

LANDSCAPE ARCHITECTURE IN CANADA

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Spring/Printemps 2006

Vol. 8/No. 2



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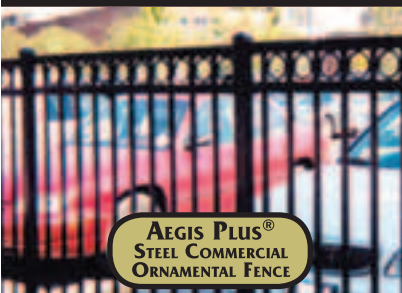
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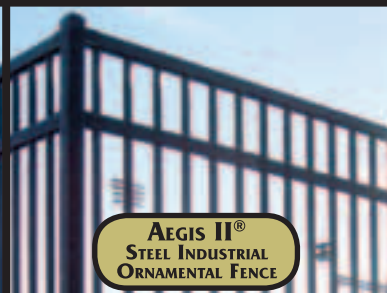
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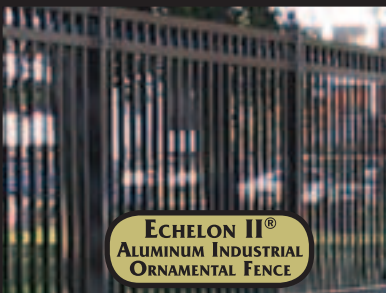
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David Yadlowski. In the Coal Harbour Marathon Lands, rowhouse gates become public art. À Coal Harbour, les barrières des maisons en rangée sont des œuvres d'art publiques.

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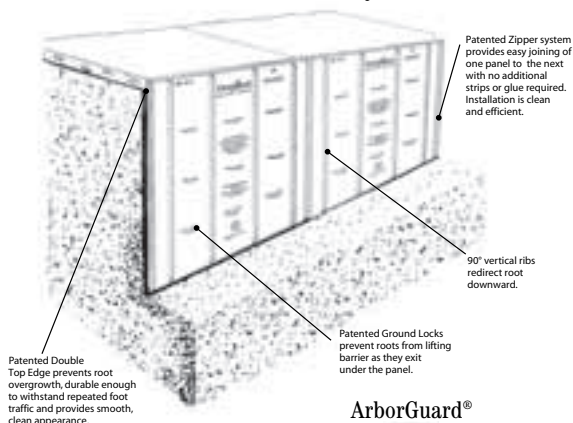
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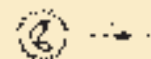
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# PASSIONATE ADVOCATES FOR BEAUTY LA BEAUTÉ PASSIONNÉMENT

by/par Doug Carlyle, Guest Editor/Rédacteur invité

**BECAUSE THIS ISSUE** coincides with Shifting Ground and Habitat +30 in Vancouver, we focused this issue of *Landscapes/Paysages* on urbanism: what is it that makes a city a vital place to be? The success of our cities is crucial to our country's prosperity, to our quality of life and to our place in the world.

Great cities aren't built by accident, nor are they simply a matter of great geography and good luck. Many of the world's most remarkable cities have enjoyed a renaissance through strong leadership in urban design — leadership that intimately involves landscape architects, architects and city planners. Our collaboration, as this issue of *Landscapes/Paysages* amply demonstrates, is vital and enriching. Together, we are — and must continue to be — absolutely passionate advocates for creating beauty in our cities.

Virtually every article in this issue points the way to great urban design — and every story involves players from many professions. We are sincerely grateful for the generosity of our diverse contributors: landscape architects, academics, project leaders, planners and leading city thinkers. It is an honour to bring their work to you in this issue.

**COMME LA PARUTION** de ce numéro coïncide avec le Congrès à Vancouver, qui a pour thème « Terrain Mouvant et Habitat +30 », nous avons décidé de consacrer cette livraison de *Landscapes/Paysages* à l'urbanisme. Nous tenterons de répondre à la question suivante : Qu'est-ce qui contribue à faire d'une ville un endroit essentiel? Vous y noterez que la réussite de nos villes est essentielle à la prospérité de notre pays, à notre qualité de vie et à la place que nous occupons sur l'échiquier mondial.

Vous y découvrirez par ailleurs que les grandes villes ne voient pas le jour comme par hasard et qu'elles ne sont ni le fruit d'une géographie formidable, ni du hasard. À preuve, bon nombre de villes les plus remarquables du monde ont connu une renaissance grâce au concours des architectes paysagistes, architectes et urbanistes au chapitre de l'aménagement urbain. Notre collaboration, comme en témoigne clairement ce numéro de *Landscapes/Paysages*, est essentielle et enrichissante. Ensemble, nous prôtons et devons continuer à prôner passionnément la beauté nécessaire à nos villes.

Tous les articles dans le présent numéro, à quelques exceptions près, portent sur des ouvrages dignes de grands aménagements urbains et regroupent des acteurs issus d'une large palette de professions. Nous nous en voudrions donc de ne pas remercier les collaborateurs suivants pour leur générosité sans bornes : architectes paysagistes, professeurs, chefs de projet, urbanistes et grands penseurs de nos villes.

Place maintenant aux réalisations de ces grands maîtres d'œuvre!

*Doug Carlyle has been a landscape architect since 1983, and was elected to the Royal Canadian Academy for the Arts in 2005. He has a passion for cities and the projects that make them better places./Architecte paysagiste depuis 1983, Doug Carlyle a été élu, en 2005, à l'Académie royale des arts du Canada. Il se passionne pour les villes et les projets qui rehaussent la qualité de vie.*

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## An invitation...

The CSLA Editorial Board welcomes submissions for upcoming issues of *Landscapes/Paysages*.

Our themes and submission deadlines:

Congress 2006/Compendium —

June 1, 2006

Northern Landscapes —

September 1, 2006

## Une invitation...

Le Comité de rédaction de l'AAPC souhaite recevoir des articles pour les prochains numéros de *Landscapes/Paysages*.

Les thèmes et les dates de tombée sont :

Le Congrès 2006/Omnibus —

le 1<sup>er</sup> juin 2006

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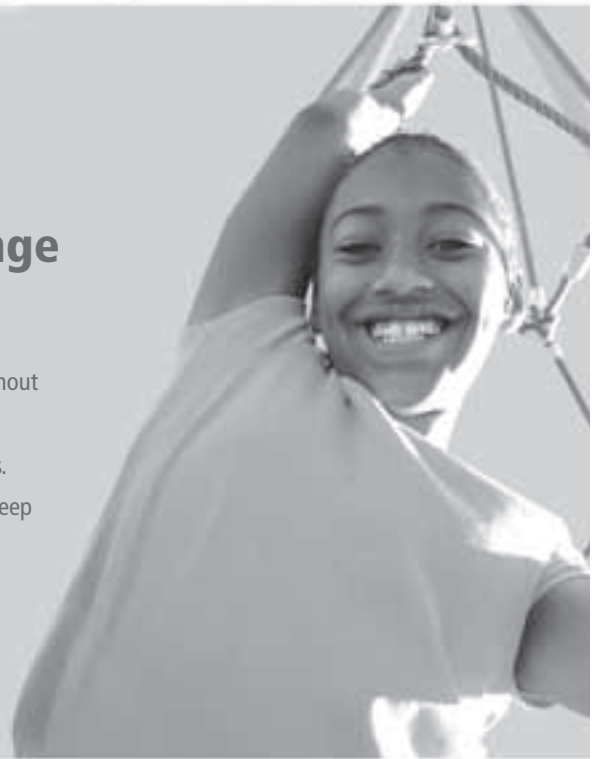






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# LIVING FIRST: VANCOUVER'S STRATEGY FOR DOWNTOWN GROWTH

## VIVRE D'ABORD : AMÉNAGEMENT EXPERIENTIEL POUR LE CENTRE-VILLE DE VANCOUVER

*Pour la version intégrale en français, veuillez consulter l'encart du présent numéro.*

by/par Larry Beasley

Henry Ford once said, "We shall solve the problems of the city by leaving the city." In the 21st Century, the forces of globalization and resulting intensification of urban centres are compelling us to consider the inverse of Ford's perspective, which is to solve the problems of the city by moving back into it.



Looking east down Pacific Blvd./Vue vers l'est sur le boul. Pacific

As the "edge city" flourishes as a way of life in North America, many city centres are facing a serious crisis. For 75 years we've seen two extraordinary urban trends enfold together like baking soda and vinegar, exploding our cities and maybe exploding our world.

The first is the drive to urban modernism — laying a supposed rationalist rigour over the city. Environmental degradation and the wasteful consumption of finite resources are having a direct impact on our standards of living. But, at the same time, land uses and populations are separated out from one another. Imperative

street standards are retrofitting the street grid as a harsh place, primarily suitable for personal automobiles and not suitable for people on foot. Urban fabrics are becoming sterile as gross architectural standardization is being implemented. Corporate formulae and brands are replacing individual expression. Cities are covering the landscape with the thinnest, lightest possible development over the broadest possible footprint. The second trend is simply the massive scale of urbanization over a very



Rowhouses in Downtown South bring doors, porches, stoops, windows and other engaging architectural details down to eye level, thereby achieving intended street domesticity/ Les portes, les vérandas, les perrons, les fenêtres et les autres détails architecturaux des maisons en rangée dans le sud se retrouvent à hauteur des yeux, conférant ainsi un côté familial

Harbour Green Park, with viewing promontory referencing former escarpment edge/ Le parc Harbour Green et son promontoire faisant un clin d'œil à l'ancien escarpement



short period of time. The resulting urban systems are of such huge proportions that they are almost ungovernable. Everything is homogenizing, all in the interest of globalization, creating some of the worst, ugliest, least humanistic urban environments in all of history.

## The Vancouver Story

Clearly, cities are in desperate need of a new destiny. The obvious solution is to entice people back into the heart of the city and to create “cachet” for inner-city postal codes. The question is how to do that in the face of long-standing fears about the inner-city. For a viable answer to this question, we can look to the City of Vancouver, British Columbia.

Since the 1980s, “living first” has been Vancouver’s strategy of choice for downtown growth. While this strategy is somewhat customized to the socioeconomic and physical circumstances of one city, the determinants for housing choice addressed within it are not all that different from any other city in North America. It is based on an alternative approach to planning — experiential planning — that involves a process of understanding,



documenting and acting holistically upon everything that people perceive, remember, need, want and care about as users of the community.

While Vancouver has its own share of sprawl, the Pacific coastline, the Coast Mountains, and the US border have all helped to foster a more compact city. Moreover, Vancouver’s downtown core sits on a

Hastings/Broughton corner: water feature and public art of “Denia”/ L’élément hydrographique, l’œuvre de l’artiste « Denia », contribue à embellir le paysage à l’angle des rues Hastings et Broughton



Courtesy of the City of Vancouver

Emery Barnes Park in Downtown South incorporates almost an entire city block/Le Parc Emery-Barnes du quartier sud du centre-ville intègre presque tout un pâté de maisons

peninsula, thereby motivating even more compact inner city development.

Although the culture of close-in living has become an accepted norm among the city's housing choices, by the 1980s, residential growth in the downtown had stalled. The central area was improperly zoned for residential sites, housing stock was suffering from age, and the demand for residential square footage per person was expanding. The results were unappealing — the inner-city population was eroding and undesirable redevelopment pressures were looming.

At that point, Vancouver's council took bold, definitive action and adopted a new Central Area Plan which embodied the "living first" strategy. Some eight million square feet were converted from excess commercial (office) capacity to allow residential development. Under-used or abandoned railyards and industrial sites in prime waterfront locations were earmarked for housing. And an aggressive planning effort was launched to make the inner-city housing future a practical reality.

Local demographics helped to reinforce the potential for resettlement at the core. A



Courtesy of the City of Vancouver

Granville Slopes' diverse waterfront edge/Front d'eau hétéroclite de Granville Slopes

truly diverse social mix created a strong market for downtown housing: dual-income and dual-professional households, married couples who'd had children later in life, alternative households, waves of seniors and empty-nesters with strong assets, and immigrants from other cities throughout the world.

The numbers tell all: currently, there are close to 85,000 residents in the Downtown

Peninsula, more than double what it was in the 1980s. If growth stays its course (there is little indication it will falter, given increased international attention from the Vancouver/Whistler 2010 Winter Olympic Games), the population in downtown Vancouver will grow to 120,000 over the next fifteen years, with more capacity to expand after that. This growth is unprecedented in most North American cities.

## Ten Organizing Principles for Downtown Housing

The success of a strategy like “living first” does not simply come from favouring inner-city housing through changes in zoning schedules. Nor does it come simply from a vibrant market. In fact, the key to success is a comprehensive, integrated approach that pushes for housing intensity, insists on housing diversity, structures coherent, identifiable, and supportive neighbourhoods, and fosters suitably domestic urban design and architecture. Because Vancouver sought this kind of development before many other cities, the city framed its own made-at-home urban format founded on basic organizing principles for downtown housing.

