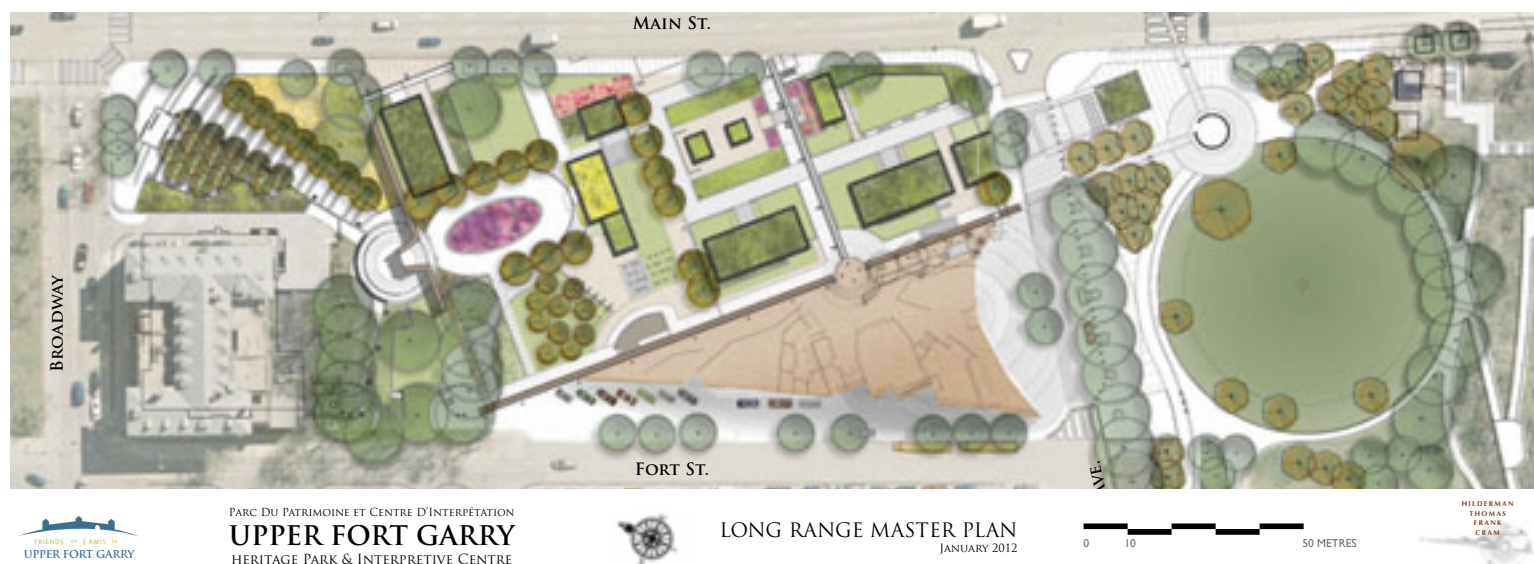


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PHOTOS 1 COURTESY | COURTOISIE PATTERN INTERACTIVE 2 COURTESY | COURTOISIE THE FRIENDS OF UPPER FORT GARRY 3 COOL GARDENS INSTALLATION. COURTESY | COURTOISIE HTFC 4 DAVID MODOR PHOTOGRAPHY. COURTESY | COURTOISIE HTFC 5 JERRY GRAJEWSKI PHOTOGRAPH COURTESY | COURTOISIE COHLMAYER ARCHITECTURE

GLEN MANNING

/ ENTIRELY UNCONVENTIONAL



6

FR_
 / UNE RÉSURRECTION TOUT
 À FAIT INUSITÉE

BIEN AVANT 1900, les vestiges d'Upper Fort Garry ont été démantelés, et seule la porte nord du fort est restée debout pour marquer l'endroit. Pendant plus d'un siècle, la porte est restée seule sur sa parcelle de terrain de la rue Main à Winnipeg, alors que la ville foisonnait autour d'elle. Là-bas, elle languissait, flanquée d'un stationnement en ruines, d'un club de curling, d'un poste d'essence et de plusieurs voies de circulation, jusqu'à ce que la demande croissante de logements au centre-ville suscite un regain d'intérêt pour ce bien immobilier de premier ordre à quelques minutes de La Fourche.

Lorsque la question de l'avenir d'Upper Fort Garry s'est posée en 2008, l'AP Garry Hilderman, de concert avec un groupe de citoyens présidé par Jerry Gray, a mené la charge pour prendre possession du site. Glen Manning, directeur de HTFC Planning & Design, raconte l'histoire du « drame de la conservation » et de la résurrection tout à fait inusitée du fort.

**VERSION INTÉGRALE EN
 FRANÇAIS > LP+**

EN_
WELL BEFORE 1900, the remains of Upper Fort Garry were dismantled, with only the Fort's North Gate left standing to mark the spot. For more than a century, the gate stood alone on its plot of land on Winnipeg's Main Street as the city filled in around it. There it languished, flanked by a crumbling parking lot, a curling club, a gas bar and multiple lanes of traffic, until the growing demand for downtown housing triggered renewed interest in this prime real estate just minutes from The Forks. When the question of Upper Fort Garry's future came to a head in 2008, LA Garry Hilderman, together with a citizen group chaired by Jerry Gray, led the charge to take possession of the site. Glen Manning, principal of HTFC Planning & Design, tells the story of the "dramatic conservation showdown" and the Fort's entirely unconventional resurrection.

WINNIPEG'S UPPER FORT GARRY

Garry has a convoluted and colourful history. Indeed, despite the very few relics and structures that remain, many historians claim it is the most important historic site in Western Canada. In the mid-1800s when it was constructed, it served both as a fortified trading outpost for the Hudson's Bay Company, and as the seat of government for the growing Red River Settlement. Within Upper Fort Garry's walls, early experiments in frontier governance, such as Louis Riel's bilingual "Convention of Forty", helped spur Canada toward nationhood, and establish a new model for a multicultural society.

LAST GATE STANDING

Yet unlike Lower Fort Garry some 30 kilometres downriver, Upper Fort Garry was largely dismantled in the last decades of the 19th century, as the Company's influence waned, and the demand for timber and stone building materials grew. Winnipeg was in the midst of a massive construction boom that earned it the nickname "Chicago of the North." Of the original structure, only the north gate remained standing. It idled, mostly forgotten on its downtown site, for some 12 decades. Then, in 2008, development pressures spurred a dramatic conservation showdown.



BACKGROUND OLD FORT GARRY LOCATION CHART **6** SITE PLAN **7** UPPER FORT GARRY OPENING. **8** FROM "THE BEAVER" MAGAZINE: DECEMBER 1942, P30-31. A RECONSTRUCTION FROM PHOTOGRAPHS BY JULES PERRET. **9** THE NORTH GATE TODAY.

PHOTOS 6, 7 COURTESY | COURTOISIE HTFC **8** COURTESY | COURTOISIE "CANADA'S HISTORY" MAGAZINE (FORMERLY "THE BEAVER") **9** COURTESY | COURTOISIE HTFC THE FORKS



7

THE SHOWDOWN

On one side was a developer-led proposal for the site that included a heritage park, but also a 21-storey residential tower tight against the west edge of the former fort wall. On the other was a vision for a new provincial park and low-rise interpretive centre, led by a small but determined group called the Friends of Upper Fort Garry. The battle lines were drawn, and the drama played out on the pages of the *Winnipeg Free Press*.



8

Initially, the City moved forward with the developer's option, but when bastion foundations were uncovered within the tower footprint, the project was put on hold. The City offered the Friends one last shot: they were given just 107 days to raise \$10 million dollars and prove they had the resources and resolve to take on the development of the entire site. The group, composed of many eminent Winnipeggers including landscape architect Garry Hilderman, pulled out all the stops.

It came down to the wire. They secured the last million at a luncheon on Day 107. As Garry put it then, "I think we surprised everybody, ourselves included."

NOT YOUR TYPICAL HERITAGE SITE

Not everyone was happy with the outcome. The Friends' vision was not your typical heritage attraction. They were looking for something challenging and new, something that would be an active part of the fabric of the downtown and resonate with people today, particularly young people.

The Fort's stories are rich and controversial. There is no single correct telling.



10

HTFC as prime consultant delivered not only the park plan but also a feasibility/governance study, public programming, and a comprehensive interpretive plan. In the seven years required to execute the project, our firm repeatedly weathered public feuds between funders, elected officials and the client, and steered through the philosophical differences among our many advisory groups. Aptly, the interpretive emphasis shifted away from the theme of nation-building and turned toward examining cultural divisions and public debate – looking for ways to not just tell stories, but to start a conversation and explore opposing perspectives.

JITTERY OUTLINES

Our breakthrough came when we decided that rather than trying to resolve everything, we could embrace the many-layered ambiguity of this site, and celebrate the contradictions and bias inherent in how we record and talk about history. We did this by representing elements and time periods of the fort artistically from multiple overlapping perspectives. This layering of periods and representations is revealed in the various materials and paving patterns on the site, creating a slightly jittery outline as we approximate the locations of things, visually capturing the idea that history is “a distillation of rumours.”



12

Limestone platforms, or *plinths*, are located where there was the highest confidence that buildings stood. Over time, each plinth will support a public art piece inspired by the events and function of that building. Other ephemeral installations are already occurring within the park. Art keeps things fresh, and creates a different sort of engagement with the public: drawing people in and suggesting things rather than saying them outright.

The focal point of the park is Winnipeg's largest public art piece: the Heritage Wall, 122 metres (400 feet) of layered weathering steel inscribed with graphics and an LED video array. Funded by Manitoba Liquor and Lotteries Commission, and developed by Cohlmeier Architecture, Pattern Interactive and HTFC, the Wall marks the location of the former west fort wall and lends soundscapes and lo-fi ambient graphics to the space.



11

Les histoires du fort sont riches et controversées. Il n'y a pas de version officiel.



Multi-faceted and ripe for discovery, Upper Fort Garry Provincial Park offers a new vision for heritage interpretation in the city, inviting us all to find new meaning and vitality in the diversity of our shared stories.

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PHOTOS 10 COURTESY
| COURTOISIE PATTERN
INTERACTIVE 11 COURTESY
| COURTOISIE THE FRIENDS
OF UPPER FORT GARRY 12
RENDERING COURTESY |
COURTOISIE HTFC 13 COURTESY
| COURTOISIE HTFC

KEY DESIGN IDEAS

01/ Don't reconstruct.

Because the site was so compromised by adjacent development, the physical structure was not as important as its stories. This gave us license to use some contemporary materials and media, and represent the lost elements of the Fort figuratively.

02/ Avoid signs.

Signs are static and fixed, limited to "one voice." We proposed a more artistic and multi-channel approach in all the communications.

03/ Remember it's a mash-up, not a snapshot.

During its operation, the Fort was in a constant state of flux, expansion, rebuilding. It is a true palimpsest – a collage of ghostly patterns. Different time periods and contradictory sources are represented simultaneously to embrace the ambiguity inherent in all heritage interpretation.

04/ Look forward as well as back.

For the park to become part of the fabric of the city – an appealing urban space knitted into the downtown – its content needed to stay relevant, and its vibe unapologetically modern, with offerings that include free Wifi, video screens, digitally controlled lighting and an 1800 watt sound system.

05/ Messages should be augmented and participatory.

We looked at what makes the internet explorable and applied those ideas in the park: live links, a mobile app with refreshed content and translation into multiple languages, and hidden "Easter eggs" sprinkled along the Heritage Wall: small images and icons that are like hidden treasures in video games, and invite kids to search for them... photograph them... even take a rubbing. Most significantly, the Fort is inviting the public to co-create and share content. School groups and the community should be providing digital content for the screen of the 122 metre (400 foot) Heritage Wall this year.

SPACE2PLACE

/ SURREY BEND REGIONAL PARK

BRITISH COLUMBIA



1

/ A BEAUTIFULLY-EDITED LONG VIEW: A LIGHT TOUCH ON THE LAND

SURREY BEND REGIONAL PARK is a landscape dominated by the ebb and flow of water. The 10 ha site is a gateway to a larger, diverse wetland ecosystem in an un-diked section of the Fraser River floodplain, and is designed to celebrate regular flooding. Side channels within the bog support juvenile salmon, and within that channel framework, space2place developed a trail network.

"Surrey Bend speaks volumes to me about what landscape architects can do with seriously degraded landscapes," said one juror. Two decades ago, the site had been filled and compacted for a never-realized development. With sensitive analysis of the site, the LAs "achieved an honest, natural expression that is so restrained. The editing of the long view is excellent; the views are particularly beautiful, and arouse curiosity. With the flatness of the land, the light touches – the simple gestures – are all that is needed. I want to be there."



