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Design | Graphisme :
WENDY GRAHAM
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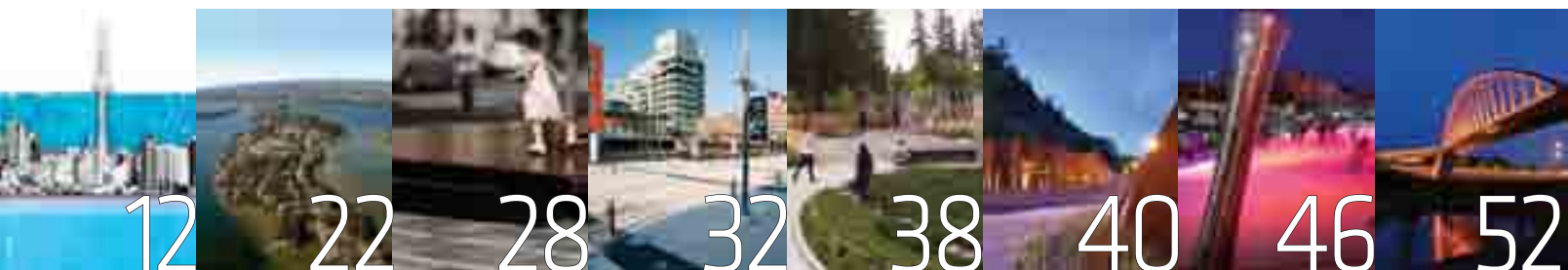
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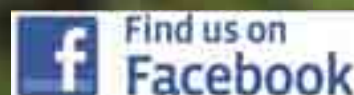
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ISSN 1492-9600

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Published by | Publié par :



Naylor (Canada), Inc.

1630 Ness Avenue, Suite 300, Winnipeg, MB R3J 3X1
Tel.: 204.947.0222 | Fax: 204.947.2047
www.naylor.com

Publisher | Éditeur : Robert Phillips

Naylor Editor | Rédactrice Naylor : Andrea Németh

Project Manager | Directrice de projet : Kim Davies

Publication Director | Directeur de la publication :
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Marketing Associate | Adjointe à la commercialisation :
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Maria Antonation, Bill Biber, Brenda Ezinicki,
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**Layout & Design | Mise en page et
conception graphique :** Emma Law

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Return undeliverable Canadian addresses to:

Naylor (Canada), Inc., Distribution Dept.
1630 Ness Avenue, Suite 300, Winnipeg, MB R3J 3X1

Canadian Publication Agreement #40064978

PUBLISHED JUNE 2013/CSL-Q0313/8967



BRIAN PARKER, GUEST EDITOR | RÉDACTEUR INVITÉ

CHAIR, CSLA AWARDS OF EXCELLENCE JURY 2013
PRÉSIDENT, JURY D'EXCELLENCE

MY NEW FAVOURITE URBAN PLACES MES NOUVEAUX COUPS DE CŒUR



EN_
LAST ISSUE, LP asked its contributors to share their favourite urban place. I posted mine on the CSLA facebook site: **the Loyalist Burial Grounds in Fredericton** are my office away from the office. In this issue of LP, I offer my NEW favourites: the five exceptional projects awarded National Honour Awards this year. Herewith...a virtual tour. First, since I am a tree-hugging nature lover, we head for **Toronto's Evergreen Brick** works, where urban industry returns to its roots, as nature embraces the industrial fabric. Next – it's **Montreal's Place d'Armes**, where a remarkably sensitive restoration has reshaped the centuries-old gathering place as a space for one person, or one thousand. Then, just a short metro ride away, we're under the sublimely uplifting influence of **the famous Pink Balls**...170,000 of them... that captured our imaginations and transformed an often-neglected neighbourhood into a growing economic force. Our next stop is the wonderfully engaging landscape of **Yellowknife Harbour**, where LAs set the stage for the future, blending the extraordinary setting and eclectic neighbourhoods in a widely applauded harbour plan. And finally, to **Calgary**, where a strikingly creative strategic plan introduced us to the value of 79 cultural landmarks, underlining their unique identity. You'll need to stay awhile to see them for yourself!

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FR_
DANS LE DERNIER numéro de LP, la rédaction a demandé à ses collaborateurs de faire part de leur paysage urbain préféré. J'ai parlé du mien sur la page Facebook de l'AAPC : **le cimetière des loyalistes à Fredericton**, qui me sert un peu de deuxième bureau. Mais dans cette édition du magazine, je partage mes NOUVEAUX coups de cœur : cinq projets exceptionnels récompensés chacun par un Honneur national 2013. Attachez vos lacets et suivez le guide!
Premier arrêt (c'est l'amoureux de la nature en moi qui parle) : **la briqueterie Evergreen à Toronto**, où la nature et l'industrie urbaine s'enlacent et s'enracinent l'une dans l'autre. Vient ensuite **la place d'Armes à Montréal**, réaménagée avec un tact sans pareil. Ce square pluricentenaire accueille dignement les passants. Puis, à quelques stations de métro de là, on se retrouve ragaillardi par quelque 170 000 **boules roses**. Ludiques et créatives, elles transforment un quartier longuement négligé en une force économique grandissante. Nous filons ensuite vers le paysage séduisant de **Yellowknife Harbour**. Des AP y ont adroitement fusionné le décor romanesque aux quartiers éclectiques. Enfin, visitons **Calgary**, où un plan stratégique incroyablement créatif nous fait voir la beauté, la valeur et l'unicité de 79 sites et monuments culturels. Vous voudrez certainement rester quelques jours de plus...

"A space for one person – or one thousand..."
« Le square accueille dignement les passants, qu'ils soient une poignée ou un millier. »

UPFRONT PROLOGUE

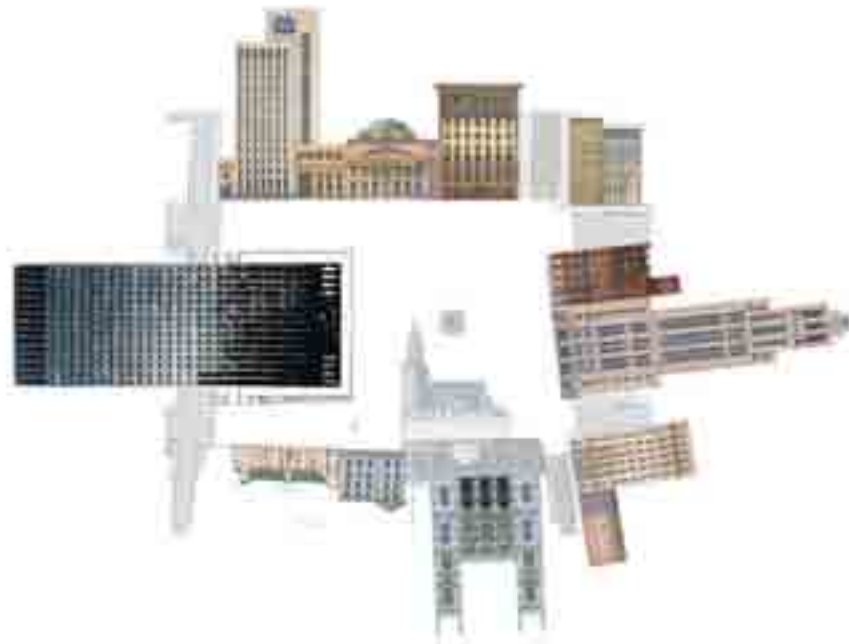


THOMPSON PLUS...

KIRSTEN BROWN

THE STANLEY THOMPSON SOCIETY (STS) is expanding its vision. Because the era in which Thompson worked was a significant period in North American golf course architecture, the Society believes it is time to recognize the entire body of work, and to educate the golf community about the value of "Golden Era" golf courses as Canadian cultural heritage assets. While most of the Society's energy will still be focused on Thompson's work, other architect luminaries such as Harry Colt, Donald Ross, A.W. Tillinghast and Walter Travis will now be on the Society's radar. At a May 2 Board meeting, STS Directors voted in favour of the following vision that will guide many Society activities moving forward: Dedicated to the conservation of Golden Era golf course architecture through education.

STANLEY THOMPSON, COURTESY OF THE STANLEY THOMPSON SOCIETY. **PHOTO** THE STANLEY THOMPSON COLLECTION, MCLAUGHLIN LIBRARY, UNIVERSITY OF GUELPH
KIRSTEN BROWN is an Associate Golf Course Architect at the MBTW Group and a Director at the Stanley Thompson Society.
brownkr@rogers.com



CIP Awards 2013 PLANNING EXCELLENCE

Prix CIP 2013 

DON HESTER, CHAIR, CIP AWARDS OF PLANNING EXCELLENCE

PROJECTS FAMILIAR TO landscape architects will be prominent on the podium this year, when the Canadian Institute of Planners (CIP) holds its National Conference in Vancouver in July. Of eight projects honoured with CIP Awards of Planning Excellence, three featured the work of landscape architects. Several other landscape architects were recognized with CIP Merit Awards. Place d'Armes, the recipient of a CSLA National Honour Award of Excellence 2013, also won one of eight top CIP Awards of Planning Excellence (Urban Design) for IBI-CHBA. The Jury applauded the "story set in stone" at Place d'Armes. It is, they wrote, "a place that captures the memory of over three hundred year of religious, political, cultural and popular life, while expressing the modern vibrant spirit of contemporary Montreal. The results are spectacular."

Two other projects recognized with excellence awards will be familiar to readers of LP's OPINION column. In this issue of LP, O2 Planning and Design detail the enormously successful "Bow to Bluff" (B2B) project – an LRT Corridor Revitalization Initiative. (See pages 60–61.) And an Excellence Award (Neighbourhood Planning) went to the CBCL team for the Channel-Port aux Basques Downtown Design Study. (In LP's spring issue, CBCL described the project, making a spirited argument for a unique brand of "Small Urbanism" in Canada.) CBCL also took a CIP Merit Award (Rural/ Small Town Planning) for its Town of Trinity Municipal Plan, co-winning the prize with Urban Strategies Inc.'s plan for downtown Orillia. Urban Strategies also earned a prize for Eglinton Crosstown Design Framework (Urban Design.) MMM Group Ltd took a CIP Merit prize (Mobility, Transportation + Infrastructure) for the Rideau Canal Multi-Use Crossing, which also won a CSLA Regional Citation (Planning). The Jury noted that the project addresses a gap in Ottawa's active transportation network, and commended its careful community consultation on the critically important issues of location and design.

Of the 10 professional planners who make up the CIP Jury, two are full members of CSLA: Chairman Don Hester (MALA, MCIP), and Robert Jahncke (APALA). Two others, Marta Farevaag (Phillips Farevaag Smallerberg, BC), and Andrew Palmiere (O2 Planning + Design Inc., AB) work for major landscape architectural firms.

PLACE D'ARMES: MORE THAN 300 YEARS OF EXCEPTIONAL ARCHITECTURE
DON HESTER, FCSLA, MCIP, is chair of the CSLA Editorial Board.
Don.Hester@aecom.com. For CIP's slate of winners: www.cip-icu.ca



WLAM: LOOKING AT WHAT COULD BE

MEGAN ESOPENKO AND MATT PEROTTO

THE TWO UNIVERSITY of Toronto students who designed this year's elegant poster for World Landscape Architecture Month (WLAM) set out to challenge us all. "We wanted to inspire and provoke viewers to think about what could be," wrote co-designers Megan Esopenko and Matt Perotto. "It is time to let go of the current way of thinking about green roofs. Too often, they are an afterthought to development. We think that they should be incorporated into every development as part of the design process...There is a huge potential to make green space from nothing," they said. Even growing cities like Toronto have an abundance of roof space that is not being utilized. "We see this as an amazing opportunity to create small, private and even public open space," they said. The poster envisions a FUTURE where all green roofs should be accessible, livable spaces. (Note the small community garden.) "It was important for us to show different options," they said, "from extensive green roof systems with shallow planting depths which support mainly sedums and grasses, all the way to intensive systems that support deeply planted materials, including trees." The poster subtly indicates beneficial effects, from reductions in green house gases (note the faint blue bubble around one letter) to storm water management (the water flow arrows on another). In a bit of serendipity, Matt was particularly excited about this year's green roof theme because he will work this summer as part of the U of T's GRIT Lab research team, focusing on green roofs. <http://grit.daniels.utoronto.ca/> In addition to the winning poster, the WLAM Committee awarded two honourable mentions: Diane Relyea (Guelph) and Adam Léger (Guelph).

MEGAN ESOPENKO and **MATT PEROTTO** both hold a Bachelor in Environmental Studies from the University of Waterloo (Honors Planning) and are Masters students at the University of Toronto. mesopenko@gmail.com; mattperotto@gmail.com



UPLIFTING

REFLECTING THE INNER SPIRIT

When Cam Patterson heads to the CSLA Congress in Regina this July, he will be bringing his Shaman with him. Shaman Study #2 is just one of two paintings Cam will offer for raffle this year, continuing a tradition he launched in 2005. The second work, Lichen Study #3, is a larger-than-life study of a tree branch. All of the proceeds will be donated to the Andre Schwabenbauer Endowment Fund. When LP asked Cam to estimate his cumulative donation over the years, he had no immediate answer. "I had to add up my LACF receipts," he said, "and I was amazed to discover that my paintings have raised over \$10,000 [\$10,195.21 to be precise]. Thanks to Ron Middleton for his adept handling of the raffles!"

Cam paints often *en plein air*. He is particularly drawn to trees, and found the Shaman, like many of the subjects of his Boreal Portraits, on a small island just a ten minute rowboat ride away from the University of Saskatchewan's Kenderdine Art Camp. Cam visited whenever the weather permitted, to be alone with his paints, perhaps deer, and occasionally a bear. There, he studied the Shaman. "I try to capture the essence or personality of each tree. I believe that the outward form of a natural object is a reflection of its inner spirit," he says.

For members of the CSLA who have been touched by Cam's generosity, the depth of "inner spirit" that informs the art also informs the man.

CAMPBELL PATTERSON: cam.patterson@stantec.com

BC'S WEB ATLAS LIGHTS UP

I think the issue on lighting (LP Winter 2013) is the best LP I've ever read, and did make a point of letting Guest Editor Kevin Connery know. I'm looking forward to the next one!

ADRIENNE BROWN, BCSLA, Laurel Design

Editor's Note: LP was delighted to learn that the next feature theme of the BCSLA's Web Atlas will be lighting – a welcome dovetailing of themes across the CSLA/BCSLA media. Adrienne Brown has been responsible for the genesis and growth of the SITELINES Web Atlas since 2004. (See LP, Spring 2013.) www.sitelines.org/webatlas/vandowntown

POWER ON THE PAGES

Congratulations on the winter edition of LANDSCAPES|PAYSAGES magazine. It is beautiful, engaging, interesting and very accessible to the non-professional and I love the development of the single theme – very powerful, indeed.

JOEL D. ALBIZO, FASAE, CAE, Executive Director, Council of Landscape Architectural Registration Boards.