**1** The first major organizing principle established in Vancouver was to limit automobile commuter access to the downtown. Congestion has become the city planner’s ally. This principle has profoundly influenced a household’s first decision to live downtown or in the suburbs. Vancouver doesn’t have a freeway system, so its downtown is not connected by freeways to growth areas at the edge. An agricultural land reserve and secure Crown forests further limit suburban options. Building rapid transit to the downtown has been paramount to maintaining suitable access. The “living first” strategy scales back potential office development to balance future transportation demand and supply and develops housing close to the downtown commercial core. Pedestrians, cyclists and public transit vehicles get priority over private automobiles for both space and spending in the city.

**2** Another major organizing principle has been to extend the fabric, patterns and character of the existing city, rather than see new areas developed in ways that make them distinctly separate and different. This means extending existing road grids (in some cases down to the water’s edge to increase accessibility to public waterfront areas), open space networks, building morphology (including signature podium and tower developments commonly referred to as the

“Vancouver Model”), materials usage and even place names.

**3** A third basic principle has been to develop complete neighbourhood units at a pedestrian scale with mixed use, an infrastructure of necessary utilities and amenities, associated local commercial high streets and phasing to ensure that amenities are available as people move in and need them. It was necessary to include what sociologists call the essential ‘third places,’ after home and work, where people gather to create the tangible society of their neighbourhood. The more opportunities people have to socialise in compact, pedestrian-friendly and mixed-use environments, the more opportunity there is for embodying sustainable living in the hearts and minds of citizens.

**4** In order to foster community development, Vancouver set out to develop a rich housing mix, including market and non-market housing, family and non-family households, special needs housing and unique housing choices (such as, for example, houseboats and lofts.) Vancouver’s downtown neighbourhoods offer a broad range of housing types and price levels. The result is a mélange of people of diverse ages, races and incomes who, through daily interaction, strengthen personal and civic bonds and

form authentic communities. The city has emphatically avoided creating differentiated ghettos that appear in so many other places. Offering security, comfort and convenience to low-income people who have long resided downtown has been a top priority over the past several decades of inner-city residential development.

**5** Each district in Vancouver’s central area has an economic ecology that is part and parcel of its social function and form. As an organizing principle, city planners established that home, work and services should be as close together as possible. This is partly arranged internally by truly mixed-use buildings, such as live/work suites, and partly achieved by fine-grained adjacencies among building types. By organizing downtown neighbourhoods in this way, both seniors and youth are afforded more independence and local residents in general are encouraged to walk, cycle or ride the bus, thereby reducing the number and length of automobile trips and conserving energy. For Vancouver, this means that over 60 per cent of trips in the downtown core are made with non-motorized modes of travel.

**6** The sixth organizing principle for Vancouver’s “living first” strategy is that sidewalks must become the effective living rooms of neighbourhoods. Each downtown neighbourhood requires special treatment,



Children at the water park at the foot of Butte Street/Des enfants au parc aquatique en aval de la rue Butte

Courtesy of the City of Vancouver

to express the community identity and provide for community social life. Examples include sidewalk beautification, street art, public seating and unique styles of lighting and signage.

7 Related to this is the principle that open spaces and green linkages bring both amenity and image to each neighbourhood. A high park standard has led to over 26 hectares (65 acres) of new parks being added in Vancouver's Downtown Peninsula over the last fifteen years. Neighbourhoods and their amenities are tied together by a spectacular waterfront walkway/bikeway system. The water's edge must be dedicated to the public at the time of zoning approval and must be delivered fully developed for recreational use. This is Vancouver's single most popular civic initiative, now stretching over 20 kilometres out from the core.

8 It was absolutely necessary for the city to ensure that the cost for public utilities and facilities are borne primarily by the development that is being served. In

principle, the city avoids burdening existing taxpayers with the costs of this growth. Otherwise there would likely be a taxpayers' revolt, closing the door on housing growth in the downtown core.

9 In order to find workable solutions to potential negative externalities such as noise, danger, overlooking, invasion of privacy and insensitivity to the needs of children, the city compiled a suite of urban design guidelines. These guidelines establish a form of development that creates humane, domestic buildings for high-density housing that are safe, quiet and responsive to residents' expectations. Without guidelines like these, the building form can be quite poorly designed and rather harsh for its residents.

10 Finally, the tenth organizing principle for the "living first" strategy is that, with every new neighbourhood, the city must learn more and push the boundaries on smart, sustainable development. In the case of Vancouver's most recent emerging inner-city community,

innovations in design and development are focussing on the environmental impact of neighbourhood construction and operations. This new community will establish an urban, high intensity model for responsible environmental stewardship on all technical fronts, from energy use to waste management to urban agriculture to water management.

## The Importance of Design

While these organizing principles have molded Vancouver into a poster child for smart growth, the biggest challenge to making areas of downtown successfully residential was how to achieve truly good urban design at the level of the details, so the community, even though it is dense and complicated, will function well, be comfortable and look good.

To make high densities work, Vancouver's urbanists depend upon the traditional relationships between the street, the sidewalk and the building wall as well as among buildings. Also, high densities can generate enough value for a project to carry quality materials, great on-site

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amenities and a nice contribution to the neighbourhood's infrastructure.

### The first six floors

Urban form is the baseline from which communities emerge. Design guidelines set a unique built form for each neighbourhood and become enabled by zoning by-laws. In downtown Vancouver, these guidelines emphasize thin towers with small floor plates that are tucked among nicely-scaled, minimum three-storey street walls. At street level, these towers almost disappear from one's perception, creating a truly pedestrian-scale experience. The first six floors of inner-city urban forms create the fascinating, intimate urbanism that engenders a strong sense of place, comfort, domesticity, civility and strong memory.

### The signature viewscapes

These same tall, thin towers also help to preserve and manage view corridors. Sun access and shadows are carefully manipulated to maintain the signature viewscapes that make Vancouver such a

special city: the ocean, its shoreline and the mountains that are all around us.

Retail and other on-street uses are arranged in association with housing so as to manage noise. But just as often, the drive is to bring residential use right down to the sidewalk level. Blank walls are not tolerated; doors, porches, stoops, windows, terraces and any other imaginable detail are forced to be incorporated into designs at the pedestrian's eye level. Pedestrian-scaled design goes even further to green-up and domesticate otherwise harsh concrete environs: neighbourhood sidewalks are lined with grass boulevards and at least a double row of trees; vehicle crossings on sidewalks are minimized; individual garage doors are banned from the streetscape; and vehicular porte-cocheres (entrances to interior courtyards) are kept to a bare minimum.

### Why narrow sidewalks work

Because Vancouver is located in a temperate rainforest, design guidelines also stipulate weather protection. However, above- or

below-ground walkways are not allowed, as they prevent people from coming together on public sidewalks. As Allan Jacobs puts it, "narrow sidewalks enhance pedestrian comfort and safety by creating a bustling and lively street scene. They help to create nooks, crannies and alleys that create mystery and pique the interest of pedestrians (personal communication)."

Parking is not allowed to trump other uses in the built form. The result is that almost all parking is underground, except for traditional, short-term, curbside parking on local streets. Parking standards are cut as low as is practical, although it is acknowledged that people need to store a car, even if they elect other modes of travel on a day-to-day basis.

In most cases, private plazas are avoided in favour of the respite offered by green semi-public park spaces built into every neighbourhood building cluster. Also, the city facilitates the creation of wonderful private courtyards where residents can escape the action of the street for the privacy and quiet of their own little garden.



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If all of these features are created carefully, a great deal of housing can happen within a relatively small area of land with little negative effect. The underlying theme in Vancouver's strategy is to bring out the competitive advantages of the urban lifestyle in preference to a suburban lifestyle. To realize a truly residential downtown, the city must succeed at the intuitive level of lifestyle choice – that's the mantra for experiential planning.

## Rowhouses ginger the mix

Part of the strategy is obvious: create an attractive surrogate for the single-family dwelling in the single-family suburb. The best example that typifies this is the rowhouse initiative. More than 1,000 new rowhouses ginger the mix of downtown housing, mostly as part of development

projects that also include apartments in high-rise towers. For those of us who have family pets, small children, fear of heights or a preference for a private front door or a garage/workshop, the rowhouse model is a great solution. Because of this housing option, many families with children — for the first time — see the practical chance to move back downtown.

The other part of the strategy involves facilitating a life experience that is even more exciting and convenient than that offered in suburban areas, yet equally safe and secure. Going to the theatre, being minutes from a host of great restaurants and shops, taking an evening stroll along the waterfront or through a quiet residential neighbourhood, cycling or walking to work and connecting with all kinds of people — this is what the urban lifestyle is all about.

## The Vancouver Model

Without strong political commitment and wide public buy-in for the “living first” strategy, Vancouver would be lagging way behind where it currently sits as an up-and-coming world city that is among the most desirable places to live anywhere around the globe. The “living first” strategy is leading to a highly differentiated, more sustainable built form and image for Vancouver, and it's leading to a level of re-integration of land uses and urban activities and a quality of mixed use that is very new for the city.

The unique and innovative community planning process (see sidebar on this page) and its resultant architectural expression has become its own school of thought in the planning and architectural academies, coined as the “Vancouver Model” or “Vancouverism.” On the ground, it has drawn a flood of investment that has strengthened both local and regional economies.

But, most of all, the city is doing everything it can to engender an urban lifestyle that is drawing people back from their 50-year love affair with the suburbs. With those people come resources, energy and creativity to build the kind of remarkable city and remarkable culture that an extraordinary natural setting and a passionately involved citizenry so richly deserves. The “living first” strategy is not an end, but rather a means to an array of new futures. By creating a city that is well grounded in its place and is fulfilling for its citizens, we see that those citizens gladly offer downtown Vancouver their powerful affection, and from that affection, everything else for greatness will surely follow.

■ —————  
*Larry Beasley, CM, MA, FCIP, is the director of current planning and co-director of planning for the City of Vancouver Community Services. Among his recent initiatives are new land use and transportation plans that are dramatically reshaping Vancouver's inner city. He was recently appointed a member of the Order of Canada, our country's highest honour for lifetime achievement. larry.beasley@city.vancouver.bc.ca*

■ —————  
*Special thanks to Kira Gerwing, planning analyst, City of Vancouver*

## Co-operative Planning Model: Revamping the processes

City planners need to find a healthy balance between product — urban form — and process. In order to realize the housing vision for Vancouver's inner-city and to manage major changes to downtown, entire regulatory and planning processes needed to be revamped. Different tools and techniques were developed in concert with the private sector. The outcome has been a new way of doing business: the cooperative planning approach. Put simply, this approach permits staff, politicians, developers and citizens to interact in a positive, proactive manner, as all do their part to invent the future residential city.

A key factor in the cooperative planning approach is the use of a highly discretionary regulatory framework — one that emphasizes guidelines and incentives over hard regulations. By using discretion, the city fosters opportunities for experimentation, ongoing learning and innovation.

The development process moves from general to specific in stages, evolving incrementally from large-scale concepts to specific development details. Building consensus is an ongoing effort, but most issues are raised, discussed and resolved early. Importantly, public consultation is required at each stage in the process, with very wide outreach to ensure that even the most marginalized people in the community are able to contribute their voices.

Moreover, the public and private sectors have joined forces around a table for the actual design exercise. Rather than having to “react” to proposals after the fact, Vancouver's approach is to promote strong architectural collaboration between city staff and development proponents. The city has also developed a service-oriented bureaucracy to manage development applications. This includes everything from project facilitators within the bureaucracy to the use of “good neighbour agreements” to respond to local community concerns.

The development approval system is apolitical. Politicians make the decisions on policy and zoning, but development approvals are done by appointed officials who are experts in their fields and advised by both a professional design panel and a separate citizen's panel. This process places huge emphasis on peer review and wide public review. For all intents and purposes, city decisions are final — in fact, appeals to these decisions are exceptional, indicating a broad level of satisfaction from citizens and from the development community.



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# RÉVÉLER LE « LIEU-DIT » URBAIN REVEALING THE URBAN PLACE

par/by Michèle Gauthier + Lucie Careau

Landscape architecture evolves in tandem with urban transformation. The built environment helps to define the public realm, and exteriors have their own architectonic vocabulary that captures a site's essence. Groupe Cardinal Hardy favours simple yet meaningful interventions that are sensitive to a site's intrinsic qualities and reveal its unique features.

Quartier Concordia on the Sir George Williams Campus has its buildings scattered throughout the downtown area. The campus needed an environment consonant with its context. To highlight Concordia's identity in the downtown core, Groupe Cardinal Hardy's master plan, *Illumino Concordia*, employed several strategies: consolidating a civic plaza, calming traffic, and standardizing the ground floor of halls in order to reflect this grand institution's image. The designers created differentiated spaces, both dynamic and calm, dotted with metaphorical gardens and art to express the university's creativity.

The Quartier des Spectacles (show district), also in downtown Montréal, adopted an approach that represents a collective vision in harmony with the area's directions and intentions. Groupe Cardinal Hardy's design uses the language of the theatre to give the district a cultural identity, enhance amenities and create an outstanding area. For example, light emanates from sources on buildings rather than from street lamps, and facades double as projection screens.