2

PHOTOS SPACE2PLACE

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Full project credits > LP+



/ UNE VUE RETOUCHÉE MAGNIFIQUEMENT ET D'UNE MAIN LÉGÈRE

LE PARC DE SURREY BEND est dominé par le flux et le reflux de l'eau. Le site de 10 ha est une porte d'entrée vers un écosystème de terres humides dans une section non endiguée de la plaine inondable du fleuve Fraser. Il est conçu pour évoquer les crues régulières. Les jeunes saumons frétilent dans les canaux latéraux, et space2place y a aménagé un réseau de sentiers.

« Surrey Bend m'en dit long sur ce que les architectes paysagistes peuvent faire avec des paysages gravement dégradés », a déclaré un juré. Il y a deux décennies, le site avait été remblayé et compacté pour un projet jamais achevé. Avec une analyse sensible du site, les AP « ont atteint une expression honnête, naturelle et retenue ». Les vues sont particulièrement belles et suscitent la curiosité. Avec la planéité de la terre, les touches légères – les gestes simples – sont tout ce dont on a besoin. Je veux être là! »

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3



4

hapa collaborative

/ PONDEROSA COMMONS

UNIVERSITY OF BRITISH COLUMBIA



1

/ A TANGIBLE SENSE OF SPACE: PATHWAYS BECOME DESIRE LINES

THE UBC'S PONDEROSA COMMONS is a beautifully successful exploration of what a Commons can be. hapa collaborative worked with Campus and Community Planning, and the architectural joint venture of HCMA and KPMB, to design a central active landscape with three distinct courtyards. The designers integrated the 5.4 per cent natural slope of the site to create "rooms" which step down the boulevard: the views are dramatic from the top of the slope or from below. Pathways become 'desire lines', leading perhaps to the cherry blossom viewing terrace, or the outdoor classroom defined by a chalkboard wall, with its apple trees which bear fruit in time for September graduation.

"There is a human scale to this work that one can immediately feel," said the CSLA Jury, "a tangible sense of space, where very pleasant backgrounds create a welcome sense of enclosure." The Jury applauded the care given the Ponderosa Pine, the preservation of mature trees throughout, and the beautiful plantings which promise to increase biodiversity.

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4

/ UN SENS TANGIBLE DE L'ESPACE OÙ LES CHEMINS DEVIENNENT DES LIGNES DE DÉSIR

LE PONDEROSA COMMONS de l'UBC est une exploration réussie de ce que peut être un terrain communal. Hapa Collaborative a travaillé avec HCMA et KPMB, pour concevoir un paysage central avec trois cours distinctes. Les concepteurs ont intégré les 5,4 % de pente du site pour créer des « pièces » qui descendent le long du boulevard : les vues sont spectaculaires depuis le haut de la pente ou depuis le bas. Les sentiers deviennent des « lignes de désir », menant peut-être à la terrasse d'observation des cerisiers en fleurs, ou à la classe extérieure définie par un mur d'ardoise, avec ses pommiers qui portent des fruits à temps pour la remise des diplômes en septembre.

« Il y a une échelle humaine à ce travail que l'on peut immédiatement ressentir, a déclaré le jury de l'AAPC, un sens tangible de l'espace, où des arrière-plans très agréables créent un agréable sentiment d'enveloppement. » Le jury a applaudi le soin apporté au pin ponderosa, la préservation des arbres matures et les belles plantations qui promettent d'augmenter la biodiversité.

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PHOTOS 1, 2, 4 HAPA COLLABORATIVE 3 NIC LEHOUX.

LANDINC.

/ TRILLIUM PARK

AND WILLIAM G. DAVIS TRAIL, TORONTO



/ A GEOLOGICAL DESIGN
PALETTE, IMAGINATIVE
AND PRAGMATIC

AFTER 40 YEARS, a derelict 7.5 acre parking lot at Ontario Place has become a park, remarkably reimagining Ontario's natural heritage. "It's an incredibly well-executed project... and another excellent reason why the Toronto Waterfront has become so cool!" said the CSLA Jury. To metaphorically express Ontario's glacial past – albeit with the Toronto skyline in view – the designers abstracted an 83-metre-long Moraine Bluff, which was first assembled at a quarry 200 kilometres away. In other areas, granite walls are etched with moccasins, recalling the First Nations people who walked the heritage river trails. Everywhere, generous native plantings are creating microclimates that will naturally regenerate the landscape over time. This work is as imaginative as it is pragmatic. "The LAs have covered all the bases, developing sustainable environments that can stand up to heavy use," said the Jury. "In 15 or 20 years, Trillium Park should really hit its stride."



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/ UNE PALETTE DE CONCEPTION GÉOLOGIQUE, IMAGINATIVE ET PRAGMATIQUE

APRÈS 40 ANS, un stationnement abandonné de 7,5 acres à Ontario Place est devenu une remarquable représentation du patrimoine naturel de la province. « C'est un projet incroyablement bien exécuté... et une autre raison pour laquelle le secteur riverain de Toronto est devenu si cool ! » a déclaré le jury de l'AAPC.

Pour figurer métaphoriquement le passé glaciaire de l'Ontario, les concepteurs ont recréé une microfalaise de moraine de 83 mètres de long, qui a été assemblée dans une carrière à 200 kilomètres de distance. Dans d'autres secteurs, les murs de granit sont gravés de mocassins, rappelant les Premières nations. Partout, de généreuses plantations indigènes créent des microclimats qui régénéreront naturellement le paysage. Ce travail est aussi imaginaire que pragmatique. « Les AP ont couvert toutes les bases, en développant des environnements durables qui peuvent résister à un usage intensif », a déclaré le jury.

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EKISTICS PLAN + DESIGN

/ PIJINUISKAQ PARK & KING STREET

BRIDGETOWN, NOVA SCOTIA



/ TAKING BACK THE RIVERBANK

THIS COMPREHENSIVE DESIGN demonstrates that public space – not parking – can be the catalyst for bringing people and investment back to an historic town centre. This wonderfully robust, locally-oriented project represents Phase 1 of Bridgetown's Downtown and Waterfront Master Plan, as set out by Ekistics in 2013.

"The design is beautifully executed. It has harmony; they got everything right," said a CSLA Juror. To negotiate a seven-metre difference in elevation between the downtown and the waterfront, the designers created a promenade-like ramp, to provide universal access to the Wharf. Pods extend cantilevered over the river, providing uninterrupted views. At street level, a platform perches over river and wharf below, where seat walls and a stage were formed from existing repurposed timbers. The CSLA Jury applauded the sustainable approach throughout, which included thousands of slope plantings and monolithic split-faced granite from a local quarry. "I can't overstate the impact this must have had on the town. It must have been transformative," said one juror. "Impressive."

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PHOTOS 1 COURTESY | COURTOISIE EKISTICS
2+4 SCOTTY SHERIN 3 CHRIS CRAWFORD





3

/ LA REPRISE DES BERGES DU FLEUVE

CETTE CONCEPTION DÉMONTRE que l'espace public — et non le stationnement — peut servir de catalyseur pour ramener les gens et les investissements dans un centre-ville historique. Ce projet représente la phase 1 du plan directeur du centre-ville et du secteur riverain de Bridgetown, tel qu'établi par Ekistics en 2013.

« Le design est incroyablement bien exécuté. Il y a de l'harmonie : ils ont tout ce qu'il faut », a déclaré un juré de l'AAPC. Pour négocier une dénivellation de sept mètres, les concepteurs ont créé une rampe en forme de promenade. Les promontoires s'étendent en porte-à-faux au-dessus de la rivière. Au niveau de la rue, une plate-forme est perchée au-dessus de la rivière et du quai, où des murets-bancs et une scène ont été formés à partir de bois de construction prélevé sur place. Le jury de l'AAPC a applaudi l'approche durable qui comprenait des milliers de plantations sur les pentes et du granit monolithique fendu provenant d'une carrière locale. « Je ne saurais trop insister sur l'impact que cela a dû avoir sur la ville. Cela a dû être transformateur », a déclaré un juré.

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Crédits complets > LP+



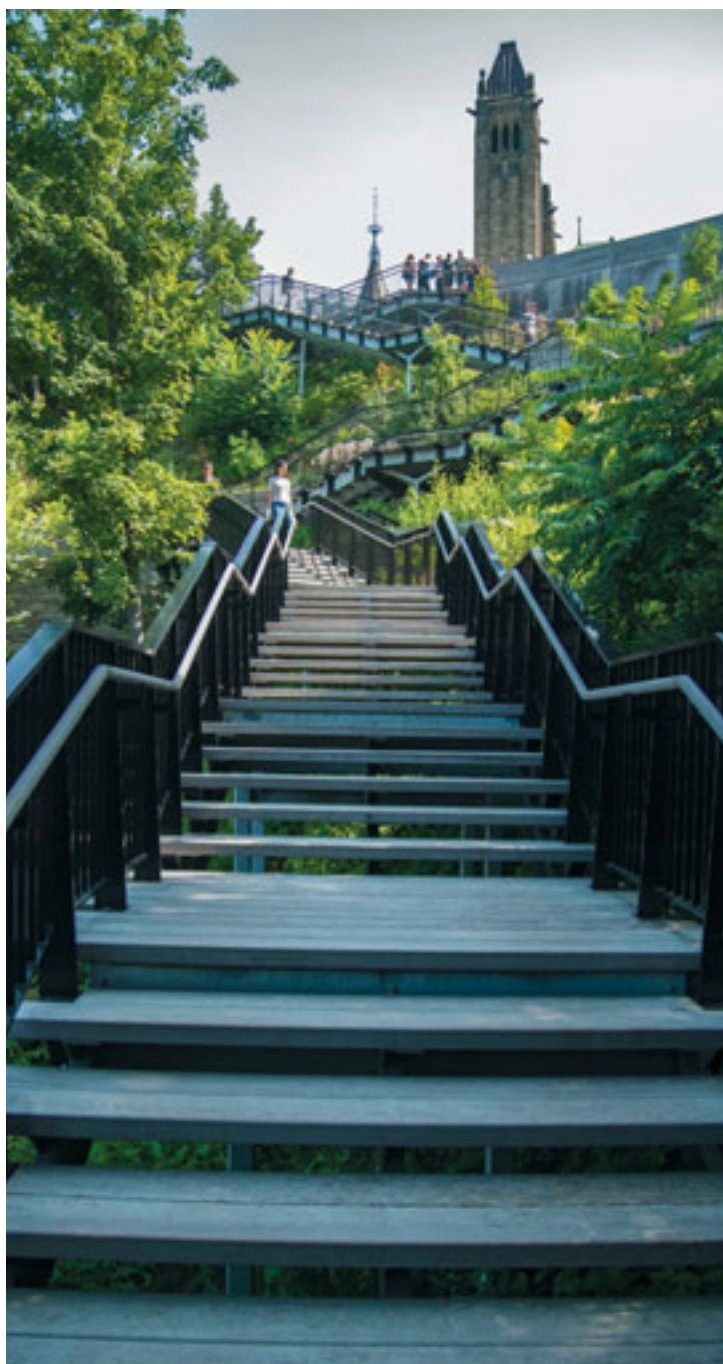
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CIVITAS GROUP, ARCHITECTURE AND LANDSCAPE ARCHITECTURE

/ PARLIAMENT HILL ESCARPMENT

STAIRWAY AND SITE REHABILITATION, OTTAWA



1



2

/ 287 STEPS, IN EASY RHYTHM

PARLIAMENT HILL IS distinguished by a new stairway streaming with tourists and locals navigating the 287 steps from the plateau to the Ottawa River below. The Escarpment Stairway, which is the height of a 12-storey building, is the first landscape intervention on the Hill in 100 years. The LAs reflected a deep understanding of the heritage character of the grounds. Viewed from the river, the hillside remains picturesque, even romantic. And the walk has an easy rhythm. The stairway is composed of wide stairs, wood handrails and intermittent belvederes to catch one's breath. Perhaps most impressive, said the Jury, was the project's exceptional care for the environment. "The LAs hit all of the Sustainable Site Design principles," restoring escarpment masonry structures, removing invasive species and reforesting where necessary. By renewing access to this almost wild site, the Stairway will transform the Parliament Hill experience for so many Canadians, particularly active users.

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Full project credits > LP+



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5



4

/ 287 MARCHES FACILES À GRAVIR

LA COLLINE DU PARLEMENT se distingue par un nouvel escalier où les touristes et la population locale gravissent les 287 marches qui séparent le plateau de la rivière des Outaouais. L'escalier, qui fait la hauteur d'un bâtiment de 12 étages, est la première intervention paysagère sur la colline depuis 100 ans.

Les AP ont montré leur une profonde compréhension du caractère patrimonial des terrains. Vu de la rivière, le flanc de la colline reste pittoresque, voire romantique. Et la marche se fait à un rythme facile. L'escalier est composé de larges marches, de rampes en bois et de belvédères intermittents où l'on peut reprendre son souffle. Le plus impressionnant, a dit le jury, c'est peut-être le soin que le projet a apporté à l'environnement. « Les AP ont respecté tous les principes de conception durable », en restaurant les structures de maçonnerie, en éradiquant les espèces envahissantes et en reboisant au besoin. Ce sera une nouvelle expérience pour les usagers particulièrement ambitieux.