FROM TERRAIN VAGUE TO TERRAIN VIEW

NICOLE MEIER + MARC HALLÉ

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ORDNANCE TRIANGLE IS an obscure post-industrial terrain west of downtown Toronto. This is a difficult site primarily because of the two busy commuter and freight rail corridors that cut it off from the surrounding city fabric. Ironically, it is this constraint that contributes to the site's genius. The City of Toronto intends to lift the site out of its isolation by constructing two signature pedestrian bridges that will span over each rail corridor. The links will become important urban connections between the Queen West neighbourhoods to the north and the Fort York and Toronto waterfront districts to the south. A mixed-use residential and commercial development in the triangle will include the construction of four towers. The recycled fill salvaged from the excavation of the building foundations will be used to raise the grades of the open space to match the threshold elevation of each bridge. On the new topography between the two bridges, designers plan a wide pedestrian pathway tracing the ridgeline. This primary route passes under the park's richly forested canopy and intersects with secondary pathways that lead pedestrians westward towards Liberty Village.

HEIGHTENING THE DRAMA

At the top of the park, where the city skyline is in full view, the drama will be heightened by a large new 50-metre outdoor public swimming pool in the foreground. A monumental staircase, flanked on both sides by restaurant terraces and pavilions, will invite pedestrians to step away from the ridgeline path. The infinity edge at the east end of the pool will produce a mirror reflection of the skyline, reinforcing a surprising sense of vastness within this highly constrained site. Beyond the pool, designers propose a public lawn at the prow of the park: a curiously tranquil perch above the intensity of the rush-hour trains below.

1 INSPIRATION: MONTAGE BASED UPON DAVID HOCKNEY'S *POOL ON SPRAYED BLUE PAPER WITH PURPLE TOP (PAPER POOL)* **2** BIRD'S EYE

VIEW FROM TOP OF PROPOSED TOWERS LOOKING OVER PARK AND SKYLINE BEYOND. **PHOTOS** CLAUDE CORMIER + ASSOCIÉS

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MARC HALLÉ, a graduate of civil engineering and landscape architecture, is an associate at Claude Cormier + Associés, where he has been since 2003. Before joining Claude Cormier + Associés, **NICOLE MEIER** studied landscape architecture in Germany and worked with Agence Ter on the design and development of large parks and open spaces. mhalle@claudecormier.com nmeier@claudecormier.com

Finding beauty in spontaneity and imperfection



A WÜRDIGUNGEN* FOR FOLLY FOREST

DIETMAR STRAUB

Editor's Note: It is a remarkable coup to win an award from the Association of German Landscape Architects, Bund Deutscher Landschaftsarchitekten (BDLA). The BDLA holds the competition only every second year, and prizes are few. In 2013, for example, the contest catchwords were "Vom Guten Das Beste" ("The very best of the good stuff!"), and some 124 works were submitted. The Jury selected just one top prize and eight "Würdigungen". The prizes are among the most recognized in the German speaking world, and also in Europe. On a Thursday evening last March, Dietmar Straub and Anna Thurmayr received a call from Berlin announcing that they had been awarded a "Würdigungen" for a project which Dietmar Straub describes as "a humble project in Winnipeg". LP asked him to explain the project.

IN THE FOLLY FOREST, the first question I am often asked is about the rusty pieces: what are they for? My response is that they are look-out towers for earthworms. These producers of fertile soils have nothing to climb on for a rest or for an overview in a flat landscape. But that is not their only purpose. The rusty bits are also breeding places for dinosaurs! The material captures the sun, the heat incubates the eggs and some day something will happen.... I do not know how long it will take, but....

Rust. Cracks. Leftovers. These are the building blocks of the Folly Forest. The project began two years ago in spring. Anna and I had talked to Anastasia, the Principal of the Strathcona School in Winnipeg, and two teachers, Matthew and Lori, who are so infectious engaged in children and their education that there was no way for us to escape! We felt compelled to tackle the project. If you want to leave no child *inside*, you should offer a stimulating environment outside. We volunteered our time to help the teachers and children translate their dreams and imaginations into a spatial design. We produced design concepts, details, images, text and several design portfolios for fundraising over the following two summers.

I should explain two things. First, I am a landscape architect and gardener. Before university, I served an apprenticeship as a landscaper and received an approved German journeyman's certificate. Such a certificate does not receive much attention in an academic world, yet

digging in the ground and having dirt under the fingernails are unforgettable experiences of extreme value. This, above all, taught me to find beauty in spontaneity and imperfection.

Second, all the money was fundraised: \$80,000 for a 4000 square metre space. The key to Folly Forest was controlled reuse – giving materials a second life, and transforming them into a new context. Our building materials were leftovers that the city produced and threw out. We reclaimed the concept of bricolage, and when the forest was complete, the total cost for the metamorphosis of the fifty-year-old asphalt field was \$20 per square metre.

There is no evidence that earthworms have ever been on the look-out towers so far, but perhaps one day, some scientific evidence will come to light. In the meantime, the children will make their own stories, and the trees will mature, their root suckers cracking the asphalt from below like vegetative anarchists. The resulting cracks, gaps and fugues will create more and more freedom for unexpected life.

DESIGN STRAUB THURMAYR CSLA LANDSCAPE ARCHITECTS AND URBAN DESIGNERS: PROFESSOR DIPL. ING. DIETMAR STRAUB AND PROFESSOR DIPL. ING. ANNA THURMAYR. CONSULTANTS: ANASTASIA YERENIUK, MATTHEW ADKINS, LORI HARDER-CHOCHINOV. *WÜRDIGUNGEN : A TRIBUTE
Dietmar.Straub@ad.umanitoba.ca



L'INITIATIVE DE CHARTE CANADIENNE DU PAYSAGE

JEAN LANDRY

Le groupe de travail...s'est maintenant engagé dans un processus visant à intéresser un maximum de représentants de l'ensemble des associations constituantes de l'AAPC.

Rejoignez-vous à la discussion au Congrès 2013!

EN_ **TOWARDS A GLOBAL LANDSCAPE CHARTER LP+**
Web site : www.csla-aapc.ca

LA FÉDÉRATION INTERNATIONALE des architectes paysagistes (FIAP) travaille depuis 2006 à développer une «Convention globale du paysage» (CGP). En 2010, dans le cadre du 47e Congrès Mondial tenu à Suzhou, Chine, la FIAP entérina une proposition qui visait à augmenter la reconnaissance et à supporter globalement la conservation des paysages à l'échelle mondiale (CGP). En mars 2011, dans le cadre d'une nouvelle rencontre entre la FIAP et l'UNESCO, la demande est reconnue et le développement d'un CGP est alors recommandé. La stratégie adoptée par la FIAP fut de poursuivre les travaux en travaillant à partir des régions, à partir donc de la base.

LES CONVENTIONS DU PAYSAGE DANS LE MONDE Le travail dans lequel s'est alors engagée la FIAP est riche de plusieurs précédents qui ont visé à donner au paysage un caractère propre, autre que celui découlant d'espaces résiduels comblant des vides entre des immeubles, des développements immobiliers, des autoroutes, des centres urbains, ou encore comme de vagues secteurs aptes à s'autogérer, mais plutôt comme le contexte physique général à l'intérieur duquel les processus dynamiques précédemment mentionnés s'inscrivent. Plusieurs travaux peuvent actuellement être utilisés comme références pour tout pays intéressé à se doter d'une charte ou d'une convention. Pour n'en nommer que quelques unes, nous retrouvons ainsi : La Convention européenne ; «The Latin American Landscape Initiative» (LALI) ainsi que plusieurs autres distribuées géographiquement en Amérique du Sud et sur le continent Australien. Il est à noter qu'au Canada, la province de Québec a complété une démarche réalisée par le Conseil du paysage Québécois qui aboutit en janvier 2000 à la production d'une «Charte du paysage québécois».

LA DÉMARCHE CANADIENNE La représentante à la FIAP de l'Association des architectes paysagistes du Canada (AAPC), Raquel Penalosa, suit activement les travaux de la LALI depuis 2011 et c'est dans ce contexte qu'elle présenta l'opportunité de développer une Charte du Paysage Canadienne au Congrès 2012 tenu à Halifax. La réaction des participants de plusieurs associations affiliées fut des plus positives et, avec le support du conseil de l'AAPC, un groupe de travail fut alors formé.

VERS UNE CHARTE CANADIENNE Fort de l'intérêt exprimé au Congrès 2012, le groupe de travail jusqu'à maintenant restreint s'est maintenant engagé dans un processus visant à intéresser un maximum de représentants de l'ensemble des associations constituantes de l'AAPC, d'où le titre «Initiative de Charte Canadienne du Paysage» (ICCP). L'étape actuelle de mise en place d'une équipe élargie et représentative de la diversité canadienne cherche à initier une réflexion autant régionale que nationale sur les éléments que pourrait comprendre une charte de paysage canadienne, mais sans ignorer les caractéristiques et problématiques spécifiques vécues par chacune des associations. L'ICCP cherche donc à appliquer l'approche préconisée par la FIAP, c'est-à-dire de travailler à partir de la base. Afin de soutenir ce projet ambitieux, le groupe de travail a élaboré un document cadre présentant la démarche et, avec le support de l'AAPC, a rendu disponible sur son [site web](http://www.csla-aapc.ca), une pléiade de documents de support et d'exemples pouvant être utilisés par les intéressés.

VOUS ÊTES DONC TOUS INVITÉS à prendre connaissance de l'ensemble des informations touchant l'ICCP et à vous impliquer dans cette étape de défrichage qui présentera son premier rapport d'avancement au Congrès 2013 de l'AAPC qui se tiendra à Regina.

PHOTO JEAN LANDRY
JEAN LANDRY est architecte paysagiste depuis plus de 30 ans. Cet intérêt pour une charte est complété par une passion pour la photographie documentaire et artistique.
landryjean@videotron.ca



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CSLA
Canadian Society of
Landscape Architects



LACF FAPC

WHAT IS DON HILL LISTENING TO NOW?

WHEN THE CARILLON BELLS in Edmonton's Winston Churchill Square ring out, Don Hill is listening. So is the city – but what precisely do they hear? This is the question Don Hill set out to study with his 2011 LACF grant. "For several months, at different times of day and weather and season, I recorded the ever-changing and dynamic flux of the acoustic environment in the Square," he explains. "Even when it's empty of people, Winston Churchill Square is never vacant of sound. And a lot of that sounds different depending on where you are located. So, if you saw a guy standing motionless for a long, long time, and thought something out-of-the-ordinary was going on, well...that was me."

His research method, in part, involved Edmontonians by inviting them to wear ear buds and listen to the audio segments on the Web. (You, too, can listen, at www.harmonysquare.wordpress.com.)

The LACF grant, together with others from the Canada Council and Edmonton Arts Council, offered a remarkable opportunity to pay particular attention to exploring new design theories and out of the ordinary speculations which could lead to advances in the art of landscape architecture. "I have been able to investigate my hunch that the carillon bells can shape and refashion the *audio image* of the Square," Hill said, "and that it is possible to reframe the problem of unpleasant urban noise by adding sound from the bells to alter the 'pitch' of the downtown core."

Hill explains that the cities of the European Union are now "required to produce strategic noise maps in their main cities" to formulate policy to remediate neighbourhoods blighted by sound pollution (typically associated with motorways and nearby industrial activity.) It may not be long, he thinks, before the LEED* building standard is expanded to include psychoacoustics of constructed space.

LISTENING TO STONES The carillons were only an early chapter of Hill's fascination with sound. Hill, who is a writer, broadcaster and thought leader at Banff Centre for the Arts, now bills himself a sound artist and a man about the planet...a sound artist who listens, attentively, in the most unlikely corners of the planet. At Writing-on-Stone Provincial Park, he explored the hoodoos where the wind plays on rock formations, with his friend and mentor, Leroy Little Bear. "These hoodoos, all the different crevices, cracks and so on..." said Leroy Little Bear, "you definitely begin to experience the different frequencies. It's almost as if the wind is making music." **(Read the whole story in LP+.)** This year, LACF awarded Hill another \$1,000 in seed money for Sonic Sculpture Research, which will assist him in investigating 'sonic crystal' acoustic sculptures. We'll keep you posted.

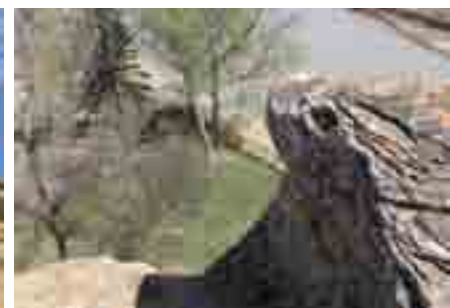
DON HILL EXPLORED WRITING-ON-STONE PROVINCIAL PARK WITH LEROY LITTLE BEAR, RENOWNED BLACKFOOT ELDER AND EDUCATOR EMERITUS AT THE UNIVERSITY OF LETHBRIDGE.

PHOTOS DON HILL

**FR_POURQUOI DON HILL
TEND-IL AINSI L'OREILLE?
LP+**
<http://bit.ly/17sXLLL>

LACF_FAPC

Supporting the fundamental ideals expressed through
the profession of landscape architecture



LACF_FAPC

REWARDING CURIOUS MINDS

CURIOSITÉ PRIMÉE

thank you!

Editor's Note: Cecelia Paine, LACF President, shared this letter from the 2013 student recipient of the André Schwabenbauer scholarship. Michele Campbell attends the University of British Columbia.

I would like to express my sincere gratitude for the André Schwabenbauer Scholarship. As a former Alberta resident from Athabasca, it means a lot to receive this award in memory of André Schwabenbauer, who was an influential Landscape Architect in my home province. This award is especially humbling for me because my grandmother passed away from cancer at the young age of 48 when I was only seven years old. The significance of receiving a memorial award that honours an exemplary person who courageously fought cancer is profound for me. I am inspired by André Schwabenbauer's dedication to Landscape Architecture in the face of personal challenges and this award is a reminder to me to stay strong and committed to the positive contributions Landscape Architecture can make to society. I hope to be able to make meaningful contributions to the Landscape Architecture profession in the future and particularly within Alberta. I also hope someday to help other students who are passionate about finding solutions to the challenging problems Landscape Architecture addresses.

www.lacf.ca

EN_

2013 WAS A landmark year for the **Landscape Architecture Canada Foundation (LACF)**.

When LACF announced its grants in support of research, communication and scholarship, the full tally of projects supported since its founding surpassed a hundred. This year, LACF awarded \$20,000 to seven professional recipients and two students.