## La spécificité

La pratique de l'architecture de paysage évolue au rythme des transformations urbaines. Il ne s'agit plus uniquement d'organiser des plantations sur rue ou de qualifier des squares et des places publiques. L'espace urbain se profile désormais au gré d'identités multiples. Dans une approche de design urbain, le cadre bâti participe à la définition du domaine public. L'espace extérieur détient son propre vocabulaire architectonique. Au-delà du mobilier et des arbres, le sol et les parois verticales sont utilisés pour signaler l'appropriation du domaine civique. Par ailleurs, la production d'images instantanées, issues de la communication virtuelle, modifie la symbolique de reconnaissance spatiale. Les concepteurs doivent révéler l'essence d'un site et témoigner d'une identité spécifique, le « branding des lieux » s'impose.

La croissance fulgurante du phénomène de CITÉ et spécificITÉ, que connaît actuellement Montréal, suscite un questionnement. Issus des concepts, de toute évidence gagnants, qui sont à la clé de la Cité du Multimédia et du Quartier international, les projets montréalais de quartiers spécialisés vont en se multipliant : le Quartier des spectacles, la Cité des arts du cirque, la Cité du commerce électronique et le Quartier Concordia. L'« aménagement-branding » semble devenu le mode par excellence de renouvellement de la ville. Différentes lectures se superposent et le besoin de chacun d'affirmer ses traits identitaires pousse à la recherche d'expressions multiples, concurrentes et individualisées.

La ville a toujours bougé mais dorénavant elle est soumise au rythme de l'instantané. Pourrait-on célébrer la ville telle qu'elle deviendrait si elle évoluait au gré des initiatives liées au jeu du marché? La vitesse des renouvellements entraînés par une telle logique et ses valeurs momentanées ne s'opposent-elles pas au développement durable?

Notre pratique en architecture de paysage et en design urbain au Groupe Cardinal Hardy réitère notre choix pour des interventions simples et significatives. Au-delà d'un marquage promotionnel de la ville, nous préconisons toujours une approche liée au

génie des lieux et à la nature intrinsèque d'un site. Le partage d'une vision interdisciplinaire entre urbanistes, architectes et architectes de paysage permet à notre équipe d'établir une programmation et une « mise en forme » du domaine public respectueux du contexte d'insertion. Nous considérons la ville comme une œuvre révélant l'équilibre et l'harmonie des opus qui la composent. Les projets Quartier Concordia et Quartier des spectacles nous ont permis de confronter cette perspective à deux démarches conceptuelles liées à la nouvelle tendance de « branding urbain ».

## Une signature unique

Le projet Quartier Concordia se rapporte essentiellement au campus Sir George-Williams de l'Université Concordia. Celui-ci s'inscrit dans le quadrilatère formé des rues Sherbrooke, Bishop et Guy et du boulevard René-Lévesque, occupant un site on ne peut plus urbain, partie intégrante de la trame de l'ouest du centre-ville. L'ensemble territorial qu'il constitue se présente davantage comme un collage des propriétés immobilières acquises par l'université que comme un véritable campus. Sa localisation cependant, est un atout indéniable. Elle favorise la synergie entre l'université et les composantes commerciales, institutionnelles et résidentielles de son environnement.

Par le projet du Quartier Concordia, l'université souhaite créer un lieu structuré, identifiable et à l'image de la grande institution qu'elle est devenue. Pour ce faire, elle lance, en 2003, un concours d'architecture sur invitation afin de sélectionner une firme qui signera un plan d'ensemble unifiant et révélera les traits identitaires de son campus SGW. Notre proposition remporte le premier prix, grâce à son orientation plus verte, plus rassembleuse et peu conciliante envers l'automobile.

## Illumino Concordia

Notre projet, *Illumino Concordia*, emprunte son titre au verbe latin *illuminare*, pour illuminer, éclairer, rendre éclatant, mettre en lumière, faire briller, orner, enrichir, honorer, révéler, faire connaître, ainsi qu'à



Illumino Concordia : place Norman-Bethune

concordia, dénomination latine pour bonne intelligence, bon accord, concorde, harmonie. Illumino Concordia promeut l'humanisme et la richesse culturelle de Concordia et crée un environnement respectueux à la fois de son contexte et des exigences environnementales d'un équilibre planétaire.

Dans une perspective de conciliation, quatre gestes structurants affirment l'identité de Concordia dans la trame du centre-ville :

- La consolidation d'une place civique, le parvis de la station de métro, comme repère principal et point de jonction du Quartier Concordia;
- L'apaisement de la circulation automobile pour améliorer la fluidité des déplacements piétons;
- L'uniformisation du rez-de-chaussée des pavillons afin d'établir une continuité manifeste entre les seuils institutionnels et le domaine public;
- La création d'un réseau d'espaces différenciés favorisant les appropriations multiples.

Nous proposons un campus unique dans une variété d'espaces, tantôt dynamiques, tantôt calmes. Ces lieux sont marqués par des jardins métaphoriques, supports artistiques traduisant la créativité de l'université dont les thèmes proposés reflètent les préoccupations « concordiennes » à l'égard des droits humains et de l'environnement naturel.

Point d'équilibre entre le passé et l'avenir, entre l'animation urbaine et la paix quotidienne, Illumino Concordia se veut le lieu privilégié de dialogue entre Montréal et ses institutions de haut savoir.



Plan d'ensemble/Master plan



Jardin Sir George-Williams/Garden

Le plan directeur que nous établissons met en scène les intentions de l'université et les attraits de son site. Il s'agit d'un aménagement qui, tout en unifiant le campus, promeut l'image « d'excellence » de Concordia et imprime au projet une signature unique. Similaire aux grands projets européens, celui de Quartier Concordia constitue un geste d'envergure qui ne peut aller sans l'adhésion de ses multiples acteurs aux objectifs de l'université. Ainsi, notre rôle dépasse-t-il celui de simple concepteur, s'élargissant à celui de conciliateur. Nous traçons les lignes d'un projet au dessein rassembleur qui permettra à l'université de convaincre la Ville de Montréal et les autres propriétaires d'investir dans la réalisation de ce projet qui déborde largement sur le domaine public.

## Une mosaïque urbaine

Le projet de Quartier des spectacles adopte une approche totalement différente. Contrairement à celui de Quartier Concordia, la vision globale de ce projet n'en définit pas la forme exacte : c'est la représentation d'une vision collective, incluant les orientations et les intentions d'un partenariat territorial. Ce dernier rassemble 26 membres

Quartier des spectacles, juin 2004, signature et iconographie, mise en lumière/Quartier des Spectacles, June 2004, signature feature and iconography, special lighting effects

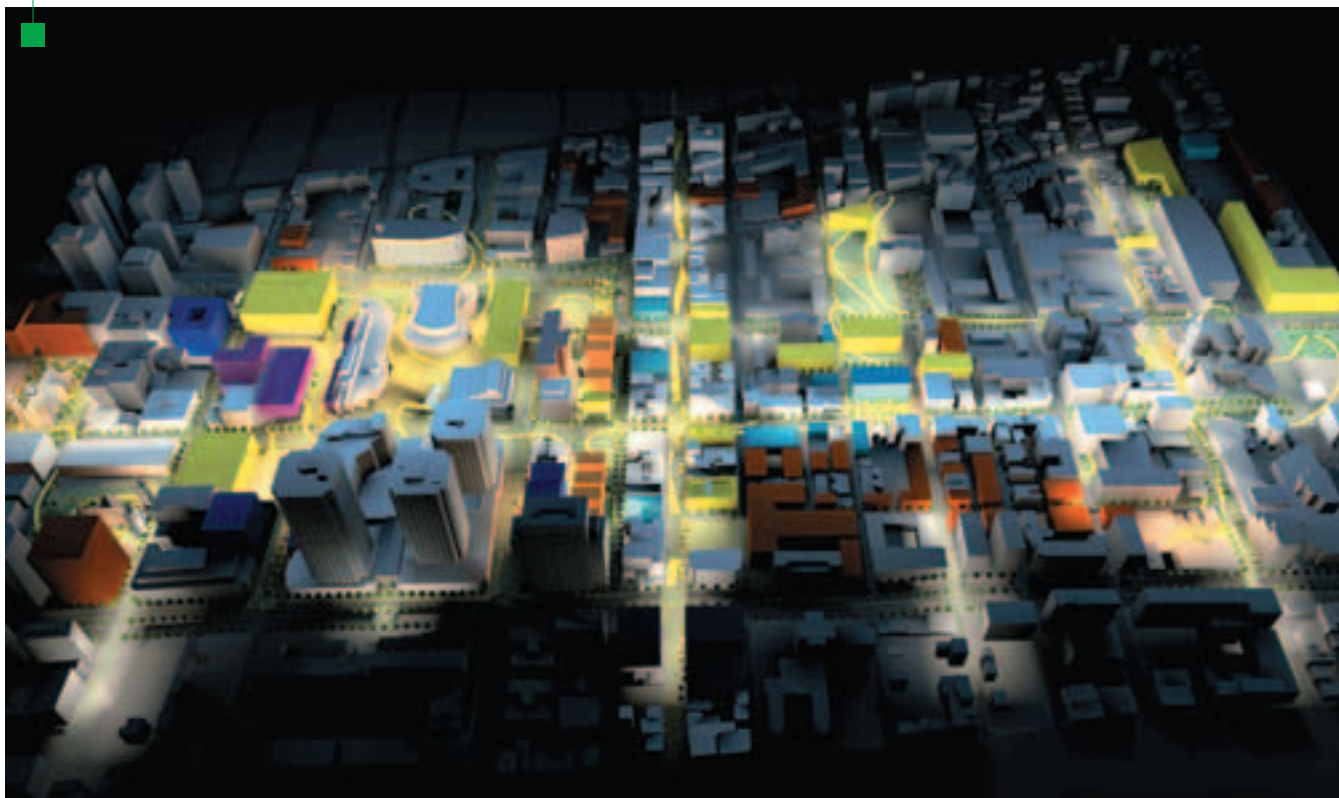
représentant les milieux de la culture, de l'immobilier, des affaires ainsi que les résidents. Ces partenaires souhaitent positionner leur territoire comme destination culturelle internationale. Pour ce faire, ils proposent un cadre stratégique dont la mise en application reste à définir. Leur vision, qui s'appuie sur la formule « protéger-planifier-promouvoir » est appelée à être interprétée par plusieurs concepteurs, de manière à construire une mosaïque urbaine aux couleurs festives de Montréal.

Les firmes Nomade architecture et Brière, Gilbert et associés, architectes ont esquissé un plan d'ensemble reflétant la vision globale du projet de Quartier des spectacles. Le territoire couvert représente 94,3 hectares, délimités par les rues Sherbrooke, Berri et City Councillors et par le boulevard René-Lévesque. Au cœur du centre-ville de Montréal, le projet de Quartier des spectacles mise sur la valeur et la force des actifs culturels présents, afin de requalifier les leviers de développement habituels, c'est-à-dire la propriété foncière et l'activité économique. À cet égard, les partenaires proposent les objectifs suivants :

- Susciter une réflexion sur des enjeux urbains majeurs dans le quartier, à la lumière des préoccupations et des attentes spécifiques des intervenants locaux;

- Guider le développement de ce quartier pour y assurer une véritable qualité de vie, en prônant l'équilibre, la cohabitation harmonieuse entre les usages et la consolidation d'une destination culturelle;
- Améliorer les fonctionnalités du secteur liées à la circulation, aux accès et aux transports en commun;
- Développer un sentiment d'appartenance au Quartier des spectacles, en misant sur le caractère distinctif de ses différents secteurs.

Le plan d'ensemble comprend des interventions transversales et des orientations spécifiques d'aménagement. Ces interventions touchent différentes dimensions du quartier que sont l'environnement économique, l'aménagement du territoire et la vie culturelle. Elles appellent des politiques, des mesures, des initiatives et des systèmes à mettre en place. Elles confèrent au site son unité, le plaçant sous la bannière des thèmes suivants : la culture levier du développement, les quatre saisons du quartier, l'accès et la circulation, la signature et l'iconographie distinctives. Ce dernier, jugé prioritaire, a été élaboré par les concepteurs Rudi Baer et Jean Beaudoin. Leur travail a mené à la création d'un concept d'identité visuelle et territoriale servant de fondement au



développement du quartier. Ce concept s'accompagne d'une stratégie de dévoilement des événements du quartier dans les espaces d'information ainsi que dans le paysage urbain, et prend assise sur la rue Sainte-Catherine comme axe structurant du secteur.

Ici débute le mandat du Groupe Cardinal Hardy, à savoir : élaborer un plan de réaménagement de la rue Sainte-Catherine, au sein du pôle Place-des-arts. Notre proposition favorise l'émergence du pôle par un moment de différenciation, dans le parcours de la rue. Une synergie est créée entre la Place-des-arts et le Complexe Desjardins et le langage emprunté est celui du théâtre. Le plan reconfigure la rue et son occupation, afin que les espaces en tête d'îlots et la chaussée forment une entité unique, une scène marquée et marquante. Marquée par une trame linéaire qui se déroule sur toute la rue, comme l'épine dorsale du quartier. Marquante, car elle fait ressortir les entrées des trois institutions ? Place-des-arts, Complexe Desjardins, Musée d'art contemporain? par une mise en lumière signalétique. L'appareillage au sol dessine de grands cercles semblables à un effet d'éclairage. Afin d'éliminer la présence de lampadaires et favoriser la création de champs visuels ouverts à l'intention des spectateurs des festivités saisonnières, la mise en lumière du pôle se fait en « clair de lune », à partir de sources placées sur les édifices. De plus, les façades des bâtiments servent d'écran à des projections occasionnelles. Le schéma prévoit également, pour la tenue des festivals, des installations techniques discrètes leur facilitant le montage. En bref, notre intervention contribue au rehaussement des attraits du site, conformément aux orientations du groupe de partenaires, et ébauche une des premières pièces du Quartier des spectacles.

