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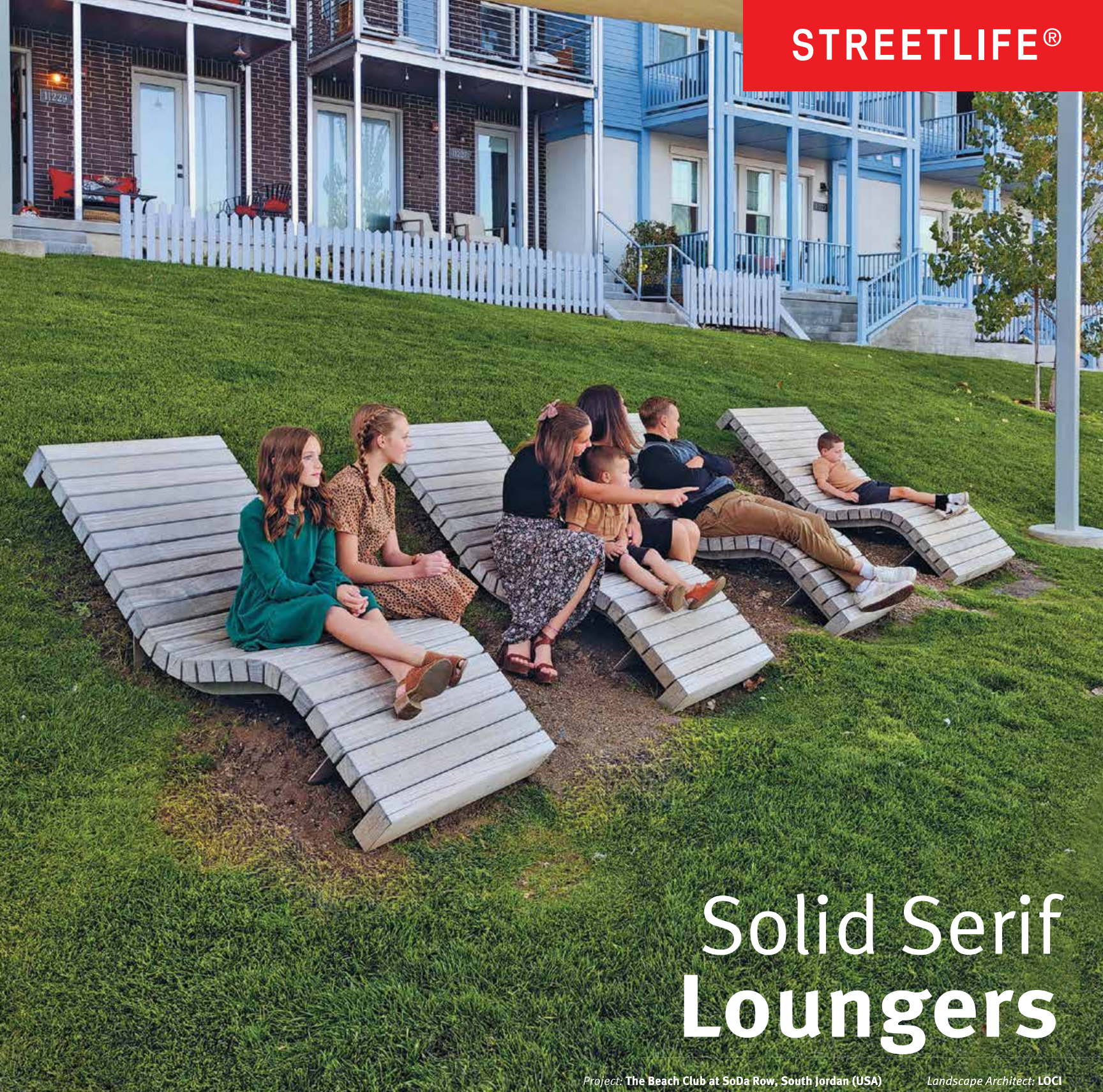
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deadline may 13

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prochains numéros

été 24 | prix d'excellence
date de tombée 25 mars

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date de tombée 13 mai

hiver 24 | avenir
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LANDSCAPES | PAYSAGES is published by the Canadian Society of Landscape Architects to provide a national platform for the exchange of ideas related to the profession. The views expressed in *LANDSCAPES | PAYSAGES* are those of the authors and do not necessarily reflect those of CSLA. Guest editors and contributors are volunteers, and article proposals are encouraged. Articles may be submitted in either English or French.

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TUNDRA GROUND COVER NEAR IQALUIT, NUNAVUT.
PHOTO NUNAVUT PARKS AND SPECIAL PLACES & NAOMI RATTE

GUEST EDITOR | RÉDACTRICE INVITÉE
NAOMI RATTE

THE LESSONS WE CARRY, THE DREAMS WE SHARE

WITH AGE AND life circumstances we naturally transition from student to mentee, to mentor, to advisor ... the list could go on and on. These relationships are in constant flux, and I'd like to think that the lessons we carry with us and impart to one another keep us grounded and honest.

I met Jean Trottier 10 years ago, in my second semester of environmental design at the University of Manitoba. I remember taking a history course with him and I will admit – this was NOT my strongest achievement! I was unsure if I was cut out for the design profession, but I decided to keep pressing ahead because what else was I going to do? Over the months of working together to curate this issue of *LANDSCAPES | PAYSAGES*, we welcomed the transition from professor/student to colleagues. We were able to see and discuss how the values of today's generations may not be the same as those held by the generations that came before ... yet remain, somehow, connected to each other.

The various contributions assembled in this issue reflect these shifts of values, but also of perspectives, lessons and dreams. There are stories and examples from across the country, and from landscape architectural professionals in all walks of life and at different stages in their career. There are senior practitioners reflecting on the mentors that shaped their career, and professional colleagues that discuss the challenges of ensuring a firm's continuity and passing on their legacy. We feature an interview with three landscape architects and one student who came together and exchanged stories and reflections on who/what inspires them, and why they chose to enter the profession. And finally, a retrospective of the 25 years of the *Métis International Garden Festival*, which reminds us that no profession rises on its own.

It is humbling to reflect on where we began as a profession and to retrace the lessons that brought us where we are today. I think about the reality that a person like me, with my ethnicity, gender and upbringing likely wouldn't have ended up in a profession such as landscape architecture 90 years ago. The diversity of perspectives and people entering and taking up place in the profession is something to be truly celebrated. It is something that will only make us stronger.

As we celebrate 90 years of excellence, we hope that these stories will inspire you to also reflect on where you came from, where you are, and to imagine what has yet to occur as we prepare for our next CSLA milestone – 100 years! **LP**

LES LEÇONS APPRISES ET LES RÊVES PARTAGÉS

NOUS PASSONS NATURELLEMENT au fil du temps et des circonstances du statut d'étudiant à celui d'apprenti, de mentor, de conseiller ... ainsi de suite. La situation est toujours en évolution, et j'aime à penser que les leçons apprises que nous transmettons nous permettent de rester bien ancré et honnête.

J'ai rencontré Jean Trottier il y a 10 ans, au cours de mon deuxième semestre en design environnemental à l'Université du Manitoba. Je me souviens d'avoir suivi un cours d'histoire avec lui et j'admets que ce n'était PAS mon point fort! Je ne savais pas encore si j'avais l'âme d'une conceptrice, mais j'ai décidé d'aller de l'avant et d'explorer les perspectives possibles. Au fil des mois de collaboration avec Jean pour réaliser ce numéro de *LANDSCAPES | PAYSAGES*, c'est avec plaisir que nous sommes passés d'une relation professeur-étudiante à celle de collègues. Nous avons convenu que les valeurs de la jeune génération n'étaient pas les mêmes que celles des générations précédentes, bien qu'elles soient fondées sur les mêmes principes.

Les contributeurs du présent numéro reflètent ces changements de valeurs, mais aussi de perspectives, de leçons et de rêves. Le numéro contient des récits d'architectes paysagistes de tous les horizons à différentes étapes de leur carrière de partout au pays. Des praticiens chevronnés évoquent les mentors qui ont façonné leur carrière, et des collègues discutent des défis à relever pour assurer la relève et transmettre leur héritage. Nous présentons une entrevue de trois architectes paysagistes et d'une étudiante qui se sont réunis pour réfléchir sur ce qui les inspire et sur les raisons qui les ont motivés à choisir notre profession. Enfin, une retrospective des 25 ans du *Festival international des jardins de Métis*, qui nous rappelle qu'aucune profession ne se développe isolément.

C'est une leçon d'humilité que de réfléchir aux premiers instants de notre profession et de retracer les grandes étapes de notre parcours professionnel. Selon moi, une femme de mon origine ethnique et de mon éducation n'aurait jamais pu exercer la profession d'architecte paysagiste il y a 90 ans. Nous devons vraiment célébrer la diversité des points de vue et des personnes qui s'épanouissent au sein de notre profession. C'est un élément qui nous renforcera.

Alors que nous célébrons 90 ans d'excellence, nous espérons que ces articles vous inciteront à réfléchir à vos origines, à votre situation actuelle et à ce qu'il reste à faire d'ici la prochaine étape symbolique, le « centenaire » de l'AAPC! **LP**

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JEAN TROTTIER

Jean Trottier, MALA, CSLA, CIP / MPPI, RPP, is an Associate Professor in the Department of Landscape Architecture at the University of Manitoba, where he teaches graduate and undergraduate urban design seminars and studios. Jean chaired the Editorial Board of *LANDSCAPES | PAYSAGES* magazine for almost 10 years and serves on the Canadian Landscape Architecture Accreditation Council. He is currently chairperson of the Council for Canadian Urbanism.



NAOMI RATTE

Naomi Ratte, NuALA, MALA, CSLA, is a consultant with NVision Insight Group Inc. She provides support on projects related to territorial park design, interpretive planning, traditional knowledge studies, including interviews, mapping and much more. She is a recent graduate of the Master of Landscape Architecture program from the University of Manitoba. Her practicum work focused on exploring past narratives and proposed a way to form new stories in her community's traditional territory at the mouth of the Red River near Selkirk, MB. Naomi is also the co-chair of the CSLA Reconciliation Advisory Committee.



MARIE CLAUDE MASSICOTTE

Architecte paysagiste de formation et possédant de nombreuses attestations en gestions de projets et en environnement, Marie Claude Massicotte, AAPQ, AAPC, détient plus de 35 années d'expérience en design et gestion de projets en milieu urbain et métropolitain. Professionnelle et gestionnaire reconnues pour son expertise dans le développement des réseaux verts et bleus, la régénération de sites perturbés (friche, lieux contaminés), l'aménagement riverain et le design urbain, elle a travaillé pendant plus de 29 ans comme architecte paysagiste, chef d'équipe et gestionnaire en milieu municipal (ville de Montréal). Elle a coordonné et planifié la mise en œuvre de plusieurs parcs urbains, dont le CESH (parc Frédéric Back) et grands projets de développement dont plusieurs ont reçu des distinctions. Elle a aussi orchestré des projets de coopération internationale (Paris, Shanghai). Elle est récipiendaire du prix Frederick Todd 2015 de l'AAPQ. Elle enseigne depuis 2016 à la faculté de l'aménagement de l'Université de Montréal (école d'urbanisme et d'architecture de paysage) au niveau Bac et maîtrise en architecture de paysage. Elle est membre du conseil d'administration du festival international de jardins de Métis depuis 2022.



MARC HALLÉ

Marc Hallé, MLA, BEng, OALA, FCSLA, ASLA, is co-president of CCxA (formerly Claude Cormier et Associés), an award-winning landscape architecture and urban design firm based in Montreal. With a degree in Civil Engineering from the University of Saskatchewan and a Master of Landscape Architecture from the University of Toronto, Marc's technical and creative backgrounds combine to direct projects from concept to built form. Working back and forth between large-scales and minute detail, Marc maintains continuity and coherence between the elements of a project and their conceptual origins. Co-leading the studio into its next generation of practice, Marc carries the memory of the firm from two decades of working closely with its founder, as it evolves in the rapid current of social and environmental change redefining the scope and reach of landscape architecture.