- *Canada West – The English Garden & Landscape Heritage on the Canadian Prairies & Coastal BC, 1889–1999*. When settlers came to Canada's western coastal areas and unplowed continental grasslands, they shared a common European cultural, visual and literary heritage. Clive L. Justice, FCSLA, will turn his PhD thesis into a book documenting how settlers undertook to re-create their Eurocentric garden ideas in two very different regions. (\$5,000, Gunter Schoch Bursary)
- *Out of Water – Design Solutions for Arid Regions* is a book intended to serve as a reference for educational instruction and professional practice. Liat Margolis, Assistant Professor, University of Toronto, examines key issues including the potential for design to integrate and reimagine water and sanitation technology and infrastructure. (\$4,000)
- *Urban Livestock – Possibilities for City Food Production*. Author and editor Lorraine Johnson will investigate the Urban Livestock Revolution, exploring precedents, and examining the ways that some North American cities are finding a place for livestock. (\$2,000)
- *Gladstone Grow Op – Exploring Landscape + Place*, a four-day event and exhibition curated by Victoria Taylor, explored new ideas in landscape design. LACF funds supported the production of the catalogue, showcased in the spring issue of LP+. (\$2,000)
- *Trees for Vancouver* – An exciting new app that will bridge the gap between the information provided in typical plant books and required by landscape architects. (Karin England, Douglas Justice, Daniel Mosquin, Steven Clarke, \$1,000) **Visit LP+**
- *Sonic Sculpture Research* – Don Hill will continue his research into “sonic crystal” acoustic sculpture. (\$1,000)
- *Primed Oil Sands* – Landscape architects will be better able to participate in rehabilitation work in the Canadian oil sands if material is freely available. Fionn Byrne and Kyle Xuekun Yang are working to share legible information on the spatial and ecological transformations currently in progress. (\$2,000)

STUDENT GRANT RECIPIENTS

LACF grants of \$1500 also supported the thesis projects of two University of Guelph Master's Students. **Victoria Cox** is developing a computer model to measure how much UVB a person will receive in a given landscape. **Jonathon Epp** will explore relationships between water and human adaptation in the semi-arid landscape of southwestern Saskatchewan, with a view to better balancing environmental and human needs.

To make a charitable donation: Faye Langmaid, FCSLA, MCIP, Chair, LACF Annual Grants Programme. fayepaul@mnsi.net

...over a hundred
projects... and counting!
...plus d'une centaine de
projets et ça continue!

more LACF projects
plus de projets FAPC
LP+



FR_

LES BOURSES 2013

2013 A ÉTÉ une année marquante pour la **Fondation d'architecture de paysage du Canada**. Depuis qu'elle a dévoilé son programme de bourses d'études et de subventions pour des projets de recherche et de communication, plus d'une centaine de demandes ont été soumises. Cette année la FAPC a accordé 20 000\$ à sept professionnels et à deux étudiants.

- *Ouest canadien – Le jardin anglais et le patrimoine paysager des Prairies canadiennes et de la côte de la Colombie-Britannique, 1889-1999*. Les pionniers des zones côtières et des prairies continentales avaient en commun un patrimoine culturel, visuel et littéraire européen. Clive L. Justice, FCSLA, qui s'est intéressé à la façon dont ils ont tenté de recréer les concepts de jardin à l'européenne dans deux régions climatiques distinctes, adaptera sous forme de livre sa thèse de doctorat. (Bourse Gunter Schoch, 5000 \$)
- *Sans eau – Solutions pour les régions arides* est un livre de référence s'adressant aux enseignants et aux professionnels. Liat Margolis, professeure adjointe à l'Université de Toronto, y étudie les questions de design et les stratégies liées à la rareté de l'eau, et nous invite à repenser les infrastructures et les technologies sanitaires. (4000 \$)
- *Élevage urbain – Production alimentaire citadine*. L'auteure et éditrice Lorraine Johnson s'interroge sur la révolution des élevages urbains; elle en explore les précédents et examine comment des villes nord-américaines y accordent une place. (2000 \$)
- *Gladstone Grow Op – Exploration du paysage et des lieux* est une exposition de quatre jours qui se tiendra en avril. La commissaire Victoria Taylor nous invite à explorer de nouvelles idées en aménagement paysager. La bourse soutiendra la publication du catalogue *Grow Op 2013*, dont nous avons parlé dans l'édition printanière de LP+. (LINK to spring issue LP+) (2000 \$)
- *Des arbres pour Vancouver*. Une équipe interdisciplinaire d'enseignants et d'auteurs associée au Jardin botanique de l'UBC développe une application qui comblera l'écart entre les renseignements fournis dans les ouvrages classiques de botanique et ceux dont ont besoin les architectes paysagistes. (Karin England, Douglas Justice, Daniel Mosquin, Steven Clarke, 1000 \$) Visitez LP+ (LINK)
- *Sculpture acoustique – Recherche*. Don Hill poursuivra ses recherches sur le cristal acoustique et les sculptures sonores. (1000 \$)
- *Le prix des sables bitumineux*. Les architectes paysagistes seront mieux en mesure de participer à la réhabilitation des sables bitumineux si la documentation est accessible gratuitement. Fionn Byrne et Kyle Xuekun Yang veulent rendre accessible l'information sur les transformations spatiales et écologiques en cours. (2000 \$)

RÉCIPIENDAIRES DES BOURSES DESTINÉES AUX ÉTUDIANTS

Des bourses de 1500 \$ chacune ont aussi soutenu les projets de thèse de deux étudiants à la maîtrise à l'Université de Guelph. **Victoria Cox** développe un modèle informatisé pour mesurer la quantité de rayonnement UVB. **Jonathon Epp** explorera les relations entre l'eau et l'adaptation humaine dans le paysage semi-aride du sud-ouest de la Saskatchewan.

Pour faire un don : Faye Langmaid, FCSLA, MCIP, présidente du Comité des bourses
fayepaul@mnsi.net

Merci!

Note de l'éditeur : *Cecelia Paine, présidente de la FAPC, nous a fait suivre cette lettre de l'étudiante lauréate de la bourse André Schwabenbauer 2013. Michele Campbell étudie à l'Université de la Colombie-Britannique.*

J'aimerais exprimer toute ma gratitude pour la bourse d'études André Schwabenbauer. En tant qu'ancienne résidente d'Athabasca, je suis touchée d'avoir reçu cette bourse, ainsi nommée en mémoire d'un architecte paysagiste influent dans mon Alberta natale. J'ai accueilli cet argent en toute humilité : ma grand-mère est décédée d'un cancer à seulement 48 ans, alors que je n'en avais que 7; ce prix nommé en l'honneur d'une personne exemplaire qui s'est aussi battue contre le cancer m'a donc particulièrement émue. J'ai toujours été inspirée par le dévouement dont faisait preuve André Schwabenbauer envers l'architecture de paysage, même lorsqu'il dut affronter des défis personnels. Cette bourse m'incite donc à ne pas courber l'échine et à continuer de croire en tout ce que l'architecture de paysage peut apporter à la société. J'espère être en mesure de faire des contributions pertinentes à notre profession, particulièrement en Alberta. J'espère aussi pouvoir un jour aider les étudiants dévoués qui veulent surmonter les défis que rencontre l'architecture de paysage.

www.lacf.ca

THE NATURE OF DESIGN

excellence
2013

BRIAN PARKER, GUEST EDITOR
CHAIR, CSLA AWARDS OF EXCELLENCE JURY

EN_

AS A RETURNING juror, the delight in reviewing a roomful of submissions from almost every province and territory in Canada led to a moment of contemplation. What I found most refreshing in this year's submissions was the acknowledgement that nature continues to define much of what we do.

I have often been identified as a bit of a tree-hugging, flower-loving kind of guy. Were I older, I would have been a hippy. (Some question that time line.) But as a CSLA adjudicator, I was not alone in my admiration for projects that revelled in nature. That was eminently clear when the jury unanimously recognized Toronto's Evergreen Brick Works for a National Honour. The Brick Works have been a "work in progress" over an extended construction history, and the (incremental) developments – or "modifications," as Publilius Syrus might have said – have come together to shape a delightfully interesting place. Here is nature embraced in its urban suit, hard up against Canada's largest city.

The Awards of Excellence jurors honoured many full-blown celebrations of nature: it is in our blood. But just as frequently, the importance of the natural landscape was recognized with quiet understatement. Among the 70 entrants for 2013, there were several in which protection of the landscape was paramount, and respect for

*It is a bad plan that admits
of no modification.*

Sententiae, Maxim 469, Publilius Syrus 1ST c. B.C.

the environment meant making changes that might at first appear intrusive. The Cap Rouge Memory Wall, for example, required large scale protection of the hillside with a combination of discretely engineered retaining walls and plantings. Sculptural sheets of steel screen and protect the disturbed land, and at the same time create a palette for intriguing text from Cartier's historic journal.

Many other entrants recognized that in cities dominated by the urban fabric, "nature" can be a little hard to see. The jury applauded projects that brought nature to dense downtown environments where it is perhaps most needed. In Calgary, for example, the water cycle unfolds the in an interesting, appropriate prairie landscape, albeit in the centre of town. The Water Centre is a terrific achievement – and yet, it literally stands alone in a sea of concrete and asphalt, an oasis for those who experience it. Montreal's Parc Gewurz-Remer, too, embraces nature in mid-city. Remarkably, it owes its existence to a client who insisted on building it after higher government rejected the idea because "a natural space cannot be aesthetic and architectural". The Park is a man-made watercourse, complete with concrete banks and waterfalls, and the design fits so naturally into its dense urban environment that it disproves the premise that nature and the city cannot be compatible. Bravo! As Syrus might well have said, surprising modifications lie at the heart of a sound plan.

LA NATURE DU DESIGN

excellence
2013

BRIAN PARKER, RÉDACTEUR INVITÉ
PRÉSIDENT, JURY D'EXCELLENCE AAPC

FR_

CETTE ANNÉE ENCORE, les candidatures – nombreuses et provenant des quatre coins du pays – m'ont fasciné. Et ce qui m'a le plus frappé dans les propositions de cette année, c'est la façon dont elles reconnaissent que la nature continue de définir une part importante de notre travail.

On voit souvent en moi un écolo, véritable amant de la nature. Je serais né un peu plus tôt (je vous laisse faire les calculs), j'aurais été hippie. Mais en tant que juré pour l'AAPC, j'ai réalisé que je n'étais pas le seul à admirer la façon dont ces projets enlaçaient la nature. Le jury a unanimement décidé d'offrir à Evergreen Brick Works à Toronto un Honneur national. La briqueterie était « en chantier » depuis fort longtemps et les développements – Publilius Syrus aurait parlé de « modifications » –, ont donné lieu à un résultat remarquable. Cet endroit envoûtant, c'est un bout de nature bien à l'aise dans ses fringues urbaines, bien ancré dans la plus grande ville du Canada.

Les jurés ont honoré de nombreuses exaltations grandioses de la nature. Que voulez-vous, on aime bien les projets audacieux. Mais d'autres projets célébraient les paysages naturels de façon plus discrète. Quantité des 70 projets soumis en 2013 considéraient comme primordiale la préservation du paysage. Par exemple, le

*C'est un piètre plan que celui qui
ne tolère aucune modification.*

Sentences, Maxim 469, Publilius Syrus 1^{er} Siècle

mur mémoire de Cap-Rouge, qui protège une vaste paroi avec une habile combinaison de plantations et de murs de soutènement. Des écrans en acier consolident la falaise du cap tout en le mettant en valeur : ces écrans servent aussi de « feuilles » sculpturales où sont parsemés des extraits des journaux de voyage de Jacques Cartier.

Nombre de candidats remarquaient que dans les villes dominées par le tissu urbain, dame Nature se fait souvent discrète. Le jury a donc salué les projets qui ont amené la nature dans les centres-villes les plus denses. À Calgary par exemple, le cycle de l'eau se déploie dans un fascinant paysage de prairie. Le Water Centre est un accomplissement remarquable, un havre qui s'érige noblement dans une mer de béton et d'asphalte. À Montréal aussi, au parc Gewurz-Remer, la nature reprend ses aises entre les édifices. Étonnamment, ce parc doit son existence à la détermination d'un client qui s'était fait dire par une instance gouvernementale qu'« un espace naturel ne peut être esthétique et architectural. » Le parc est un cours d'eau artificiel, avec des chutes et des berges en béton. Sa conception s'intègre si parfaitement à l'épais tissu urbain qu'elle réfute bien l'idée comme quoi la nature et la ville ne seraient pas compatibles. Bravo! Comme l'aurait peut-être dit Syrus, les changements sont les moyens des meilleurs plans.

YELLOWKNIFE HARBOUR

PHOTO JIRI HERMANN



A plan shaped through careful listening...

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JURY COMMENT | COMMENTAIRE DU JURY

A very commendable exercise in analysis and planning that should inspire other cities. Well worth emulating. The analysis is all the more worthy considering the difficult environmental conditions that had to be addressed and incorporated into the plan. Un exercice très louable en matière d'analyse et de planification qui devrait inspirer d'autres villes. Bien digne d'être imité. Le projet est d'autant plus digne de louange qu'il a pris en compte des conditions environnementales difficiles.

EVERGREEN BRICK WORKS

Toronto's Don Valley

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ebw.evergreen.ca jhillier@dtah.com

JURY COMMENT | COMMENTAIRE DU JURY

An exemplary example of long term planning and design, Evergreen incorporates a vision for the future while recognizing the history of the site, all within a collaborative framework.

Modèle de planification à long terme, Evergreen intègre une vision d'avenir tout en reconnaissant l'histoire du site, le tout dans un cadre de collaboration.



1

EN Evergreen Brick Works owes its remarkable development to a meeting of minds with a fully engaged client. The mission: to transform a deteriorating 12-acre (4.9-hectare) industrial site into an engaging environmentally-themed landmark connected to nature and the city. The site's "village" of existing buildings formed the basis of the revitalization; the principals of "light touch and loose fit" allowed for continued adaptability. Despite unusual challenges, including frequent nuisance flooding, subgrade contamination and the need to preserve buried heritage elements in place, the site's industrial legacy remains beautifully intact, while Evergreen's new environmental legacy has taken firm hold.

Evergreen is a place for all seasons. A new building houses the Centre for Green Cities; a nature-based children's playground surrounds the only remaining brick chimney. There's much more, from a native plant nursery and weekly farmers' market, to fully-subscribed children's programming and events promoting local food and the green economy. Everywhere, the landscape penetrates the site, encouraged by a combination of discrete interventions. Core exterior spaces are raised just above regular flood levels, while a pattern of continuous greenway channels erode the "in between" spaces. A network of bridges and walkways interconnects the buildings. This diverse landscape palette incorporates a host of small installations: murals, trails, curiosities (often combining growing elements), and public spaces quilted in donated paver remnants.

"...a new species of environmental centre, a place where the whole community...can explore what it means to be green."



2



« ...une nouvelle espèce d'écocentre, un endroit où toute la communauté... peut apprendre à se mettre au vert. »

FR_La briqueterie Evergreen doit son développement remarquable à la rencontre des esprits entre un architecte de paysage et un client impliqué. La mission : reverdir une friche industrielle de 12 acres (4,9 hectares) en y aménageant un parc thématique promouvant la nature en ville. Le « village » de bâtiments existants a constitué la base de la revitalisation. Les AP y sont allés « d'une main leste et libérale », toujours prêts à adapter le geste. En dépit des difficultés inhabituelles – inondations, contamination, patrimoine enfoui –, le site n'a rien perdu de son cachet industriel pendant que s'y enracine le nouvel héritage environnemental d'Evergreen. Evergreen attire en toute saison. Un nouveau bâtiment abrite le Centre for Green Cities, un terrain de jeu naturaliste entourant la dernière cheminée de brique. On trouve de tout : une pépinière de plantes indigènes, une foire hebdomadaire et même des programmes pour enfants promouvant les denrées locales et l'économie verte. Les touches de paysage s'incruster discrètement dans le site. Les places émergent de la limite des crues alors qu'une dentelle verte ronge les espaces « mitoyens ». Un réseau de ponts et passerelles relie les bâtiments. Cette courtépointe de paysages encadre une multitude de petites installations : peintures murales, sentiers, curiosités (souvent végétalisées) et espaces publics.