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PHOTOS 1 ALBERT CAMICOLI PHOTOGRAPHY 2 GRAEBECK CONSTRUCTION LTD. 3 ALBERT CAMICOLI PHOTOGRAPHY 4 ALBERT CAMICOLI PHOTOGRAPHY 5 ALBERT CAMICOLI PHOTOGRAPHY.

PARLIAMENT HILL ESCARPMENT



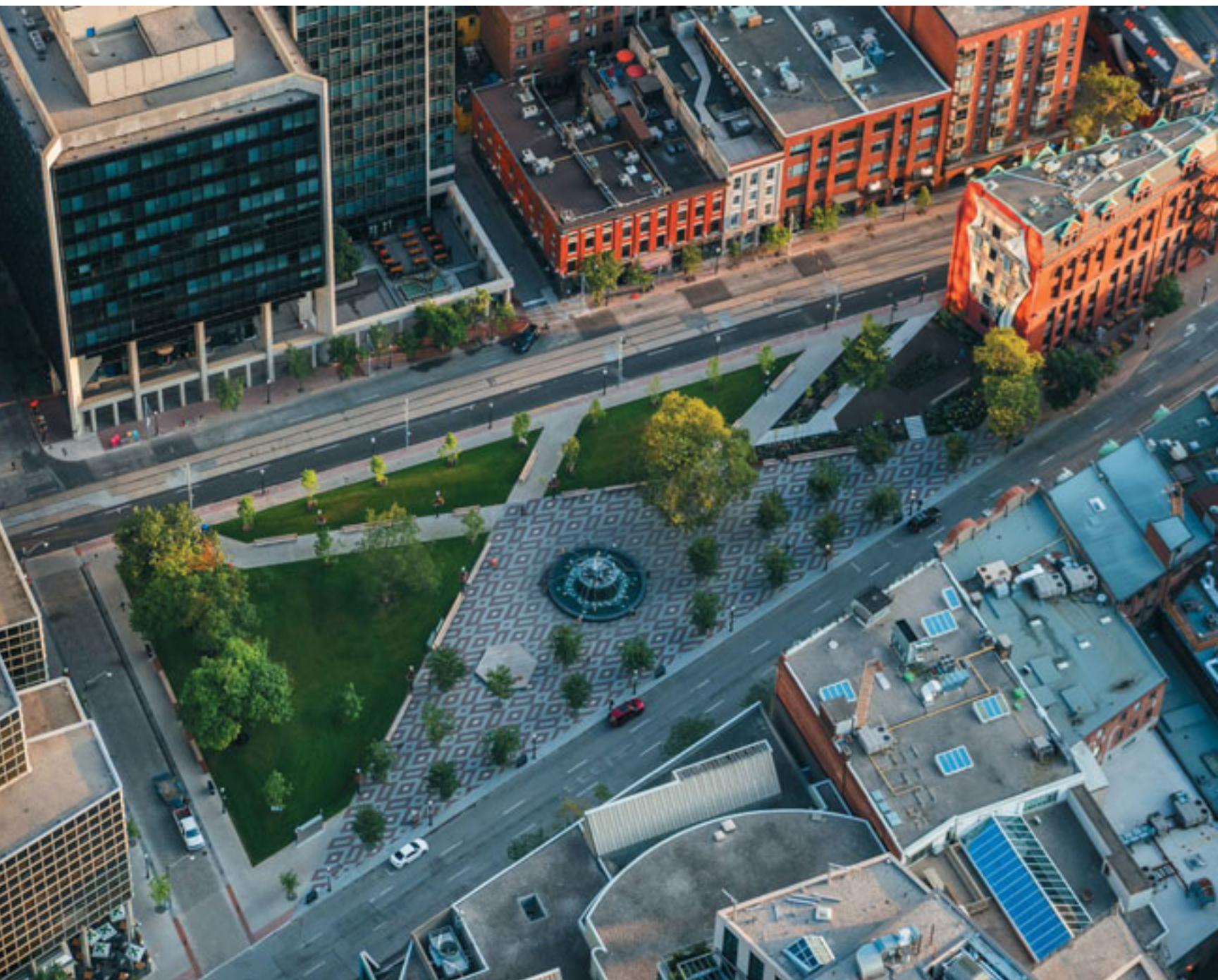


PARLIAMENT HILL. PHOTO ALBERT CAMICOLI PHOTOGRAPHY.

CLAUDE CORMIER ET ASSOCIÉS

/ BERCZY PARK

TORONTO



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4

/ PUPPY LOVE: CONTENTION TRANSFORMS INTO CONSENSUS

“THERE IS A WONDERFUL whimsy in this exemplary little park,” said the CSLA jurors. “Everyone will want to take their photo here or pause for an Instagram moment.” But looking beyond its considerable charm, “Berczy Park is a social victory. It expresses what a plaza landscape should be,” bringing the community together in a delightfully imagined place, which offers something to everyone. And it does so in large measure through the Dog Fountain: a response to those who love dogs and those who don’t.

Berczy Park hosts roughly 1500 dog visits daily, and the neighbourhood is heavily peopled. Some 400 children now live within a two-block radius. The Toronto Park had to rise up to the demands of this contextual complexity. The obvious solution, said the LAs, was to divide the park into three fractions – a green space for play, a garden for dogs to discreetly relieve themselves, and a plaza for public gathering – and then “invent” a common denominator to bring them together. The Dog Fountain transformed contention into consensus, with its 27 life-size dog sculptures, from large Bull Terriers and Golden Retrievers to rings of bobbing Pugs. The tiers hold still other dogs, their jets aiming at the pièce-de-la-résistance – a golden bone.

The diamond paving surface makes the small park look bigger than it is, and emphasizes the view of the existing wall mural nearby, while the Japanese Pagoda Tree, handled with the fullest respect, retains pride of place.

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5

**“There is a wonderful whimsy in this
exemplary little park...” ...CSLA JURY**

« Il y a une merveilleuse fantaisie dans
ce petit parc... » ...JURY DE L'AAPC



6

PHOTO 1 MICHAEL MURAZ
PHOTOGRAPHY 2-4 CLAUDE
CORMIER ET ASSOCIÉS
5 INDUSTRIOUS PHOTOGRAPHY
6 CLAUDE CORMIER ET ASSOCIÉS.



7



8



9

/ AMOUR CANIN : DE LA CONTROVERSE AU CONSENSUS

« **IL Y A UNE MERVEILLEUSE** fantaisie dans ce petit parc, » ont déclaré les jurés de l'AAPC. « Tout le monde voudra prendre sa photo ici. » Mais au-delà de son charme, « Berczy Park est une victoire sociale. Il exprime ce que devrait être un paysage de square. » Et il le fait en grande partie grâce à la fontaine des chiens : une réponse à ceux qui aiment les chiens et à ceux qui ne les aiment pas.

Berczy Park accueille chaque jour 1500 chiens. Quelque 400 enfants vivent aujourd'hui dans un rayon de deux pâtés de maisons. La solution évidente, selon les AP de Claude Cormier et Associés, était de diviser le parc en trois fractions – un espace vert pour le jeu, un jardin où les chiens peuvent se soulager discrètement, et une place pour les rassemblements publics – et ensuite « inventer » un dénominateur commun pour les rassembler. La fontaine des chiens a transformé la contestation en consensus, avec ses 27 sculptures canines grandeur nature. D'autres sculptures de chien ornent les gradins, leurs jets visant la pièce de la résistance : un beau « nonosse » en or.

La surface de pavage en losanges donne au petit parc un aspect plus grand qu'il ne l'est et souligne la vue sur la murale à proximité, tandis que la Pagode japonaise, manipulée avec le plus grand respect, conserve sa place d'honneur.

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Crédits complets > LP+



10

“This project in every way exhibits excellence — despite the presence of the cat.” ...CSLA JURY

« Malgré la présence du chat, ce projet fait preuve d'excellence à tous points de vue. » ...JURY DE L'AAPC



11

FOX WHYTE LANDSCAPE ARCHITECTURE & DESIGN INC.

/ BIRCH GROVE RESIDENCE

OAKVILLE



/ ON THIS TIGHT SITE, IT SEEMS THE LANDSCAPE GOES ON FOREVER...

THE ENTICING GARDENS of this Oakville residence achieve a remarkable feat. "On this tight site, the building recedes into the landscape: the landscape seems to go on forever," said the CSLA Jury. The Jury particularly appreciated the LA's matrix planting approach, which mimics the way plant communities behave in nature. Here, the dense biodiverse plantings produced wonderful results, with the lush plantings set against the bold, clean lines of the residence. Everywhere, the landscape shows evidence of considerable thought: in the innovative stormwater management, and in materials that integrated with the design language of the house – including the transparent metal mesh screens with integrated lighting. The designers achieved, as they wished, "a holistic expression of a modernist idea: a design that is delicate and at times playful, as the clusters of daisies graze the metal screens." "The work here elevates sustainable thinking in a way that needs to happen in all types of projects, by all practicing landscape architects," said one juror.

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Full project credits > LP+



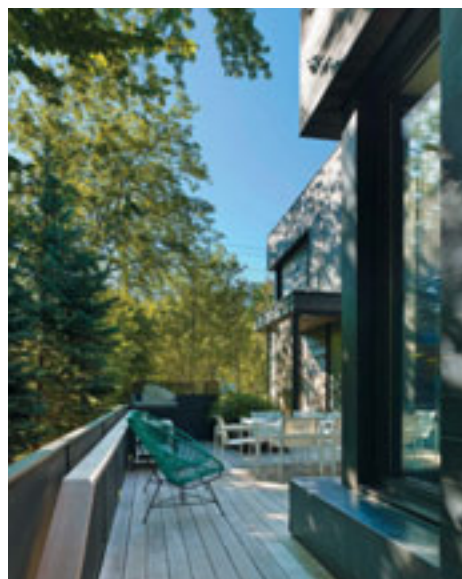
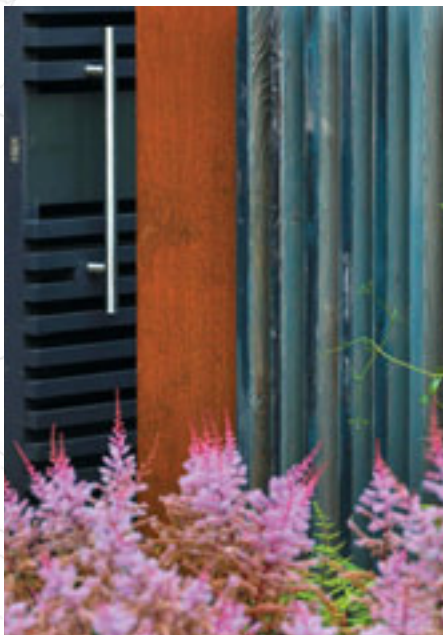
PHOTOS TOM ARBAN
PLAN COURTESY | COURTOISIE FOX WHYTE

/ SUR CE SITE EXIGU, IL SEMBLE QUE LE PAYSAGE SE PROLONGE À L'INFINI...

LES JARDINS DE cette résidence d'Oakville réalisent un exploit remarquable. « Sur ce site exigu, le bâtiment s'efface et le paysage semble s'éterniser », a déclaré le jury de l'AAPC. Le jury a apprécié la plantation matricielle, avec sa végétation luxuriante, inspirée des communautés écologiques de la nature et s'opposant aux lignes nettes et audacieuses de la résidence. Partout, le paysage témoigne d'une réflexion approfondie : dans la gestion innovante des eaux pluviales et dans des matériaux qui s'intègrent au vocabulaire conceptuel de la résidence – y compris les grillages métalliques avec éclairage intégré. La designer a réalisé, comme elle le souhaitait, « un concept délicat et parfois ludique, alors que des talles de marguerites frôlent les écrans métalliques ». Une expression holistique d'une idée moderniste.

« Ce travail élève la pensée durable d'une manière qui doit se produire dans tous les types de projets, par tous les architectes paysagistes en exercice », a déclaré un membre du jury.

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Crédits complets > LP+



VIRGINIA BURT DESIGNS, INC.

/ R GARDEN

CLEVELAND, OHIO



1

1-3 BRAD FEINKNOPF 4 VIRGINIA BURT

/ A MODERNIST REFLECTION THAT EMBRACES ELEGANCE

THIS GARDEN IS an oasis of calm: a serene gallery for sculpture which elegantly links the 1904 home with the modernist proclivities of the owners. Their curated collection of sculpture is placed with intimate care into a truly magnificent natural environment. The first sculpture encountered in the garden, "Night," appears to rise joyfully out of a soft cushion of *Hakonechloa macra* and *Thuja plicata*. "Day" appears to emerge from the infinity edge pool. "This LA thinks every detail through, every texture, tying the stone and plantings together, creating echoes," said one juror. The design has an "asymmetrical symmetry" which takes full advantage of the central architectural axes of the house to bring the outside in. "This is a completely successful merging of the contemporary and modern in both material and form: rich, calm, welcoming, embracing... with a hell of a planting design!" said the Jury. "There's a tension between elements that leads to a series of 'wow' moments. And it works in all seasons."