JORDAN CANTAFIO

Jordan Cantafio is a Red River Métis student studying at the University of Manitoba currently completing his practicum to receive his Master of Landscape Architecture. Jordan has acted as both co-chair and president of the Indigenous Design & Planning Students Association (IDPSA), whose mandate is to promote and maintain Indigenous representation in the faculty. Jordan worked closely with the Elder in Residence at the UofM Faculty of Architecture and is engaged in several projects, both at the university and in community. Jordan has worked to integrate specific and reliable Indigenous content into curriculum and coursework, while ensuring recognition of context-specific differences in communities and cultures. Jordan has recently embarked upon a new position with Narratives Inc. as a landscape designer. He was the recipient of Peter Jacobs Indigenous Scholarship and BC2 Indigenous Scholarship in both 2022 and 2023.



GLENN A. O'CONNOR

Glenn A. O'Connor, BLA, OALA, FCSLA, ASLA, is an award-winning landscape architect living in Toronto, now a Strategic Advisor at Elevated Living Ltd. He is a former president of both the Canadian Society of Landscape Architects and the Ontario Association of Landscape Architects. Glenn practiced both domestically and internationally and volunteers with the OALA and LACF. He can be reached at goconnor@elevatedlivingltd.com.



ROB LEBLANC

Rob LeBlanc, MLArch, BSC, BDEP, APALA, FCSLA, CIP, LEED AP LPPANS, is the founder of Fathom Studio, an interdisciplinary collective of landscape architects, architects, graphic designers and engineers in Atlantic Canada. Rob's innate curiosity guides his fascination with new technology and its application to landscape research and design. www.fathomstudio.ca



VINCENT ASSELIN

Vincent Asselin, C.Q., FAAPC, Gradué en architecture de paysage de l'Université de Montréal, Vincent œuvre depuis le début de sa carrière en pratique privé tout en ayant contribué pendant plus de 20 au programme d'architecture de paysage de l'université de Montréal. Membre fondateur de la FAPC, il a aussi contribué à l'AAPC et à l'AAPQ en tant que président et membre de divers comités. Il préside actuellement le CCUDI de la Commission de la Capitale Nationale d'Ottawa, et est représentant de l'AAPC sur l'IFLA ainsi que trésorier de l'IFLA-Amériques. Vincent a reçu le titre de Chevalier de l'Ordre National du Québec en 2012 et la médaille Silver Magnolia de la ville de Shanghai en 2002. En 2020, conjointement avec Malaka Ackaoui, ils reçoivent le Prix Ernest Cormier qui est la plus haute distinction du gouvernement du Québec attribuée à une personne pour sa contribution remarquable aux domaines de l'aménagement du territoire, de l'architecture ou du design québécois.

RON WILLIAMS

Ron Williams, architecte paysagiste + architecte, CM, AAPQ, FAAPC, FIRAC. Professeur et directeur pendant longtemps à l'École d'architecture de paysage de l'Université de Montréal, Ron Williams est associé-fondateur de l'agence d'architecture de paysage et de design urbain WAA Inc., où il a travaillé sur de nombreux projets primés. Il a aussi servi sur plusieurs comités-aviseurs aux niveaux municipal, provincial et fédéral à Montréal, Québec et Ottawa. M. Williams a reçu, en 2007, le Prix d'excellence de l'AAPC pour l'ensemble de ses réalisations. Auteur du livre Architecture de paysage du Canada, publié en 2014 en versions française et anglaise, il était nommé membre de l'Ordre du Canada en juillet 2018, et il a reçu la médaille du Gouverneur Général pour l'architecture de paysage en janvier 2023.



JULIE ST-ARNAULD

Julie St-Arnauld, AAPQ, AAPC, Architecte paysagiste sénior associée, est co-fondatrice et associée principale chez Vlan, où elle agit à titre de directrice de projet. Elle œuvre fréquemment au sein d'équipes multidisciplinaires qui regroupent plusieurs intervenants, agissant comme coordonnatrice du groupe et directrice du volet paysage. Elle est diplômée d'architecture de paysage de l'Université de Montréal.

MICHELINE CLOUARD

Micheline Clouard, AAPQ, AAPC, Architecte paysagiste sénior associée, Vlan, est co-fondatrice et associée principale chez Vlan, où elle a bâti une forte vision du paysage à travers ses diverses fonctions de chargée de projet, de conceptrice et de gestionnaire. Elle a réalisé plusieurs études et projets d'architecture de paysage et de design urbain pour le gouvernement fédéral, provincial et municipal. Elle est diplômée d'architecture de paysage de l'Université de Montréal.

MIRA HAIDAR

Mira Haidar, AAPQ, AAPC, Architecte paysagiste intermédiaire, Vlan. Diplômée d'une maîtrise en aménagement, option conservation du patrimoine bâti et d'une maîtrise en architecture de paysage (M.A.P.) de l'Université de Montréal, Mira est architecte paysagiste intermédiaire chez Vlan. De plus, elle enseigne régulièrement dans les ateliers en architecture de paysage, à l'école d'urbanisme et d'architecture de paysage de l'Université de Montréal.

BRENT RAYMOND

Brent Raymond, OALA, FCSLA, ASLA, MCIP, RPP, is a landscape architect, planner and partner at DTAH. He has worked throughout North America with 25 years of experience in a range of project types including built form, public realm and transportation. He currently serves on the City of Brampton's Urban Design Review Panel and was inducted into the Canadian Society of Landscape Architects College of Fellows in 2021.



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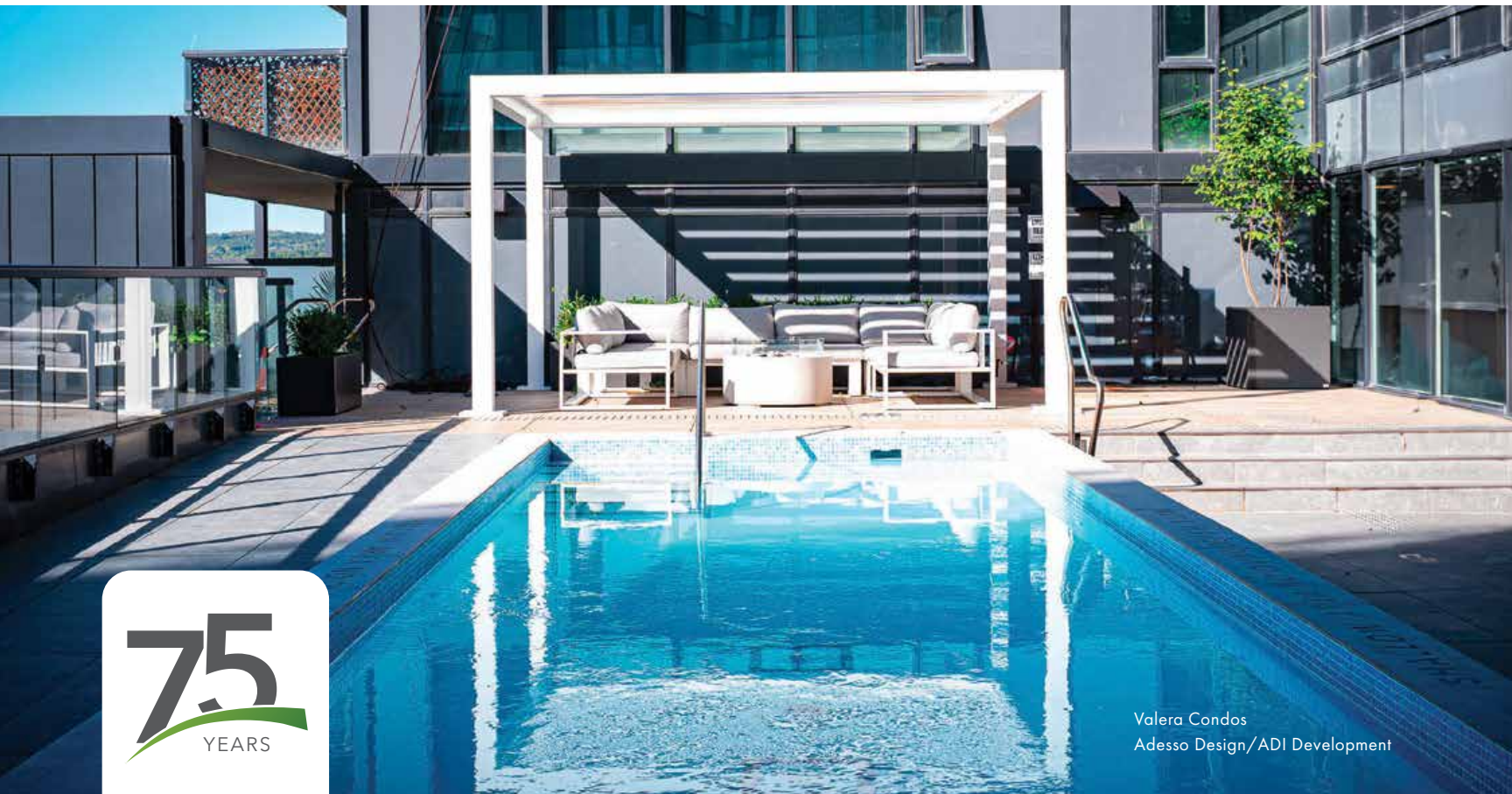


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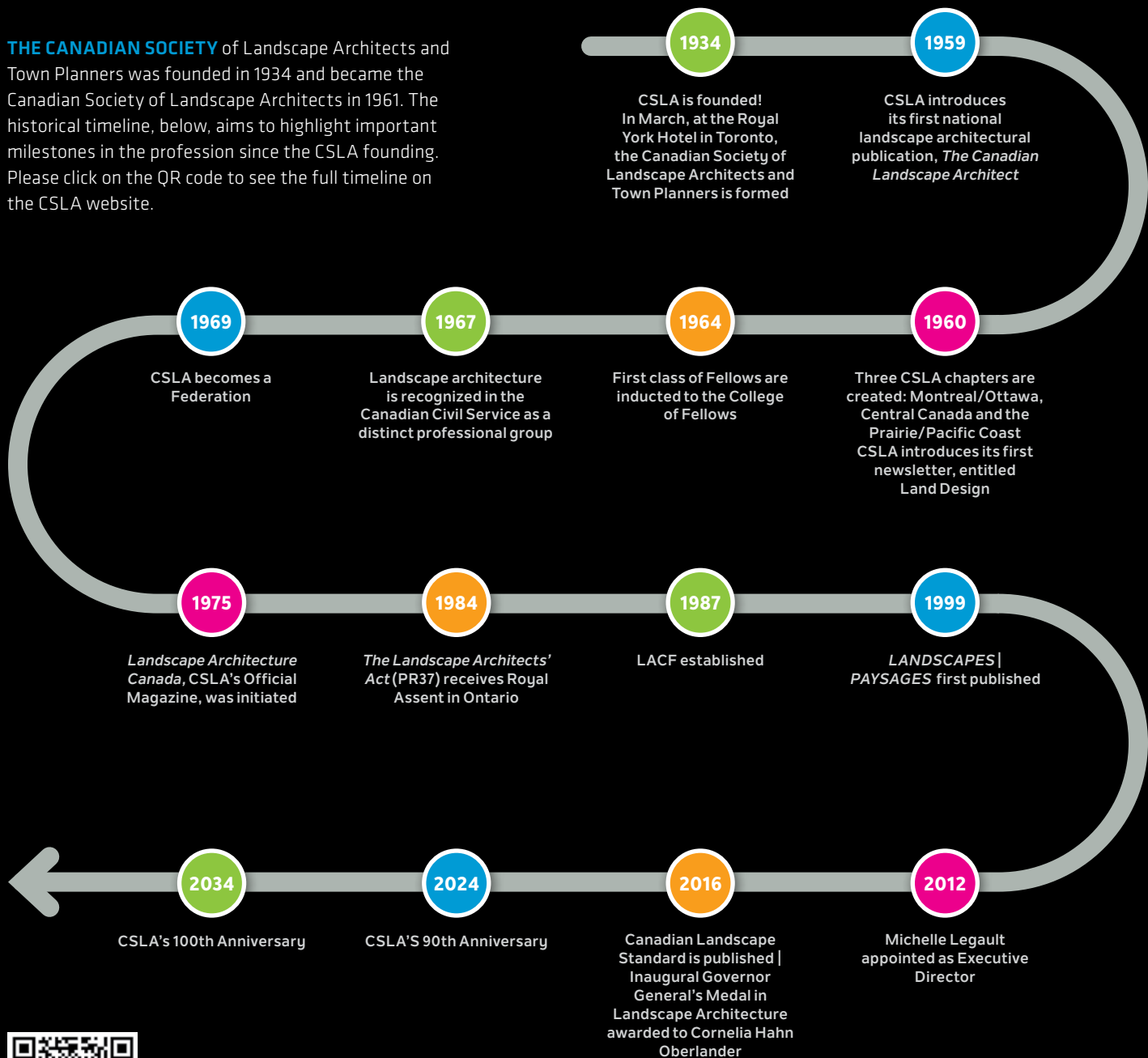
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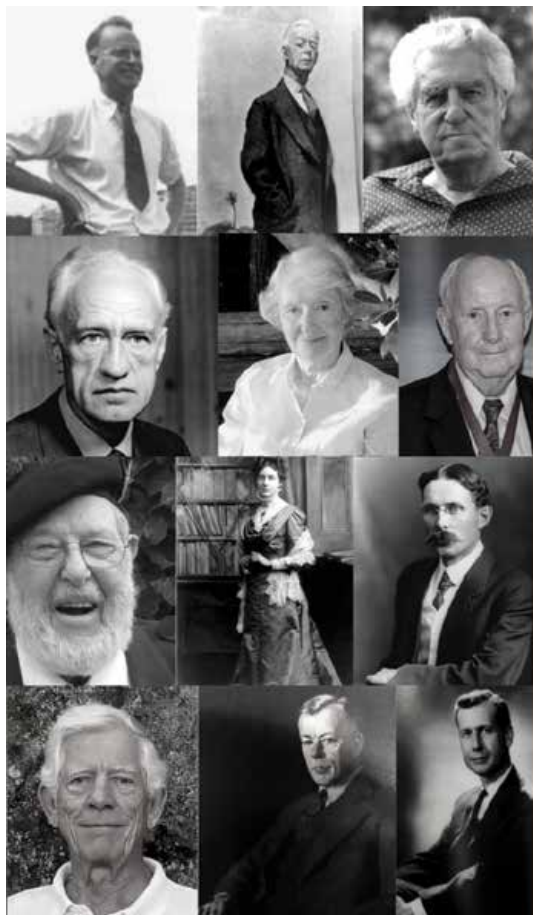
01_ CSLA is 90!