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CULTURAL LANDSCAPE STRATEGIC PLAN Calgary



1

2

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Donner du sens et de la valeur à la préservation des sites culturels...

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JURY COMMENT | COMMENTAIRE DU JURY

A beautifully packaged planning tool that any community would want to incorporate into its own urban strategies. An unpretentious and easy-to-read document that gives value and meaning to the preservation of cultural sites.

Un outil de planification joliment ficelé que toute collectivité peut intégrer. Un document sans prétention et facile à lire qui donne une valeur et un sens à la préservation des sites culturels.

1 THE PLAN **2** 1930s: READER ROCK GARDEN **3** 1880s: YOUNG BLACKFOOT MAN IN CALGARY **4** MAP+ LIST OF RESOURCES **5** 1952: CALGARY PARKS OPERATIONAL EQUIPMENT | **1** LE PLAN **2** ANNÉES 30 : READER ROCK GARDEN **3** ANNÉES 1880 : JEUNE PIED-NOIR À CALGARY **4** ARTE + LISTE DE RESSOURCES **5** 1952 : ÉQUIPEMENT OPÉRATIONNEL DES PARCS DE CALGARY
PHOTOS 1 + 4 CITY OF CALGARY **2** COURTESY READER FAMILY **3** COURTESY GLENBOW ARCHIVES **5** COURTESY CITY OF CALGARY PARKS



3

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EN Historic buildings have long been preserved and celebrated, but cultural landscapes, which are just as vital to our city's identity and sense of place, are only now coming to the fore. The City of Calgary Parks developed the city's Cultural Landscape Strategic Plan to celebrate the richness within the city's open space system, but also to identify, protect and manage the city sites. The project was built upon input from the public and stakeholders who reviewed potential sites and identified strategies to ensure ongoing conservation. Calgary's plan is one of the first for a Canadian municipality, and reflects the best practices of those that came before. It considers policy frameworks (from the local to the international), but the stand-out feature of the beautiful planning document is its compendium of places. With maps, illustrations and highly readable texts, Calgary's plan introduces over 75 historic resources (including Parks and Gardens; Homesteads, Estates, Commercial and Institutional Lands; Cemeteries; Boulevards, Streets and Bridges; Archaeological Resources; Buildings and Remnants.) It briefly explains the unique significance of the individual sites: their designs and social history. Jury members were hopeful that Calgary's initiative reflects the value society is beginning to place on the role of landscapes in great communities – and the role of landscape architects in creating those places.

FR Les bâtiments historiques ont longtemps été préservés, mais les paysages culturels, tout aussi indispensables à l'identité d'une ville, commencent tout juste à recevoir de l'attention. La régie des parcs de Calgary a formulé un Plan stratégique du paysage culturel pour célébrer la richesse du réseau d'espaces extérieurs de la ville. Le projet a été conçu d'après les commentaires du public et des intervenants qui ont examiné les sites potentiels et les stratégies permettant d'assurer une conservation pérenne. Le plan de Calgary est l'un des premiers pour une municipalité canadienne. Il prend en compte les politiques cadres, (du local à l'international), mais la fonction la plus remarquable de ce beau document de planification est son inventaire des lieux. Avec des cartes, des illustrations et des textes très lisibles, le plan présente plus de 75 ressources historiques (parcs, jardins, fermes, domaines, terrains commerciaux et institutionnels, cimetières, boulevards, rues, ponts, ressources archéologiques, bâtiments et vestiges). Il explique la signification unique de chacun des sites : leur conception et leur histoire. Les jurés ont exprimé l'espoir que l'initiative de Calgary reflète la valeur que la société commence à accorder aux paysages dans les grandes communautés – et au rôle des architectes paysagistes dans la création de ces lieux.



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PLACE D'ARMES, Montréal

DESIGN | CONCEPTION PLACE D'ARMES
CLIENT | PROPRIÉTAIRE VILLE DE MONTRÉAL ET
 GOUVERNEMENT DU QUÉBEC **FIRME | FIRME** ROBERT
 DESJARDINS, VILLE DE MONTRÉAL, DIRECTION DES
 GRANDS PARCS ; M-C SÉGUIN, GROUPE IBI-CHBA
robert.desjardins@umontreal.ca

JURY COMMENT | COMMENTAIRE DU JURY

A gentle expression of the history of the site laid out in fine materials in a subtle and restrained manner. A beautiful civic space that can entertain thousands or a single couple.

L'expression délicate de l'histoire de ce site, avec subtilité et retenue, à travers des matériaux raffinés. Un splendide espace public, autant pour un simple couple que pour des milliers de personnes.

EN Place d'Armes dates from 1693, and has been Montreal's geographical and, by turns, religious, civic and financial heart ever since. Montrealers' attachment to a site that has taken a variety of physical forms is not grounded in material details, but in the continuing civic role that has taken place there. The new Place d'Armes is based on the idea of stone as a storehouse of memory, expressed through the use of new and old granite paving stones. The revitalization is intended to reaffirm the square's iconic character, prestige, heritage value and role in shaping civic identity, as well as making it more welcoming for everyday use. While protecting the exceptional heritage value of the buildings lining it, the new square is also a modern, accessible, pleasant urban space. Here, thanks to the Basilique and the centred 1895 monument, locals and visitors can appreciate the important role of founders such as the Sulpicians and Sieur de Maisonneuve. The revitalization achieves this with an implementation of the concept of immaterial heritage: by applying the idea of stone as a repository of memory, the space's new material form is imbued with its immaterial meaning.

FR Bâtie en 1693, la place d'Armes a été, depuis cette date, le centre géographique de Montréal et, tour à tour, son centre religieux, bourgeois et financier. L'attachement des montréalais à cette place qui a revêtu de nombreuses apparences, ne réside pas dans sa forme matérielle, mais dans les activités qui l'animent et son rôle civique. La nouvelle place d'Armes s'articule autour de la notion de la mémoire de la pierre, idée qui s'exprime par des pavages de granite neuf et ancien. La revitalisation de la place d'Armes vise à confirmer son caractère emblématique, son prestige, sa valeur patrimoniale et son rôle civique, tout en la rendant plus conviviale. La nouvelle place protège le patrimoine national des bâtiments qui la composent, tout en étant contemporaine, accessible et conviviale. Placé en son centre, le monument de 1895 fait face à la Basilique et permet aux citoyens et aux visiteurs de reconnaître l'importance du rôle des fondateurs, comme les Sulpiciens et le Sieur de Maisonneuve. Tout cela est rendu possible par le concept de patrimoine immatériel : l'aménagement, soutenu par la notion de la mémoire de la pierre, incarne le sens du lieu de la place dans sa nouvelle matérialité.

Stone as a repository of memory...

La notion de la mémoire de la pierre...

PHOTOS 1-3-5-6 STEVE BILODEAU BALATTI, Vdm **2** ISABELLE MESSIER-MOREAU, CHBA
4 BAO NGUYEN, CHBA **7** KATHIA LEDUC, CHBA



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The Village is on the double-decker bus city tour circuit. | Le Village fait partie du circuit de l'autobus à deux étages du Tour de ville.

PINK BALLS

NEW DIRECTIONS PINK BALLS CLIENT | PROPRIÉTAIRE SOCIÉTÉ DE DÉVELOPPEMENT COMMERCIAL DU VILLAGE FIRM | FIRM CLAUDE CORMIER + ASSOCIÉS INC.

www.claudecormier.com

JURY COMMENT | COMMENTAIRE DU JURY

This project brought a collective smile to the jurors' faces and for good reason. The simple application of thousands of pink balls turned around a neighbourhood's economic decline, changing the way others saw it.

Ce projet a mis un sourire au visage de tous les membres du jury, avec raison : le simple fait de suspendre des milliers de boules roses a revitalisé un quartier à l'économie déclinante et transformé sa perception.

EN_ What better way to bring summer delight to Montreal's Ste-Catherine Street than to use 170,000 pink balls floating 5m over the street? Fabricated in three different sizes and five subtle shades of pink, the balls are strung together with bracing wire, crisscrossing the street and stretching through the tree tops at varying heights. The visual impact is delightful both day and night, as the artificial pink foliage plays with the light.

This gesture continues uninterrupted for a kilometre and is visible from Jacques Cartier Bridge, a major city gateway. The unexpected and joyful experience it creates has become the symbol of the Gay Village, and a catalyst for improvement in a neighbourhood that was gripped by economic decline. The project, by integrating the community into its manufacturing, assembly and installation, helped spur social development on a broader scale. The impact: in two years, commercial vacancy rates dropped from 20 per cent to 7 per cent, and other forms of art and design prospered. (The interactive Memorama installation, for example, shows Pink Balls through countless points of view while creating a Village portrait in online social media.)

The installation shows how the landscape architect, through an innovative and persuasive concept, can creatively adapt to public safety standards (as required by police, fire, etc.), and help reactivate a neighbourhood by giving its people greater control.

FR_ Quoi de mieux que l'emploi de 170 000 boules roses pour égayer la rue Sainte-Catherine Est à Montréal pendant l'été? De trois grosseurs et formant un camaïeu de cinq teintes, les boules sont suspendues à diverses hauteurs au travers des arbres à l'aide de fils tenseurs. Ce feuillage rose artificiel à l'impact visuel ravissant module la lumière, de jour comme de nuit. Ce geste ininterrompu d'un kilomètre de long est aussi visible du pont Jacques-Cartier, porte d'entrée importante de la ville. L'expérience joyeuse et inattendue qu'il crée est devenue le symbole du Village gai et le moteur de l'amélioration de ce quartier alors en déclin économique. L'intégration des membres de la communauté aux étapes de fabrication, d'assemblage et de mise en oeuvre en a fait un important levier de développement social. Les retombées : en deux ans, le nombre de locaux vacants est passé de 20 à 7 % et d'autres manifestations d'art ou de design ont vu le jour. (Par exemple, l'installation interactive Memorama montre différents points de vue sur les Boules roses tout en tissant un portrait du Village sur les réseaux sociaux.) L'installation montre comment l'architecte-paysagiste, avec persuasion et un concept novateur répondant de façon créative aux normes régissant le domaine public (sécurité, pompiers, etc.), peut contribuer à réactiver le destin d'un quartier en redonnant du pouvoir à ses habitants.

1 STE-CATHERINE STREET EAST IN MONTREAL'S GAY VILLAGE 2 A 1-KM-LONG VILLAGE HAS 12 INTERSECTING CROSS-STREETS 3 INSTALLATION TOOK 7 DAYS 4+5 MODULATING LIGHT AND SHADOW: EVENING LIGHTING BY DESIGNER GILLES ARPIN | 1 RUE STE-CATHERINE EST, VILLAGE GAI DE MONTRÉAL 2 UN VILLAGE D'UN KM À 12 INTERSECTIONS 3 INSTALLATION (7 JOURS) 4+5 MODULATIONS ENTRE LUMIÈRE ET OMBRE : ÉCLAIRAGE NOCTURNE DU CONCEPTEUR GILLES ARPIN



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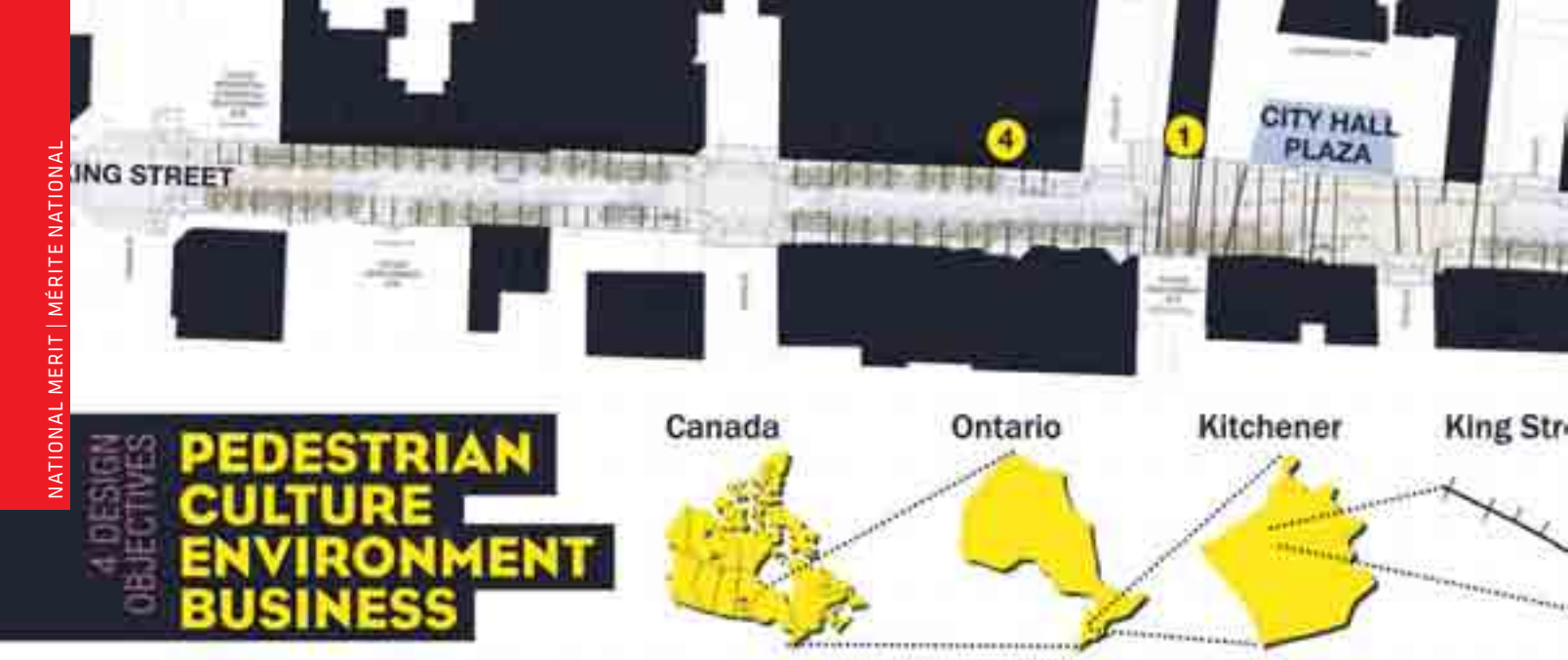
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KING STREET KITCHENER REVITALIZATION

Kitchener brings people and business back to the core...

Kitchener ramène les citoyens et les entreprises au centre-ville...

DESIGN KING STREET, KITCHENER REVITALIZATION
CLIENT | PROPRIÉTAIRE CITY OF KITCHENER
FIRM | FIRME IBI GROUP(ON)
www.ibigroup.com tmcintyre@ibigroup.com

JURY COMMENT | COMMENTAIRE DU JURY

A public space that is a model for communities across the country. Filled with rich, appropriate materials and details rarely seen in similar environments.