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2



3

/ UNE RÉFLEXION MODERNISTE QUI EMBRASSE L'ÉLÉGANCE

CE JARDIN EST une oasis de calme : une galerie de sculpture sereine qui relie élégamment la maison de 1904 avec les penchants modernistes des propriétaires. Leur collection de sculptures est disposée avec un soin intime, dans un environnement naturel vraiment magnifique. La première sculpture rencontrée dans le jardin, intitulée *Night*, semble s'élever joyeusement d'un coussin de *Hakonechloa macra* et *Thuja plicata*. La sculpture *Day* semble émerger de la piscine à débordement.

« Cet AP a réfléchi à chaque détail, à chaque texture, » a déclaré un juré. Le design a une « symétrie asymétrique » qui profite pleinement des axes architecturaux centraux de la maison pour faire entrer l'extérieur. « C'est une fusion réussie entre le contemporain et le moderne, tant au niveau des matériaux que de la forme : riche, calme, accueillante... avec un design de plantation d'enfer ! a dit le jury. Il y a une tension entre les éléments qui mène à une série de moments "wow". Et ça marche en toutes saisons. »

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Crédits complets > LP+



4

NVISION INSIGHT GROUP + HTFC PLANNING & DESIGN

/ KINNGAALUK TERRITORIAL PARK

MASTER PLAN, NUNAVUT

მწიგნობრობა

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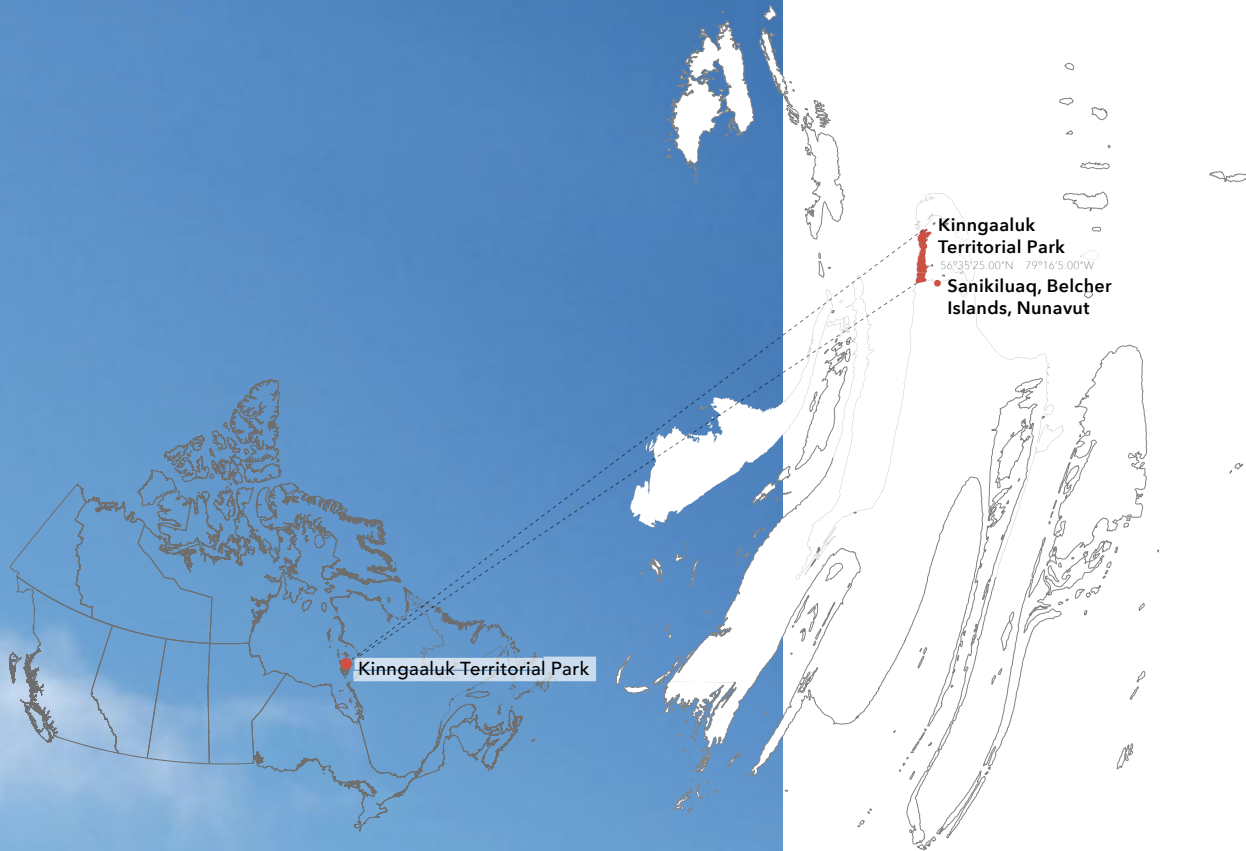
WHEN THE KINNGAALUK Territorial Park is formally established (anticipated in early 2018), it will be unique within Nunavut. The Master Plan recognizes the Inuit relationship to the land, by protecting Inuit rights to use and enjoy the land's resources, and encouraging Inuit sustainable harvesting practices.

A park is not a traditional Inuit concept. Traditionally *all* Inuit land was managed sustainably according to *Inuit Qaujimajatuqangit*, Inuit traditional knowledge, which says that conservation requires a human-animal partnership through harvesting to sustain both parties and balance the ecosystem. But as resource extraction pressures have grown in Nunavut, and as isolation has led to soaring food prices, communities see the park as a means of protecting a harvesting area that has been used for thousands of years. The LAs, working with the local planning committee and archaeologist Ken Swayze, conducted an inventory to define three harvesting areas, and the seasonal cycles of key species within the park.

“This planning process reflects a new way of thinking,” said the CSLA Jury. “It is planning without shortcuts, and should become standard practice for everyone.” The LAs became partners with the Inuit to protect the land, recognizing it is not a romantic land, nor one they were born into. “These are some of the truest planners I know, because they are listening,” said one juror. “This defines excellence.”

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Full project credits > LP+

IMAGES COURTESY | COURTOISIE NUNAVUT PARKS/NVISION-C.GROSSET



NVISION INSIGHT GROUP + HTFC PLANNING & DESIGN

مفلس

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/ LE PARTENARIAT HUMAIN-ANIMAL : LE PARC N'EST PAS UN CONCEPT TRADITIONNEL INUIT

LORSQUE LE PARC territorial Kinngaaluk sera officiellement établi (au début de 2018), il sera unique au Nunavut. Le plan directeur reconnaît la relation des Inuits avec la terre, en protégeant les droits des Inuits de profiter des ressources selon leurs pratiques de récolte durable.

Un parc n'est pas un concept inuit traditionnel. Traditionnellement, toutes les terres inuites étaient gérées de façon durable selon le savoir traditionnel inuit *Qaujimajatuqangit*, qui dit que la conservation nécessite un partenariat entre l'homme et l'animal. Avec la hausse de prix des aliments importés du sud, les collectivités considèrent le parc comme un moyen de protéger une zone de récolte utilisée depuis des milliers d'années. Les AP, en collaboration avec le comité de planification local et l'archéologue Ken Swayze, ont procédé à un inventaire pour définir trois zones de récolte et les cycles saisonniers des principales espèces dans le parc.

« Ce processus de planification reflète une nouvelle façon de penser, a déclaré le jury de l'AAPC. Cette planification ne prend aucun raccourci, et devrait devenir une pratique courante pour tout le monde. » Les AP sont devenus des partenaires avec les Inuits pour protéger la terre, reconnaissant qu'il ne s'agit pas d'une terre romantique ni de leur terre de naissance. « Ce sont les meilleurs planificateurs que je connaisse, parce qu'ils sont à l'écoute », a déclaré un juré.

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Crédits complets > LP+

**Proposed Territorial Park for Sanikiluaq:
Inventory of Park Resources**

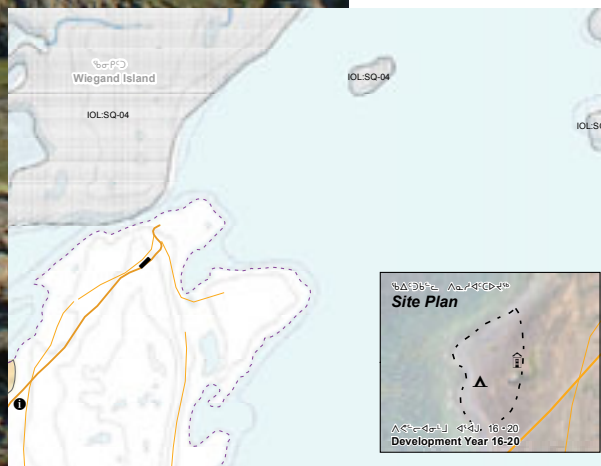
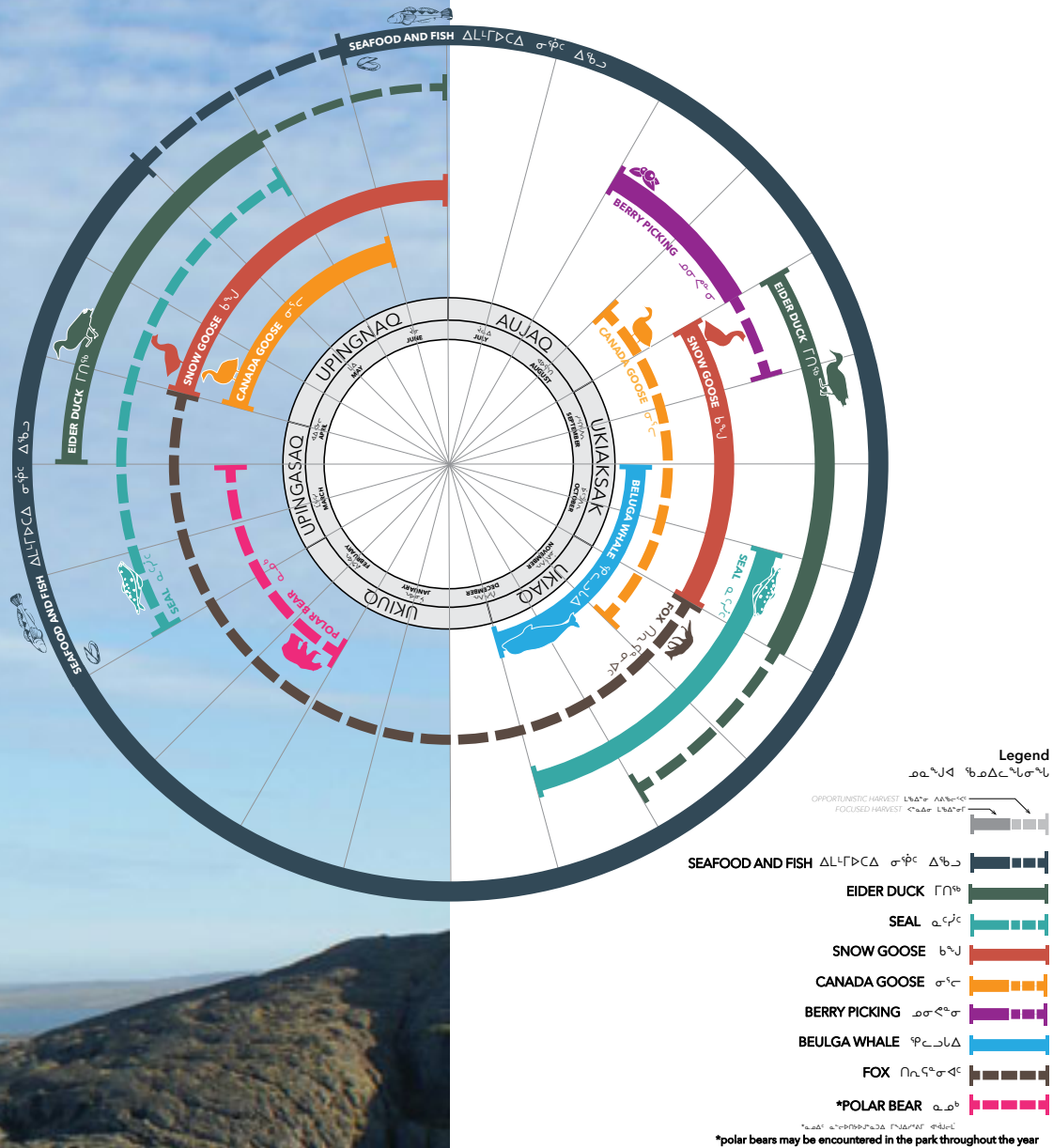
Harvesting Activities

Legend

- | | | | |
|---|---|-------------|---------------|
|  |  | ᑎᓕᓂᓐᓇᓂᓐ | Fox |
|  |  | ᑭᓇᓇᓇᓇ | Beluga Whale |
|  |  | ᑕᑎᑎ | Eider Duck |
|  |  | ᓂᓐᑕ | Canada Goose |
|  |  | ᓂᓐᑎ | Snow Goose |
|  |  | ᑭᓇᓇᓇ | Mussels |
|  |  | ᑕᓇᓇᓇᓇ | Sea Urchins |
|  |  | ᓇᓇᓇᓇᓇᓇ ᓂᓐᓇᓇ | Seafood |
|  |  | ᑭᓇ | Cod |
|  |  | ᓇᓇᓇᓇ | Sculpin |
|  |  | ᑭᓇᓇᓇᓇ | Driftwood |
|  |  | ᓇᓇᓇᓇᓇ | Berry Picking |
|  |  | ᓇᓇᓇᓇ | Seaweed |

Sanikiluaq Harvest Calendar

EXCELLENCE 2018
PLANIFICATION + ANALYSE



Kinngaaluk Territorial Park Sanikiluaq, Nunavut

Territorial Park Master Plan

- Legend**
- Development Zone
 - Cultural Site Barrier
 - Information Kiosk Sign
 - Interpretive Signage - Panel
 - Interpretive Signage - Pylon
 - Park Boundary Post

O2 PLANNING AND DESIGN

/ BREATHE

EDMONTON'S GREEN NETWORK STRATEGY

/ A RECIPE FOR WISE STEWARDSHIP

WITH EDMONTON'S POPULATION

expected to double in the coming decades, the city of the future needs room to Breathe. Hence, Edmonton's Green Network Strategy, BREATHE, looks 30 years ahead, to point the way to building a green network of urban open-spaces.