THE CANADIAN SOCIETY of Landscape Architects and Town Planners was founded in 1934 and became the Canadian Society of Landscape Architects in 1961. The historical timeline, below, aims to highlight important milestones in the profession since the CSLA founding. Please click on the QR code to see the full timeline on the CSLA website.

TIMELINE



For the full timeline, click here



Celebrating the Past, Imagining the Future

CSLA is Celebrating its 90th Anniversary this year.

Learn more about how the CSLA will celebrate this important milestone.

csla-aapc.ca/society/90th-anniversary

Célébrer le passé, imaginer l'avenir

L'AAPC célèbre cette année son 90e anniversaire.

Apprenez-en davantage sur la façon dont l'AAPC célébrera cette importante étape.

aapc-csla.ca/society/90e-anniversaire

02_ MALA CELEBRATES 50 YEARS

RYAN WAKSHINSKI, SHANNON LOEWEN + JANET THOMAS

THE MANITOBA ASSOCIATION of Landscape Architects (MALA) Celebrates its 50th Anniversary In 2024 and invites all CSLA members to attend Congress in Winnipeg, from May 30 to June 1. This second in-person congress following the COVID-19 global pandemic will explore themes of Origins | Evolution | Revolution in landscape architecture. Please join us!

The inaugural meeting of MALA took place at the Westminster Motor Hotel in Winnipeg on April 28, 1973. This meeting was the result of several informal sessions at the home of Douglas Paterson, then Senior Design Planner



1

with Lombard North. At this meeting, an interim slate of officers was installed (with Doug as the first President), who were tasked with drafting basic documents to direct the business of the new association.

The first annual general meeting of MALA was held on March 19, 1974, at the Granite Curling Club adjacent to the Manitoba Legislative Building. Although the new association was small, with only nine charter members, the meeting was conducted with suitable panache! Upon inauguration, MALA became a component association of the CSLA, so a congratulatory telegram with bottles of champagne arrived from CSLA president Clive Justice, reading, "Congratulations! You are the 'Last Spike.' The Manitoba Association of Landscape Architects fulfills our national dream: a thin band of landscape architects from sea to sea."

1 LOGO OF THE MALA GOLF TOURNAMENT.
2 LANDSCAPE ROCKS PINK ROCKS.
PHOTOS 1, 2 MALA



2

MALA invited Saskatchewan landscape architects to join so that Saskatchewan professionals could retain their memberships in CSLA which, through a by-law change, was henceforth only available to members of a CSLA component associations. The Saskatchewan Association of Landscape Architects was formed in 1980.

The early years were a financial struggle for MALA. There was not even enough money to finance the president's attendance at CSLA board meetings, so presidents had to pay their own way, or not go at all. Since this was an untenable situation, MALA raised annual fees for professional membership to \$125 to cover the costs.



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Legal protection and recognition of the profession was one of the first issues MALA addressed. An attempt in 1974 to register the association with the Provincial Corporations branch was unsuccessful because of a stipulation in the *Manitoba Architects Act* forbidding the use of the term “architect” by anyone other than a member of the Manitoba Association of Architects. Fortunately, the architects were sympathetic to MALA and did not oppose MALA’s name registration, informally allowing for use of the term.

MALA has always had a good relationship with the University of Manitoba’s MLA program, which started in 1972 and recently celebrated its 50th Anniversary. UofM was the first master’s program to become accredited in Canada and Cynthia Colmeyer was the first female graduate of an accredited program in all of Canada (1977), going on to become President of MALA and sitting on the CSLA Board of Directors for some time.

Since these humble beginnings, MALA has continued to expand and develop, with a number of new initiatives, including: forming a Communications Committee for outreach and promotion of the profession; establishing an Equity, Diversity & Inclusion Committee to address critical demographic issues; revamping of the Continuing Education program in 2020 with the first three-year term ending in 2023; implementing the LARE Exams as a condition of full membership in 2015; joining CLARB in 2021 to support members writing the LARE Exams; and creating a Competition Guidelines Task Force.

MALA’s acceptance as a Council of Landscape Architectural Registration Boards (CLARB) member in 2021 is important to note, as it put MALA as one of four Canadian charters to have a vote on the CLARB Council (with Alberta, BC and Ontario). It also allows associate members of MALA to register directly with CLARB under MALA and not have to register through a

sponsorship province (previously Ontario and then Alberta).

Today, there are 117 full members of MALA, with 43 associates and typically between 25 and 50 student members. The executive continues to pursue the elusive name act and has hope that the recently elected NDP government, led by Canada’s first Indigenous Premier Wab Kinew, will help get the association reach its goal.

In addition to congress, MALA has a number of other celebrations planned in 2024, including tobogganing, curling, golf and karaoke events, the creation of a promotional video, and another edition of the wildly popular “Landscape Rocks” program that hides painted MALA rocks in various high profile project sites to encourage people to go out and explore the landscapes of Manitoba.

The hands of landscape architects are evident at every scale across the province, and amazing projects are taking shape today and every day into the future: from the Leaf and Diversity Gardens at Assiniboine Park to Waterfront Drive and the Canadian Museum of Human Rights at the Forks; from the University of Manitoba campus to Manitoba Avenue streetscaping and river terracing in Selkirk; from West Hawk Townsite Road to the International Peace Gardens; from Riding Mountain National Park to Wapusk near Churchill – Thank you and Happy 50th Birthday MALA! **LP**



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3 THE DIVERSITY GARDENS AT THE LEAF, ASSINIBOINE PARK, WINNIPEG. **4** CSLA PRESIDENT BOB SOMERS SPEAKS AT THE UOFM DEPT OF LA 50TH ANNIVERSARY. **PHOTOS 3** HTFC **4** RYAN WAKSHINSKI

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YESTERDAY, TODAY, TOMORROW

An interview with several generations of landscape architectural professionals and students reflecting on and creating connections within the profession of landscape architecture.

> FR_LP+ PASSÉ – PRÉSENT – FUTUR

Un entretien avec des professionnels et des étudiants de différentes générations qui réfléchissent ensemble sur l'univers de l'architecture de paysage.

Naomi: Generations are defined by shared experiences, values, aspirations, identities, challenges and practices. As we prepare to celebrate the 90th anniversary of the CSLA, I'm curious: can each of you share what led you to the profession of landscape architecture?

Madelaine: I was never one of those kids who grew up knowing what I wanted to be, but I knew that I liked to look at my mom's home & garden books and magazines. We grew up moving around a lot, but everywhere we moved to, my parents made it a home. My mom spent months planning and planting her gardens. I'd go to hardware stores and nurseries with her and my dad to pick up whatever we needed for the next home project, and I watched these spaces grow in front of my eyes. I don't think I realized just how influential witnessing my parents make these homes

was on me until I got to college, where I studied geography and geomorphology, and then university where I received my undergraduate degree in Architectural Studies. Eventually, that led me to doing a Master of Landscape Architecture, which has allowed me to combine my passions for the natural world around us with the possibilities of design for the built environment.

Bob: The first job I ever wanted to do was to be a ditch digger (I saw it on Sesame Street and proclaimed it proudly to my parents), then I had a librarian recommend a book on architecture in Grade 2. Fast forward to working in a garden centre after high school where I met countless landscape architects and my growing awareness of how my philosophical leanings were linked to the profession. Ultimately, these thoughts (ditch digger/architect) never left my brain, and I entered the undergraduate program at the University of Manitoba with a specific focus on landscape architecture – a discipline that I saw would have a significant impact on changing our planet for the better.



PARTICIPANTS



MADELAINE SNELGROVE is most drawn to projects and sites with histories of being overlooked or misused, often post-industrial and with stories to tell. To her, a reclaimed brown site that reuses site material and offers restorative qualities to humans and the environment is just as beautiful and worthy of care as traditional gardens and landscapes. Funny enough, the other landscapes she is most drawn to are traditional English gardens, especially those of the Victorian era.

School UBC SALA | **Expected Graduation** 2024 | **Where were you born/hometown?**

Rossland, BC, in the West Kootenays | **Where did you study landscape architecture?** University of British Columbia | **Where are you practicing landscape architecture?**

Currently finishing up my final year of school but hoping to stay in Vancouver for a while to work.



BOB SOMERS, MALA, SALA, OALA, FCSLA, joined Scatliff + Miller + Murray (SMM) in 2000 after seven years in the horticultural industry. Bob has continually demonstrated the benefits of investing in landscape architecture with a number of CSLA-award winning projects for his clients including Waterfront Drive, The Plaza @ The Forks, East Side Road Revegetation, and Wascana Landscape Irrigation Master Plan. Continuing to recognize the team-based approach to all aspects of design, Bob works closely with SMM's group of planners, scientists, engagement professionals and others to find long-lasting solutions for an extensive list of clients across Manitoba, Saskatchewan and Northern Ontario.

Firm Scatliff + Miller + Murray | **Year Graduated** 2002 | **Where were you born/hometown?** Winnipeg, MB | **Where did you study landscape architecture?** University of Manitoba | **Where are you practicing landscape architecture?** Winnipeg (home base), but work across all of our offices (AB, SK, MB, ON)



RUI FELIX, OALA, CSLA, is an associate landscape architect, and ISA Certified Arborist at ERA Architects. Rui specializes in landscape revitalization and adaptive re-use of cultural heritage landscapes and post-war apartment neighbourhoods with a focus on community engagement, participatory design processes, and low-impact development, with a record of projects that have positively contributed to more resilient, healthy and complete neighbourhoods. Rui is a frequent contributor to the Centre for Urban Growth and Renewal, researching and developing urban design best practices for the revitalization of postwar apartment tower sites. Rui is also a board member for the Toronto Regional Conservation Authority's Regional Watershed Alliance, and a Sessional Lecturer at the University of Toronto's Daniels Faculty of Architecture, Landscape and Design.