Un espace public qui est un modèle pour les communautés à travers le pays. Rempli de détails riches et appropriés, rarement vus dans des environnements similaires.





EN The remarkable success of Kitchener's King Street Revitalization is based on the principle that investment in a high-quality public realm serves as a catalyst for private sector investment and renewal. Since the project was completed, within budget, in the fall of 2010, 12 businesses have emerged and 13 existing facades have been enhanced – an investment of over \$500,000. Average daily foot traffic has increased from 3,000 to 8,300 people and festival attendance has increased 33 per cent. Construction of a 385-unit condo project will begin this spring.

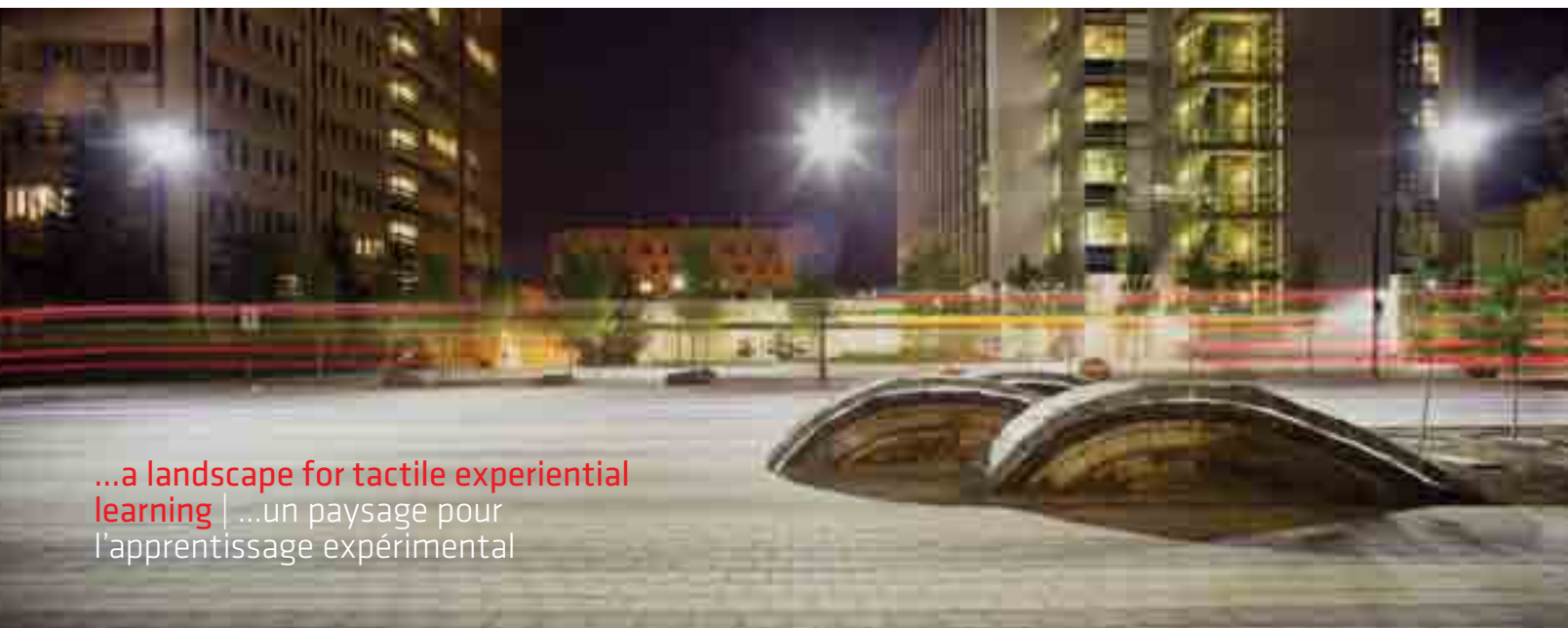
The focal point of the revitalization was the six-blocks along King Street in the aging city centre. The design creates a pedestrian-first public realm that reconfigures the street with a flexible sidewalk/parking system with removable bollards. Semi-mountable curbs create a barrier-free design for strollers, wheelchairs and deliveries. Sidewalks can expand in summer, yet in winter, on-street parking can be accommodated. The curb along City Hall is flush with lit bollards, allowing the plaza to extend seamlessly onto King Street for events. Many other innovations include a new waste management program with below-grade storage, 138 native trees sustained by continuous tree trenches; urban-styled bioretention planters; new streetscape elements and dark and light charcoal coloured unit pavers to define the plazas.

FR Le succès remarquable de la revitalisation de la rue King, à Kitchener, est basé sur le principe selon lequel l'investissement public dans un espace de qualité attire l'investissement privé. Depuis que le projet a été achevé, sans dépassement budgétaire, à l'automne de 2010, 12 entreprises ont vu le jour et 13 façades existantes ont été améliorées – un investissement de plus de 500 000 \$. La circulation piétonnière est passée de 3 000 à 8 300 personnes par jour et la fréquentation du festival a augmenté de 33 %. On commencera au printemps à construire un immeuble de 385 logements.

Le point focal de la revitalisation a été les six pâtés de maisons vieillissants le long de la rue King. Le design crée un domaine public piétonnier qui reconfigure la rue avec un réseau de trottoirs et de stationnements. Les bordures semi franchissables créent un aménagement sans obstacle pour les poussettes et fauteuils roulants. Les trottoirs peuvent être élargis en été, et se transformer en stationnements en hiver. Le trottoir de l'hôtel de ville est ponctué de bornes lumineuses, permettant à la place de déborder sur la rue King pour les événements. Autres innovations : un nouveau programme de gestion des déchets, 138 arbres indigènes soutenus par des tranchées continues, des jardinières de biorétention de style urbain, de nouveaux éléments de paysage de rue et des pavés anthracite pour définir les places.



ENERGY, ENVIRONMENT AND EXPERIENTIAL LEARNING (EEEL)



...a landscape for tactile experiential learning | ...un paysage pour l'apprentissage expérimental

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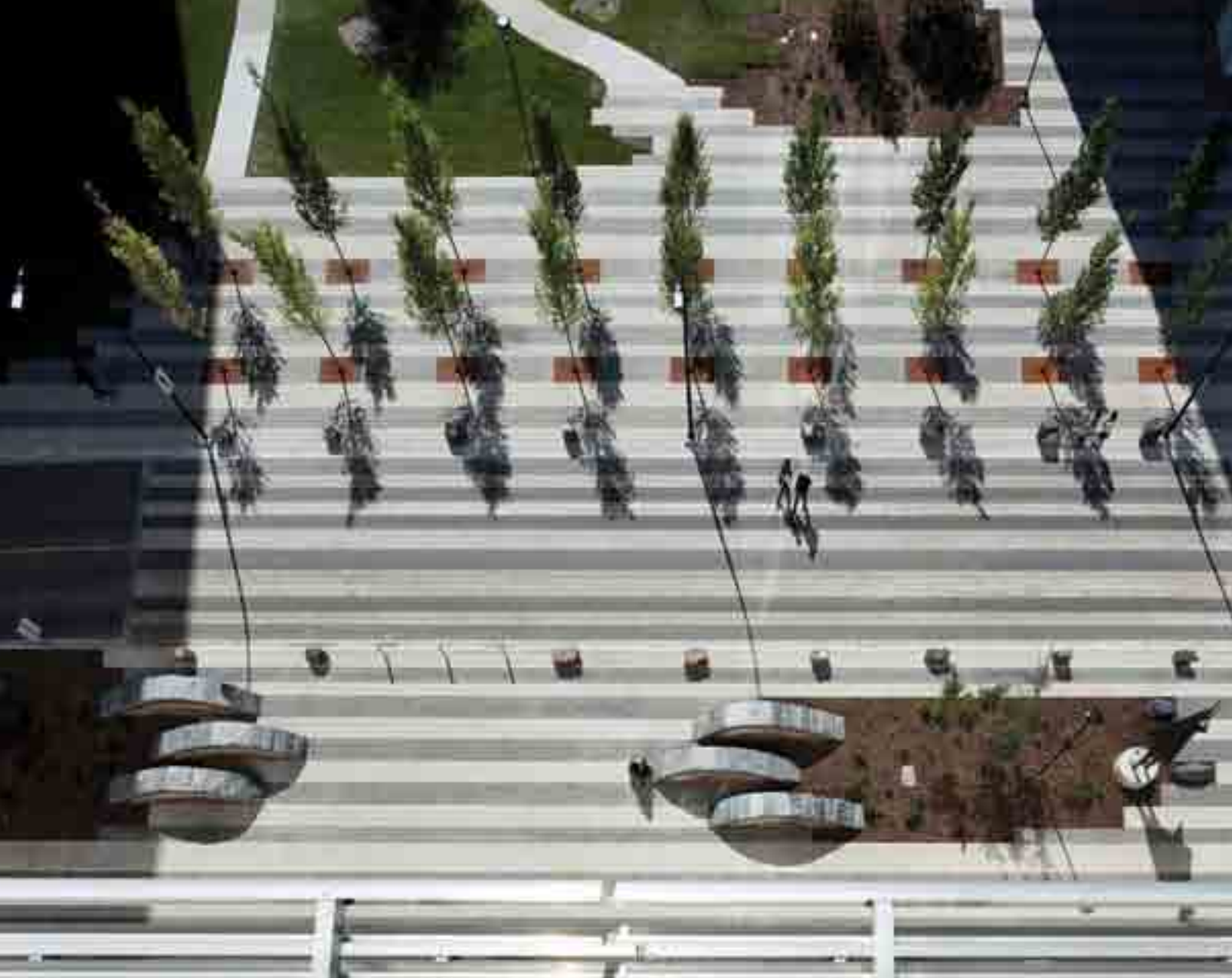
DESIGN ENERGY, ENVIRONMENT AND EXPERIENTIAL LEARNING (EEEL) **CLIENT | PROPRIÉTAIRE** UNIVERSITY OF CALGARY **FIRM | FIRME** DOUGLAS OLSON, O2 PLANNING + DESIGN INC.

www.o2design.com douglas@o2design.com

JURY COMMENT | COMMENTAIRE DU JURY

An integration of building and campus that treats each facade uniquely while addressing issues of circulation and presentation. Une intégration qui traite chaque façade de manière unique tout en réglant les questions de circulation et de présentation.

1 LED LIGHTS ARE CONCEALED BENEATH THE CAPSTONES OF THE ANTICLINES **2** BOULDERS CHOSEN FOR EDUCATIONAL VALUE **3** ELM TREES FORMALIZE CAMPUS DRIVE | **1** DES DEL SONT DISSIMULÉES SOUS LES PIERRES DE FAÎTE **2** GROSSES PIERRES CHOISIES POUR LEUR VALEUR DIDACTIQUE **3** LES ORMES BORDENT LES RUES DU CAMPUS



3

EN The landscape of the EEEL building sets a precedent for campus landscape architecture not only at the University of Calgary, but also elsewhere across the country. It is at once an inspired reflection of the regional landscape of Southern Alberta, a landscape for tactile experiential learning, and a sustainable space that places the highest priority on pedestrian safety.

Because EEEL interfaces with a busy street, designers shielded the building from 32nd Avenue with a berm. The berm is an abstraction of an esker, and the sinuous fescue-covered landform morphs into a stone-sheltered seating area, blurring the distinction between architecture and landscape. Building on the geology theme, the main entry plaza showcases an abstracted anticline formation which accurately mimics the folds of rock where oil is found trapped beneath an impermeable cap of stone. It is further stylized, sliced, and pulled apart to create a focal point for the building's entrance. The boulder groupings in the planting beds are reminiscent of a glacial erratic, the stones selected by university professors for their educational value.

To safely and seamlessly link the landscape to the main campus, a 50m-long elevated pedestrian crosswalk spans Campus Drive. Everywhere, the hardscape is balanced by the sensory richness of the native prairie: dense groupings of aspen above an understory of wild rose, saskatoon, snowberry and juniper, and mass plantings of elegant blue grama grass.

FR Le paysage du pavillon EEEL établit un précédent pour l'architecture de paysage d'un campus non seulement à l'Université de Calgary, mais aussi ailleurs au pays. C'est à la fois une réflexion inspirée du paysage du sud de l'Alberta, un lieu d'apprentissage pratique et un espace durable qui accorde la plus haute priorité à la sécurité des piétons.

Comme l'édifice EEEL donne sur une rue très fréquentée, les concepteurs ont protégé bâtiment à partir de la 32^e avenue avec un terre-plein. Celui-ci représente abstraitement un esker, et le relief sinueux, couvert de fétuques forme un espace pour s'asseoir, brouillant ainsi la distinction entre architecture et paysage. S'appuyant sur le thème de la géologie, la place de l'entrée principale évoque une formation anticlinale, imitant avec précision les plis de la roche où le pétrole se trouve coincé sous une chape de pierre. Il est stylisé, découpé, et tiré à part pour créer un point focal devant l'entrée de l'immeuble. Les groupes de blocs rocheux dans les plates-bandes ne sont pas sans rappeler les moraines glaciaires.

Pour créer un lien harmonieux vers le paysage du campus principal, un long passage pour piétons de 50 mètres s'étend sur Campus Drive. Partout, le paysage bâti est compensé par la richesse sensorielle de la prairie indigène : des groupements denses de peuplier surplombant un sous-bois de rosiers sauvages, de saskatoon, de symphorine et de genévriers, et les massifs de boutelou gracieux.

MOBILITY HUB GUIDELINES

Greater Toronto + Hamilton Area (GTHA)



Mobility Hub Objectives

SEAMLESS MOBILITY

1 Seamless integration of modes at the rapid transit station.

4 Strategic parking management.

7 A minimized ecological footprint.

PLANNING & ANALYSIS | PLANIFICATION + ANALYSE Mobility Hub Guidelines
 CLIENT | PROPRIÉTAIRE METROLINX FIRM | FIRME IBI GROUP
www.ibigroup.com tmcintyre@ibigroup.com

JURY COMMENT | COMMENTAIRE DU JURY

A graphically driven project that works with high level detail exceedingly well.
 Un projet graphique qui intègre les détails avec une adresse extrême.

Seamless integration of regional transportation elements at and around stations...

Intégration harmonieuse du transport régional autour des stations...