## La métamorphose

Ces deux expériences démontrent que la recherche d'une spécificité des quartiers montréalais emprunte plusieurs voies. Il ne s'agit pas de répéter une recette gagnante mais de révéler le contexte particulier des « lieux-dits » urbains. Il faut identifier les forces inhérentes qui animent ces espaces et qui contribuent à leur identité. Actuellement, une nouvelle tendance se fait jour : les institutions et les entreprises privées, forces vives de leur quartier, se positionnent comme les leaders du développement de l'espace public. à titre d'architectes du paysage

et de designers, notre rôle est pluriel. À l'aide d'une analyse fine du site et de son contexte, nous devons illustrer les orientations possibles et planifier les fonctionnalités spatiales, pour mettre en scène les attributs civiques du quartier. Toute démarche stratégique entraînant la métamorphose urbaine qui marque l'identité évolutive d'un territoire ne peut se faire sans cet indispensable portrait des lieux.

Diplômée de l'Université de Montréal en 1982, Michèle Gauthier est chargée de projet au Groupe Cardinal Hardy depuis 1986 et y est associée

depuis 2001. La pratique de cette équipe multidisciplinaire s'enracine dans la signification du paysage construit.

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Diplômée en design de l'environnement à l'UQAM et à la maîtrise en urbanisme à l'Université de Montréal, Lucie Careau a œuvré dans les milieux institutionnels, professionnels et communautaires. Depuis plus de 10 ans, sa pratique est orientée vers une vision sociale et responsable du développement urbain.

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# A CALGARY NEIGHBOURHOOD COMES ALIVE UN QUARTIER CALGARIEN À SES PREMIERS CRIS

by/par Jeremy Sturgess

PHOTOS : Robert Lermeyer

Bridgeland-Riverside is an older Calgary neighbourhood of modest houses nestled beneath a bluff, with shops fronting onto First Avenue. First Avenue, which is distinguished by its square blocks, is intersected by a pair of unique elm-canopied streets. The elms are thought to be a remnant of a 1912 City Beautiful Plan by Thomas Mawson. In those early days, the Bridgeland-Riverside community had potential.

But in 1914, the General Hospital was built on the south edge of the Bridgeland-Riverside community. The hospital, which overlooked Calgary's downtown, was a symbolically significant edifice that stood for almost a century. But the hospital site physically severed the community from the city. Worse, the hospital's growth over the decades devastated the neighbourhood, stagnating any plans for its development.

### Making room for neighbours

Then in 1998, the hospital was demolished. The City of Calgary held a national design competition with a clear goal: to transform the hospital site into a sustainable pedestrian-friendly community that integrated the surrounding neighbourhood. The competition site was expanded beyond the hospital to include an adjacent regional park and create a 32-acre (12.8 ha) area, with a proviso that the new development must rebuild equivalent park space.

As land developer, the City of Calgary ensured redevelopment objectives would be realized by setting design and density guidelines. Initial plans called for an additional 2500 residents. But before any land was sold or neighbourhoods designed, the pedestrian-friendly framework was set by the construction of the park, squares and streetscapes.

Lorsque l'Hôpital général de Calgary fut démolé en 1998, la Ville de Calgary lança un concours d'aménagement à l'échelle nationale en lui attribuant un but clair : métamorphoser le site de l'hôpital en collectivité durable axée sur les piétons et qui intégrerait le quartier Bridgeland-Riverside. Résultat : un plan directeur qui fait le pont entre les nouvelles et anciennes sections du quartier. Des rues bordées d'arbres traversent des pâtés de maisons établis, pour ensuite aboutir à un nouveau parc aménagé à l'endroit qu'occupait jadis l'hôpital. Ce quartier est à nouveau en lien direct avec la station du train léger, le parc riverain et la silhouette du centre-ville. On a de plus aménagé des sentiers piétonniers et ajouté un centre communautaire coiffé d'un toit vert. Les plans prévoient par ailleurs des squares secondaires et des immeubles à multiples étages qui borderont le parc en vue de créer une « pièce » extérieure qui donne une vue sur le centre-ville.

Les concepteurs du projet et la ville ont sollicité dès le début la participation de la collectivité sceptique dans le cadre du processus de conception. Leur sens d'innovation permet de convaincre les résidents locaux que si ce plan est correctement instauré, ce secteur pourrait accueillir 2 500 résidents de plus qui pourraient à leur tour appuyer la renaissance de la collectivité.

The plaza and transit stop on 1st Avenue/Place publique et arrêt sur la 1<sup>ère</sup> Avenue





View overlooking Murdock Park/Vue de l'ouest donnant sur le parc Murdock



The Bridgeland Community Centre and roof garden on the east side of Murdock Park/Le Centre communautaire de Bridgeland coiffé de son toit vert (côté est du parc Murdock)



East along Centre Avenue and Murdock Promenade/A l'est le long de l'avenue Centre et de la promenade Murdock



From the community centre roof garden looking west over the park to downtown/Vue, depuis le toit vert du centre communautaire, sur l'ouest au-delà du parc et du centre-ville

## Planning for a community renaissance

When community design got underway in earnest, a skeptical community was immersed in the design process. A series of design workshops exposed them to a variety of building typologies. This workshop process ultimately convinced local residents that if properly implemented, the area could support the additional residents, who would in turn support the renaissance of the community.

## Connecting old and new

Today, the implemented phases of the master plan — now known as The Bridges — connect old and new parts of the neighbourhood. The two historic tree-lined streets lead through re-established blocks to the new park, which was built on the hospital footprint. One street culminates in a pedestrian stairway to the park; the other ends in a promontory that serves as a memorial for the hospital.

Multi-storied housing is to border the park on three sides. Since the buildings surrounding the park are to be a consistent height, they will create an outdoor “room” focussing on the

downtown skyline. At-grade residential units provide front doors onto the street. Secondary public squares establish housing precincts with visual connections to neighbourhood icons, particularly St. Mathew Church at the west prow of the escarpment and overlooking the park.

A new community centre at the corner of the park mirrors the promontory wall, and together they frame the new soccer field. A sustainable green roof provides overlook to the park. To reconnect the park to the bluff open space system, designers removed a peripheral street on the west side. As well, they added a new street to form a pedestrian promenade that connects the entire neighbourhood to the LRT (Light Rail Transit) station, the Bow River and downtown.

Design Team: Sturgess Architecture, Carlyle + Associates, Keith Orlesky

*Jeremy Sturgess is the team leader for the master plan of The Bridges. He is principal of Sturgess Architecture, an architecture and urban design firm that has practiced in Calgary for over thirty years.*  
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## OPINION

# ARE WE SERIOUS ABOUT BEAUTY? FOR TORONTO, IT'S LATER THAN WE THINK

## EST-CE QUE LA BEAUTÉ NOUS TIENT À CŒUR ? POUR TORONTO, C'EST PLUS TARD QU'ON NE LE PENSE

by/par Joe Berridge

*Voir le résumé de cet article en page 45.*

Courtesy of Urban Strategies



Is this one of the ugliest places in Toronto? Queens Quay West is perhaps the ugliest urban waterfront boulevard of any major city. / Avez-vous déjà vu quelque chose de plus laid dans la Ville Reine? Le Queens Quay West remporte probablement la palme d'or des boulevards riverains les plus laids à meubler nos grandes villes.



Throughout history, people have been very comfortable with the idea of the beautiful and its importance to the way we live. Beauty is not a frill, a distraction or an indulgence, but the basic reason for existence. The creation and presence of beauty is important for its own sake — it makes for a better life and better people. Yet for many complex reasons, we have become very uncomfortable with this notion in the past bloody, strife-filled century. We have developed a complex anti-beauty paradigm

that denies or subjugates the importance of beauty in our daily life.

Richard Florida offers as a replacement what might be called the functionalist, utilitarian justification for beauty; it is important to have a beautiful city because such a place will attract the footloose knowledge workers, skateboarders and gay people, and together they will create the new economy. Beauty is the cosmetic of the global urban dating game, the principal urban product of the twenty-first century. Let's take whatever reason for beauty we can.

## Toronto's middling birthright: A tilted plain. . . a grey lake

So if beauty is important, how do we produce more? God has been kinder to some cities than to others. In Toronto we have at best a middling birthright.

Geography hasn't given Toronto much to work with; no mountains, no ocean, grand rivers or hills — just a tilted plain ending in a grey lake, with the green tracery of a few mysterious ravines. And history has given even less. Nothing much from the nineteenth century, the saviour of so many East Coast and European cities, and precious little from before the war. Our oldest fort is made of wood. Chicago has much the same inheritance, and has made so much more of it; Cleveland the same, and so much less. Where does that leave us?

## Cities to watch

Let me tell you about what everyone else is doing. I am currently dividing my working life between four cities: Toronto, New York, London and Manchester. Like time-travel, you can see the past and the future of Toronto in each of those cities. It is later than we think for Toronto.

## New York: Actively searching out beauty

New York is very worried about remaining world class, and is acting boldly. After the body blow of 9/11, it has formed a powerful alliance with NY State to make over the city, and Lower Manhattan in particular. In addition to the enormous collective effort on the World Trade Center site, NYC is building four huge new park systems on its waterfront, including the 172 acre (68.8 ha) Governors Island on which we are working. The city and the state have formed a special purpose delivery agency for each project, outside of the line bureaucracies. The Deputy Mayor-Development is dedicated full-time to the search for beauty.

Mayor Bloomberg is the best of city managers; he seeks out the best talent for appointment as deputy mayors and gives them the responsibility and authority to make a place whose physical form and

human activity ensure the pre-eminence of the city in the twenty-first century, beauty first.

## London: Leading urbanists stimulate excellence

London is also very worried about remaining world class, as it faces challengers from North America and continental Europe. As part of his regular monthly review of major projects, the Mayor recently asked why the buildings in one of our docklands developments weren't taller, why the project wasn't denser, whether we were using the best design talent in the world, and what was the reality of our sustainability strategy?

The trade-off for intensification is beauty. If it's beautiful no one cares how dense or high it is, or even bothers with the traffic question.

In London, the Mayor has Lord Richard Rogers as his personal design advisor and a rigorous urban design unit you have to go through. The Commission on Architecture and the Built Environment (CABE) is an urban design review panel for significant projects across the UK made up of leading urbanists — the most demanding, stimulating design review panel I have ever encountered.

## Manchester: dancing in the new economy

Manchester has been very worried because it didn't know if it could dance in the new economy — the heavy-footed birthplace of the industrial revolution has had to re-invent itself. It has succeeded in becoming one of the most architecturally innovative, unexpectedly exciting cities in the new urban Europe. It's Barcelona without the Mediterranean, and thus probably a better precedent for us.

Manchester has become a beautiful city because the senior management resources are devoted to that end. The City Leader and the Chief Executive sit on every design panel, personally award every important design commission and direct all significant design decisions. Neither is an architect, but both know instinctively that good architecture and public design are the essence of urban success. If designers can produce a remarkable piece of work,

somehow the city bureaucracy will find the money and the approvals. The civic political and executive leaders devote their energies to making a beautiful future for the city.

## The ugliest places in Toronto

Let's think of the ugliest places in Toronto and what it would take to make them beautiful. Number One Ugly is Keele and Finch, perhaps the ugliest intersection in the city, with its endless drive-in asphalt and sloppy half-developed shopping malls. There are two clear solutions. First, realize the extraordinary development potential on the private lands, by pre-zoning at four times mixed-use/30 m. height, as of right, and eliminate parking standards. Second, plant a lot of big trees on the street allowance, water them, and nurture them to hide the overhead signage and wires that blight so many of our major streets. Trees need to be planted in the street, not in those miserable little planters, and not as two-inch caliper trees, half of which don't make it through the first year.

Chicago, led by their Mayor, is beautifying every major approach into that city. He has a SWOT team that goes into any neighbourhood that asks and beautifies them overnight. Chicago also has budget constraints, residents groups who whine loudly and stick-in-the-mud Public Works departments. Chicago just thinks beauty is more important.

Number Two Ugly is Queens Quay West from York to Spadina, perhaps the ugliest urban waterfront boulevard of any major city I know. The western waterfront and the rail lands risk becoming one of the most unlivable, ugly and dysfunctional districts in any modern city, because no one was responsible for beauty. Winnipeg and Vancouver have developed their rail lands and waterfront at the same time as Toronto, starting with almost exactly the same inheritance of public and rail companies' land, and have done incomparably better.

Queens Quay could be transformed by taking away a lane of traffic each way and planting a double row of big trees on both sides. Why do we believe we need more lanes for traffic? This could make a

wonderful year-round, walking, café-lined waterfront street.