Firm ERA Architects | **Year Graduated** 2015 | **Where were you born/hometown?** Lisbon, Portugal | **Where did you study landscape architecture?** University of Toronto John H. Daniels Faculty of Architecture, Landscape and Design | **Where are you practicing landscape architecture?** Toronto, ON



HEIDI REDMAN, BCSLA, AALA, NuALA, CSLA, is a Principal at LEES+Associates, which she joined in 2007. Heidi heads the firm's northern office in Whitehorse and works on open space, trails and cemetery projects across Canada's north. When not working, she can be found exploring the trails and rivers of the Yukon with her family and hoping to catch a glimpse of the elusive Northern lights.

Firm LEES+Associates | **Year Graduated** 2007 | **Where were you born/hometown?** Prince Rupert, BC | **Where did you study landscape architecture?** University of British Columbia | **Where are you practicing landscape architecture?** Whitehorse, Yukon



NAOMI RATTE (moderator)

Firm NVision Insight Group Inc. | **Year Graduated** 2023 | **Where were you born/hometown?** Winnipeg, MB | **Where did you study landscape architecture?** University of Manitoba | **Where are you practicing landscape architecture?** Manitoba, Nunavut, Ontario

1 REWILDING PLAY SKETCH. 2 FORKS SKATE PLAZA, WINNIPEG.
PHOTOS 1 MADELAINE SNELGROVE + MATTHEW SCOTT 2 SCATLIFF + MILLER + MURRAY

Heidi: The design of spaces was always a passion, from building forts as a child to working in a greenhouse and arboretum during college. My lifelong dream to become an architect transformed when I discovered landscape architecture existed as a profession at the age of 21. I could actually design with the *land*, instead of buildings? What better way to meld an interest in the design of public spaces and the environment. The diversity of the profession makes it so exciting.

Rui: I was first introduced to landscape architecture during my undergraduate thesis research, looking at inner suburb renewal and revitalization of existing apartment tower neighbourhoods. A healthy consumption of landscape urbanism readings and researching community-based activism projects opened my eyes to the opportunities within landscape in the building of resilient urban communities. I saw it as a way for me as a designer to engage in broader themes such as health and food security, economics, the environment and socio-cultural issues.

Naomi: **Wow! We are all from such different backgrounds, and somehow found ourselves in the same profession. When I started university, and I'm embarrassed to admit this, I didn't know what landscape architecture was. I'm glad I found it or, as I like to say, that landscape architecture found me.**

So, reflecting on where we have come from, and where we are now... what lessons from the previous generations of landscape architects have you woven into your methodology/practice?

Madelaine: I've always been drawn to the historical contexts of a site; those with layered histories that offer stories to tell and invite me in to share in the



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knowledge. We cannot create anything new without looking to the past, without consulting what we know already. Personally, I'm inspired by landscape architects, gardeners and designers who push boundaries of what is deemed "aesthetically beautiful," as I am drawn to places that show their wear, patina and use. Designers who push the boundaries of material use and repurpose perceived "waste" equally excite me, as someone who tries to think about the cycle of materials in all her projects!

Bob: Recognizing how important it is to be at the head of the boardroom table, it was instilled very early in me that landscape architecture is a way of thinking and is made up of a wide skill set. For me, I learned not to be afraid to question and assert how we design our communities and recognize that policy and community engagement are foundational to why/how place is detailed and designed.

Rui: While prepping for the start of my MLA, I remember getting inspired during a recording of the 2010 Innate Terrain symposium, organized by Alissa North at the University of Toronto. The conversations around distinct regional approaches being practiced by Canadian

landscape architects that responded to their local context brought me back to Kenneth Frampton's critical regionalism theories, which had influenced me during my earlier undergraduate studies. I feel a lot of those lessons have remained with me today, when conversations around cultural values, contemporary identity and an understanding of a site's geography are at the core of my practice.

Heidi: So many lessons from previous generations remain relevant today! I continue to be amazed by the extent to which Frederick Law Olmsted was involved in so many facets of the profession and public discourse – from advocating for national parks and cultural resources, to travelling as a journalist and social critic, to the design of physical spaces. This legacy motivates me to follow my passions and to seek opportunities in practice to be a writer, advocate and designer.

Naomi: **Is there anyone in particular that you found influential in your career?**

Heidi: A vivid memory as a student was tromping around the UBC campus with Cornelia Hahn Oberlander, trying to keep up as she toured us through the grounds of the Museum of Anthropology, dropping pearls of wisdom about her process and approach. The simplicity of her designs belied a sophisticated approach rooted in research, social responsibility and ecological rigour – an approach that



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3 THE KEN SOBLE TOWER, NORTH AMERICA'S FIRST PASSIVE HOUSE RETROFIT OF A HIGH-RISE APARTMENT BUILDING, REHABILITATED A POST-WAR APARTMENT TOWER AND ITS GROUNDS IN HAMILTON, ON, PROVIDING GREATER ENERGY PERFORMANCE, COMFORT AND RESILIENCE TO 146 AFFORDABLE SENIORS' APARTMENTS. **4** KASKGEK BUILDING WHITEHORSE. **5** SLIDES. **6** GORDON BELL 3-D RENDERING, 2012. **7** THREE TABLES, PERSPECTIVE. **PHOTOS 3** ERA ARCHITECTS **4** LEES+ASSOCIATES **5, 6** SCATLIFF + MILLER + MURRAY **7** MADELAINE SNELGROVE, CALEB SPYKMSA + LIVIA NEWMAN



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remains relevant decades later. I remain inspired by her leadership, honesty and determination.

Naomi: *The CSLA has several committees such as Justice, Equity, Diversity and Inclusion, Reconciliation, Cultural Landscapes, Climate Change, Quality and the Built Environment – just to name a few. All of these committees represent a portion of the endeavors that we as a profession are working towards. What are your hopes for the next 10 years of landscape architecture in Canada? Where would you like to see this profession go by*

the time we celebrate our next milestone anniversary of 100 years in 2034?

Bob: I'm curious to see where we go. This world is changing faster than we can possibly keep up with in so many ways. The role of the landscape architect is growing and is also challenged. I hope to see how future landscape architectural leaders don't simply fall in line but move towards professional and attitudinal positions that make the changes at a political level that are foundational to how our built environment is transformed. Seeing how the profession becomes reflective and open to the diversity of perspectives, both internally and in the work that we do, is an exciting prospect, and an opportunity for creating a more liveable world for all of us.

Madeline: I hope to see a renewed sense of passion for creativity, ecology and material use. I think many of us get stuck in a rut, designing much of the same thing over and over because that's what we know how to do, and we know it works. But I believe we have an opportunity, and a responsibility, to start thinking in new ways that speak to our varied and combined



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histories. Canada, and much of the world, is going through an enormous sociopolitical shift and younger generations are pushing more and more for new conversations around climate and social justice. I hope that in the next 10 years, we see the profession of landscape architecture not only have productive and insightful conversations about these issues, but that projects surrounding these issues are truly prioritized.

Rui: As landscape architects, we have a privileged role in the public conversation that reveals the shared meanings, values and significance of the places in which we work. Not only should we have a moral obligation to advocate to our clients for a process that welcomes a diversity of voices and worldviews, but we should continue to do greater work to build greater diversity within our own professional memberships.

Heidi: The impacts of our pioneers were vast. Their values established the pillars of our profession and informed our practice – I hope we can continue weaving advocacy, design and research into the way we work. The next generation of landscape architects is pushing our profession to define and advance the issues of our time – climate change, equity, inclusion and reconciliation.

At our next milestone, I hope we can look back and see leaders in our profession staying ahead of their time. I hope that we can reflect kindness, generosity and respect – that we can stay eager to share our passions with others, celebrate collaboration and mentorships, and that these mentorships can turn into friendships over time. I hope that we can all find ways to follow our passions and not back down from the values we believe in and that guide us. **LP**



7

MARIE CLAUDE MASSICOTTE

LE FESTIVAL INTERNATIONAL DE JARDINS DE MÉTIS : GÉNÉRATIONS CRÉATIVES

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> EN_LP+ THE INTERNATIONAL GARDEN FESTIVAL, REFORD GARDENS: GENERATIONS OF CREATIVITY

LA PRATIQUE DE l'architecture de paysage aborde continuellement des enjeux tant sociaux, patrimoniaux, environnementaux, qu'esthétiques et fonctionnels. Mais nos paysages reflètent aussi l'attachement des populations à des

lieux, tout en y soulignant l'évolution des valeurs et l'apport sensible et indéniable de nos origines, de ceux et celles qui ont marqué le territoire par leurs empreintes. En ce sens, les jardins sont de véritables lieux de convergence mettant en valeur l'apport générationnel à ces divers enjeux.

De Elsie à Alexander Reford

Inscrits dans un paysage enchanteur du Québec, les Jardins de Métis sont un parfait exemple de la continuité de cet apport générationnel à l'art des jardins. Ce lieu fascinant, façonné par Elsie Reford il y a presque 100 ans, est le fruit de la persévérance et du labeur de cette pionnière.

Ces jardins ont éveillé l'intérêt de son arrière-petit-fils Alexander Reford, afin de protéger ce legs patrimonial exceptionnel, mais aussi de poursuivre la mission de ce lieu d'expérimentation inaugurée par son aïeule. Souhaitant confronter et mailler jardins historiques et contemporains, Alexander a entrepris d'ouvrir le site à l'exploration, l'appropriation et la créativité à plusieurs générations d'architectes paysagistes, tout en suscitant un dialogue avec le grand public.

Le festival, les débuts

C'est donc dans cet esprit de véritable laboratoire des jardins contemporains

qu'en l'an 2000, Alexander Reford (directeur des jardins de Métis / Reford Gardens), Philippe Poullaouec-Gonidec (artiste/plasticien et professeur émérite UDEM), Marie-Josée Lacroix (consultante en design stratégique) Denis Lemieux (Architecte, retraité ministère de la Culture et des Communications, gouvernement du Québec) ont mis de l'avant l'idée d'un ambitieux festival qui, au départ, avait comme source d'inspiration le Festival des jardins de Chaumont-sur-Loire en France. Le Festival international de jardins de Métis prenait donc son envol, en ce début de millénaire, célébrant les nouvelles approches de l'architecture de paysage et reflétant, par sa récurrence annuelle, l'implication de nombreuses générations de concepteurs.

Dès les premières années, les visiteurs furent par moment surpris, même choqués ou bouleversés, de voir l'interprétation de leur jardin bousculée par la vision exploratoire, contemporaine et sensible d'architectes paysagistes et de professionnels venant d'un peu partout au Canada et dans le monde. Certains jardins ou installations pouvant susciter, entre autres, des réflexions sur notre niveau de conscience environnementale (*Sentiers battus* 2001, BGL), sur l'éthique, les règles et enjeux de sécurité (*Safe Zone* 2006-2009 Stoss landscape urbanism), la connaissance et le débat politique (*Jardin de la connaissance* 2010-2013 de Thilo Folkerts / 100Landschaftsarchitektur et



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1 CORE SAMPLE, 2006. 2 ZONE DE SÉCURITÉ | SAFE ZONE. 3 LE JARDIN DES BÂTONS BLEUS (2000). 4 ÉCOLE D'ÉTÉ 2019 UDEM.

PHOTOS 1,2,3 LOUISE TANQUAY 4 RENÉE CHAMBERLAND

Rodney LaTourelle). Ces projets indiquant ainsi qu'au-delà de la contemplation, un jardin peut être ludique ou participatif, et mailler réflexion et conscience en une expérience unique.

L'apport générationnel des architectes paysagistes au Festival

À travers ces jardins et installations, plusieurs architectes paysagistes et professionnels en début de carrière ont amorcé leur premier pas d'exploration et d'innovation in situ en matière de jardins contemporains; le Festival leur offrant une scène expérimentale permettant de démontrer talent et créativité tout en éveillant la curiosité et l'ouverture de nombreux publics envers d'autres types d'aménagement.