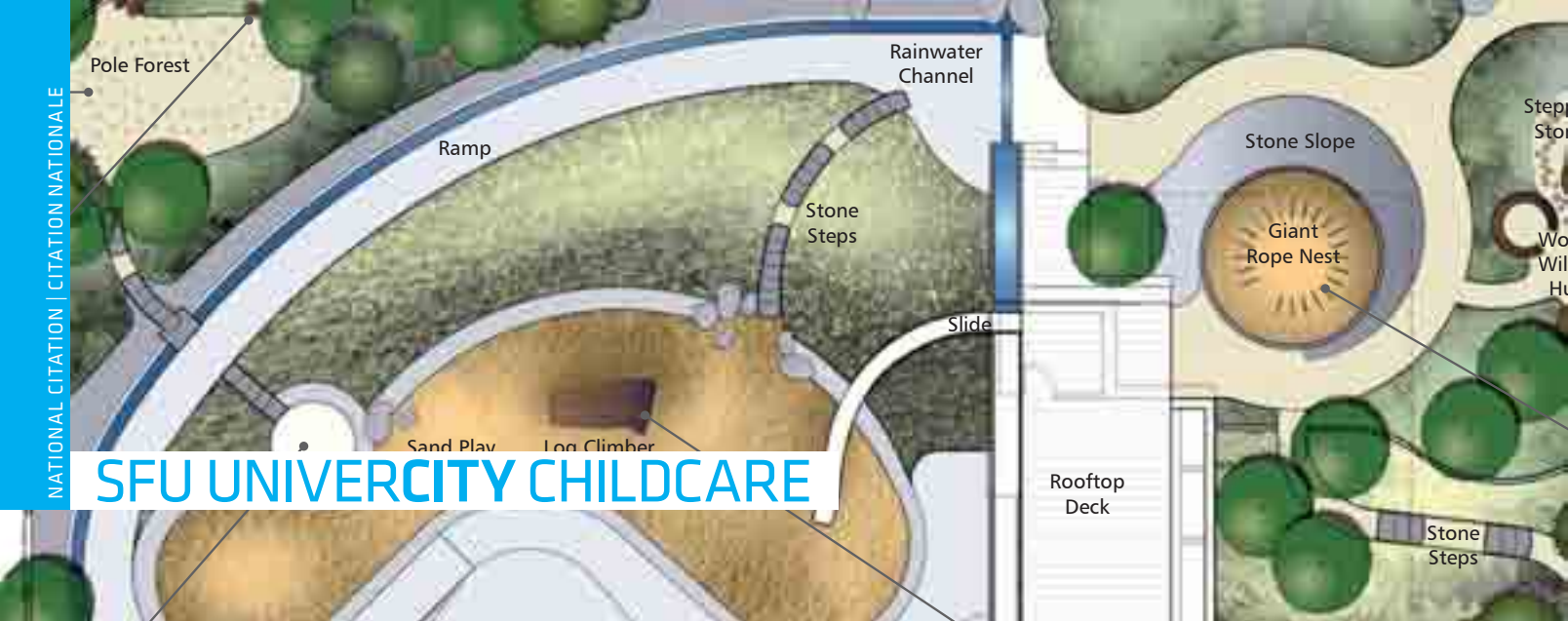
EN The Mobility Hub Guidelines are a comprehensive tool to provide guidance for station planning and development. Not only do they address transit-oriented development around stations, the Guidelines also pay considerable attention to the design of the transit station and its integration with the surrounding neighbourhood, as well as implementation strategies. This project was extremely complex and challenging given that the mobility hub is a relatively new concept, and hub developments in the GTHA vary widely. Planners held workshops to draw on the expertise of stakeholders and to educate potential users of the guide. The resulting planning framework is intended to shape the development of 51 mobility hubs identified in the GTHA Regional Transportation Plan. This includes



providing guidance on master planning and incorporating mobility hub objectives into other activities from secondary plans to environmental assessments. The graphic document provides planners with helpful approaches, best practices and case studies that encourage the seamless integration of regional transportation elements at and around station areas. Since this is the first time that regional transit guidelines have focused on the public realm, landscape design and ecologically sensitive station areas, the guidelines are attracting wide interest and review.

FR Les Directives pour les centres de mobilité sont un outil complet pour fournir des conseils en matière de planification et de développement ferroviaire. Elles portent également une attention considérable à la conception de la station de transit et à son intégration avec le quartier environnant. Ce projet était extrêmement complexe étant donné que le centre de mobilité est un concept relativement nouveau, dont l'application varie largement sur le territoire de la RGTH. Les planificateurs ont organisé des ateliers pour s'appuyer sur l'expertise des intervenants. Le cadre de planification qui en résulte est destiné à façonner le développement de 51 centres de mobilité identifiés dans le Plan régional de transport de la RGTH. Il donne des conseils sur la planification en intégrant les objectifs de centres de mobilité dans d'autres

activités allant des plans secondaires à des évaluations environnementales. Le document graphique fournit aux planificateurs des approches utiles, les meilleures pratiques et des études de cas qui encouragent l'intégration transparente des éléments de transport régional autour des gares. C'est la première fois que des lignes directrices de transit régional mettent l'accent sur le domaine public, l'aménagement paysager et les zones écologiquement sensibles. Elles ont donc suscité un grand intérêt.



SFU UNIVERCITY CHILDCARE

DESIGN SFU UNIVERCITY CHILDCARE
CLIENT | PROPRIÉTAIRE SFU COMMUNITY TRUST
FIRM | FIRME SPACE2PLACE DESIGN INC.
www.space2place.com

JURY COMMENT | COMMENTAIRE DU JURY

The playground we all wanted to design. Beautiful integration of landscape and architecture in a well-crafted playground that encompasses imaginative play, water management and plenty of room for discovery and learning.

Le terrain de jeu que nous avons tous rêvé de concevoir. Belle intégration du paysage et de l'architecture qui englobe le jeu imaginatif, la gestion de l'eau et beaucoup de place pour la découverte et l'apprentissage.

EN This remarkable facility has particular resonance in contemporary landscape architecture for its elegant response to environmental challenges. The SFU UniverCity Childcare centre aspires to be the most sustainable building in Canada – a children's environment that meets the rigorous criteria of the Living Building Challenge. The centre cleanses its own water and generates its own energy, actually harvesting more

water and energy than it consumes. The environment is shaped around the acclaimed Reggio approach to education, values and inquiry-based learning. Play spaces function alternately as artist's studio and science lab. The site topography is a defining element in the project, informing the design of a sculptural ramp that doubles as a racetrack for tricycles and a rill for rainwater. Children play in whimsical woven huts, follow the path of rainwater, and enjoy sliding from the rooftop to the play area below. The result is a facility that truly honours the children.

FR Cette installation remarquable a une résonance particulière dans l'architecture de paysage contemporaine pour sa réponse élégante aux défis environnementaux. Le centre de la petite enfance SFU UniverCity aspire à être le bâtiment le plus durable au Canada en répondant aux critères rigoureux du Living Building Challenge. Le centre purifie son eau et génère sa propre énergie. Il en produit même plus qu'il n'en consomme. L'environnement est structuré selon l'approche pédagogique Reggio, basée sur l'exploration. Les espaces de jeux fonctionnent alternativement comme studios d'artiste et laboratoires. La topographie du site est un élément déterminant dans le projet, informant la conception d'une rampe sculpturale qui se double d'une piste de course pour les tricycles et un ruisseau d'eaux de pluie. Le résultat est une installation qui rend véritablement hommage aux enfants.

The environment is the third teacher | L'environnement est le troisième professeur

1 SITE PLAN **2** TUBE SLIDE CONNECTING ROOFTOP TO PLAY AREA **3** INSPIRED LANDSCAPE INCLUDES WOVEN HUTS |
1 PLAN DU SITE **2** GLISSOIRE RELIANT LE TOIT À L'AIR DE JEU
3 LE PAYSAGE INSPIRÉ INCLUT DES HUTTES NATTÉES



Between the gaps, there is
space for life. | La vie s'insinue
dans la moindre crevasse.

FOLLY FOREST Winnipeg

NEW DIRECTIONS FOLLY FOREST
CLIENT | PROPRIÉTAIRE WINNIPEG SCHOOL DIVISION,
STRATHCONA SCHOOL FIRM | FIRME STRAUB THURMAYR
CSLA LANDSCHAFTSARCHITEKTEN
Dietmar.Straub@ad.umanitoba.ca

JURY COMMENT | COMMENTAIRE DU JURY

A community project driven by a desire to change the face of a tired asphalt playground. The benefit of simply planting a tree, and the obvious fun had by all during the installation, is a powerful idea that can be embraced by others.

Un projet communautaire qui a permis de reverdir une cour asphaltée vétuste. L'avantage de simplement planter un arbre, et le plaisir évident que nous avons eu au cours de l'installation, peuvent inspirer d'autres projets.

EN Folly Forest has almost magically transformed the fifty-year-old asphalt court of Strathcona School into a diverse environment: proof positive that projects do not need million-dollar budgets to bring people together. The "folly" in a schoolyard, located in an underprivileged district, demonstrates the immense potential of landscape architecture as a spatial and social transformer. The *pro bono* design was elaborated in dialogue with teachers, students and the school division: their openness and audacious risk-taking made it possible. The concept of perforating the existing asphalt, a simple ecological measure, became a formative design element. The "star-shaped fugues" and existing grassy cracks create free spaces for trees, water infiltration, soil organisms, plant communities, insect habitats: composed pieces of everyday ecology and biodiversity. Bricks, logs and stones, silvery wooden beams and rusty cauldrons – all became *objets trouvés*. The cost: \$20 m² to create a vital open space for children and the community.

FR Folly Forest a presque magiquement transformé la cour asphaltée semi-centenaire de l'école Strathcona en un environnement diversifié : c'est bien la preuve que les projets n'ont pas besoin d'un budget dans les millions de dollars. La « folie » dans une cour d'école d'un quartier défavorisé, démontre l'immense potentiel de l'architecture de paysage comme transformateur spatial et social. La conception *pro bono* a été élaborée en concertation avec les enseignants, les écoliers et la commission scolaire. Le concept de perforer l'asphalte existant, une mesure écologique simple, est devenu un élément de design formateur. Les « fugues en forme d'étoile » et les fissures herbeuses créent des espaces pour les arbres, l'infiltration d'eau, les organismes du sol, les communautés végétales et les habitats d'insectes. Briques, pierres et bois, poutres en bois gris et chaudrons rouillés – sont tous devenus des objets trouvés. Le coût : 20 \$ le mètre carré pour créer un espace ouvert vital pour les enfants et la communauté.

1 BEFORE 2 MAIN ACTORS 3 FOUR MATERIALS 4 AFTER | 1 AVANT
2 PROTAGONISTES 3 QUATRE MATÉRIAUX 4 APRÈS



1, 2, 3, 4



MEMORY WALL_MUR MÉMOIRE CARTIER-ROBERVAL ARCHAEOLOGICAL SITE

CONCEPTION MEMORY WALL | CLIFF CONSOLIDATION
MUR MÉMOIRE | CONSOLIDATION DE FALAISE
CLIENT | PROPRIÉTAIRE COMMISSION DE LA CAPITALE
NATIONALE DU QUÉBEC **FIRM | FIRME** ANDRÉ ARATA &
GÉRALD PAU/PLANIA
www.plania.com andre.arata@plania.com

JURY COMMENT | COMMENTAIRE DU JURY

The Memory Wall is a part of the landscape rather than a treatment of the landscape. An artistic and interpretive application of appropriate materials to solve difficult site specific problems. Le Mur mémoire ne traite pas le paysage, il en fait partie. Il s'agit d'une utilisation artistique et interprétative des matériaux appropriés afin de résoudre les problématiques bien spécifiques du site.

... evoking rich echoes of the site's history. | [...] pour faire écho au riche passé du site.

EN_ Because the Cap Rouge cliff was in immediate need of shoring up to protect the archaeological remains of North America's first French colony, the Memory Wall is in part a feat of engineering – but it is much more than that. It is an innovative reconstruction that fits perfectly into its distinctive setting, and a work of art that commemorates the hopes of Roberval and Cartier to build a colony here. The concrete wall is covered with naturally weathering Corten steel architectural panels that evoke rich echoes of the site's history, from Cartier's descriptions of the iron ore at the site to the iconic Tracel trestle bridge that still dominates the landscape. Lights are integrated into the sculpture-like walls, and excerpts from the explorers' journals are inscribed on them. With the rivers the explorers travelled visible in the distance, it is a powerful place.

FR_ Il fallait consolider rapidement la falaise de Cap-Rouge pour protéger les vestiges archéologiques de la première colonie française en Amérique du Nord. Or, le Mur mémoire est bien plus qu'un ouvrage d'ingénierie. Il s'agit d'un projet d'aménagement innovateur et intégré à son environnement unique, une réelle œuvre d'art commémorant la volonté de Roberval et de Cartier d'établir une colonie à cet endroit. Le mur de béton est recouvert de panneaux architecturaux en acier Corten pour faire écho au riche passé du site, qu'il s'agisse du minerai de fer décrit par Cartier ou du Tracel, toujours omniprésent dans le paysage. De nature sculpturale, le mur intègre la lumière et plusieurs extraits des journaux des explorateurs. Visibles au loin, les rivières qu'ont empruntées ces explorateurs contribuent au pouvoir évocateur du site.



A living, evolving document tested over 30 years... Un document qui évolue depuis 30 ans...

BC LANDSCAPE STANDARD

COMMUNICATIONS British Columbia Landscape Standard
CLIENT | PROPRIÉTAIRE British Columbia Society of Landscape Architects and British Columbia Landscape & Nursery Association **FIRM | FIRME** BCSLA and BCLNA
www.bcsla.org

JURY COMMENT | COMMENTAIRE DU JURY

A worthy document. The Jury awaits the digital version. Un document de grande valeur. Le jury attend la version numérique.

EN The BC Landscape Standard, developed by a unique collaboration between landscape design, installation and production professionals, is the only one of its kind in Canada. Subject to constant renewal and evolution since its first appearance in 1982, it is an essential reference that summarizes best practices in landscape construction to the benefit of all sectors of the industry, its customers, and the wider public. Developed and proven over 30 years, the Landscape Standard has enjoyed increasing acceptance and influence, and its objectivity has helped raise construction standards across the board. The new three-ring binder format reinforces the nature of the Landscape Standard as a living, evolving document subject to revision, renewal and expansion. The joint committee is setting up an on-line presence: they are optimistic that the concept can be adopted and adapted for regional and local use across Canada and perhaps beyond.

FR Le BC Landscape Standard, mis au point par une collaboration unique entre des professionnels de la conception de paysages et du terrassement, est le seul du genre au Canada. En évolution constante depuis sa parution en 1982, il est une référence essentielle qui résume les meilleures pratiques dans la construction du paysage au profit de tous les secteurs de l'industrie, des clients et du grand public. Éprouvé de plus de 30 ans, le document est de plus en plus reconnu et appliqué. Son objectivité a contribué à améliorer les normes de construction à tous points de vue. Le nouveau format de reliure à anneaux renforce le caractère évolutif du document. La commission mixte met en place une présence en ligne : il a bon espoir que le concept puisse être adopté et adapté pour une utilisation régionale et locale partout au Canada et peut-être au-delà.

WATER ON THE LAND: SUSTAINABLE STORMWATER MANAGEMENT GUIDE



..instilling a
land ethic in
young people...
...inculquer
aux jeunes des
principes de
gestion des sols...

COMMUNICATIONS WATER ON THE LAND:
SUSTAINABLE STORMWATER MANAGEMENT
GUIDE **CLIENT | PROPRIÉTAIRE** RIVERS WEST
FIRM | FIRME SCATLIFF+MILLER+MURRAY INC.
www.scatliff.ca dmurray@scatliff.ca

JURY COMMENT | COMMENTAIRE DU JURY

A bilingual document which is relevant beyond Manitoba. While it is directed at school children, it can be used by any and all, in any location. Un document bilingue dont la portée dépasse les frontières du Manitoba. Conçu pour les écoliers, il peut aussi bien servir dans d'autres contextes.