Number Three Ugly is the corner of Adelaide and Bay in the heart of the financial district, with a parking lot full of billboards across the street from a stump covered with advertising. How can a city with any self-respect permit this monolithic vacancy at its core? All of the other cities mentioned are developing office buildings through some form of incentive program, and lots of them. It's Toronto's high levels of property taxation on office uses that make it uneconomic to develop in the core and propel more than 90 percent of new employment growth to the outer suburbs.

Developing new office buildings is important for a modern city because such buildings present a grand opportunity for iconic architecture, the strong beauty of the skyline complementing the softness of the street. It's hard for residential buildings to have the same power.

### Managing the production of beauty

If Toronto is serious about beauty it must understand that this is a serious pursuit. It has to manage the production of beauty. And several strategic beauty creation initiatives come to mind.

First, the city has to organize for beauty. The beauty of the city is found in its public buildings and spaces, its parks, streets and waterfront, and in its high density residential and office districts — the parts of the city not represented by the current ward-based political structure. The choices about where to spend money and about what is important will therefore always tend to favour urban domesticity, which Toronto is good at. A much more powerful political voice has to be created for the public city. . . the economic city. . . the cultural city. . . the city of the future.

Listening to the saga of how local residents had vigorously opposed the construction of Frank Gehry's Bilbao Guggenheim, one of the most beautiful creations of the past century, Raymond Barre, former Prime Minister of France, observed that urban regeneration is an affair



Toronto Music Garden

Courtesy of Urban Strategies



Ontario College of Art and Design (OCAD)

Courtesy of AGO's Culture City exhibit



The Four Seasons Centre for the Performing Arts

Diamond and Schmitt Architects Incorporated. Rendering: AMD



The spiral staircase links Walker Court to the new south wing of the AGO/Escalier hélicoïdal raccordant le Walker Court à la nouvelle aile sud du Musée des beaux-arts de l'Ontario

of state and thus not properly the purview of local residents. Outrageous perhaps, but who has the beautiful city?

Second, the city's mayor must become the ultimate patron of beauty. A mayor seems to be made most effective in his/her patronage of beauty by a close relationship with an inspired doer, a deliverer of projects. In New York, it's Mayor Bloomberg and Deputy Mayor Doctoroff; in Barcelona Pascal Maraguy was Mayor and chief architect in one person; in Manchester, Leader Richard

Leese and Chief Executive Sir Howard Bernstein: in London, Mayor Livingstone and Lord Rodgers; in Chicago, Mayor Daley and his commissioners. It is one of the absolute verities that all the great urban projects in any city are the direct product of one or two people. If you don't have those people or don't give them their head, you can't take the risks for greatness that are the essence of beauty. To his credit Toronto's current mayor, David Miller, has recognized the need to lead the search for the beautiful city from the top.

Third, the city must re-invent itself. There has been little creativity in the organization of City Hall at a time when every private and institutional entity is in constant change, focusing on increasing productivity, controlling labour costs, maximizing output, improving service and making its customers happy. To put it politely, we do not compare well to the rest of the world. The emerging model in progressive cities is clearly one in which the city government provides strong strategic direction and targets investment. It stays out of the business of actually delivering any services, while being assiduous about demanding best value and quality performance.

Fourth, the city must stop regulating and start acting. The beautiful buildings being built in Toronto right now are being developed outside the city process. We are in a very fortunate time, with the development of the Ontario College of Art and Design (OCAD), the Opera House, the Royal Ontario Museum (ROM), the Royal Conservatory of Music, the Gardiner Museum and the Art Gallery of Ontario (AGO). These buildings, and the wonderful new airport, the University of Toronto, the hospitals and colleges are all the result, not of regulation or policy, but of inspired urban patronage, a most heartening cultural development in the city.

These new cultural projects, along with the new public realm initiatives represented by the Music Garden, the St. James Park Rose Garden and the Brickworks site, are all great examples of what can happen when the city lets the institutional and private sectors into delivering and maintaining the public realm. The city should ask what it would take to have every freeway and arterial entry to the city look like the lovely landscaping of the new approaches to the airport.

Fifth, Toronto must embrace the modern — an aesthetic plea, but one that has positive management implications. Toronto is always at its best and most beautiful when it takes risks for the modern — the R.C.Harris Filtration Plant, the new City Hall, Ontario



The Gardiner Museum

Place, the Eaton Centre, the BCE Galleria, the new airport. It is at its worst when it interprets Toronto as springing from some contrived historical or ecological myth, as if there is no art without instruction. It shows an embarrassing lack of confidence in the one thing we have done well in this city, which is the future.

## Joining the debate

The debate on the meaning of beauty in a modern city and how it is created is taking place all over the world, and should be carefully observed. There is, in so many other cities, a dangerous yet exhilarating sense that public building and art are being very rapidly un-moored from all the consultative and contextual traditions of the past few decades.

We need to be very careful that in making our version of a beautiful city we don't end up with an aesthetic that might be domestic and instructive but of no compelling interest to the rest of the world. In every other major city the era of Jane Jacobs is long over. Just as we are resolving the waterfront and Regents Park plans, with their perfect street and block structure, we will find that the rest of the world has moved on.

We can do so much better, but if we do nothing else in this city, in the wise words of David Oleson, let's plant lots of trees, big, glorious trees. One of the things most consistent about this city is the imagery of the leaf, the Leafs' old and new shirts, the Air Canada past and present logos, the sweet trefoil in the Ontario crest, the flag. If we do nothing else, let's plant lots of beautiful trees in Toronto, City of Leaves.

*Joe Berridge has played a key role in some of the world's largest urban regeneration projects, reshaping waterfronts in Toronto, New York and London and revitalizing the downtowns of Manchester, St. Louis and Detroit. He is currently preparing a concept plan for Governors Island in New York Harbor and advising Manchester and Salford on a new vision for their riverfront and central city areas. He helped prepare Ontario's growth management plan and is a regular conference and media commentator.*

[www.urbanstrategies.com](http://www.urbanstrategies.com)

## Celebrating Culture as a City Builder

*Landscapes/Paysages* highly recommends a visit to the Art Gallery of Ontario's current exhibition, **Culture City: New Toronto Buildings**. The exhibition features scale models of six expansion projects – the AGO, Canadian Opera Company, Canada's National Ballet School, Royal Conservatory of Music, ROM and Toronto International Film Festival Group. Five other institutions – the Gardiner Museum, OCAD, Ontario Science Centre, Roy Thomson Hall and Young Centre for the Performing Arts – are represented by large-scale colour photographs. The exhibition gives voice to an intriguing message: culture can drive the economic and social growth of our communities.

*Several of the images for this story were kindly supplied by the Art Gallery of Ontario. [www.ago.net](http://www.ago.net)*



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Au cours du 20<sup>e</sup> siècle, un fossé se creusait entre les urbanistes, les architectes paysagistes et les autres professions qui façonnent nos villes. Par conséquent, l'aménagement, notamment dans le domaine public, a été laissé pour compte.

L'aménagement urbain est maintenant sur le point de devenir une discipline et une profession distinctes. À l'Université de Calgary, la faculté d'aménagement du cadre de vie a créé un programme d'études supérieures qui adopte une approche interdisciplinaire unique en matière d'enseignement et de recherches en aménagement. Le corps professoral de cette faculté s'est entendu pour que plusieurs cours obligatoires des programmes d'architecture, d'aménagement du cadre de vie, de science de l'environnement, de conception industrielle, d'urbanisme — et depuis 2002, d'aménagement urbain — soient dispensés dans les mêmes locaux.

En 2000, la faculté d'aménagement du cadre de vie a créé un laboratoire d'urbanisme, soit un groupe de recherches qui réalise des projets d'aménagement communautaire. Quatre ans plus tard, ce laboratoire a élu domicile dans un quartier du noyau central de Calgary. On y dispense maintenant un ensemble de cours, des conférences, des colloques, des expositions et des ateliers. De nombreux projets y sont aussi réalisés (voir les photos sur les pages suivantes). Ce groupe a par ailleurs organisé un colloque sur l'aménagement urbain et publié deux livres. Le laboratoire d'urbanisme compte élargir son rôle afin de devenir un organisme de recherche du programme d'aménagement urbain.

## AN EDUCATION IN URBAN DESIGN: CALGARY'S URBAN LAB

### UNE LEÇON EN AMÉNAGEMENT : LE LABORATOIRE URBAIN DE CALGARY

by/par Bev Sandalack

In November of 2000, the Alberta Association of Landscape Architects and the Alberta Association of the Canadian Institute of Planners combined forces to hold a joint conference in Banff. One of the panels discussed the interface between landscape architecture and planning. An interesting point emerged from that discussion. Rather than focussing on what they had in common, panelists noted the ever-widening gap between the two professions.

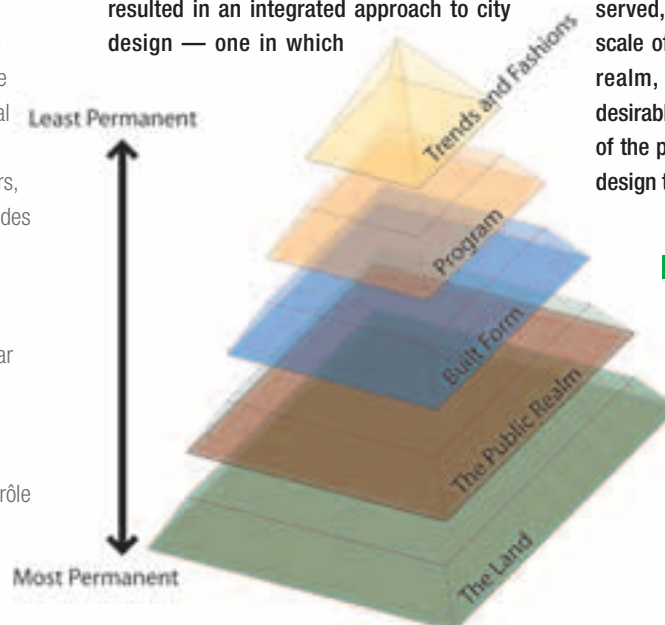
Education of those concerned with planning and design of the built environment was once a comprehensive education in design, and involved a long period of apprenticeship. Landscape architecture only emerged as a distinct profession in the late 1800s, before which the distinction between building, landscape and city was irrelevant. This all resulted in an integrated approach to city design — one in which

city planning, architecture and the craft of building were closely related.

During the early part of the twentieth century (RAIC), various professional organizations were established in Canada:

- The Royal Architectural Institute of Canada (RAIC), 1907;
- The Town Planning Institute of Canada (now the Canadian Institute of Planners), 1919; and
- The Canadian Society of Landscape Architects and Town Planners (now the Canadian Society of Landscape Architects), 1934.

The founding of these organizations and the establishment of professional university programs ultimately resulted in segregation and further differentiation of those concerned with city building. The city form has been unevenly served, with the net effect that design at the scale of the city, and in particular of the public realm, has been neglected. One of the less desirable results has been the bureaucratization of the planning profession and the relegation of design to the private realm.



Currently more design intent is applied to individual buildings, to programming, and to trends and fashions than to the most permanent elements — the public realm and the landscape. The less permanent elements come and go, but the public infrastructure persists and can give a sense of continuity, identity and quality to a place.

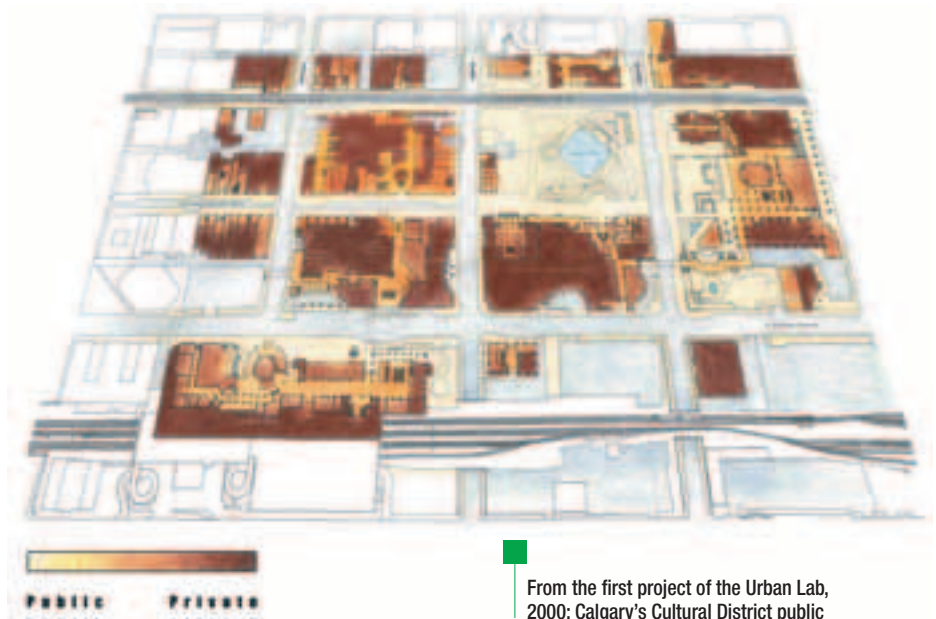


Despite exhortations to return to a design base, planning programs have been slow to change. It may not be possible within the current program frameworks (most graduate programs are only two years in length) to effectively teach design as an approach to planning. Programs in architecture and landscape architecture are hard-pressed as it is to satisfy the requirements of professional accreditation — a situation exacerbated by the migration of many of the programs to a graduate level — and cannot supply the full theoretical and practical background required in a proper urban design education. Urban planning and design studies have largely been relegated to elective status.