To construct a long-term framework, Breathe brought together municipal departments and collaborated with neighbouring municipalities to define a regionally integrated network. The Jury applauded the three-pronged emphasis on Ecology, Wellness and Celebration. "This is another excellent document from Edmonton which puts the emphasis on programming," said the Jury. Planners rigorously analyzed open spaces across the region, scoring each according to its contribution in each category. The detailed assessments, however, moved well beyond totaling scores, to build on local knowledge through such outreach as digital mapping and surveys shared online. The Jury noted that the team's research, their laudable definition of the functionality and accessibility of each space, their emphasis on programming and even the excellent video will be a valuable long-term guide for Edmonton's managers and the public. The BREATHE strategy is a recipe for wise stewardship for decades to come.

Watch the 3:56 min. video on YOUTUBE:
[BIT.LY/EDMONTONBREATHE](https://bit.ly/EdmontonBreathe)

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Ecology Network

- > Environmentally Sensitive Areas
- > Natural Areas
- > Semi-Natural Areas
- > Waterbodies
- > Wetlands
- > Stormwater Ponds
- > Hydrologic Networks
- > Important Connective Hotspots

Celebration Network

- > Festival and Event Spaces
- > Community Gathering Spaces
- > Historic and Culturally Significant Spaces
- > Main Streets
- > Green Streets
- > LRT Lines
- > Transit Routes

Wellness Network

- > Sports Fields and Athletic Facilities
- > Educational Activity Centres
- > Scenic and Serene Spaces
- > Pathway and Trails
- > Cycling Routes

Urban Infrastructure

- > Road and Pathway Network
- > LRT Lines
- > Transit Network
- > Drainage Infrastructure
- > Other Municipal Holdings

the Green Network

- Publically Accessible Open Spaces Contributing to the City's:
- > Ecological Function
- > Operational Capacity
- > Recreational Potential
- > Social Community
- > Health and Wellbeing



CURRENT AND PROJECTED NEIGHBOURHOOD POPULATION DENSITY



/ UNE RECETTE POUR UNE INTENDANCE JUDICIEUSE

COMME LA POPULATION d'Edmonton devrait doubler au cours des prochaines décennies, la ville a besoin d'espace pour respirer. Par conséquent, la stratégie du réseau vert d'Edmonton, appelée BREATHE, regarde 30 ans en avant. Breathe a réuni les services municipaux et a collaboré avec les municipalités voisines. Le jury a applaudi l'importance accordée à l'écologie, au bien-être et à la célébration. « Il s'agit d'un autre excellent document d'Edmonton qui met l'accent sur la programmation », a déclaré le jury. Les planificateurs ont rigoureusement analysé les espaces ouverts dans toute la région. Les évaluations détaillées, cependant, sont allées bien au-delà des additions de scores, pour s'appuyer sur les connaissances locales grâce à des activités de sensibilisation telles que la cartographie numérique et les enquêtes en ligne. Le jury a noté que la recherche, la définition louable de la fonctionnalité et de l'accessibilité de chaque espace, l'accent mis sur la programmation et même l'excellente vidéo seront un guide à long terme pour les gestionnaires d'Edmonton et le public. C'est la recette d'une intendance judicieuse pour les décennies à venir. Regardez la vidéo de 3:56 min sur YouTube : bit.ly/EdmontonBreathe

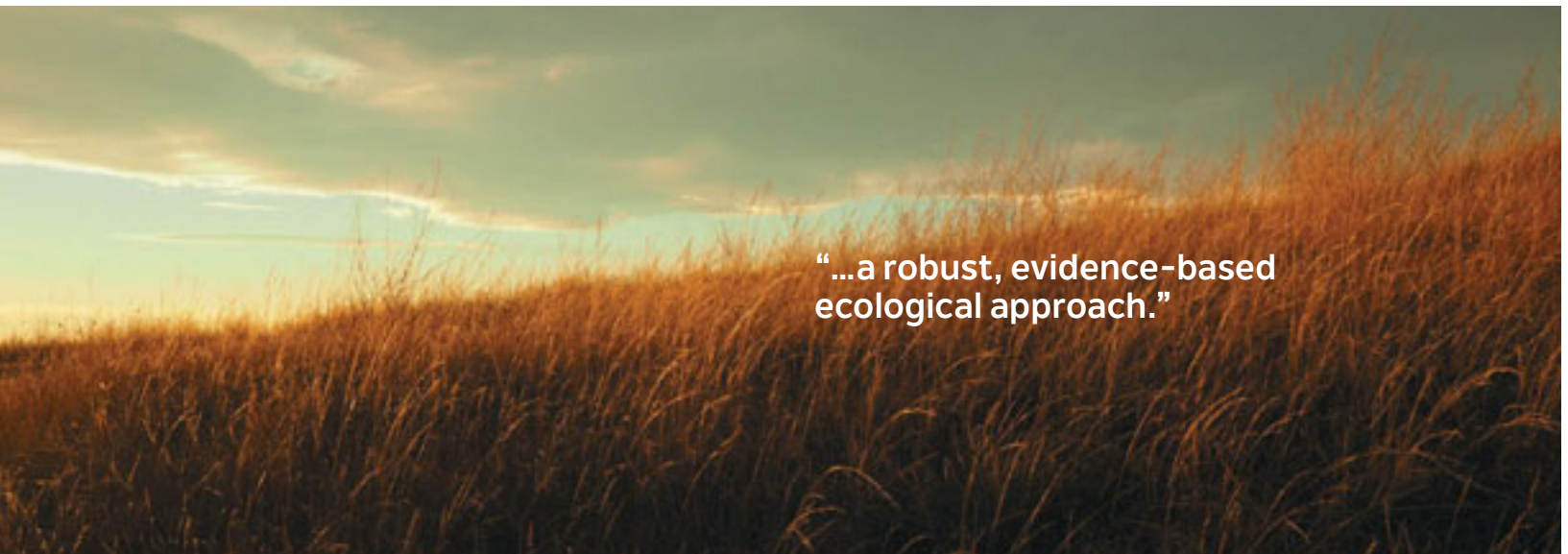
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02 PLANNING AND DESIGN

/ LETHBRIDGE RIVER VALLEY

PARKS MASTER PLAN, ALBERTA



“...a robust, evidence-based ecological approach.”

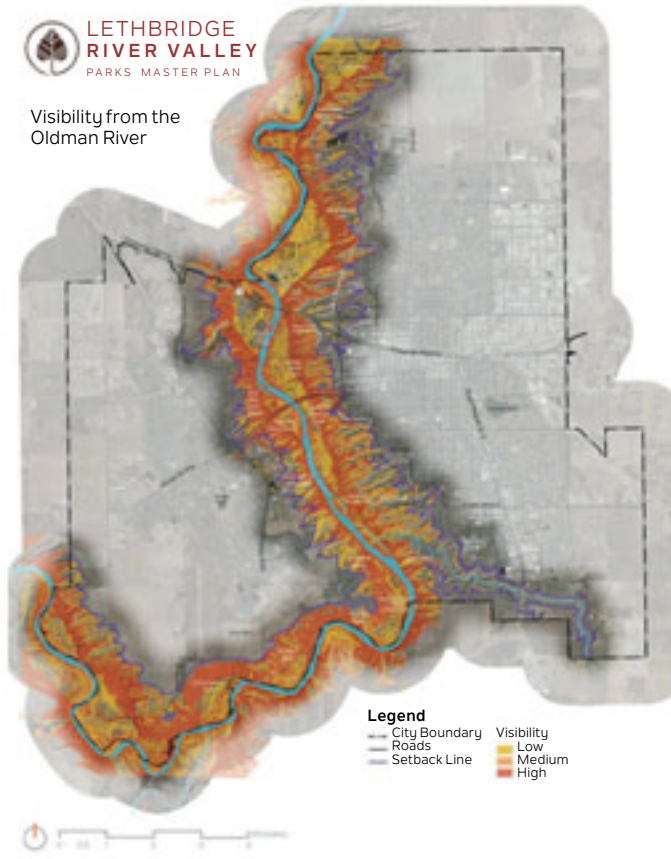
/ A SPATIALLY-EXPLICIT TOOLBOX

THE OLDMAN RIVER VALLEY is a much cherished natural resource which runs through the city of Lethbridge. Indeed, the city developed around the river, which provides its drinking water and its remarkable recreational landscapes of intact cottonwood trees and native grasslands.

This Master Plan places a strong focus on maintaining the ecological services of these natural lands, and on developing park pathways for people. It tackles the ubiquitous long-term challenges of a modern city, but it does so in an exceptionally comprehensive manner. The LAs developed analytical techniques to define important areas for access, network pathway development, wildlife connectivity, terrain stability, invasive species spread and visual impact assessment. Online mapping provided a powerful tool, allowing residents to identify specific issues in a spatially explicit and interactive manner. “This is rigorous analysis,” said the CSLA Jury, and illustrates “a robust, evidence-based ecological planning approach.” The Jury also applauded the clear graphic analysis. “Even the icons are sexy,” said one juror.

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/ UNE BOÎTE À OUTILS SPATIALEMENT EXPLICITE

LA VALLÉE DE la rivière Oldman est une ressource naturelle très appréciée qui traverse la ville de Lethbridge. En effet, la ville s'est développée autour de la rivière, qui fournit de l'eau potable et des paysages récréatifs remarquables de peupliers intacts et de prairies indigènes. Ce plan directeur met fortement l'accent sur le maintien des services écologiques et sur l'aménagement de sentiers. Il relève les défis omniprésents d'une ville moderne d'une façon exceptionnellement exhaustive. Les AP ont élaboré des techniques d'analyse pour définir les zones importantes, le développement des sentiers, la connectivité avec la faune, la stabilité du terrain, la propagation des espèces envahissantes et l'impact visuel. La cartographie en ligne a fourni un outil puissant, permettant aux résidents d'identifier des problèmes d'une manière spatialement explicite et interactive. « Il s'agit d'une analyse rigoureuse », a déclaré le jury de l'AAPC. Le jury a également applaudi la clarté de l'analyse graphique. « Même les icônes sont sexy », a dit un juré.

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SPACE2PLACE DESIGN INC.