EN_*Water on the Land* is a bilingual guide that works within the school curriculum to engage young people, to instill a land ethic and become a catalyst for real world change. Over 900 Manitoba schools have the guide, and it is freely downloadable in both French and English on the Rivers West website. With well-thought-out graphics and text, the guide shows how sustainable rainwater management can improve water quality within the regional watershed. In Manitoba, considerable stormwater drains into Lake Winnipeg. It is one of the world's largest bodies of fresh water, yet it is in crisis. To help youth initiate local projects, the Guide includes tangible practical examples, resources and checklists. The teaching activities have already generated interesting classroom debate and also helped schools create engaging open-air spaces to play and learn about plants, water and sustainability.

FR_*L'eau et le sol* est un guide bilingue utilisé dans plus de 900 écoles du Manitoba pour sensibiliser les jeunes à la gestion des eaux pluviales. On peut le télécharger gratuitement sur le site de Rivers West. Le guide montre comment la gestion durable des eaux de pluie peut améliorer la qualité de l'eau dans le bassin hydrographique régional. Un volume considérable d'eaux pluviales se jette dans le lac Winnipeg. Celui-ci est l'un des plus grands plans d'eau douce au monde, mais il est en crise. Pour aider les jeunes à entreprendre des projets locaux, le Guide présente des exemples pratiques, des ressources et des aide-mémoire. Les activités pédagogiques ont déjà suscité un débat en classe intéressant. Elles ont également aidé les écoles à créer des espaces en plein air pour jouer et s'instruire à propos des plantes, de l'eau et du développement durable.

<http://www.riverswest.ca/main.php?p=8>



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THE REGIONALS PRIX RÉGIONAUX

READING LANDSCAPES

EN When Ville de Montreal decided to build an Atlas of its iconic mountain, it marked the happy end result of a long process of compilation and reflection. The Atlas is at once a portrait of the mountain and its evolution over time, and a visionary legacy for the future. Its originality – its genius – lies in the presentation of landscape readings at different scales: the region, the mountain and more detailed topographical units. The readings portray the mountain as a succession of natural and cultural layers that complement each other. And it is this careful reading which yields a better understanding of a complex landscape that is difficult to perceive as a whole. The Atlas, like so many enlightened projects of 2013, is about the evolution of place over time, about how landscape architects grapple with transformation and permanence. Montreal's Dorchester Square, for example, which took a planning award last year, illustrated its design triumph this year in returning the luster to this high-profile urban quarter, through a design which acknowledged over 300 years of history. In a like fashion, in New Westminster, a beautifully designed park-on-piers echoes the Fraser River's century-old industrial past, while a foreshore restoration has created habitat where none has existed for 150 years.

L'ATLAS DU PAYSAGE DU MONT ROYAL

COMMUNICATIONS L'ATLAS DU PAYSAGE DU MONT ROYAL
CLIENT VILLE DE MONTRÉAL ET GOUVERNEMENT DU QUÉBEC (MCCQ)
FIRM | **FIRME** COMITÉ DE TRAVAIL, L'ATLAS DU PAYSAGE DU MONT ROYAL
LAs | **APs** WENDY GRAHAM, CHANTAL PRUD'HOMME, DANIEL CHARTIER
www.ville.montreal.qc.ca <http://bit.ly/18yR7kh>

JURY COMMENT | COMMENTAIRE DU JURY

A legacy document, reflecting not only the site's history but also those responsible for its evolution. A communication tool of the highest quality. | Un document historique qui traduit l'histoire du site, mais aussi celle des personnes qui l'ont transformé. Un outil de communication exceptionnel.

MOUNT ROYAL: BELVEDERE, ICONIC LANDMARK, MAJOR NATURAL AND CULTURAL HERITAGE SITE | **LE MONT ROYAL, BELVEDERE, POINT DE REPERE EMBLEMATIQUE, HAUT LIEU DE PATRIMOINES NATURELS ET CULTURELS.**



“Returning the lustre to a high-profile urban quarter...” | « [...] redonnant de son lustre à un quartier bien en vue [...] »

LIRE LES PAYSAGES

FR Lorsqu'elle a décidé de créer un Atlas de sa montagne emblématique, la Ville de Montréal a conclu de belle façon un long travail de compilation. L'Atlas dresse un portrait de l'évolution du paysage de la montagne et constitue un legs visionnaire. Son unicité – son génie – réside dans un portrait du paysage présenté à différentes échelles de regards : région, montagne et unités topographiques plus détaillées. Ces lectures articulent le portrait de la montagne en couches naturelles et culturelles. Et cette lecture attentive permet de comprendre ce paysage complexe, difficile à percevoir dans son ensemble. L'Atlas porte sur l'évolution d'un lieu dans le temps, sur la manière dont les architectes-paysagistes peuvent cerner les transformations et les permanences. Par exemple, le square Dorchester, qui a remporté un prix d'urbanisme l'an dernier, a illustré, cette année, son triomphe conceptuel en redonnant de son lustre à ce quartier bien en vue, par le biais d'un aménagement qui absorbe plus de 300 ans d'histoire. D'une manière similaire, à New Westminster, un parc sur les quais, merveilleusement dessiné, fait écho au passé industriel centenaire du fleuve Fraser, tandis que le réaménagement de l'avant-plage a créé un habitat là où il n'y en avait plus depuis 150 ans.

DORCHESTER SQUARE

DESIGN | CONCEPTION RENEWAL OF DORCHESTER SQUARE
CLIENT | PROPRIÉTAIRE VILLE DE MONTRÉAL ET GOUVERNEMENT DU QUÉBEC
FIRM | FIRME CONSORTIUM CLAUDE CORMIER ET ASSOCIÉS + GROUP IBI-CHBA
www.claudecormier.com

JURY COMMENT | COMMENTAIRE DU JURY

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1-4 ELEGANTLY REALIGNED PATHWAYS INVITE THE CITY TO REDISCOVER THE SITE WITH ITS VESTIGES OF AN OLD CEMETERY. | **1-4** LES ALLÉES RÉALIGNÉES INVITENT LA POPULATION À REDÉCOUVRIR CE SITE ET LES VESTIGES D'UN CIMETIÈRE.





REGIONAL HONOUR | HONNEUR RÉGIONAL

MARKET SQUARE

DESIGN | CONCEPTION MARKET SQUARE
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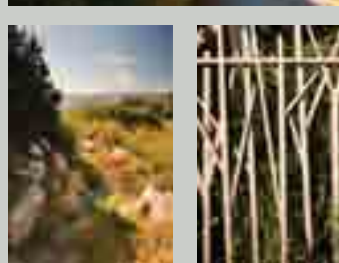
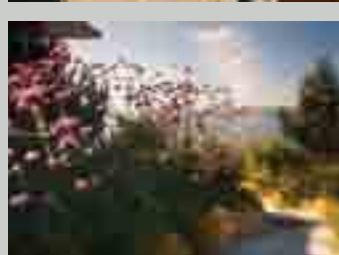
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 CLIENT | PROPRIÉTAIRE CITY OF TORONTO
 FIRM | FIRME SCOTT TORRANCE LANDSCAPE ARCHITECT INC.
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DESIGN | CONCEPTION WESTMINSTER PIER PARK
CLIENT | PROPRIÉTAIRE CITY OF NEW WESTMINSTER
FIRM | FIRME PWL LANDSCAPE ARCHITECTS INC.
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JURY COMMENT | COMMENTAIRE DU JURY :

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1 HINGE LOUNGERS TIP TO FACE THE RIVER OR THE CITY
2 A PILE FOREST 3 ECHOING AN INDUSTRIAL PAST .



PARC GEWURZ-REMER

DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE Ville de Montréal, Arr. Verdun

FIRM | FIRME Groupe Rousseau Lefebvre

SOMBA K'E CIVIC PLAZA

DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE City of Yellowknife

FIRM | FIRME Lombard North Group (1980) Ltd.

REGIONAL MERIT | MÉRITE RÉGIONAL



REGIONAL MERIT | MÉRITE RÉGIONAL

CHEMAINUS TOWN CENTRE REVITALIZATION PLAN

PLANNING + ANALYSIS | PLANIFICATION + ANALYSE

CLIENT | PROPRIÉTAIRE Municipality of North Cowichan

FIRM | FIRME Golder Sustainable Communities

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CLIENT | PROPRIÉTAIRE Calgary Regional Partnership

FIRM | FIRME O2 Planning + Design Inc.

GODERICH - DOWNTOWN CORE AREA MASTERPLAN

PLANNING + ANALYSIS | PLANIFICATION + ANALYSE

CLIENT | PROPRIÉTAIRE Town of Goderich

FIRM | FIRME The Planning Partnership Ltd.

REGIONAL MERIT | MÉRITE RÉGIONAL



REGIONAL MERIT | MÉRITE RÉGIONAL

THE WATER CENTRE

DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE The City of Calgary

FIRM | FIRME Doug Carlyle, Dialog

KOMAGATA MARU MEMORIAL, VANCOUVER'S HARBOUR GREEN PARK

DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE Khalsa Diwan Society

FIRM | FIRME Erik Lees, LEES+Associates

UPTOWN, SAANICH, BC

DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE Morguard Investments Ltd.

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REGIONAL MERIT | MÉRITE RÉGIONAL



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DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE City of Calgary

FIRM | FIRME Janet Rosenberg & Studio Inc.

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DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE Ville de Montréal

FIRM | FIRME VLAN Paysages: St. Arnault, Clouard

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PLANNING + ANALYSIS | PLANIFICATION + ANALYSE

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FIRM | FIRME Schollen & Company Inc.

RIVERWALK COMMONS

DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE Town of Newmarket

FIRM | FIRME Janet Rosenberg & Studio Inc.

REGIONAL MERIT | MÉRITE RÉGIONAL



REGIONAL CITATION | CITATION RÉGIONALE

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STRATHCONA NEIGHBOURHOOD**RESIDENTIAL DESIGN | AMÉNAGEMENT
RÉSIDENTIELCLIENT | PROPRIÉTAIRE Strata Owners of
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FIRM | FIRME Joseph Fry, Hapa Collaborative

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OHIO**

DESIGN | CONCEPTION

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Architects, Inc.**O'BRIEN FARM MASTER PLAN, CITY
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DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE City of Toronto

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DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE City of Hamilton

FIRM | FIRME Steve Barnhart, City of Hamilton

REGIONAL MERIT | MÉRITE RÉGIONAL



REGIONAL CITATION | CITATION RÉGIONALE

RIDEAU CANAL MUTI-USE CROSSING ENVIRONMENTAL STUDY, OTTAWA

PLANNING + ANALYSIS | PLANIFICATION + ANALYSE

CLIENT | PROPRIÉTAIRE City of Ottawa

FIRM | FIRME DTAH

THE OLYMPIC VILLAGE, VANCOUVER'S FALSE CREEK

DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE Millennium Group

FIRM | FIRME Peter Kreuk, Durante Kreuk Ltd.

THE PIER-NORTH VANCOUVER

DESIGN | CONCEPTION

CLIENT | PROPRIÉTAIRE Mondiale Development Ltd.

FIRM | FIRME Peter Kreuk, Durante Kreuk Ltd., Peter Kreuk, Darren Swift

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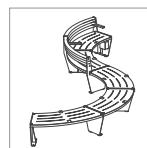
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MEET THE JURY | PROFIL DU JURY

FROM LEFT | DE G. À DR. : JOHNATHAN CHA, CHRISTOPHER HUME, ALAN TATE, SHANNON LOEWEN (STUDENT), NELSON EDWARDS, DEAN RALPH STERN, JEFF FRANK, CROSLAND DOAK, BRIAN PARKER

EACH YEAR THE CSLA Awards of Excellence Jury is made up of members of the profession nominated by the respective provincial and territorial associations that comprise the CSLA. This year, the CSLA included an external juror from *The Toronto Star*, Christopher Hume, who contributed "The Last Word" (p 66).



BRIAN PARKER, BFA, MLA, APALA, CSLA, is a Senior Landscape Architect with Glenn Group Ltd. and Past President of the Fredericton Botanic Garden Association. His passion for growing things has led to many horticultural projects over his 25 years in the Maritimes. Brian believes that "plants are what separate us from other design disciplines and the palette they provide offers a new challenge on every project." bparker@glenngroup.ca

JEFFREY M. FRANK, FCSLA, is a principal of Hilderman Thomas Frank Cram. Over 30-plus years of practice, he has forged a career in the Canadian Prairies, the far north and Northwestern Ontario's boreal region, acquiring an intimate knowledge of its diverse people, cultures, places, landscapes and materials. jfrank@htfc.mb.ca

JONATHAN CHA est un architecte paysagiste et urbanologue qui donne des cours théoriques et des ateliers de design urbain à l'Université de Montréal. Il dirige aussi des séminaires sur l'architecture moderne à l'École de design de l'UQAM. Ses recherches portent sur les espaces publics historiques et contemporains. jonathan.cha@hotmail.com

CROSLAND DOAK, BCSLA, ASLA, BLA, BArch, is a landscape architect and architect whose practice fuses the two architectures in a broad range of work from resort planning to residential building design. In the mid-1990s he founded INSITE Landscape Architecture (Victoria BC) and in 2004 moved his practice, Crosland Doak Design, to Whistler. crosland@croslanddoakdesign.com

NELSON EDWARDS, OALA, RPP, is a senior Landscape Architect and Urban Planner with Planning and Growth Management at the City of Ottawa. Nelson has over 25 years of experience in the Ottawa area, and has worked on green space master planning, on regional road guidelines, and currently, on the City of Ottawa's Downtown Moves study. nelson.edwards@ottawa.ca





CHRISTOPHER HUME is the architecture critic and urban affairs columnist at *The Toronto Star*. In 2009 he received a National Newspaper Award, Canada's highest honour for print journalism. The Landscape Ontario also recognized Hume with a Communication Award. chume@thestar.ca

ALAN TATE, MALA, CSLA, PPLI and Chair of the CSLA Awards of Excellence Program, is a Professor and former Head of the Department of Landscape Architecture at the University of Manitoba. Tate has organized the CSLA Awards program since 2002, and in 2007 was the recipient of the Schwabenbauer Award for service and dedication to the Society. He is a former President of the UK Landscape Institute, and recently defended his PhD in Architecture, on typology and built environment. Alan.Tate@ad.umanitoba.ca

KUDOS TO THE TEAM!

The CSLA most sincerely thanks Dean Ralph Stern and Professor Alan Tate who, with the consistently dedicated staff at the University of Manitoba, ably upheld the tradition of excellence. Immense thanks are due to Brandy O'Reilly for her assistance in administering the program again this year and to students Shawn Stankewich, Chelsea Synnychych, Shannon Loewen, Kristen Struthers, Kathryn Strachan, Pearl Yip, Katherine Walker and Xuan He for their assistance in unpacking, logging-in, printing, mounting and hanging the entries; putting together slide shows of the entries, assisting the jurors, processing their reports, preparing and mailing-out certificates and other documents. | L'AAPC remercie très sincèrement Dean Ralph Stern et le professeur Alan Tate qui, avec le personnel toujours dévoué de l'Université du Manitoba, ont habilement maintenu la tradition d'excellence. Immenses remerciements à Brandy O'Reilly pour son aide dans l'administration du programme, cette année encore et pour les étudiants Shawn Stankewich, Chelsea Synnychych, Shannon Loewen, Kristen Struthers, Kathryn Strachan, Pearl Yip, Katherine Walker et Xuan He.