Pour plusieurs concepteurs, hors d'un cadre et d'une commande spécifique, et libérés en partie de contraintes imposées, ces jardins valorisent une ouverture à l'expérimentation, à des aménagements novateurs et un appel intuitif à inviter les visiteurs à y jouer un rôle actif. Ces expériences enrichissant la base idéologique et pratique de tous les concepteurs.

Le Festival, qui en sera à sa 25^e édition en 2024, connaît toujours un succès considérable (plus de 1,600,000 visiteurs) en y exposant le travail et la créativité de certains architectes paysagistes les



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plus connus au monde, comme Claude Cormier (CCxA) avec l'installation *jardins des bâtons bleus* (2000, 2009 à 2012), en plus de son apport en mode extra-muros à divers autres endroits (France, Angleterre, Montréal, Québec, Toronto etc.). TOPOTEK 1 de Berlin et Ken Smith, Diana Balmori, Michael Van Valkenburgh des États-Unis, Benjamin Aranda et Chris Lasch, Pierre Bélanger, Rosetta Elkin ainsi que Pete et Alissa North font aussi partie des concepteurs qui ont exposé leur travail au Festival. Plus de mille architectes paysagistes, architectes, artistes visuels et autres professionnels y ont participé et 550 concepteurs y ont exposé leurs travaux, pour un total de 155 jardins in situ et 31 extra-muros.



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Certains jardins et installations ont été maintenus pendant plusieurs saisons, tels que *Courtesy of nature* (depuis 2013) d'Anouk Vogel et Johan Selbing et *Réflexions colorées* (depuis 2003) d'Hal Ingberg, reflétant l'engouement et les coups de cœur du public ainsi que la pertinence et récurrence du message transmis.

Ici et ailleurs

Suite à leur contribution au festival de Métis, certains architectes paysagistes du Canada et d'ailleurs se sont vus attribuer des honneurs et une représentation à d'autres festivals tels la Biennale de Venise (BGL, Pierre Bélanger, Adrian Blackwell et Aranda-Lasch de NY) ainsi qu'au Festival international des jardins, Domaine de Chaumont-sur-Loire (Philippe Coignet, David Serero, Collectif Escargo)

D'autres y ont trouvé l'élan et l'opportunité de se regrouper, de fonder leur entreprise. Vlan Paysages, qui a conçu le plan directeur d'aménagement et la mise en valeur du site du Festival avec in situ

architecture, est un bel exemple d'une collaboration qui dure depuis 25 ans.

Comment les générations ont-elles influencé et fait évoluer le festival ?

Selon Alexander Reford, on constate aujourd'hui moins de controverse politique dans les discours des jardins du festival. Si la plupart des participants du début étaient des architectes paysagistes et architectes seniors, on compte aujourd'hui beaucoup plus de concepteurs provenant d'autres disciplines, notamment artistiques. Un reflet de l'intérêt du public envers l'émergence et l'évolution de l'art public et des installations éphémères.

En 25 ans, les regards théoriques sur divers enjeux ont évolué, le vocabulaire des architectes paysagistes et professionnels de l'aménagement s'est diversifié, et l'urgence d'agir face aux changements climatiques s'est fait ressentir avec la conscience du legs aux **générations futures**. Plus que jamais, le jardin revêt une responsabilité sociale. Ce propos est aujourd'hui plus transversal, en lien avec l'humain, la nature, et l'environnement.

On constate aussi l'effet pluriel depuis plusieurs années au festival: pluriel dans l'approche, la conception des jardins, la diversité des disciplines allant de l'architecture de paysage, à l'architecture, la biologie, les diverses formes d'art, etc., mais aussi pluriel auprès de la relève, les architectes paysagistes d'aujourd'hui ayant parfois des parcours combinés tels qu'urbanistes, architectes, géographe, biologistes et artistes. Une idéologie assurément plus globale et maillant diverses disciplines unies dans un jardin, un métissage de profession amenant créativité et effet pluriel d'une grande richesse

25 ANS DE CRÉATION

Pour sa 25^e édition en 2024, le Festival international de jardins de Métis s'offre une année de festivités sous le thème de *l'écologie des possibles*, une façon de conjuguer introspection et projection vers l'avenir. La table est mise pour célébrer en grand le talent d'architectes paysagistes, créateurs, artistes et professionnels de l'aménagement qui depuis 25 ans ont propulsé le Festival dans le top-5 des festivals les plus prestigieux au monde. Cette 25^e édition sera ponctuée de moments charnières tout au long de l'année : inauguration, conférences, discussions, hommages, expositions, événements festifs, ainsi que l'accueil d'un jardin du Festival international des jardins du Domaine de Chaumont-sur-Loire à Grand-Métis en territoire canadien.

Nous vous invitons donc à consulter la programmation détaillée : www.festivalinternationaldejardins.com

Le festival a aussi fait émerger plus d'intérêt et de sensibilité envers le paysage régional et ses enjeux climatiques territoriaux tels que l'érosion côtière, mais aussi une plus grande conscience et un regard affuté sur notre société de consommation, notamment sur la revalorisation, le recyclage, et la récupération des matériaux, la protection des milieux naturels, la gestion saine de l'eau, la lutte contre les déserts alimentaires, la mise en valeur et la sauvegarde du patrimoine, et de la biodiversité.

La relève en architecture de paysage, l'apport de la formation

L'accueil sur le site du festival de nombreuses cohortes universitaires a favorisé l'émergence d'un véritable laboratoire d'expérimentation pour la relève en architecture de paysage (1998, jusqu'en 2003 et 2019 /2022-23 pour UDEM : Université de Montréal, Québec) en visant la création de jardins novateurs, mais aussi la connexion au territoire — en y mettant les mains dans la terre et en y vivant toutes les étapes de mise en œuvre.

Les jardins conçus avec cette relève suscitent une plus grande conscience de l'impact environnemental du festival. On récupère des matériaux et végétaux du site et même d'anciens éléments de jardins (Tiny Taxonomy et Eucalyptus). La notion d'éphémère/temporaire est désormais plus nuancée, reflétant beaucoup plus l'évolution du jardin, ses changements



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saisonniers, sa croissance, ses variations. Ces jardins servant de base pour la créativité et l'imagination année après année de futures cohortes pour l'enrichir, le diversifier et même l'épurer. Ce concept est de plus en plus présent au Festival à travers ses expériences évolutives. L'appel à projets annuel mentionnant que les jardins sélectionnés peuvent perdurer plus d'une année permet pour le public de les revisiter et de les voir se déployer à travers plusieurs saisons. Cet apport permet aussi de mieux investir, recycler, mais aussi d'animer les lieux en y apportant une notion éducative. Qui sait

si le jardin/installation temporaire doit ainsi évoluer pour que l'on en apprécie les changements, les mouvements, les variations?

Pour ma part, que m'a apporté ma participation au festival ? (A garden is never finished, 2002 Marie Claude Massicotte, Raquel Penalosa). Outre l'expérience exaltante de vivre la création d'un jardin en six semaines, c'est surtout la spontanéité des visiteurs à participer à sa mise en œuvre, à l'adopter comme socle d'expérimentation, comme plateforme scénique apte à recevoir de multiples formes de performances. Cette expérience participative des visiteurs ne m'a jamais quittée et me porte toujours dans la conception de nos lieux de vie et le respect de leur évolution.

Le Festival international de jardins de Métis démontre qu'un jardin est un lieu de dialogues entre cultures et générations d'ici et d'ailleurs. Depuis 25 ans, il invite à l'ouverture, à la curiosité, mais surtout à l'accueil, l'éducation et l'inclusion de grands pans générationnels de notre société. Il demeure un véritable laboratoire dans lequel les architectes paysagistes en quête d'innovation et d'expérimentation sont toujours les bienvenus. **LP**



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5 2013 COURTESY OF NATURE. 6 TINY TAXONOMY.
7 EUCALYPTUS LIGHT AND SHADOW (2005).
PHOTOS 5 LOUISE TANQUAY 6 ROSETTA SARAH ELKIN (2010-2016)
7 TAYLOR CULLITY LETHLEAN LANDSCAPE ARCHITECTS

BRENT RAYMOND, WITH FILES FROM DOUG CARLYLE

A LETTER TO BOB ALLSOPP

> **FR_LP+** LETTRE À ROBERT ALLSOPP

THIS SPECIAL "GENERATIONS" ISSUE has many of us thinking about those who have influenced who we are, our work, and the profession. During a September 2023 urbanism conference in Calgary, a group discussed being landscape architects at this event, why it was important and the future of city building in our country. We then touched on a common thread for all of us:

Robert (Bob) Allsopp.

We began to share stories about how Bob has made such a substantial impact on not only us, but on generations of practitioners for over half a century. It's challenging to think of anyone else who has had such a broad reach across Canada, as an academic, professional and advocate of the profession.

After a short time as a lecturer at the University of Kansas, Bob arrived in Winnipeg from England in 1968 to take on the role of Director of Campus Planning at the University of Manitoba. It was here that

Bob helped to create the first Master of Landscape Architecture program in Canada, in 1972. He also taught the first graduate design studio in the country.

After nearly a decade in Manitoba, Bob turned his sights eastward. He joined the University of Toronto in 1977 as its first non-tenured professor in landscape architecture and taught there for over 20 years, inspiring hundreds of people and introducing many of them to the discipline of urban design.

In the late 1970s, he also joined the multidisciplinary office that became du Toit Allsopp Hillier (DTAH). He and his partners forged a body of work that altered the way landscape architects practice in Canada, taking on projects of both local and national importance.

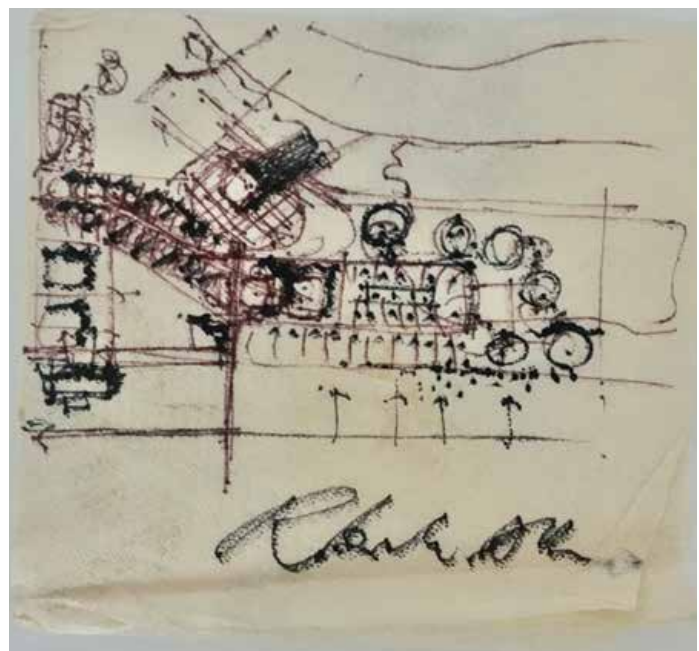
Academic and professional endeavours are only part of his indelible mark. In 2022, Bob established the Robert N. Allsopp Urban Design Fellowship of the Landscape Architecture Canada Foundation (LACF). The fellowship will assist mid-career practitioners to advance their knowledge and research issues related to urban design. This tremendous gift is emblematic of



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his commitment to the profession and demonstrates his selfless character that is instilled in all who have had the pleasure to learn from Bob.

For more than 50 years, Bob has worked across the country, taught for decades in two of the leading landscape architecture programs and completed hundreds of projects for the public and private sectors. We reached out to a few folks – former students, colleagues and clients – and asked how Bob has influenced them. You will recognize common themes: his commitment to principles, a rigorous approach to most everything (and perhaps a sense of intimidation at first), working for the common good, humour and humility. Given that Bob began his time in Canada as a teacher, let's start there with former students, of which there are many!