### A distinct discipline emerges

It is within this context that Urban Design has emerged as a distinct discipline, to address three-dimensional design at the scale of the neighbourhood and the city. Canada now has two new graduate programs in urban design, at the universities of Toronto and Calgary. There are other progressive signs. In 2005 the RAIC instituted Mayor's Urban Design Awards in five Canadian cities and several municipalities require peer review by urban design review panels as part of the development process.

Public and private sector employers are increasingly looking for people with urban design skills and experience. It seems there is a transition underway within the broader field of environmental design.



### An interdisciplinary approach

The University of Calgary established the Faculty of Environmental Design (EVDS) in 1975. EVDS is a graduate faculty for interdisciplinary design education and research. Master's and PhD programs are offered in architecture, environmental design, environmental science, industrial design, planning, and urban design. The EVDS approach is unique: all programs collaborate in several core courses, sharing common facilities and a diverse group of faculty members. The contact between various design disciplines, and the integration of art, design, science and culture allows greater synergy and richness than an alliance with only one field might provide.

In 1999, EVDS formalized its sustained interest in urban design by hiring a faculty member to give this area structure and focus, and in November 2002, the university approved a Master's degree in urban design. The program is studio-based, with ideas of sustainability and sense of place layered through the courses and activities. Since urban design is inherently an interdisciplinary activity, it finds a good home in EVDS.

From the first project of the Urban Lab, 2000: Calgary's Cultural District public realm permeability and access map/Tiré du premier projet du Laboratoire urbain, 2000 : perméabilité du domaine public et carte d'accès du quartier culturel de Calgary



The Urban Lab projects and news are posted on the EVDS website.

## The Urban Lab

During the developmental period, as a way to give focus to the field of study and to define the program's intellectual direction and content, EVDS formed a research group to take on community design projects. A single project with a modest budget started the process in 2000. It dealt with Calgary's emerging cultural district, and two graduate students were hired as research assistants for the summer. The dean at the time provided that scarce university resource — physical space — and we began to purchase computer hardware and other resources as new projects were taken on.

The Urban Lab works with community associations, town and city councils, neighbourhood committees and other civic groups. We take on projects of various types and scales, including community-based planning, design and applied

research projects as well as longer-term pure research. Our work is funded through grants in aid of research, which cover student wages, computer purchases and software upgrades. We try to include a requirement that clients dedicate a percentage of the funding for pro bono work, as this contributes to social and community improvement, and gives students an opportunity to participate in work that expresses a social and environmental conscience.

Urban design is an inherently optimistic activity, and most of us who teach and do urban design consider ourselves to be on a mission to change the world, or at least to improve it as much as we can. We want to address, through design, the difficult and complex issues of human dignity, comfort and survival.

All work is directed by faculty members with professional experience and credentials, and completed by multi-disciplinary teams. Our approach, Townscape Analysis, typically begins with a detailed analysis of the context of the project, where we try to understand the historical, environmental, cultural and political influences and processes.

We are careful to distinguish what we do from professional consulting, while striving to produce professional-quality work. Our teams take on projects with a significant research or learning component, where we can participate in defining the scope of work. We are interested in finding new methods and tools for analysis, graphic communication and design, and in integrating this work back into the curriculum.



Downtown Calgary 3D computer model/Modèle informatique 3D du centre-ville de Calgary

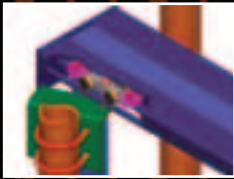


Calgary inner city land uses/Utilisation des terrains dans le noyau central de Calgary

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In early 2004, as a first step in a university initiative to develop a downtown campus, The Urban Lab moved to a leased space in a heritage building in the city's Beltline, an inner city neighbourhood with a new ARP emphasizing a mix of uses, higher densities and higher quality urban form. Since then, we have developed the downtown centre as a place for block courses, lectures, symposia and exhibitions, in addition to the workshop activities of the Urban Lab. During the

summer of 2005, twelve students from all five EVDS programs worked on a variety of projects. In the fall, we participated in staging a series of events called Sense of Place; we hosted an urban design symposium (including a landmark gathering of Canadian urban design educators), and we prepared two book publications.

### Practice informs teaching

There are relatively few university/ community design centres in Canada, and they

have a unique and necessary role to play. The purpose of education is to teach an individual to function in the world at a higher intellectual level and with greater compassion and self-knowledge. This is the general motivation for all programs of study, and in the urban design program (and perhaps all professional programs) it seems essential for practice to inform teaching. As the program has moved through its early years, deliberate attempts have been made to take on certain kinds of work as a means of providing education in the broadest sense, and of creating the intellectual resources for studios and courses. This cannot be done in the classroom alone — the practice of urban design must be part of its educational program.

### What's next?

The intention is that Urban Lab continue as a research arm of the urban design program, as a community resource, and as a place for meaningful employment for students. It seems likely that we will remain in downtown Calgary as the university continues with its plans for a downtown campus, and we have been trying to expand our role as a community research and outreach centre. We operate on a project-to-project basis, and we may pursue some operational funds to give us some stability, and enable us to carry out research that is not tied to client or community needs.

The urban design program is not pursuing any sort of accreditation at this time. We see many advantages in being able to stay flexible and nimble, and more responsive to urban issues and societal needs. However, there are also some advantages in accreditation, including protection of the public good by being able to regulate who can call themselves urban designers and what their education should be. Therefore, we may investigate the potential for accreditation through a professional body for those who wish this.

This raises a broader issue for the CSLA. For some time, one major concern of the CSLA has been the relatively low profile of the profession, the small scale of landscape architectural education in Canada, and dwindling numbers. Urban design is

emerging as a more formalized discipline in Canada, and it is important to define the qualifications for responsible practice. Perhaps urban design, as one of our historical activities, should be embraced again under the umbrella of the CSLA. This would increase membership and bring this practice closer, defining it more clearly as a related design activity. For now, however, the two university programs and Calgary's Urban Lab will continue to help define what urban design is in the Canadian context — and contribute to the development of the urban landscape.

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**Editor's Note:** For an electronic copy of this story, including the author's annotations and reading list, please drop us a note at Landscapes/Paysages!



Cliff Bungalow — Mission building types study

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# LE PLAN DE DÉVELOPPEMENT DURABLE DE MONTRÉAL

## MONTRÉAL: A SUSTAINABLE DEVELOPMENT CITY

Montréal, declared a Sustainable Development City in 2003, adopted its first Strategic Plan for Sustainable Development in April 2005. The Plan's four guiding principles are to involve the community in sustainable development, enhance quality of life, increase environmental protection and promote sustainable economic growth. Its main orientations for 2005 — 2009 are to improve air quality and reduce greenhouse gas emissions, develop quality residential environments, ensure responsible resource management and promote best practices in businesses and institutions.

Landscape architects, as promoters of natural and built landscapes that provide a healthy, functional and aesthetic living environment, are well poised to play a major role in sustainable development. To seize this golden opportunity, they must initiate and develop ideas rather than simply execute them. By using appropriate techniques (rainwater harvesting, use of recycled material, etc.), formalizing grassroots consultations, coordinating multidisciplinary teams and acquiring expertise in emerging specialties such as green roof design, LEED certification and cost-benefit studies, landscape architects will be able to create urban developments that better meet the population's needs and reduce pressures on natural environments that need to be protected.

par/by Jean Landry

En avril 2005, la Ville de Montréal a produit son premier plan stratégique de développement durable auquel ont été joints, en novembre de la même année, des indicateurs de l'état de l'environnement. Étape importante pour Montréal qui se déclarait, un mois plus tôt « ville de développement durable » et dans le sillage de laquelle se crée toute une série d'occasions intéressantes pour les architectes paysagistes ouverts au parcours de sentiers moins battus.

Ce court article présente brièvement ce qu'est le développement durable avec quelques éléments du premier plan stratégique de la Ville de Montréal, et indique comment l'architecte paysagiste pourrait devenir un acteur important dans l'atteinte des objectifs visés.

### Le Sommet de Montréal

Pour la Ville de Montréal, novembre 2001 représente un mois charnière puisque un premier gouvernement local était élu pour administrer l'ensemble de l'île nouvellement fusionnée.

Pour faire face à une situation résultant d'une décision politique controversée du gouvernement provincial du moment, cette nouvelle administration devait faire preuve d'originalité et d'ouverture, si elle voulait être représentative d'une majorité des 1,8 millions de citoyens de la métropole québécoise. La solution fut la mise en œuvre d'un processus ambitieux de consultation devant débiter au printemps 2002 et nommé « Sommet de Montréal ».

L'événement visait un double objectif : regrouper un certain nombre de représentants de la société civile, pour convenir d'une vision commune, et mobiliser les citoyens dans des projets communs, des projets devant contribuer à l'augmentation de la richesse collective et de la qualité de vie en général.

Plus de 3 000 parties prenantes de toutes origines et allégeances ont œuvré à l'intérieur des 27 sommets d'arrondissements et des 14 ateliers

sectoriels, afin de convenir des priorités d'action à mettre en œuvre dès l'automne 2002. Il en est résulté la formulation de cinq grands axes de développement dont celui de « Montréal métropole de développement durable ».

Le premier plan stratégique de développement durable de la collectivité montréalaise, dévoilé en avril 2005, est donc l'aboutissement des travaux initiés dans le cadre du Sommet de Montréal et de la déclaration d'octobre 2003. Qu'est-ce donc que le développement durable ?

Avant de poursuivre, il est crucial de définir ce que l'on entend par développement durable.

Nous avons tous entendu parler de la Commission Brundtland qui, dans le cadre des travaux de la Commission internationale sur l'environnement et le développement, de 1987, a introduit, dans son rapport *Notre futur commun*, le concept de développement durable, tel que nous le connaissons aujourd'hui.

« *Le développement durable est un développement économique et social qui rencontre les besoins des générations présentes sans handicaper la capacité des générations futures à rencontrer les leurs.* »

Les recommandations de ce premier rapport étaient toutefois abstraites et difficiles à mettre en œuvre. Ce n'est qu'après la conclusion des travaux de la conférence de Rio de Janeiro, en 1992, et l'élaboration d'une série de 27 principes, intégrés dans un plan d'action plus pragmatique, l'Agenda 21, que les gouvernements et les organisations commencèrent à identifier des moyens d'atteindre l'objectif ultime du développement durable : soutenir une croissance économique sans impacts négatifs sur l'environnement, tout en permettant un développement équitable des conditions sociales de tous. L'Agenda 21 et son petit frère l'Agenda local 21 proposent donc un canevas de base pour identifier qui fait quoi, quand, pourquoi, avec qui et comment.

La production de l'Agenda 21 a donné un envol fulgurant à la réflexion sur le développement durable. C'est au cours de cette période, plus précisément en 1996, que fut créé un poste de commissaire à l'environnement par le Bureau de la vérificatrice générale du Canada, avec pour tâche de verdier le gouvernement, et que, également, le ministère de l'Environnement du Québec énonça son premier plan d'action.

De même, des travaux réalisés par un nombre toujours grandissant d'organismes de toutes sortes ont rapidement démontré que le développement

durable offrait beaucoup plus que des limitations au développement. Il pouvait également offrir à toutes les organisations visionnaires des opportunités presque illimitées.

Ainsi le National Strategies for Sustainable Development, le Global Reporting Initiatives, l'International Institute for Sustainable Development, le World Business Council for Sustainable Development, la Table ronde nationale sur l'économie et l'environnement et l'Institut Pembina ont tous démarré des processus de réflexion continuels, afin de trouver les meilleurs moyens

Jean-François Vézina, Groupe Séguin Lacasse



The courtyard view, ground level/Vue de la cour, au niveau du sol



View of the public alley/Vue de l'allée publique

Denis Farley, Groupe Séguin Lacasse

## BENNY FARM: SNAPSHOTS OF A SUSTAINABLE COMMUNITY

The Benny Farm community has been home turf to military families since the end of World War Two. But what happens when the urban plan calls for density to increase from 300 units to 1,200?

Since 1994, Claude Cormier Architectes Paysagistes Inc. has worked with the residents and the urban planning team to create physical and social landscapes for living. And gradually the fears of older residents were replaced by eagerness.

From units above, the Benny Farm gardens present a tableau that changes with the seasons. The grounds are serene, contemplative, both communal and private. Benny Farm, designed with veterans in mind, is a place to happily grow old. The landscape architects agree. "We would be happy, 20 or 30 years down the road, to live there," they said.

## BENNY FARM: INSTANTANÉS D'UNE COLLECTIVITÉ DITE DURABLE

Benny Farm est le quartier des familles militaires depuis la fin de la Deuxième Guerre mondiale. Toutefois, que se passe-t-il lorsque le plan d'urbanisme prévoit que la densité de la population passera de 300 unités à 1 200?