/ PEOPLE, PARKS AND DOGS

A STRATEGY FOR SHARING VANCOUVER'S PARKS



/ PLANNING FOR THOSE
WHO LOVE DOGS...
AND THOSE WHO DON'T

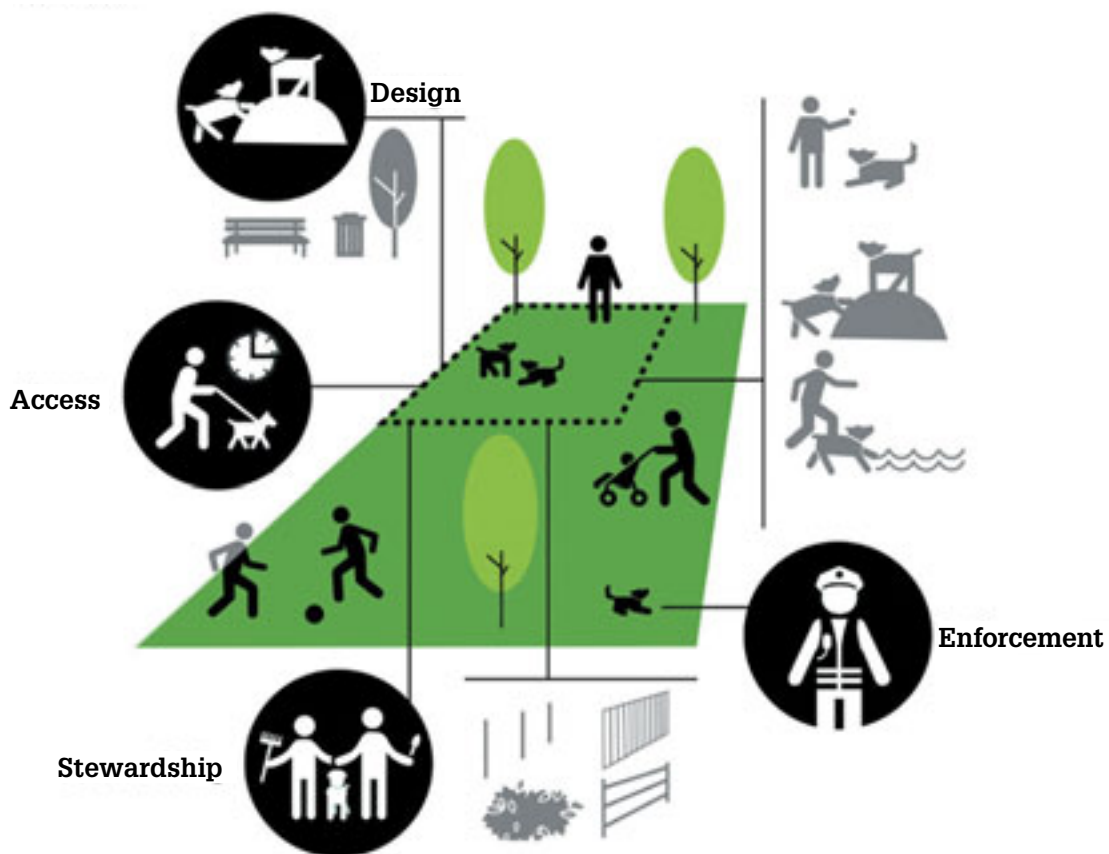
THIS MUCH-NEEDED study focuses on a subject that increasingly plagues cities everywhere: how to build an evidence-based plan for sharing parks with dogs. This tool offers information that cities need to mediate between passionate and vocal dog owners and other park users who urge park managers to opt for the default: no dog-off-leash areas in parks. Yet with strong planning and design, dog-off-leash areas can animate parks with positive uses, and dog owners can help increase “eyes on the park.” The Jury was impressed by the extensive nature of the analysis, the depth of the research, the public outreach, and the eminently readable documents with wonderfully clever and readable graphics. “This work could be very useful for other communities which may not have the research capability,” they agreed – and there may even be potential for a niche market in local strategy development... because, said one pet-loving juror, “So many of us are helicopter parents for our dogs.”

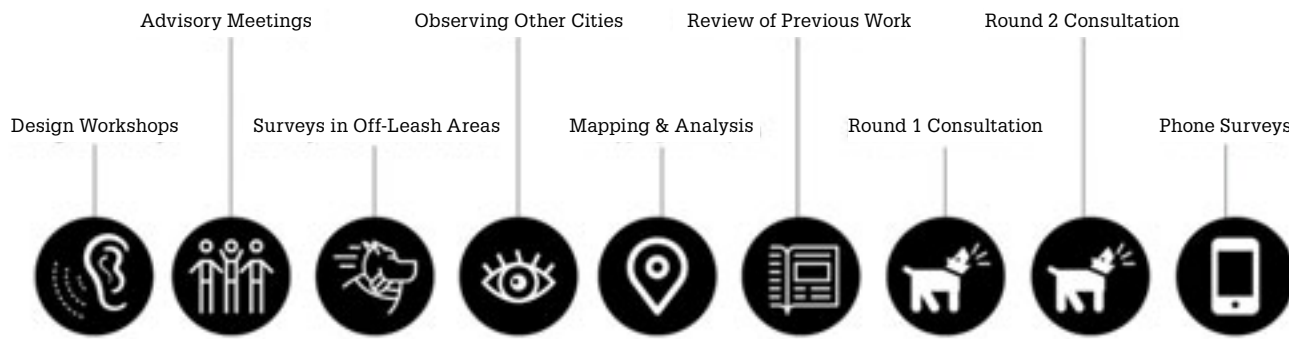
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PURPOSE OF THE STRATEGY

The People, Parks and Dogs Strategy was created to promote the comfort and safety of all park users by fostering responsible dog ownership and clarifying rules, boundaries and etiquette for dog off-leash activity in Vancouver parks; to integrate a variety of appealing and safe dog off-leash spaces in our parks, easily accessed by local residents who directly support their success.

WHAT ARE WE RECOMMENDING?





There are about
145,000*
dogs in Vancouver

About **15%** of
dogs in Vancouver
are licensed



/ LA PLANIFICATION POUR CEUX QUI AIMENT LES CHIENS... ET CEUX QUI LES BOUDENT

CETTE ÉTUDE PORTE sur un sujet qui empoisonne de plus en plus les villes : comment élaborer un plan fondé sur des données probantes pour le partage des parcs avec les chiens. Cet outil aidera les villes à faire les médiatrices entre les amis des chiens et ceux qui réclament qu'on les tienne en laisse. Pourtant, avec une planification et une conception solides, les zones sans laisse peuvent animer les parcs avec des utilisations positives.

Le jury a été impressionné par la profondeur de la recherche, la consultation du public et la lisibilité du document et des graphiques. « Ce travail pourrait être très utile pour d'autres communautés qui n'ont peut-être pas la capacité de recherche », ont-ils convenu - et il pourrait même y avoir un créneau pour l'élaboration d'une stratégie locale... parce que, a dit un juré amoureux des animaux de compagnie, « nous sommes tellement nombreux à être des maîtres surprotecteurs. »

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We collaborated with an animal behaviourist and graphic designers to develop signage that encourages compliance with leash by-laws.

LANDSCAPE UNIT OF HIGHWAYS DEPARTMENT

/ ROADSIDE REJUVENATION

REPLACEMENT OF SENESCENT ACACIA SLOPES IN HONG KONG



/ HIGHWAY RENEWAL THAT COVERS ALL THE BASES

IT IS NO small challenge to create a resilient and biophilic cityscape in the concrete jungle of Hong Kong – but the Landscape Unit of the Highways Department has aggressively embarked on a territory-wide roadside blitz which will ultimately cover more than 100,000 square metres of sloped landscapes bordering highways and carriageways. The plan: to gradually replace all senescent acacia with a palette of native and naturalized plant species, restoring natural habitats and healthier ecosystems.

The Jury applauded both the clear and straightforward nature of this six-year pilot project, and its comprehensive consideration of every aspect of the rejuvenation process. Its implementation, while uncomplicated in concept, is extremely thorough in design, and includes such necessary elements as recycling the acacia wood sustainably and imaginatively, improving roadside aesthetics, building ecological awareness in the community through public education and involvement, and long-term planning. Already, the Jury noted, the program has won over citizens who resisted the felling of trees, and it is connecting the renewed urban “highway” landscapes to country parks, to build a green network.

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WORKFLOW

The project officially launched in April 2016 and an estimated 20 to 25 years are required to replace about 75,000 Acacia progressively. The first few years of the project would focus on pilot schemes, implementation and evaluation for improvement of the project in the long run.

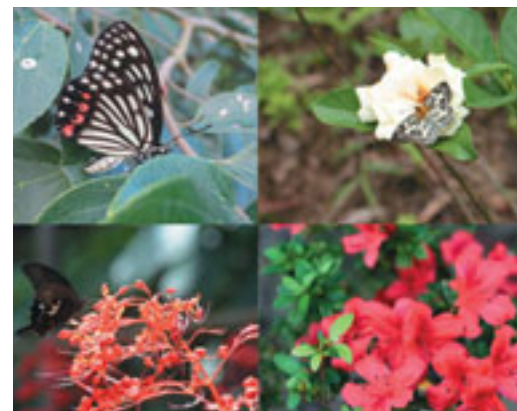
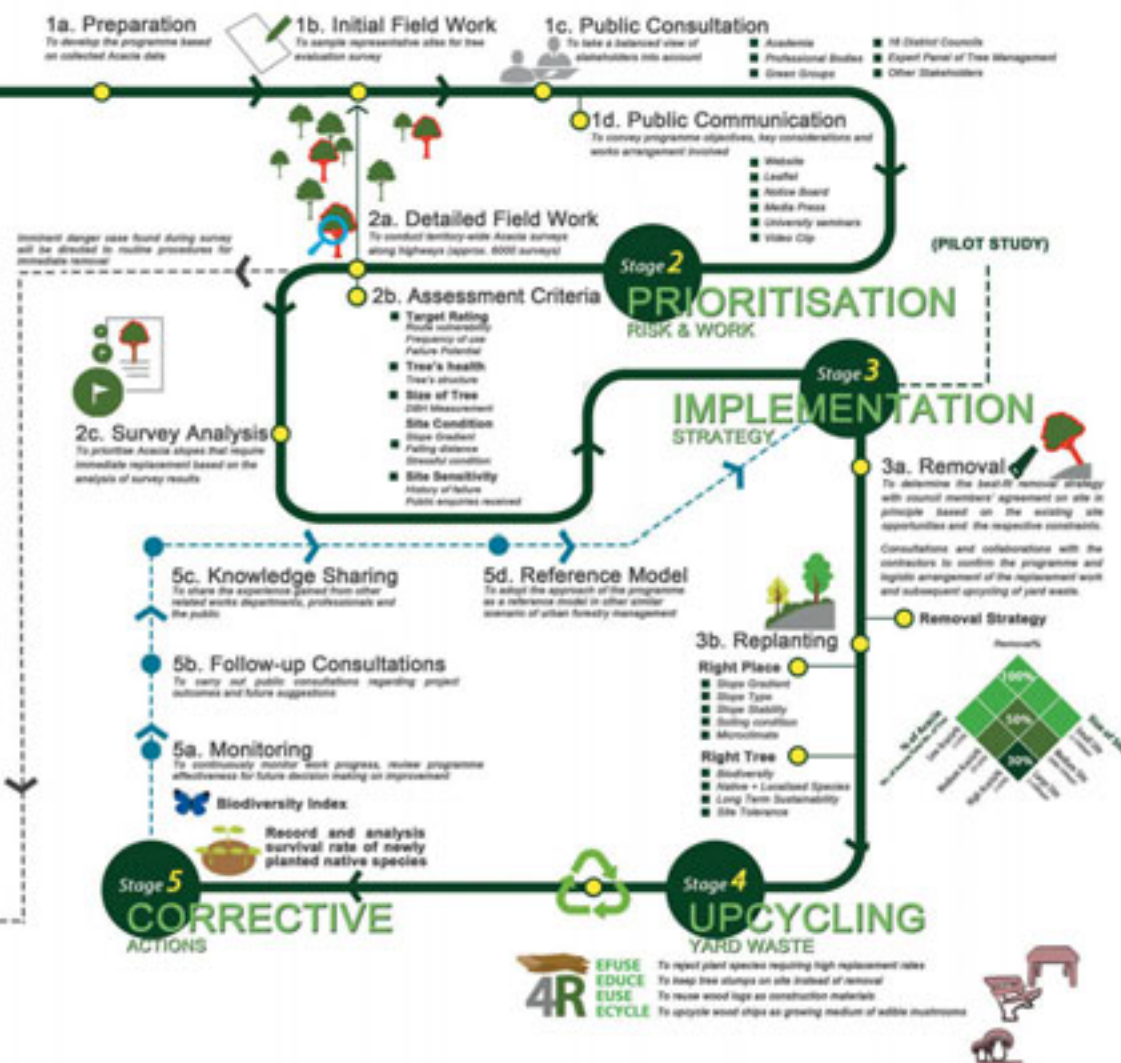


/ D'UNE SIMPLICITÉ DIGNE DE LOUANGES : UNE RÉNOVATION RÉUSSIE (EN GRAND !)

IL N'EST PAS facile de créer un paysage urbain résilient et biophile dans la jungle de béton de Hong Kong - mais l'Unité paysage du Service de la voirie de Hong Kong s'est lancée de façon agressive dans un blitz qui couvrira plus de 100 000 mètres carrés de paysages en pente bordant les autoroutes. Le plan : remplacer progressivement tous les acacias sénescents par une palette d'espèces végétales indigènes et naturalisées.

Le jury a applaudi la nature claire et directe de ce projet pilote de six ans et son examen exhaustif de tous les aspects du processus de rénovation. Sa mise en œuvre, bien qu'elle soit simple dans son concept, est extrêmement exhaustive dans sa conception et comprend des éléments nécessaires tels que le recyclage durable et imaginaire du bois d'acacia, l'amélioration de l'esthétique routière, la sensibilisation écologique de la communauté par l'éducation et la participation du public et la planification à long terme. Déjà, a noté le jury, le programme a séduit les citoyens qui ont résisté à l'abattage des arbres, et il relie les paysages urbains renouvelés des autoroutes aux parcs de campagne, pour construire un réseau vert.