Cynthia (Cindy) Cohlmeier, FCSLA, has known Bob since the 1970s, first as a student then as a friend. Cindy says that Bob has always been a “natty Englishman, an inspiring draughtsman, a serious gardener and a man with a hearty laugh.” Her next comment is shared by several we spoke with: “When I first met him, as a landscape architecture student in the mid-’70s, I found

him a bit terrifying. I knew little about planning and I imagine that was true for others in my class at the University of Manitoba. Bob’s commitment to urban design is dead serious, and he made it clear that we must deliver a well-researched logic to guide our work.”

Another former student, Jim Melvin, FCSLA, studied under Bob at the University of Manitoba and was a colleague on the City of Toronto Design Review Panel. Jim shares that “Bob is a huge influence in my past studies and professional practice. It was Bob who drilled into me how to test design ideas through sketching.” Jim further notes, “Bob once said he was never comfortable with his feet in wilderness, but once in the city, there is no match for his urban design sense.”

Alissa North, CSLA, Associate Professor at the University of Toronto and partner at North Design Office Inc., remembers: “There is a slight magic to how Bob delivers knowledge, with his convincing authority. He was somewhat terrifying in his precise and serious delivery, which, once you knew him better, could be broken by making him laugh his unmistakable laugh. His genuine passion and deep expertise in the discipline was always evident. I went into his studio not knowing what urban design was, and left with a body of knowledge concerning streetscapes, urban

1 BOB AT HIS DESK, 2023. **2** BOB AT TORONTO SOCIETY OF ARCHITECTS FORUM, 2016. **3** NAPKIN SKETCH. **4** 21 ALBERT STREET OFFICE, WINNIPEG, EARLY 1970s. **PHOTOS** 1 DTAH 2 TSA:DTAH 3, 4 BOB ALLSOPP



Bob's teaching was not left in the classroom, and his principled work ethic was his way of passing on knowledge, giving back and reinforcing the qualities of a true professional.

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spaces, building heights and densities that have remained with me today in how I teach and practice.”

Garry Carson, who was one of Bob's first students in 1972 and then worked with him at the University of Manitoba Campus Planning office, says: “I was immediately impressed by his sometimes painful, but always constructive critiques, soon realizing his aim was not just improving my work, but more importantly, improving the thinking behind it. Looking back now there's no question that Bob had a very positive influence on my 35 years of practice.”

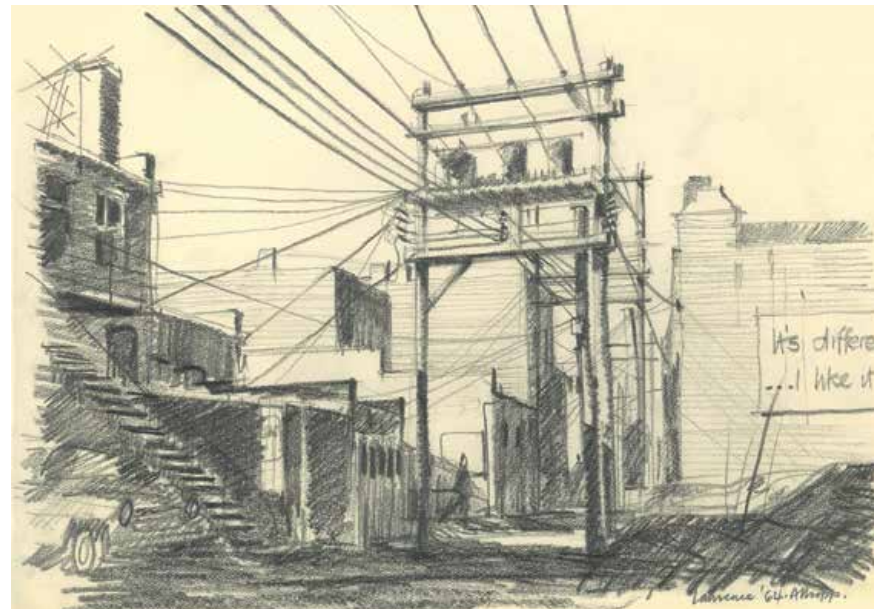
Peter Fletcher Smith, FCSLA, former student and DTAH colleague offers: “For anybody who has been listening, Bob has always been a teacher. I studied under Bob for four years and have worked with him for almost 40. A rigorous taskmaster, a creative force, an insightful and searching mind, a tireless worker. There is never a deadline so close that the central concept cannot be revisited, hashed over and re-worked. I, like so many others, alternately cringe under his gaze and relish in the clarity and breadth of his vision and thought. What I also know is Bob's humility, the depth of his humanity and the deeper warmth of his heart.”

Colleagues and collaborators have had similar experiences as well. Many stated that Bob's teaching was not left in the classroom, and that his principled work ethic was his way of passing on knowledge, giving back and reinforcing the qualities of a true professional.

Robert Wright, FCSLA, is a Professor at the University of Toronto and has known Bob for several decades. He notes: “Bob pioneered our school's urban design landscape curriculum. He was a significant contributor and brought awareness to Canadian practice and research. Bob and Professor John Danahy, FCSLA, operated as a team at the Centre for Landscape Research (CLR), developing some of the most advanced digital urban design tools. He championed an approach that emphasized public participation and decision-making. Their work was considered well ahead of its time and influenced researchers and practitioners in Canada and internationally.”

Catarina Gomes, CSLA, is a Senior Planner at the Vancouver Park Board. She says that it “took me some time to get the hang of working with Bob. There was so much to learn and comprehend... so I listened, asked questions, and patiently revised diagrams until they met Bob's high standard.” Catarina continues, noting that it was a “gift to have been mentored by Bob! With some luck, I am also pushing my colleagues' patience to exasperation, in the name of excellence.”

As a testament to his enduring influence, DTAH Senior Associate See-Yin Lim, CSLA, offers: “Seeing Bob in the office reminds me of Doug Carlyle, who I worked with early in my career, and of the passion, care and attention to detail that he instilled in me. When I discovered their history (Doug was a former student and co-worker of Bob's), I thought – this must have been something he picked up from Bob! I hope to pass on their dedication to the next generation of landscape architects.”



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Noted urbanist Ken Greenberg, who has known Bob for decades, says: “Bob is an inspiring teacher and practitioner who bridges the fields of architecture, planning, urban design and heritage preservation with an unflinching eye on the importance of the public good and its manifestation in the public realm and the places we share. In all these endeavours, his focus has been on sustainability and the contribution that design can make to the quality of life in urban places through design solutions that build on existing conditions and resources linking the built and natural worlds.”

Finally, former Toronto Mayor John Sewell notes: “A significant challenge for most professionals is working with community groups. They must set aside the idea that they know more than anyone else in the room about the issue at hand. They must be willing to listen carefully to what others in the room are saying and actually take it seriously, even if they are simply ‘amateurs.’ The professional must then provide advice that is respectful and rooted in the concerns of those who share their thoughts. These kinds of responses require a great deal of humility.

“That’s the most significant quality that Bob Allsopp brings to every problem he has been asked to address. He never puts his expert status first; he always pays attention to what others are saying

and ensures that the solutions speak to their concerns. This quality means he is brilliant when working with community groups and with institutional clients, why he is so highly respected, and why his work is so powerful and long-lasting,” Sewell concludes.

We could not have said it better ourselves.

Bob has inspired over a half century of landscape architects, and he is far from done. It is now up to all of us to mentor the next generation of practitioners in the same way we learned from people like Mr. Allsopp.

From all of us, thank you, Bob. **LP**

5 BOB GIVES KEYNOTE AT THE UMAN 50TH ANNIVERSARY, 2022. **6** LAWRENCE KS 1964. **7** ONE OF BOB’S FAVOURITE PLACES, HIS POST OFFICE COTTAGE IN WINDEMERE, ON. WATERCOLOUR, 2019. **8** (L-R) DOUG CARLYLE, BOB ALLSOPP, CHARLIE THOMSEN (PROF. EMERITUS, UMAN), SEPT. 23, 2022. FORT GARRY CAMPUS, UMAN **IMAGES 5** UNIVERSITY OF MANITOBA **6,7** SKETCHES BOB ALLSOPP **8** JANE FERRABEE



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MARC HALLÉ + THE CCxA TEAM

FROM MOUNTAIN ASH TO LEGACY FIRM

> **FR_LP+** DU CORMIER À LA
LEGACY FIRM

THERE IS A plant physiology book in our office library from Claude Cormier's early days as a student of agronomy at the University of Guelph. On the inside cover is written the name of the book's owner – "Claude Mountain Ash" (*Cormier* being the French word for *Sorbus domestica*). Although Claude was no Mountain Ash, the DNA behind the "du Cormier" phenomenon forms the heart of the specimen practice he created almost 30 years ago. Going forward, how does this fundamental essence get passed along to succeeding generations? Beyond the administrative infrastructure of succession, from partnership agreements to strategic planning, what needs to be done to keep alive the intangible soul of a practice when the founding visionary is no longer there?

The seed of the "du Cormier"
phenomenon
sprouted

when Claude established CCAPI (Claude Cormier architectes paysagistes inc) from his Plateau Montreal townhouse in 1994. In those days, he slept in the pantry behind the kitchen and dedicated the rest of his house as a laboratory to landscape architecture. The seedling of an office rapidly grew into a sapling firm, supple with bold and colourful ideas and exploration into new landscapes. Within a few years, this young tree began producing fruit with a different taste and look, through projects such as Place d'Youville, Blue Stick Garden and Lipstick Forest.

FROM SAPLING TO MATURITY

The maturing firm grew taller, new fruits ensued with Toronto's Sugar Beach and Montreal's Square Dorchester. As the growth rings of the firm's trunk accrued with the addition of new team members, and projects became larger and more complex, the firm grew stronger to meet these evolving demands. Sophie Beaudoin and Marc Hallé were promoted in 2012 as associate partners to strengthen the firm's leadership, and the office was renamed Claude Cormier et Associés (CC+A).

The firm's building boom continued with new projects that ranged from Pink Balls in Montreal's Gay Village to Berczy Park and The Well in Toronto. It was around the time of this growth spurt that Claude had the realization, in his late fifties, that he wasn't going to be here forever. Then followed the challenges that came with the COVID-19 pandemic. These led to reflections on how to carry the "du Cormier" phenomenon and practice into an eventual future without its founder. This also allowed Claude to begin imagining for

once a life not tethered to the business, where he could confidently retreat into the heartwood knowing the next generation was in place to maintain the structure of the firm.

This began a formal process in 2019 to transfer ownership of the firm and gradually redistribute all of Claude's majority ownership to four partners by the end of 2023, including to two new leaders with the promotion of Yannick Roberge and Guillaume Paradis. This next chapter launched a renaming of the firm to CCxA. New projects ensued: Montreal's The Ring was commemorated in September of 2022, while the ribbon at Toronto's Love Park was cut in June of 2023. Three months later, Claude Cormier passed away.

DYNAMIC MANIFESTO

As part of a Danish landscape camp he co-led in 2007, Claude made a list of principles behind the design attitude of the practice, in the form of a manifesto. Punchy aphorisms ranging from "Colour is not a decoration" and "Artificial, not fake" to "Build consensus from conflict" and "Give them what they want and more" were consolidated as tenets of our practice. Keeping in mind that this is a critical philosophy and not a static doctrine, new generations have been encouraged to revisit and refresh the manifesto, so as to avoid the stasis of perpetual mentorship in the absence of a mentor.

Going beyond merely a manifesto masterclass for new arrivals to the team, how does the spirit of *manifesto-making* in general get transmitted to sustain and evolve the DNA of the firm? One answer comes from unravelling the "du Cormier" helix itself, which reveals

qualities of Claude's personality and charisma that shaped the genesis of the firm. These qualities include his signature irreverence and scrappiness, confidence and humility, discipline and laughter, generosity and a brave celebration of everyone's inner freak (which he knew is often where the best in us resides), a queer provocateur that was both high brow and low brow, and a creative talent with a bold and unconventional eye for beauty.