Depuis 1994, Claude Cormier architectes paysagistes inc. prête sa collaboration à une équipe de résidents et d'urbanistes en vue de créer des *paysages où il fait bon vivre* aux plans physique et social. Les craintes qu'entretenaient les résidents de longue date ont cédé leur place à la passion.

Lorsqu'on promène notre regard, depuis les unités de logement, sur les jardins de Benny Farm, on dirait un tableau qui change au gré des saisons. Empreints de sérénité et invitant à la contemplation, ces jardins sont à la fois privés et communautaires. Conçu en gardant à l'esprit les anciens combattants, Benny Farm est l'endroit tout indiqué pour une retraite paisible. Et les architectes paysagistes abondent dans le même sens. « Nous serions heureux de vivre ici dans 20 ou 30 ans », soutiennent-ils.



Courtyard view from the Veteran's Building balconies/Vue de la cour depuis les balcons de l'ensemble résidentiel pour anciens combattants

Jean-François Vézina, Groupe Séguin Lacasse



Brian Yperrciel

Bird's eye view of the community garden/Vue à vol d'oiseau du jardin communautaire

d'équilibrer les effets positifs et négatifs générés par le développement économique, social et environnemental.

Mais comment une organisation peut-elle accéder à un mode de fonctionnement conforme aux exigences de développement durable ? En d'autres mots, quelles sont les principales caractéristiques d'une organisation qui applique les principes du développement durable ?

Malgré des différences importantes entre les organisations, leurs stratégies et leurs plans d'action partagent tous certaines composantes maintenant reconnues. La poursuite de résultats tangibles implique l'application d'au moins six de ces principes :

- La nécessité d'intégrer les objectifs sociaux, économiques et environnementaux et de prendre en compte les coûts et bénéfices générés par les activités de l'organisation ;
- L'établissement de priorités sur la foi d'analyses exhaustives des conditions existantes, internes et externes, qui tiennent compte des risques ;
- La prise des précautions nécessaires pour respecter les limites de l'environnement ;
- L'orientation du monitoring, de l'amélioration et du perfectionnement continuel des opérations vers des cibles connues, évaluées selon des indicateurs reconnus ;
- L'encouragement et le soutien de la participation des parties prenantes touchées par les activités ;
- L'établissement de plans d'action fondés sur une vision à long terme, tout en visant des

résultats à court terme.

De plus, que retrouve-t-on dans un plan d'action de développement durable à l'échelle d'une collectivité, celle à laquelle travaille le plus souvent l'architecte paysagiste ?

La Société canadienne d'hypothèques et de logement (2003) soumet une approche des plus intéressantes où sont décrites des dimensions sociales et économiques regroupant, entre autres, les services communautaires et la protection des ressources culturelles, les systèmes de création et de gestion de la richesse, les ressources naturelles et les services et, finalement, le bâti. C'est ici que la pratique des collectivités viables inclut le développement de formes, telles que les espaces publics et les parcs, les bâtiments, les voies de circulation et les infrastructures en général. Il s'agit donc d'un modèle situant l'environnement bâti au cœur de la collectivité viable et qui illustre bien l'importance accordée aux divers aménagements réalisés par l'homme.

Mais un plan d'action de développement durable ne se réduit pas à ce qui est visible. Dépendamment de l'approche retenue, un plan d'action s'élaborera préférablement autour de stratégies soutenant des activités dont les résultats escomptés sont réalistes et, au besoin, ajustables. La majorité des plans se structurent autour d'éléments essentiels à la cohérence d'activités planifiées à long terme et assorties de résultats mesurables.

Un processus simplifié d'élaboration d'un plan stratégique de développement durable

contient, généralement, les activités ou les mécanismes suivants :

- L'établissement d'un accord entre les principales parties au projet sur la démarche à entreprendre et sa nature, incluant la structure de fonctionnement et la liste des participants ;
- L'émission de mandats et l'énumération claire des résultats attendus ;
- La formulation de la mission ainsi que des valeurs ou des principes liés à la démarche
- L'évaluation des milieux interne et externe à l'organisation ;
- L'identification, la formulation et l'adoption d'enjeux stratégiques sociaux, environnementaux et économiques liés aux opérations, aux produits ou aux services de l'organisation ;
- L'élaboration d'un plan d'action incluant les résultats visés à court, moyen, long terme ;
- La réévaluation du plan d'action et de ses stratégies et ce, pour chacune des perspectives, en fonction d'indicateurs de performance partagés et reconnus ;
- La diffusion de rapports d'activité et d'étape auprès des parties prenantes.

Plusieurs de ces éléments font déjà partie de la gestion normale de toute organisation, d'autres sont presque exclusifs au développement durable. Les plus importants sont la participation des parties prenantes aux processus décisionnels, l'intégration des dimensions sociales, environnementales et économiques, la diffusion de rapports d'activité, incluant des indicateurs de performance pertinents aux opérations menées par l'organisation et, enfin, l'existence de mécanismes et de processus de gestion adaptés à ces nouvelles pratiques.

## Le premier plan stratégique

Après avoir vu un modèle typique de développement durable, que retrouve-t-on dans le premier plan de la collectivité montréalaise et qu'est-ce qui pourrait attirer l'attention d'un architecte paysagiste ? Il ne s'agit ici que d'une présentation succincte. Pour obtenir davantage de renseignements, vous pouvez consulter le site [www.ville.montreal.qc.ca/developpementdurable](http://www.ville.montreal.qc.ca/developpementdurable).

Tout d'abord, ce plan est identifié comme un premier plan, à savoir :

- Il vise à initier des changements plus profonds qui devraient s'étaler ;



- Il devrait être suivi d'autres plans et de mises à jour tenant compte d'ajustements à venir.
- Il s'agit donc d'un processus continu. Fait à noter, la poursuite de résultats à court terme n'est pas à rejeter, dans la mesure où elle s'inscrit à l'intérieur de perspectives plus globales. Ce sont souvent les projets aux résultats rapidement visibles qui mousent l'intérêt des participants et soutiennent leur collaboration. Ces principes se retrouvent dans l'énoncé de quatre grands principes directeurs, fondement des orientations et des projets de l'étape de démarrage 2005-2006.

Il vaut la peine de mentionner ces principes directeurs et ces orientations prioritaires, car ce sont ces choix qui privilégient l'administration montréalaise qui encouragent ou non la participation de certains professionnels à leur réalisation.

### PRINCIPES DIRECTEURS

- Une collectivité au cœur du développement durable
- Une meilleure qualité de vie ;
- Une protection accrue de l'environnement ;
- Une croissance économique durable.

### ORIENTATIONS PRIORITAIRES 2005-2009

- Améliorer la qualité de l'air et réduire les émissions de gaz à effet de serre ;
- Assurer la qualité des milieux de vie résidentiels ;
- Pratiquer une gestion responsable des ressources ;
- Adopter de bonnes pratiques dans les entreprises, les institutions et les commerces.

Enfin, le plan se complète d'une partie opérationnelle avec une liste d'actions énumérant les contributions à encourager chez la Ville et les partenaires. Voici quelques exemples où la population locale est directement visée :

- Pour assurer la qualité des milieux de vie résidentiels, Montréal et ses partenaires visent à implanter quatre projets Quartier 21 équivalents de l'Agenda local 21. Parmi les projets sélectionnés : la construction d'un toit vert par un organisme non gouvernemental, la réduction de la vitesse des véhicules dans les rues de la métropole et l'amélioration des accès aux rives de Montréal pour la population.
- Réduire la production de gaz à effet de serre, par l'établissement de programmes

- d'information encourageant le covoiturage, l'utilisation de la bicyclette, l'acquisition par la Ville de plus petites cylindrées, etc.
- Réduire la quantité de matières résiduelles par l'encouragement à de meilleures pratiques — achats informés, cycle de vie des produits, etc.
- Réduire les usages inappropriés de l'eau potable et mettre en place des infrastructures plus performantes.

### LA PLACE DE L'ARCHITECTE PAYSAGISTE

Après avoir pris connaissance des principes, des mécanismes et des processus de développement durable, on est souvent tenté de camper le rôle de l'architecte paysagiste aux aménagements à caractère environnemental. Pourtant, si l'on considère la vision de la SCHL et du Trust for Public Land, qui relie la quantité et la qualité des espaces publics et privés à l'amélioration de la qualité du cadre de vie, la participation de l'architecte paysagiste peut devenir beaucoup plus importante. Cette première réaction peut être attribuable au fait que l'architecte paysagiste ne participe pas suffisamment aux processus de développement stratégique, parce que, à tort ou à raison, il est

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perçu non pas comme un idéateur intégrant des considérations plus globales, mais comme un simple exécutant. Le cas des projets Quartier 21 est, à cet égard, très représentatif. Ce sont des spécialistes de toutes sortes qui prennent le plus souvent les devant. La difficulté ne réside pas dans l'indifférence à l'égard de l'aménagement, mais plutôt dans le rôle réducteur qu'on lui assigne. Toutefois, rien ne s'oppose à ce que nous profitons de cette chance pour occuper pleinement notre champ de compétence.

Si, comme il est mentionné dans la documentation de l'Association des architectes paysagistes du Québec,

« l'architecte paysagiste promeut la création et la valorisation du paysage en milieu naturel et construit dans le but de constituer un cadre de vie sain, fonctionnel, esthétique, axé sur les besoins de la population », définition appuyée par celle de l'Association canadienne des architectes paysagistes, nos compétences s'étendent alors

- à la planification, au design et à l'aménagement de jardins, d'espaces récréatifs, de réseaux d'espaces verts, de places et de lieux publics ;

- à l'évaluation de paysages, à la réalisation d'études de faisabilité et à l'élaboration de plans directeurs d'espaces publics ;
- à l'aménagement de quartiers et de collectivités, en passant par le design urbain ;
- à l'aménagement régional, à la restauration de paysages et de lieux patrimoniaux, etc.

Avec un domaine d'activité sensible à la relation complexe entre l'usager et l'espace utilisé, il est clair que la profession peut occuper une place prédominante au sein du nouveau marché que crée le développement durable. Surtout que, historiquement, l'architecte paysagiste a toujours travaillé en étroite collaboration avec son client, afin de produire des aménagements adaptés à ses besoins. Vu sous cet angle, un projet qui s'inscrit dans une perspective de développement durable se différencie par l'importance accordée à certains principes. Il s'agit donc d'un simple changement de paradigme : ce n'est plus nécessairement l'esthétisme qui prime, mais l'utilisation de techniques appropriées que sont, entre autres, la récupération des eaux pluviales ou l'utilisation de matériaux recyclés, la formalisation de la consultation participative des parties prenantes, la coordination d'équipes pluridisciplinaires et, enfin,

le développement d'expertises dans des spécialités en émergence comme l'aménagement de toits verts, la certification Leed, les études de coûts/bénéfices, etc.

Il y a toutefois un piège à éviter, celui de concentrer nos activités dans les aménagements dits « naturels ». Ce n'est pas que ce domaine d'intervention soit sans intérêt, loin de là, mais la grande majorité de la population canadienne vit en zone urbanisée et cette tendance va toujours en s'accroissant. Dans ce contexte, il est vital de développer des approches et des techniques respectant les principes du développement durable permettant de servir la plus grande majorité de la population. Ultimement, l'aménagement d'espaces mieux adaptés aux besoins des collectivités ne pourra que réduire la pression sur les milieux naturels dignes d'être protégés.

■ —————  
**Jean Landry est architecte paysagiste depuis 1981 et travaille au Service d'urbanisme et de développement urbain de la Ville de Montréal. Il termine actuellement un MBA avec concentration en développement durable.**  
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by all landscape architects. Academics, individuals in private firms and public sector agencies must break out of their busy little worlds and come to the table with the energy, resources and creativity that we are known for. The CSLA can help to make it happen, but the bottom line is that it will take the efforts of all individuals working together to create results.

I am confident that it is possible to change the current trend of decline to one of growth, but frankly I am less sure that individual members care enough to make the effort. As I complete my term of service and enter the last cycle of my professional career, I would like to share my vision of our future with you — a future in which landscape architecture becomes one of the most respected professions in Canada.

- I would like to see double the number of landscape architects practicing in the

country in the next 10 years — in new positions higher up the decision-making ladder.

- I would like to see at least four additional undergraduate programs — one in the Maritimes, another in Ontario, one in the prairie provinces and one in BC.
- I would love to see landscape architects creating policy for senior levels of government on a wide range of issues and in many different ministries.
- I want to see a strong, coordinated, university research effort with close links to the private sector — which would fund some of the research, and apply it in their work. Our industry would become even more credible!
- I would like to see students welcomed as CSLA members. And I would like them to really be inspired and encouraged by their involvement with the society, and motivated to break new ground when they graduate.
- I would like to have an accessible National Portfolio of our work, so that we could all benefit from our collective experience.
- I would like to determine the ratio of LAs per capita that are needed to establish healthy, sustainable communities.
- I would like to see the CSLA with double the budget and resources so that it could play a continuous role in advocating on our behalf.
- And finally, I would like to see *Landscapes/Paysages* evolve into a superb publication respected all over the world and delivered to every municipality and high school in the country.