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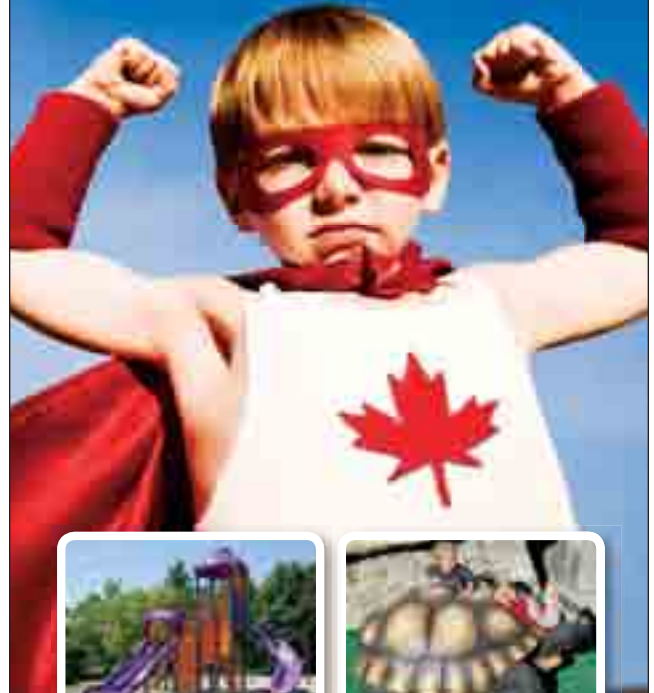
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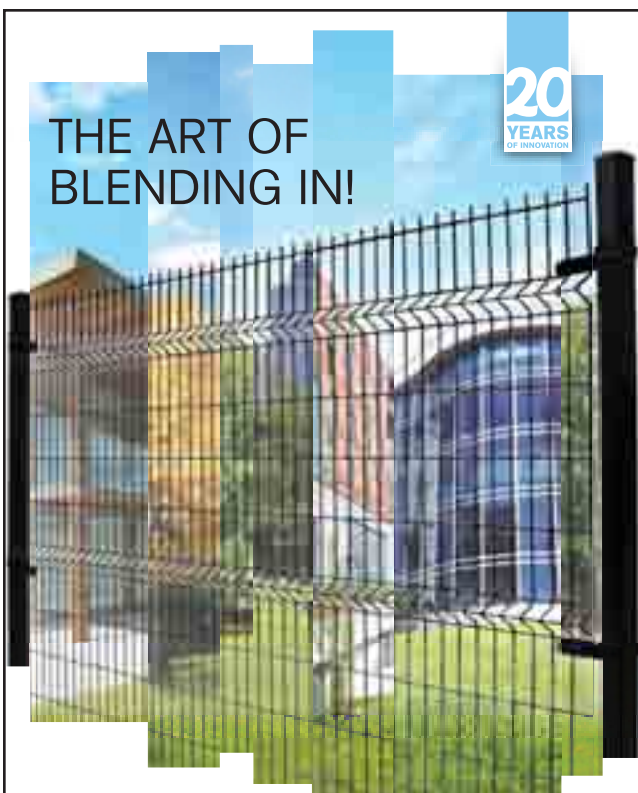
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“THANKS FOR ASKING!”

FR_ « MERCI DE NOUS AVOIR CONSULTÉS! »

Bow to Bluff (B2B) est une initiative citoyenne indépendante qui a fait participer 2500 Calgariens à une expérience de design dynamique. Le tout en sept semaines à peine. Calgary utilise cette démarche pour promouvoir la participation des citoyens.

EN_ **BOW TO BLUFF** (B2B) is an independent, citizen-led initiative bent on transforming a kilometer-long public corridor in Calgary. The corridor, which flanks the Sunnyside Light Rail Transit line, runs through an older, highly-valued, inner-city neighbourhood between the Bow River and McHugh Bluff – from Bow to Bluff. In the fall of 2011, that quiet corridor captured the attention of literally thousands of Calgarians, who actively took part in a dynamic design experiment. In a scant seven weeks, the B2B partnership collected over 2000 ideas for transforming the public space.

The story began simply, yet it was in many ways unique. From the outset, B2B pioneered an innovative model of citizen empowerment. The unusual partnership was launched when a passionate group of dedicated volunteers successfully applied for a grant from The City of Calgary Council Innovation Fund. The funding allowed

the group to operate independently, hire consultants and manage the project on its own terms. The City and its Departments were stakeholders equal to any other interested party.

Traditionally, projects are initiated and managed by a governing body or an existing community association. In this case, the B2B citizen group was formed with the specific intent of improving the public realm. The roles of key players were redefined, and the citizen-led coalition directed the design of a strategically important public space. Project management was collaborative, and the engagement process was inclusive of everyone with an interest in the neighborhood's public space.

AN INCLUSIVE EXPERIMENT

In early fall, B2B engaged O2 Planning + Design and Intelligent Futures to help plan and coordinate a large-scale design experiment that would test the idea of creating an entirely citizen-led engagement process. The results were surprising and gratifying. The initiative engaged over 2500 people in reimagining the B2B corridor over the seven weeks of engagement, co-design, and place-making. To put this into context, the two-year *PlanIt Calgary* initiative engaged only 7000 citizens. The cost of B2B was a tiny fraction of the *PlanIt* process and created both an imaginative vision as well as enduring support.

OPEN INVITATIONS

The engagement process involved four stages: Mobilizing, Analyzing, Conceptualizing and Realizing. The overriding strategy of the first Mobilizing stage was to provide as many entry points into the conversation as possible. To extend an open invitation to Calgarians, B2B volunteers or O2 designers staffed an engagement storefront space which was open during regular hours, on evenings and weekends, and invited people to talk face to face. What were their views on the corridor as it existed, and what would they like to see in the future? The corridor itself was alive with some 25 different events including a series of walking tours led by people familiar with the neighbourhood and its history. Over 200 people attended a friendly 'Iron Sketch' design competition, in which the audience assisted three local designers (including one from O2) in solving a study area design problem in one hour. The audience voted for their favorite design solution.

In the second round of mobilization, B2B scheduled additional walking tours in the corridor and installed community 'sounding boards' – a series of post-it and chalk boards – allowing citizens to share their ideas right on the site. The storefront remained open, feedback was continually updated, and B2B provided opportunities for additional dialogue via website, blog, web surveys, texting, email, Twitter and Facebook.



“A level of trust was built with the public so that people felt...that someone was listening.”

...THE CITY OF CALGARY, WARD
7 ALDERMAN'S OFFICE

“I really enjoyed the process and learned...new and creative ways to solicit input from the public.”

...CITY OF CALGARY CULTURAL
HERITAGE DEPARTMENT

“I feel much older now.”

...9-YEAR-OLD STAKEHOLDER AND
WORKSHOP PARTICIPANT

1-4 THE B2B DESIGN EXPERIMENT ENGAGED 2500 CALGARIANS IN 7 WEEKS **5+6** PLANNING FOR THE KM-LONG CORRIDOR | **1-4** PLUS DE 2500 CALGARÉENS ONT PARTICIPÉ À L'EXPÉRIENCE DE DESIGN B2B D'UNE DURÉE DE SEPT SEMAINES **5+6** PLANIFICATION DU CORRIDOR D'UN KILOMÈTRE
PHOTOS COURTESY O2 PLANNING + DESIGN

INTERACTIVE DESIGN

In the Analysis stage, the deluge of feedback received in the initial three weeks was organized into issue and idea types to inform a series of design problems. The common themes and areas of tension created the focus for a co-design workshop held in early November. In this Conceptualizing stage, citizens and stakeholders collaborated with O2 designers to develop initial design concepts for the future of the corridor. The design team further developed the ideas for a second workshop held in late November. In an interactive open house format, B2B solicited opinions, participants reviewed concepts and sat down with O2 designers to further refine the ideas presented.

THE COLLECTIVE VOICE

In the final Realizing stage, B2B gathered all the feedback to produce a Design Framework for the future projects – a framework born of respectful listening and open dialogue with local residents and volunteers as well as children, commuters, cyclists, visitors and others. The process encouraged divergent thinking and produced solutions not seen by more traditional City-led processes. “It really felt like the collective voice of the community was heard by the design team,” said a spokesman from City of Calgary Parks. “Public engagement was truly innovative... the public driving the public engagement.”

The Bow to Bluff project was a success on many levels, but the essential achievement was the meaningful input of residents in the management and design of an important community revitalization project. Both the Bow to Bluff Design Framework and Process Guide have been accepted by Calgary City Council, who will use the project to improve the processes of the City's own Public Engagement team as they work with communities and City Departments. This includes identifying new ways for cross-departmental problem solving, guiding amendments to the Local Area Redevelopment Plan, initiating funding for priority capital projects, and informing future collaborations between the community and the city.

Editor's note: B2B was recognized with a 2013 CIP Award of Planning Excellence (New and Emerging Initiatives), 2013. (See page 10.)

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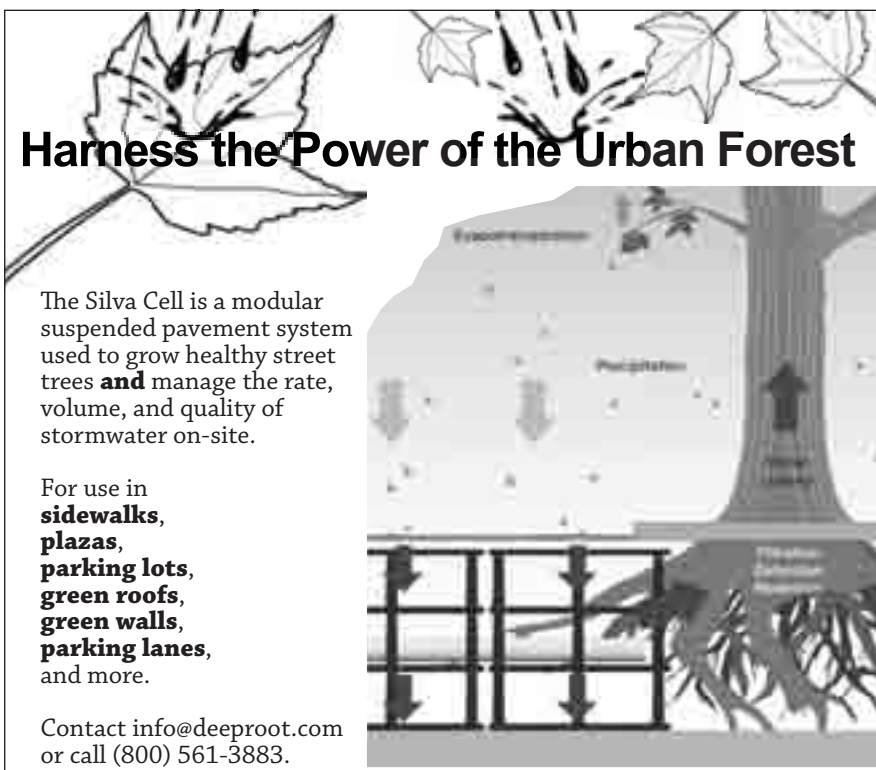


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Everything is connected...Pink balls or retention ponds, they were all part of a glorious struggle to make life worth living.

CHRISTOPHER HUME, EXTERNAL JUROR

OUTSIDE – LOOKING IN

THE CANADIAN LANDSCAPE may not be as healthy as we'd like, but not so Canadian landscape architecture. Judging from the projects submitted to the 2013 CSLA Awards of Excellence, the profession has never been in better shape.

Given that this is a nation that defines itself largely in terms of its geography, perhaps that's not surprising. On the other hand, in our headlong rush to remake the country in our own image, we tend not just to take the geography for granted, but also to run roughshod over it whenever necessary. There's so much of it, we reason, there will always be room to start again and do things properly.

Landscape architects know better. And at a time of peak suburbia, a moment when Canadians are returning downtown in unprecedented numbers often to inhabit tiny apartments in giant condo towers, the need to focus on the spaces between buildings is greater than ever. The Great Outdoors has been replaced by the expanding metropolis.

WHAT THE PROFESSION IS UP TO

Certainly, the two-day adjudication session gave jurors a thorough look at what the profession is up to in an age of climate crisis and urban degradation. Not surprisingly, much effort goes into remediation of natural environments and processes long since spoiled by human intervention. Today that devastation extends beyond forests and rivers to include the man-made world, especially the city. Some of the most impressive projects examined ways to revive and revitalize urban landscapes buried beneath successive layers of "progress". Among the most sensitive and subtle schemes was one that meticulously uncovered Montreal's Dorchester Square and sought to acknowledge its history. As that prize-winning project made clear, the contemporary landscape is cultural as well as natural; it involves an element of archeology whether the objective is to restore watersheds or to reveal the past. Speaking of the past, Canadian practitioners had ample opportunities to be creative with abandoned industrial sites located in and around various cities. As manufacturing is outsourced to India and Asia, cities in Europe and North America face the question of what to do with these

vacant industrial places. Some, like Evergreen Brickworks in Toronto, have been transformed into culinary, artistic and intellectual hubs.

LIVEABILITY

Smaller towns from Yellowknife to Channel-Port aux Basques in Newfoundland are also looking at how they can resuscitate historic precincts, attract investment and improve their residents' quality of life. This is no insignificant matter; after all, livability is what makes Canada a destination for the countless thousands of immigrants who will move the country forward.

ALMOST SILLY... AND TOTALLY BRILLIANT

In this regard, landscape architects proved themselves unexpectedly capable. Perhaps the most engaging project was one that lined a major street in downtown Montreal with 170,000 pink resin balls. The installation, which will rise again this summer, was fun, frivolous, almost silly and totally brilliant. Locals say it helped bring new life and energy to an area that had seen better days.

The point is an important one; while landscape architects will always be concerned with the basics such as soil quality, drainage, plantings and appropriate choice of materials, there is another dimension to the discipline. Importantly, landscape architecture approaches things as a continuum, a series of interconnected environments that range from wilderness to high-rise urbanism. It seeks to understand the relationship between environment and human well-being, not simply as issues of fresh air and clean water, but also – dare one say it? – of happiness.

That's not a question of adding greenery to the urban context (even though that does improve our mood), or running trails through parks. The submissions reminded us that we can no longer continue to see ourselves and our environment as separate and distinct entities. Everything is connected; the two are inextricable. Pink balls or retention ponds, they were all part of a glorious struggle to make life worth living.

VIDEO: Chris Hume on Underpass Park. See LP+. chume@thestar.ca

DORCHESTER SQUARE (FORMERLY DOMINION SQUARE), REGIONAL HONOUR 2013. A RECONNECTION THAT REVIVES THE SPLENDOR
PHOTO CLAUDE CORMIER + ASSOCIÉS (SEE P 45)

FR_ INEXTRICABLEMENT LIÉS LP+



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