GRAFTING NEW GROWTH

Carrying these qualities into the future relies on how new team members are grafted into the practice, starting with an approach to recruitment that promotes an evolving guild of values by seeking the "who" over the "what." Grafting is successful when the scion is compatible with the tree. It also only works when the technique is done right, and in the way new members are brought onto the team. Integration into the social life of the firm begins in the final stages of recruitment, when candidates can see and be seen by the rest of the team, disarming barriers upon first contact, permitting new recruits to find their place under the bark and more easily coalesce into the structure of the firm.

Without seeking imposters or sycophants, it is important that new recruits share in the spirit and values that are core to the makeup of the firm. What are these values? Courage, authenticity, "*bienveillance*," a desire to work together through each person's own guiding light, openness to feeling the heat and becoming responsible for one's outputs, curiosity, and an aversion to getting trapped in habit. Intelligence both in mind and heart, upholding a safe space to be vulnerable and learn from mistakes, to provide constructive feedback

and celebrate each other's achievements, working through the leaps of existential terror that are part of design, through trusting oneself and others, with a healthy *naïveté* as well as faith in the design process.

If we continue the comparison of a legacy firm with the cross-section of a trunk, parallels can be observed in the gradient of growth rings that mark the transition from bark to cambium at the edge of the tree, and sapwood to heartwood at its centre. Successfully grafted recruits become cambium juniors that advance into sapwood seniors. And seniors eventually follow Claude into the heartwood where, far from becoming "*bois mort*," they provide core strength that supports an evolving vision from which growth can continue into a changing future.

Ultimately the ambition is not necessarily to become the tallest tree in the forest –

there are advantages to staying small. Rather, resilience in practice comes by sinking deeper roots and broadening a canopy, enabling a focus on niche strengths, instead of having to grow into myriad directions to tackle the increasing complexity that is carrying the profession towards new horizons. The firm is a living entity to be cultivated like a garden, with diligence and care. A generational practice does not need to preserve its past, but instead to remain relevant and authentic across a changing context. The results over time may not look like their origin, but the code and spirit that set it all into motion are still manifest in guiding the course of succeeding generations. LP



JORDAN CANTAFIO

GENERATIONS + FUTURE THINKING:

A THOUGHT,
A RESEMBLANCE,
A GIFT,
A RESPONSIBILITY,
AN ACKNOWLEDGEMENT,
A FUTURE



What I do today is the result of seven generations before me. What I do today will affect seven generations following me.

> **FR_LP+** GÉNÉRATIONS + VISION D'AVENIR : RÉFLEXION, RESSEMBLANCE, DON, RESPONSABILITÉ, RECONNAISSANCE, AVENIR

A THOUGHT

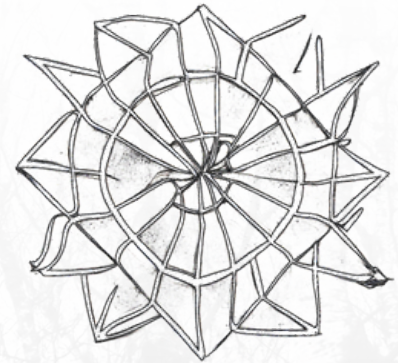
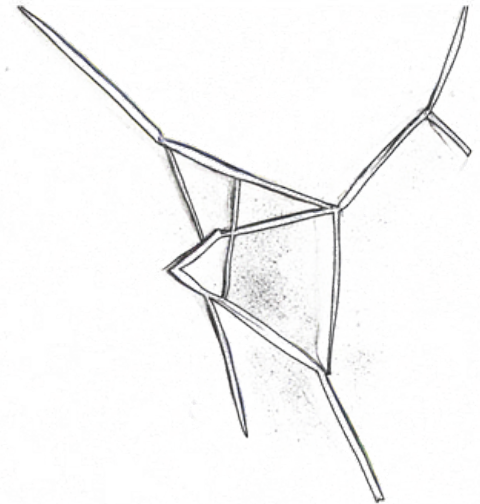
Knowledge is essential to the state of our current generation. Knowledge is shared – transmitted through the exchange of creations and technologies, dialogs and stories, activities and teachings that span over generations for time immemorial. As gifts, the knowledge we receive from generations preceding us offer understandings of our world – guide us and educate us of the peoples and lands before us, and not only equips us for the world ahead but with the responsibility to continue transmitting these knowledges to current and future generations.

Thinking for the future demands something of us that in many ways goes against what our society reinforces by way of individualistic advancement at the expense of human, spiritual and other living beings. Designing for the future requires us to be unselfish, and to ultimately sacrifice portions of our individual and immediate benefits for the wellbeing of others to come. As landscape architects, one of our many acts in creating or restoring place is the planting of trees. The act of planting a tree for the benefit of future generations is an intentional and unselfish act, knowing we may not necessarily see the full or immediate benefits of the tree's being in our time.

A RESEMBLANCE

Generations are defined by shared experiences. Generally speaking, our generation shares the experience of an accelerating pace in efficiencies, often with negative and long-term residual effects on the people and environments around us. Together we share in the experience and witnessing of the rapid decline in the land beneath our feet, the air around us and the people beside us. As a generation, do we value efficiency over the environments and peoples here today, and those to come? Do we value excess at the cost of some other being's peril, overshadowed by the "haves" and the now?

When we discuss broad topics such as climate change, global warming, resilience, equity, diversity, inclusion and reconciliation, is the answer to all these not the same? A change in how we operate, a change in our daily living and society, a change with our relationship to each other and the environment? Slowing down in all aspects will be part of the answer, as we re-think the effects of efficiency on the land and ourselves. Relationships take time and changing them takes even longer. Listening, patience, shedding one's ego allows for a personal and broader environment for these relationships to change, cultivate, flourish and last. Indigenous nations, communities and elders have commonly taught us that to build a lasting relationship we must commit a thousand cups of tea in conversation and collaboration.

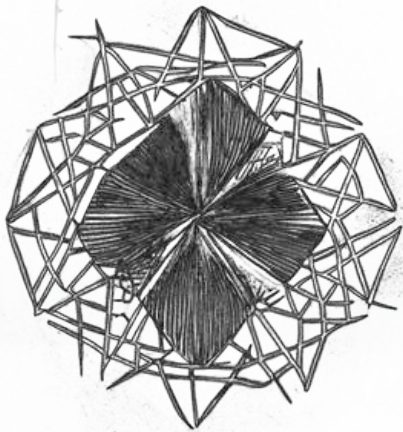


A GIFT

Shared experiences can often give rise to a potentially shared response. Any discussion of generation and future thinking on Turtle Island – regardless of the discipline – must include a reflection of one's role in reconciliation. As members in the discipline of landscape architecture, we cannot ignore the question: "What is landscape architecture's role in reconciliation?" We may start with Indigenous leader and author Bob Joseph's version of commitment:

In short, if Canadians can stay committed to reconciliation, review the 94 recommendations drawn up for the Truth and Reconciliation Commission of Canada, and pursue the ones relevant to them, perhaps we could see the strengthening of the nation-to-nation relationship and create a better, more prosperous Canada that lives up to its fundamental ideology of recognition of human rights not just abroad but at home as well.

Indigenous nations, communities and elders have commonly taught us that to build a lasting relationship we must commit a thousand cups of tea in conversation and collaboration.



These Calls to Action are gifts of opportunity to be leaders in social, political, cultural and environmental contingencies that we so often refer to as pillars of design. Among the many calls to action to which we may commit ourselves, number 92 speaks directly to our discipline:

92. We call upon the corporate sector in Canada to adopt the *United Nations Declaration on the Rights of Indigenous Peoples* as a reconciliation framework and to apply its principles, norms, and standards to corporate policy and core operational activities involving Indigenous peoples and their lands and resources. This would include, but not be limited to, the following:
- i. Commit to **meaningful** consultation, building **respectful relationships**, and obtaining the free, **prior**, and **informed consent** of Indigenous peoples **before** proceeding with economic development projects.
 - ii. Ensure that Aboriginal peoples have **equitable** access to jobs, training, and education opportunities in the corporate sector, and that Aboriginal communities gain **long-term** sustainable benefits from economic development projects.
 - iii. Provide education for management and staff on the history of Aboriginal peoples, including the history and legacy of residential schools, the *United Nations Declaration on the Rights of Indigenous Peoples*, Treaties and Aboriginal rights, Indigenous law, and Aboriginal–Crown relations. This will require **skills-based** training in intercultural competency, conflict resolution, human rights, and anti-racism.

A RESPONSIBILITY

There are two aspects within our discipline upon which we must reflect: how we operate and how we design. That means a change in the processes on both accounts.

We are trained in a field of landscape design, and we may use those tools and expertise to advise and consult on those matters. However, we cannot assume the role of experts in implementing

Indigenous facets into the built world – but instead must assume the role of facilitators of community led processes. These processes are simply pathways and support for Indigenous nations and communities to design their own locally specific facets into the design of their communities and territorial management.

Operationally, the discipline must acknowledge and consider long term (100 years, seven generations), accruing impacts of development on communities and environment. Business and profit can no longer be the sole drivers of decisions. Rather, it must be guided with a generational, future thinking view that considers the teaching of seven generations.

Various and distinct Indigenous histories, cultures, traditions and perspectives have been sorely mis- and underrepresented in the spaces and places in which landscape architects interact and design. Although there are many who have done right in these dimensions, we all find ourselves at different places on this journey. However, as a collective, we must be prepared to reflect on how many of us as land designers have often failed to meaningfully acknowledge the land, territories and treaties in which we engage. As a discipline, if we continue our lack of acknowledgements, considerations and sensitivities we will have participated in the further colonization, displacement and marginalization of Indigenous peoples on Turtle Island. Landscape architects will afford further achievements in this regard when we ensure local Indigenous culture and practices are visible and functional in the design of the built environment in both traditional and new ways “so that future generations of Indigenous People can see their cultures reflected in the places they live and non-Indigenous Canadians can learn from them,” Grant Fahlgren, co-chair of CSLA's Reconciliation Advisory Committee, once said.

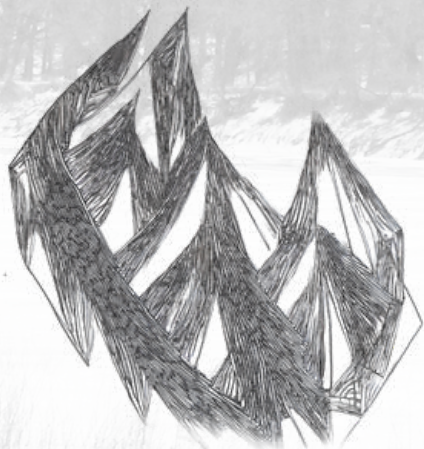
Specifically, within offices, education and awareness of the various and distinct Indigenous peoples' communities, traditions, cultures and histories –

including the TRC Calls to Action, MMIW, Indian Act, Residential Schools, treaties – and impacts of colonialism are central to developing our own local strategies.

AN ACKNOWLEDGEMENT

The intricacies and characteristics of the land, its locality and context specificity are transmitted through knowledge. Knowledge is based on experiences with and on the land. Indigenous peoples know their land intimately. Their strengths, insights, knowledges and technologies in these and other realms must be accepted as equally justified or paramount to settler colonials' knowledge and to lead in the decision-making processes.

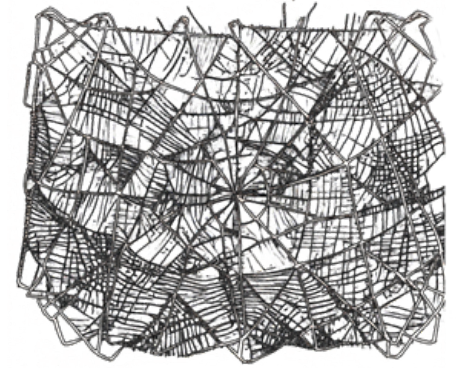
Reconciliation with Indigenous Peoples in Canada must recognize and respond to Indigenous peoples' fight against climate change and the role our disciplines, colonialism and capitalism have and continue to play in these regards. Recognizing and addressing the disproportionate impacts of development, extraction, transportation and the effects of warming on communities and their lands is crucial to how we approach both the locality and regionality of these issues. Again, project decisions must consider their impacts on seven generations following. If we do not acknowledge these considerations for the sake of future generations, we have fallen short – collectively – as a discipline.