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### Here is my challenge:

I challenge each CSLA member to send a check for \$100 to the CSLA marked Growth Strategy Implementation Fund and further, to pledge 50 hours of time in the next year to help implement the growth of landscape architecture in Canada.

Let me be clear. This is my challenge, not an official CSLA Board-sanctioned request!

That's it. My rant is over. I hope that each of you will continue to do meaningful

work, make a good living and be dedicated to advancing the art, science and business of landscape architecture. Take time to study the CSLA Growth Strategy when it is published. Commit some time and resources to nurturing our profession. Many of you have enjoyed years of success through your hard work — but ask yourself what you owe your profession. It is payback time! And for those just starting out — sorry! It is pay as you go!

Thank you for the opportunity to play a small role in the evolution of landscape architecture in Canada. See you at Congress 2006 in Vancouver and 2007 in Cuba!

*Rick Moore, FCSLA, has been practicing landscape architecture in Canada since 1970. He has been a principal of his own consulting firm since 1981 and presently operates a design build company located in Collingwood, Ontario. He was president of the OALA in 1985 and will be completing his term as president of the CSLA in Vancouver this June.*  
rmoore@georgian.net

## OPINION *from page 27*

À travers l'histoire, les gens ont toujours privilégié la notion de beauté et l'importance qu'elle revêt dans notre mode de vie. La beauté n'est ni superflue, ni une distraction ou un luxe. Elle vise plutôt à rehausser la qualité de vie des gens et à rendre notre monde meilleur. On n'a qu'à penser à New York, à Londres, à Manchester et aux autres villes à travers le monde qui poursuivent sans relâche cette quête de la beauté au 21<sup>e</sup> siècle.

Si la ville de Toronto désire faire montre de sérieux dans cette quête de la beauté, elle doit en premier lieu tout mettre en œuvre pour que la beauté soit une priorité. Cette beauté doit apparaître dans les édifices et espaces publics, de même que dans les quartiers résidentiels et d'affaires à forte densité, soit des parties de la ville absentes de l'actuelle structure politique de quartier. Un niveau d'engagement politique plus dynamique, essentiel à l'avenir de cette ville, devrait donc se manifester.

Le maire de la ville doit en deuxième lieu devenir l'ultime mécène de la beauté et reconnaître que les grands projets urbains, et ce, peu importe la ville, sont la somme d'efforts directs d'une ou deux personnes.

La ville doit en troisième lieu se réinventer. La mairie a à ce sujet fait montre d'un faible niveau de créativité. Dans les villes progressives, le gouvernement se dote d'une forte orientation stratégique et cible les investissements. Il ne voit pas à la prestation de services.

La ville doit en quatrième lieu cesser de réglementer et commencer à agir. Les élégants édifices en voie de construction dans le paysage torontois ne sont pas le résultat d'un règlement ou d'une politique, mais bien d'un mécène urbain inspiré.

Toronto doit en dernier lieu épouser le modernisme. La Ville Reine est toujours dans ses plus beaux apparats lorsqu'elle mise sur le modernisme. Même s'il s'agit d'une bonne décision pour la ville, il y a encore beaucoup de place à l'amélioration.

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## THE CSLA 2016-2026 WILL WE MEET THE CHALLENGE?

## L'AAPC 2016-2026 : SAURONS-NOUS RELEVER LE DÉFI?

*Pour la version intégrale en français, veuillez consulter l'encart du présent numéro.*

by/par Rick Moore, President, CSLA



I recently heard the well-known and respected Canadian filmmaker Norman Jewison interviewed on CBC radio. He said he was old and grumpy and had reached the stage in life that he could say exactly what he felt like saying, without having to be politically correct. Well, after over 30 years of practicing landscape architecture and nearing the end of my term as president of the CSLA, I feel almost the same way (not old, though). So here is my take on landscape architecture, the CSLA and the major challenge we face.

Landscape architecture, in my view, has never been stronger and more respected in our country, but this success will be short lived unless individual landscape architects start giving more back to the profession.

The demand for landscape architects has been increasing steadily over the past 35 years. Our roles are expanding; individuals and firms have generally prospered. It has been a good cycle for our profession. We will always want (and often deserve) more respect; we would like to make more money. And I am convinced that LAs will always complain that the CSLA does not do enough to raise our profile, and that it needs to be a better communicator and provide greater value for the dues paid.

### Are we becoming marginal players in the urbanization game?

Individual landscape architects are accomplished at carving out their own territories in both large and small communities. Those in private and public practice, like academics, are all busy and preoccupied with their own professional worlds. Agendas are full, deadline after deadline must be met.

Our view tends to be narrow and self centered. Although we profess to understand ecological principles and apply them in our daily work, we have not accepted the concept of inter-dependence and certainly not applied it to nurture our profession. We have fewer undergraduate programs and a stagnate membership — yet we have more complex urban and environmental problems to solve. Our skills are needed more than ever but we are not growing to meet the demand.

Something is fundamentally wrong with this picture. If our numbers decline we will gradually become marginal players and token gestures in the urbanization game. The legitimate work of landscape architects will be taken over by others and it will not be done as well.

### Too busy for the future?

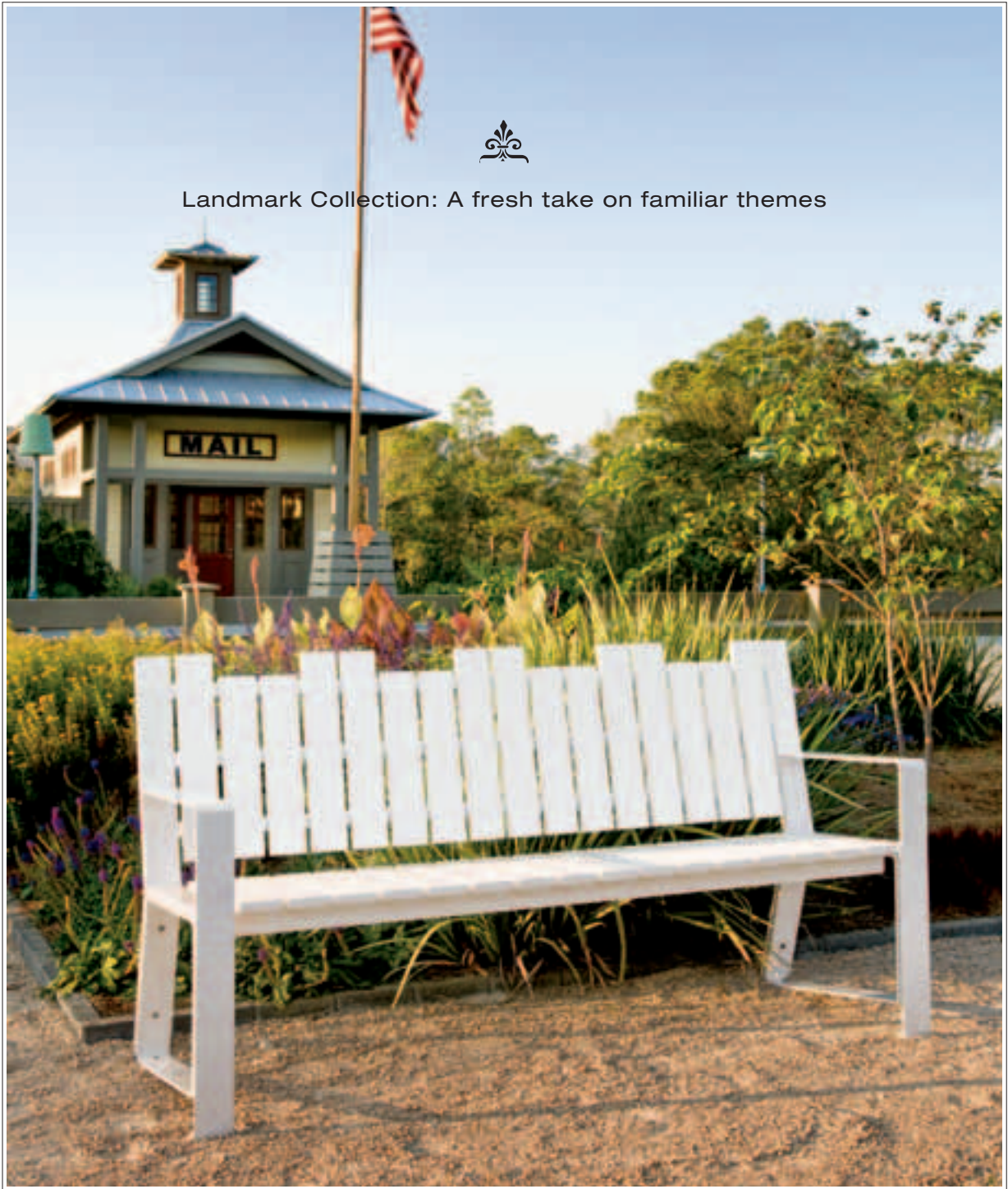
So what about landscape architecture in 2016 and 2026? Whose responsibility is it to anticipate our future? Are we all too busy to bother thinking about it? Will our profession just look after itself, market forces making the adjustments?

The CSLA, assisted by the Landscape Architecture Canada Foundation, is preparing a Growth Strategy for the profession. We are conducting a survey that will create a database of our membership and help us to project future membership, taking aging and current graduating numbers into account. The strategy will identify future membership targets and suggest methods to achieve these goals.

### Bringing our creativity to the table

Designing a Growth Strategy is an important step but the real challenge will be to implement it. The responsibility to strengthen landscape architecture in Canada must be accepted

*continued on page 44*



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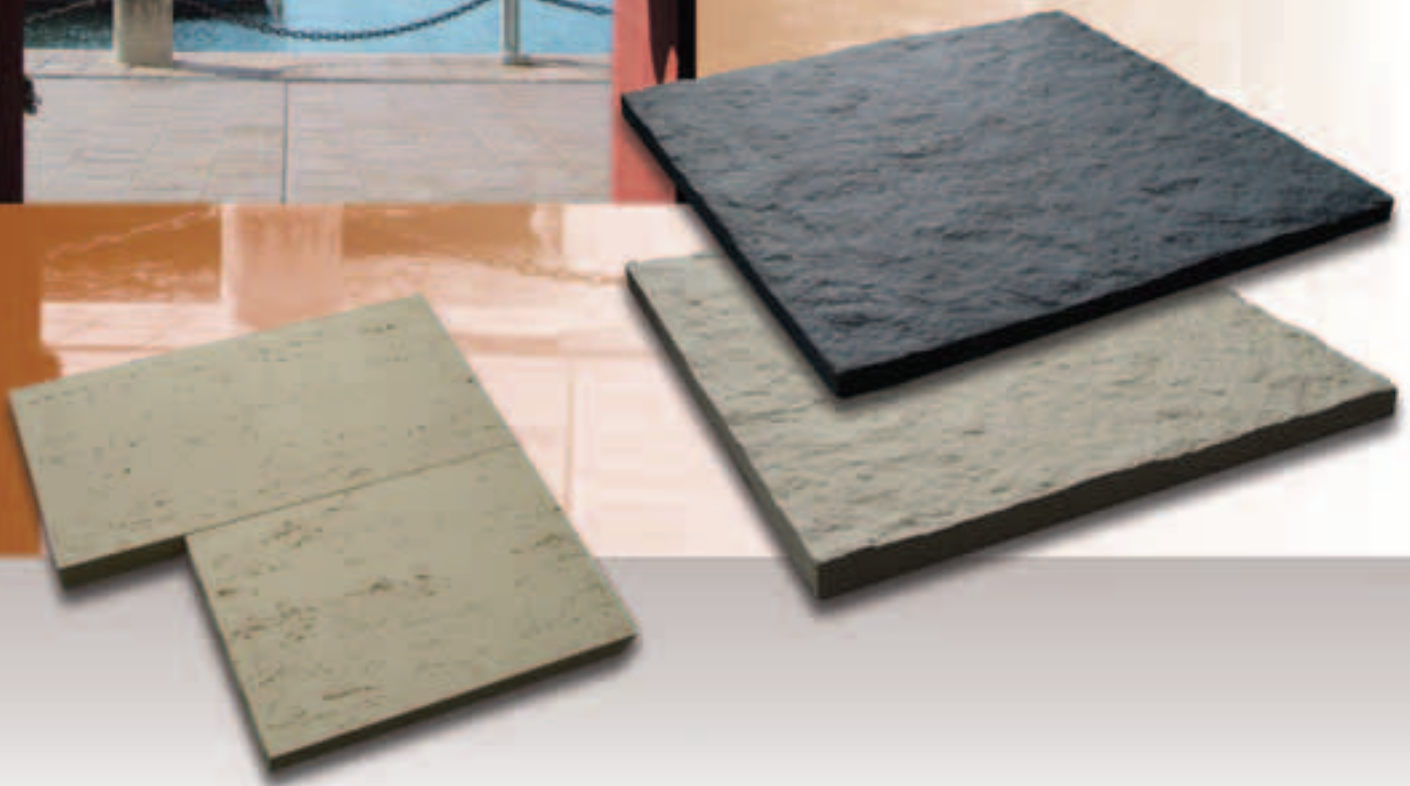
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