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SCATLIFF + MILLER + MURRAY

/ WASCANA IRRIGATION

MASTER PLAN FOR WASCANA PARK, REGINA

/ SEEING THE BOTTOM LINE: RIGOROUS SUBSTANTIVE ANALYSIS

REGINA'S WASCANA PARK is one of the largest urban parks in North America, and when its antiquated high-maintenance irrigation system needed to be modernized, the LAs took a radical step. They developed a custom groundcover maintenance “calculator,” which provided the economic rationale to totally re-think the landscape approach. The thrust: to vastly reduce irrigation requirements by converting select areas of groundcover to native and non-invasive drought tolerant species, and to reduce irrigated land by 20 per cent over time. The team spent countless hours in the field assessing groundcover conditions to create a baseline. The calculator tested numerous iterations of groundcover maintenance and conversion to ensure sustainability and operational efficiency. “This is rigorous, substantive analysis,” said the CSLA Jury, “and will result in better outcomes for landscape health and bottom lines. Hundreds of communities need to do this. With a clear, quantitative assessment, it’s easier to talk to people about the value of changing old practices... they see the bottom line.”

/ UNE RENTABILITÉ ÉVIDENTE

LE PARC WASCANA de Regina est l'un des plus grands parcs urbains d'Amérique du Nord, et lorsque son système d'irrigation désuet a dû être modernisé, les AP ont pris une mesure radicale. Ils ont développé un « calculateur » d'entretien du couvert végétal. L'idée maîtresse : réduire les besoins d'irrigation en convertissant certaines zones de couvert végétal en espèces indigènes et non envahissantes, tolérantes à la sécheresse. L'équipe a passé d'innombrables heures sur le terrain pour créer une base de référence. Le calculateur a testé de nombreuses itérations de l'entretien et de la conversion des couverts végétaux pour assurer la durabilité et l'efficacité opérationnelle, et pour réduire les terres irriguées de 20 % au fil du temps. « C'est là une analyse rigoureuse et substantielle, a déclaré le jury de l'AAPC, et il en sortira de meilleurs résultats pour la santé du paysage et le budget municipal. Des centaines de collectivités doivent emboîter le pas. Avec une évaluation quantitative claire, on a moins de mal à expliquer l'utilité des nouvelles pratiques. »

BOB SOMERS

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Full project credits | Crédits complets > LP+

1 MASTER PLAN CONTENTS 2 LOW INPUT/ZERO IRRIGATION/NATIVE
SHORT GRASS GROUNDCOVER INSTALLATION 3 EXISTING IRRIGATED
LANDSCAPE 4 EXISTING NON-IRRIGATED LANDSCAPE.

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D. Irrigation Maps
E. Native Grasses Performance Criteria



EXCERPT FROM WASCANA LANDSCAPE / IRRIGATION MASTER PLAN



2



3



4

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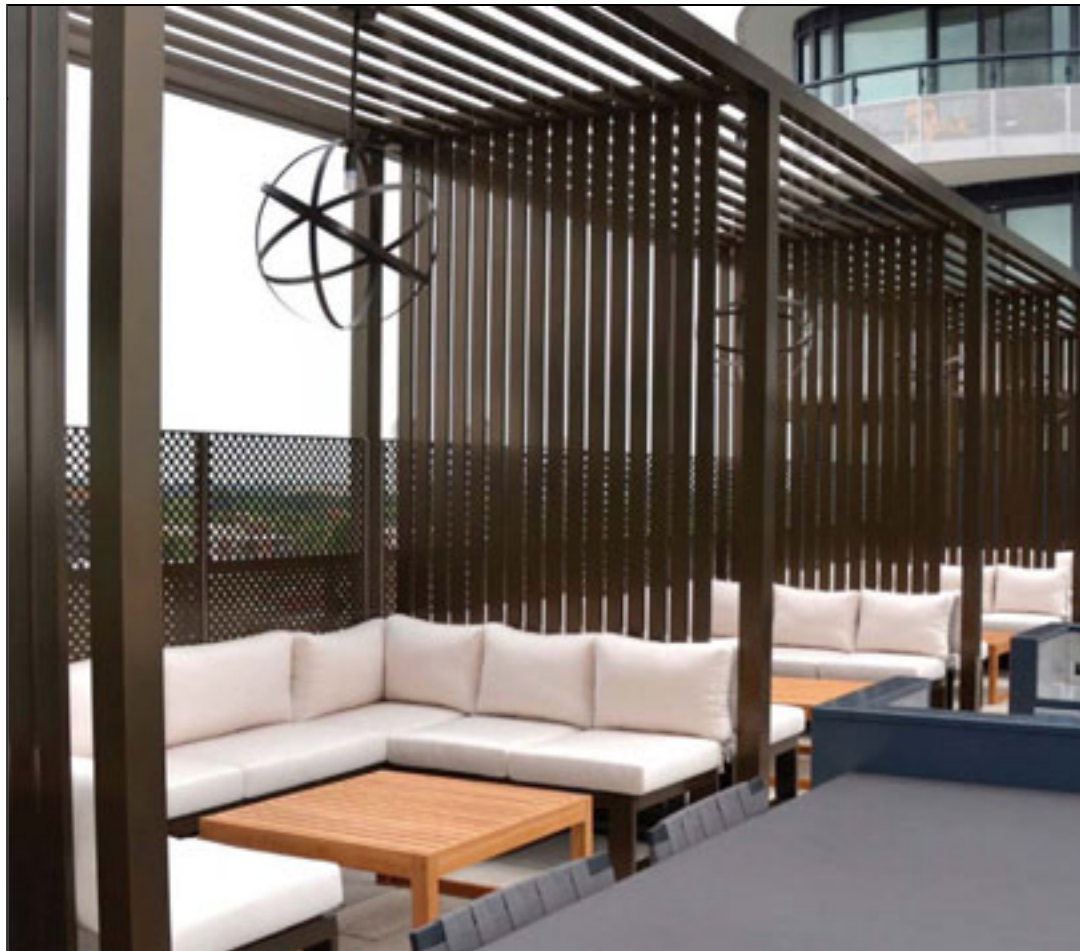


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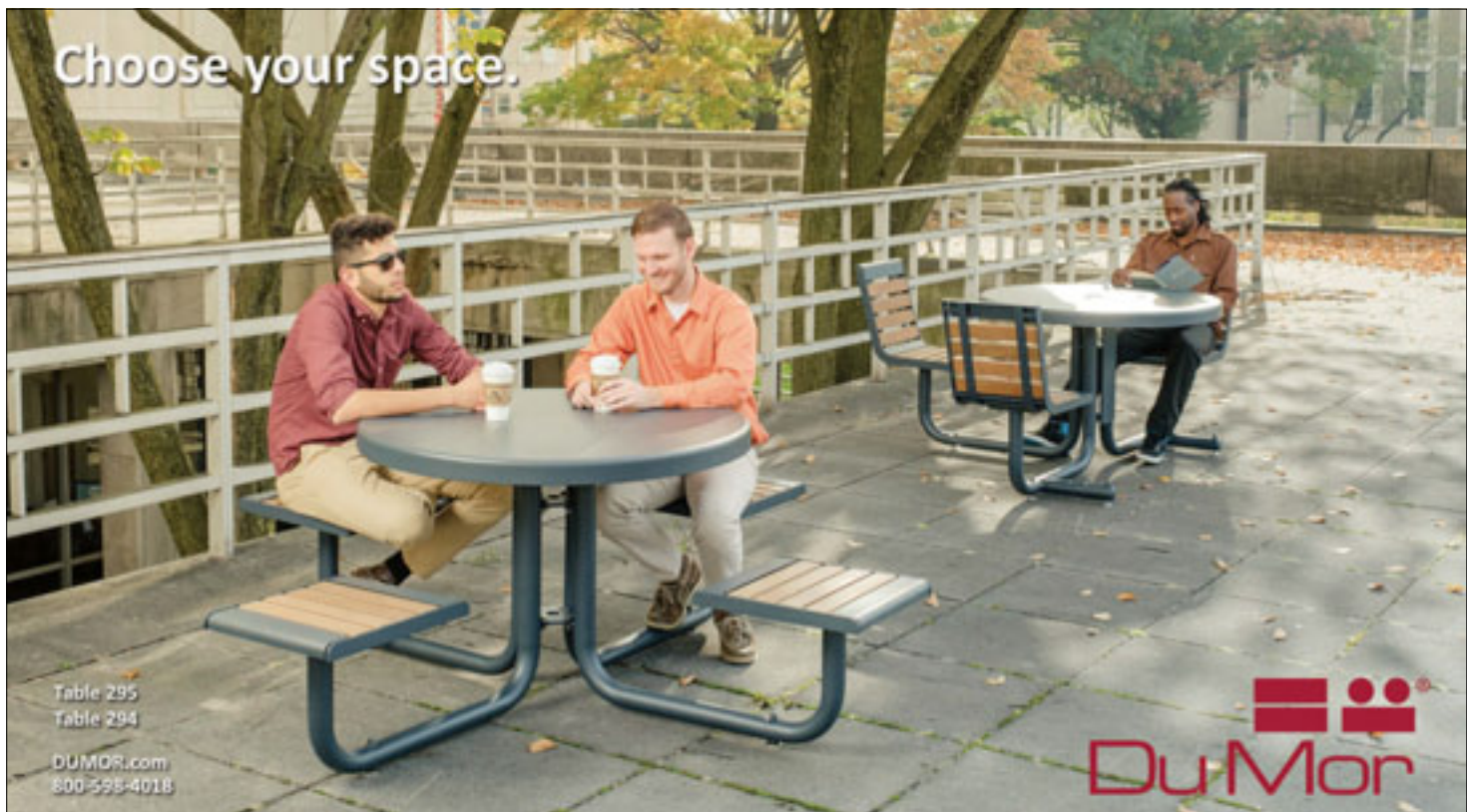
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JANE DURANTE +
ALAN DUNCAN

/ FELLOWSHIP OF THE RING

The CSLA Fellows Medal

FR LP+
L'ANNEAU DE LA CONSÉCRATION :
LA MÉDAILLE DE L'ORDRE DES
ASSOCIÉS

EN_
INDUCTION INTO the College of Fellows is one of the highest honours the Canadian Society of Landscape Architects bestows upon its members. Since the inception of the College of Fellows in 1964, only 237 members have been given the prestigious designation, "FCSLA". The symbol of this honour is the Fellows medal conferred upon each Fellow-Elect at the annual induction ceremony.

A UNIQUE EXPRESSION

The original CSLA College of Fellows medals, first awarded in 1964, were gold-coloured and hung with a red, white and blue ribbon. From our perspective today, the colours may seem an odd choice, but the Canadian Red Ensign, with the red, white and blue Union Jack in its upper left corner, was the recognized flag of Canada until 1965.

In the early 1990s, some members of the College compared the distinguished ASLA College of Fellows medal with our own, and decided it was time for a new design. At the College of Fellows AGM in Montreal in 1993, the Fellows established a study group consisting of Cornelia Oberlander, Moura Quayle and Don Barron to define a new design, with cost estimates. The following year, the Fellows unanimously accepted their proposal: a silver disk, 44mm in diameter, hung with a solid red ribbon. Since the CSLA could not cover the costs of the new medals, the late Gunter Schoch, then the Secretary-Treasurer of the College, canvassed the Fellows. Were they willing to pay the \$180 cost for each new medal? They were not.

ORIGINAL FELLOWS MEDAL,
1964- 2000 1-3 THE CREATION
OF THE GLASS RING
PHOTOS 1 ANTHONY REDPATH
2-4 ALAN DUNCAN



1

CUTTING AND GRINDING

A NEW MEDAL FOR A NEW CENTURY

Enthusiasm for a new medal surfaced again in 2000. Jane Durante and Cornelia Oberlander volunteered to run a limited design competition and invited three artist/jewellers to present a concept for an elegant and distinctive glass work: Toni Cavelti, Rob Studer and Joanne Andrighetti. The committee selected Vancouver artist Joanne Andrighetti's clear glass ring with a green inner surface hung with a silk cord.

The College introduced the new medal in 2001, presenting it to the year's new inductees. (That Montreal Congress is etched in all of our minds, since it took place just a few days after the attacks on New York and Washington.)

CREATING THE RINGS

The production of each of the beautiful new medals with their silk cords is a lengthy and fastidious process. To document the process, we visited Joanne Andrighetti at her studio on June 6, 2017. The studio, a glass blowing co-operative just east of downtown Vancouver, is a fascinating place, housing both heavy industrial equipment and everywhere, incredibly elegant coloured glass works of art. Joanne began by showing us the original prototype in which she engraved Cornelia Oberlander's name as a trial. It felt like holding a small piece of CSLA history.

Joanne explained the process: she begins by cutting a length of an emerald green glass colour bar imported from Germany. The colour is so concentrated that it appears to be black. She attaches that to a blow pipe, adds two layers of clear glass and heats it in a reheating chamber which reaches 2000° F. When the whole is glowing like molten amber, she rolls it on a steel table to smooth the shape into a cylinder. She blows into it, creating an ever-lengthening bubble, and then repeats the routine until she has blown a fairly consistent clear glass tube, lined with green glass, that tapers to a point.

Once the tube is cooled in a controlled environment, she uses a water-cooled circular blade saw to slice off rounds at approximately the desired thickness. Each of these rounds, if they meet her exacting standards, will be processed into individual medals. None are exactly the same.

The rough irregularities which the saw creates on the surface of the rings are ground away on a water-cooled, diamond-studded lap wheel, after which Joanne further smooths all surfaces, including the outside bevelled edge, on abrasive surfaced belts. It's a four-step process, and the progressively finer diamond grit produces a finely polished surface. To perfect the bevel at the centre, she uses a special diamond grinding cone.

To inscribe the finished round, Joanne uses sandblasting apparatus reminiscent of an incubator in a medical operating theatre. First she laser-cuts the medal's text into an adhesive resist, a stencil-like shield which will protect the glass surfaces while the sandblaster carves the text. The words are cut into the ring's outer rim, and "Fellow" is blasted on to the back face (to be read from the front).



NEW FELLOWS INDUCTION CEREMONY, 2018 _ PARTIAL VIEW. SEE LP+ FOR ENLARGED PHOTO.
PHOTO RAMONA MUNTEANU OF HCKYGR PHOTO BY RAMO



2 SAND AND SMOOTH



3 SANDBLAST



4, 5, 6

4 INSCRIBE **5** HEAT **6** JANE DURANTE
(LEFT) WITH ARTIST JOANNE ANDRIGHETTI.
7 MEDAL | LA MEDAILLE
PHOTOS 4,5,6 ALAN DUNCAN **7** ANTHONY REDPATH



7

It felt like holding a small piece of history.

PERSONALIZING THE EXPERIENCE

Finally, Joanne personalizes each medal, hand engraving the new Fellow's name and the year of induction on the front face with a diamond-tipped engraving tool. "In the glass business, diamonds are a girl's best friend," Joanne quipped.

Each new Fellow-elect receives a box containing their personalized medal on a silk cord and a short description of Joanne Andrighetti's process. Today, the CSLA covers the costs. The final step of the process that began in Andrighetti's east Vancouver studio occurs when the CSLA President places the handcrafted medal around the neck of each of the new Fellows-elect. Over one hundred Fellows now wear these twenty-first century medals with pride.

Oh – and about those silk cords: they are still whipped by hand, whipping being a sailor's technique for seamlessly joining the two ends of the cord. Jane Durante whipped the first one hundred cords, and a boating friend of hers is already well on course to whip the second hundred for inductees of the future.

ALAN DUNCAN
alan.duncan@vancouver.ca

JANE DURANTE
janedurante@gmail.com



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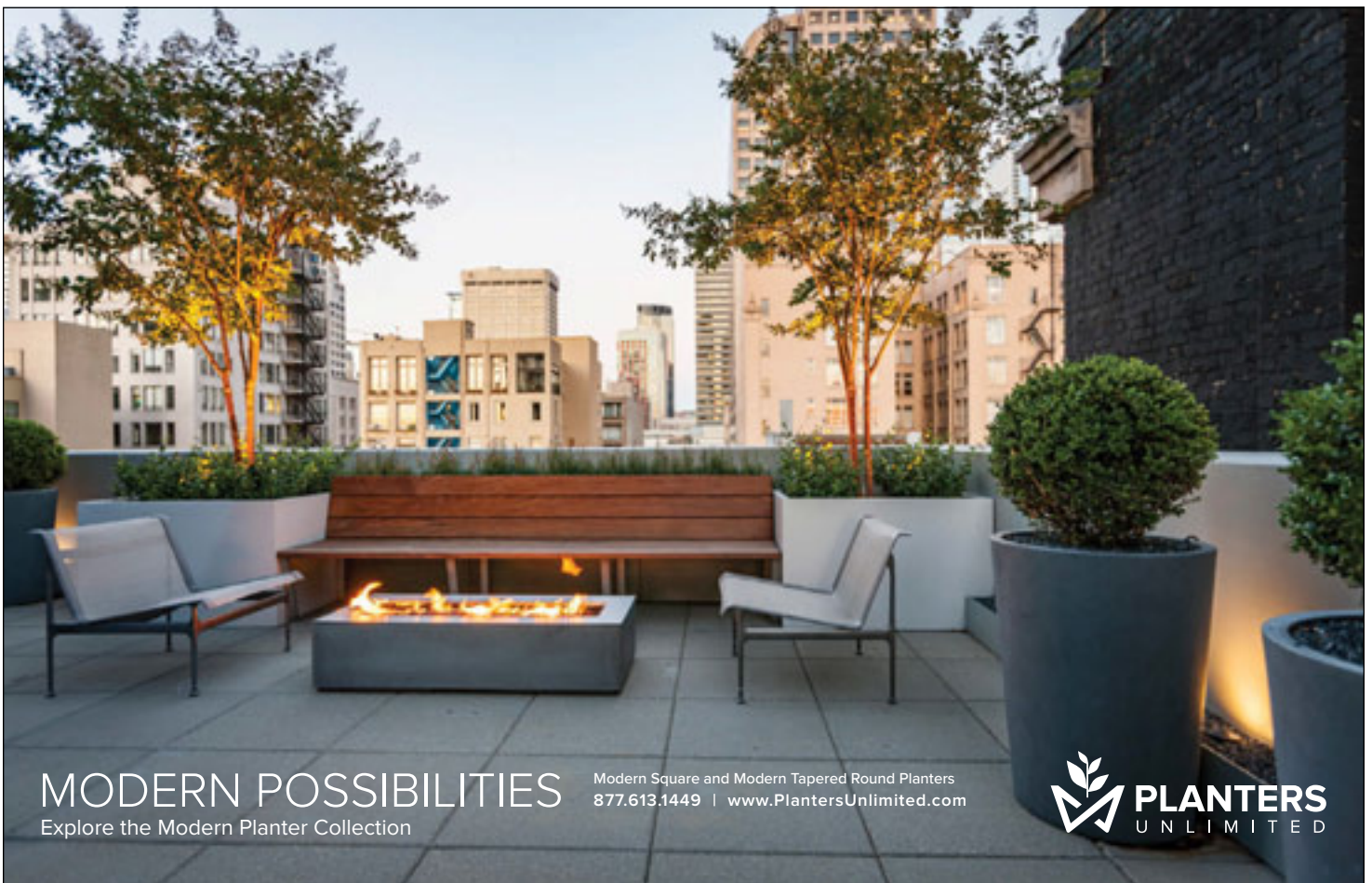
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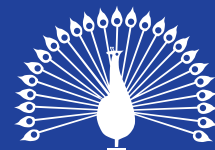
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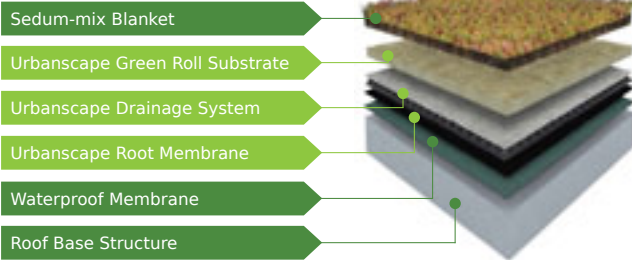
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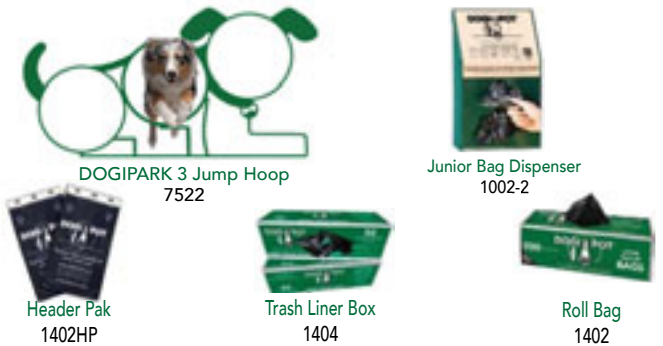


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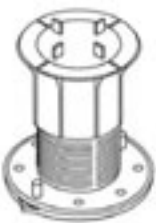
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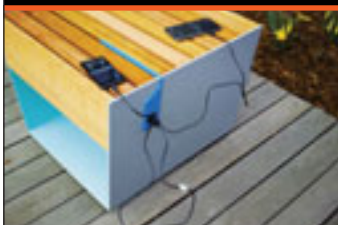
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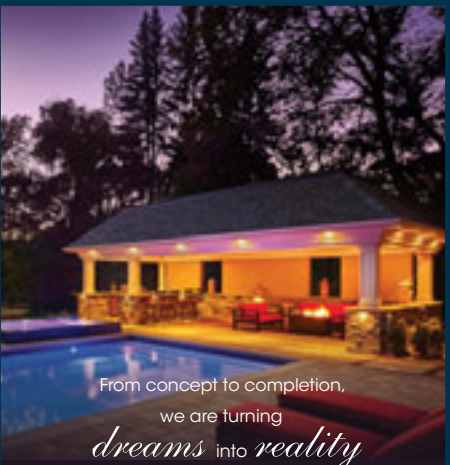


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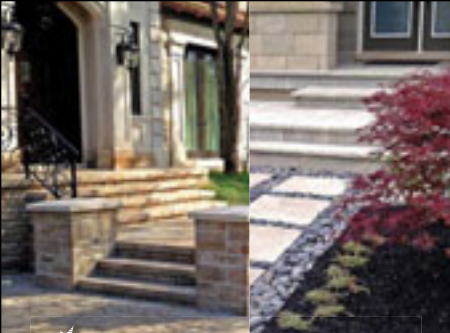


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1,700 tonne moraine bluff – a magnificent scramble of granite boulders that beg to be climbed. “It’s just another reason why the Toronto waterfront is so cool,” said one of my fellow jurors. And clearly, the boulder-climbing is a great feature and city kids agreed! Maybe it will attract another generation, and get them hooked on landscape architecture.

AN INTENSE PROCESS

As we analyzed each project, we paused regularly to review the category criteria to reinforce that we were judging each submission on a level playing field. Did the Planning and Analysis projects in fact show us the analysis which backed up the planning? Had the submitters addressed the criteria carefully? Did the story-tellers supply the necessary information to orient and engage jurors unfamiliar with the project: labels and dimensions on plans and sections, for example, and graphics that were clear and appealing? A little eye candy goes a long way.

The Jury agreed that many submissions were premature. To truly represent the power of a design, the plantings must, at least, exhibit their promise. Worse, for a profession built around plantings, many designs lacked biodiversity. And where were the people in the photographs? Our profession above all creates places for people, yet too often, there were no people to be seen. Nonetheless, we did review some wonderful images, like the boulder-climbing youths on this page, or the little girl in Surrey Bend, shimmying up one of the totemic poles in the landscape. (See page 6.)

Quibbles aside, as we sorted through many beautifully conceived and brilliantly realized projects, we came back to one fundamental question: how does this project advance the profession on a national basis? How does it push the envelope?

I think speaking for us all, we relished the process. I have been part of several design juries, and you rarely meet your fellow jurors. During the intense CSLA adjudication process, however, you develop a deep appreciation for those who serve with you. I’m happy to say I have a new set of CSLA friends.

thomasrtavella@gmail.com

/ TELL US A STORY

THOMAS TAVELLA

> FR_LP+ RACONTEZ-NOUS UNE HISTOIRE

EN_
SINCE SERVING AS PRESIDENT of ASLA, I have had the good fortune to develop a wealth of friendships with members of the CSLA. When I was asked to serve as the external juror for the Awards of Excellence, I jumped at the opportunity. Not only would I be able to review the work of CSLA members, but I would also be able to visit one of the great winter cities. In both cases, I wasn’t disappointed.

THE TRUE NORTH

From my first review of the projects, what stood out for me – a Connecticut native born and bred – was the diversity of the project landscapes, ranging from highly urban areas to very remote communities on the tundra. The landscape of Kinngaaluk for example, was totally foreign to me, and the Kinngaaluk Territorial Park Master

plan spoke volumes about how landscape architects are helping the Inuit community manage its harvesting in a way that sustains both northern peoples and their environment. In a very different landscape, that of Upper Fort Gary Provincial Park, we studied the transformation of a few hectares which for over a century had been lost amid Winnipeg’s urban sprawl. Working with only one small historic structure on an extremely challenging site, the landscape architects confronted the conflict inherent in the historic records and – indeed – the conflict in the community, to develop an interpretation that has a modern and even artistic flair.

A LOVE OF LANDSCAPE

Many other submissions testified to the importance of our profession to communities, and had gripping stories to tell, making the adjudication challenging. At Trillium Park on the shores of Lake Ontario, for example, the designers chose to build a

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