Lastly, colonization is current and existing to this day. Among other processes, the Indian Act continues to exist – and while protecting what insufficient sovereignty rights Indigenous peoples have, it remains a piece of legislation that administers the continued racist treatment of Indigenous peoples. Reconciliation cannot be attained without its dismantling and subsequent drafting of modern legislation that ensures the proper protections of Indigenous people's rights and lands on Turtle Island. This can and will only happen when Indigenous nations and communities are ready and prepared to develop and draft such a piece of legislation. Until then it is our responsibility to support nations and communities to arrive at that point. We as professionals, students, academics and people must be compelled to identify the benefits we have sown from colonization and examine the current and past roles each of us play in its continuations.

A FUTURE

As landscape architects we can cultivate benefits and capacity for generations after us. We have a responsibility to share knowledge, to tell stories through design, and to both seek and cultivate new knowledge for future generations. It is our duty to play a prominent role in the improvement of all living being's lives and environments, and to help fix those in the past that may have been mistakes. We can contribute to the healing and continued health of all living beings. As interventionists of the land, it is our duty to maintain a symbiotic relationship with the land and her living beings and peoples. We have a responsibility to value and distinguish the land, water, trees, and animals as the source of health and well-being for future generations. It is our responsibility to ensure that our actions today do not affect the following seven generations unjustly. As landscape architects, we must go beyond the role of allies to Indigenous peoples and become activists alongside them in caring for the land. We are all stewards of the land, the common ground we walk on together. **LP**



MIRA HAIDAR + JULIE ST-ARNAULT + MICHELINE CLOUARD

RÉGÉNÉRESCENCE

> EN_LP+ REGENERATION

The VLAN team covers the firm's inception, evolution and growth, painting a detailed portrait of the its approach and consistent focus on environmental issues.

L'ARTICLE SUIVANT EST une conversation entre Julie St-Arnauld et Micheline Clouard, architectes paysagistes fondatrices de Vlan, et Mira Haidar, architecte paysagiste œuvrant depuis six ans au sein de cette firme. À travers trois questions posées par Mira Haidar aux deux associées concernant la genèse, l'évolution et la croissance de Vlan, un portrait décrivant le développement de son approche à travers le temps en lien avec la composante environnementale est présenté.

Volet 1 : La Genèse de Vlan

L'environnement comme socle du projet d'architecture de paysage

Comment les valeurs environnementales ont t'elles fait partie de la genèse de Vlan?

Julie : Je peux commencer à répondre en expliquant la démarche fondatrice de la firme : en plus du concours des Jardins de Métis remporté en 1999, nous nous étions lancées dans la réalisation de plusieurs projets de recherche création qui nous ont permis d'explorer les dynamiques et

transformations environnementales des paysages in situ, selon une démarche sensible et paysagère qui révèle leur valeur intrinsèque.

Notre projet Remblai-Déblai réalisé en 2004 à Montréal en est un bon exemple. Constitué selon deux installations intérieure et extérieure, il permet d'exposer le sol comme élément de permanence maintenant un lien entre le présent et le passé. À travers l'exploration des composantes intérieure (remblai) et

extérieure (déblai) de cette recherche création, il est possible de révéler les strates de sols successives qui témoignent de la formation géologique, des occupations et des transformations du sol, qui retranscrivent la mémoire du sol dans la mémoire collective.

Micheline : Je rajoute que la réalisation de projets de recherche création a nécessité beaucoup d'initiatives d'un point de vue entrepreneurial. Il s'agit de projets qui ne faisaient pas partie des limites d'interventions traditionnelles en architecture de paysage et il a fallu beaucoup de détermination pour leur permettre de voir le jour. Cependant, l'effort nous valait bien le coup : par l'intermédiaire d'interventions modestes et éphémères, nous arrivions à



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L'ENVIRONNEMENT AGIT COMME UN SOCLE PERMETTANT LA CRÉATIVITÉ ET LA TRANSFORMATION DE NOS PAYSAGES.



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transformer les paysages existants en y faisant ressurgir leurs caractéristiques fondamentales. Il s'agit d'une vision façonnée par le génie du lieu et permettant par l'expérience de l'espace de révéler les qualités propres à l'identité de ce dernier. Pour nous, il s'agit du fondement d'un projet d'architecture de paysage.

Mira : Je note beaucoup de similitudes avec le processus de design que nous expérimentons actuellement chez Vlan lors de la réalisation des projets. Quel que soient leurs échelles et leurs natures, faire ressortir les valeurs intrinsèques des sites d'intervention est toujours au cœur de

l'approche de la firme. L'environnement agit comme un socle permettant la créativité et la transformation de nos paysages. Le projet trouve son sens dans les caractéristiques propres de l'environnement. Nous nous basons continuellement sur celui-ci pour explorer les différentes pistes du projet de paysage. Cette démarche exploratoire est une étape cruciale dans l'approche conceptuelle de Vlan et représente la façon dont nous concevons les projets d'architecture de paysage dans notre bureau actuellement.

Volet 2 : L'évolution de Vlan

L'environnement comme levier du projet d'architecture de paysage

Comment a évolué la pratique de Vlan au Québec et au Canada?

1 VLAN EN PROCESSUS DE CONCEPTION. 2 VLAN EN VISITE DE TERRAIN. 3 VUE DE LA COLLINE PARLEMENTAIRE ET SON ESCARPMENT. 4 VLAN EN PROCESSUS DE CONCEPTION.
PHOTOS 1,2 VLAN, 2022 3 TPSGC, SD 4 VLAN, 2019



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Micheline : À la fin des années 90, nous avons ressenti au Québec une levée importante de préoccupations en lien avec les problématiques environnementales touchant nos paysages. Nous avons assisté aussi à l'élaboration de plusieurs outils, tel que des lois, des politiques, et des recommandations locales et internationales, dans le but de conserver nos environnements. Je pense à la loi sur la conservation du patrimoine naturel créée en 2002, la loi sur le développement durable qui a vu le jour en 2006, et à l'inclusion de la notion de « Paysage culturel » dans la loi sur le patrimoine culturel en 2012.

Dans le contexte de création de ces nouveaux outils, les interventions sur l'environnement par les professionnels se sont alors accélérées. L'environnement devient alors un catalyseur de projets d'architecture de paysage. Tout en conservant notre approche fondatrice révélant les valeurs intrinsèques des lieux, le traitement des enjeux environnementaux dans le cadre de nos projets en architecture de paysage au Québec se multiplie à ce moment, devient une partie prenante inhérente à ceux-ci. Il renforce leurs qualités expérientielles et programmatiques, leur caractère durable et leur résilience.

5, 6 INSTALLATION INTÉRIEURE DU PROJET REMBLAI-DÉBLAI: L'ESPACE REMBLAYÉ. 7 INSTALLATION EXTÉRIEURE DU PROJET REMBLAI-DÉBLAI: L'ESPACE DÉBLAYÉ. 8 ACCÈS À L'ESPACE PUBLIC DE LA MAISON BRIGNON-DIT-LAPIERRE DEPUIS L'EST DU SITE.
PHOTOS 5, 6, 7 VLAN, 2004 8 VLAN, 2021



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Julie : Notre pratique a aussi évolué en s'étendant dans la province de l'Ontario. Contrairement à la situation au Québec, le titre d'architecte paysagiste y est protégé depuis 1984 selon le « OALA Act », il est exclusif aux membres de l'Association des architectes paysagistes de l'Ontario (OALA). De plus, en 2017, une initiative est lancée par l'OALA consistant à cerner les domaines d'intervention et types de projets des architectes paysagistes. Ce balisage des champs d'intervention de la profession et la reconnaissance de l'exclusivité du titre professionnel valorise grandement l'apport et l'impact de l'architecte paysagiste sur la qualité de nos environnements. Par la multitude de projets publics présents en Ontario avec une demande d'expertise ciblée pour les architectes paysagistes concernant des enjeux environnementaux, et par son caractère

entrepreneurial, Vlan s'est développé dans la province ontarienne.

Mira : La réponse aux problématiques environnementales semble devenir un levier important dans le façonnement des projets d'architecture de paysage chez Vlan au Québec et en Ontario. Il permet d'atteindre une excellente qualité en matière de design, tout en créant des paysages enracinés dans leurs valeurs fondamentales. Tout en respectant les prémisses conceptuelles de la firme consistant à extraire le(s) sens du lieu dans l'aménagement, l'intégration des enjeux environnementaux au projet se fait selon une vision conciliatrice élaborée dans un esprit de synthèse créatif.

Je pense à notre projet d'aménagement de la Maison Brignon-dit-Lapierre situé sur le boulevard Gouin à Montréal, et qui a

consisté à interpréter le paysage agricole disparu de l'ancienne maison de ferme. La réhabilitation écologique du site, a été assurée par un choix de végétaux indigènes et ancestraux, caractéristiques de la vocation historique du site. La résonance urbaine du projet est aménagée selon une continuité du parc de la Rivière-des-Prairies, en ouvrant une fenêtre de biodiversité sur la ville et rendant le projet accessible à toute la population.

Volet 3 : La croissance de Vlan

L'environnement comme finalité du projet d'architecture de paysage

Quelles sont les raisons qui ont permis à Vlan de croître durant les dernières années?

Julie : Vlan a connu une grande croissance depuis sa fondation, surtout à partir de 2015. Nous n'étions que deux associées à son départ et sommes aujourd'hui vingt architectes paysagistes, designers urbains et concepteurs en architecture à travailler ensemble sur des projets au Québec et en Ontario. Les créneaux d'intervention de Vlan se sont élargi et touchent actuellement des sites et aménagements diversifiés, selon des échelles multiples du paysage. À travers cette expansion, nous avons consolidé notre équipe et renforcé notre expertise en gestion de projets.

Nous avons alors eu accès à un nouvel éventail de projets d'envergure parmi lesquels nous jouons le rôle de chef d'orchestre et coordonnons des équipes multidisciplinaires. Il s'agit de projets dans lesquels les enjeux en lien avec l'environnement sont abordés comme des vecteurs justifiant la raison d'être de l'intervention, tout en mettant de l'avant l'approche conceptuelle fondatrice de la firme.

Micheline : À titre d'exemple, nous avons réalisé en 2021 le projet de reboisement et de stabilisation de l'Escarpement de la Colline du Parlement d'Ottawa, dont l'objectif a été le reboisement incluant le contrôle de la végétation par l'élagage sélectif et l'élimination de la végétation envahissante, et par la plantation d'espèces indigènes. Ce grand projet



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de réhabilitation écologique a été un point tournant dans la pratique de Vlan, à travers lequel nous avons piloté une équipe multidisciplinaire réunissant une dizaine d'expertises.

Mira : À l'image de ce projet, je retiens que la réhabilitation écologique dans certaines interventions de Vlan se présente maintenant comme une *finalité*. Par l'intermédiaire d'un grand leadership en gestion de projet et d'équipes multidisciplinaires, nous parvenons aujourd'hui à diriger des projets d'ampleur importante qui mettent

la cause environnementale au cœur des préoccupations.

Cette question de leadership est fondamentale pour moi et est très représentative de l'identité professionnelle développée chez Vlan. À travers une grande initiative dans le partage des idées, nous parvenons à influencer le déroulement du projet pour viser la qualité. Nous développons aussi une grande capacité à s'adapter en fonction du changement tout en célébrant et consolidant l'approche fondatrice intrinsèque aux lieux. **LP**

ROB LEBLANC

CULTIVATING A LEGACY OF CHANGE IN EASTERN CANADA

**“Everyone wants progress,
but no one wants change.”**

> **FR_LP+** CULTIVER LE CHANGEMENT
DANS L'EST DU CANADA

« Tout le monde veut que ça change, mais
personne ne veut changer ».

IN A PLACE that will arguably experience some of the most rapid and visible impacts of climate change and global warming in the coming years, the people of the east coast have historically been stubbornly resistant to change, and the economy here has always lagged behind other Canadian provinces. This, coupled with the lack of a formal landscape architecture program in Atlantic Canada until recently, meant that the profession has been slow to evolve on the east coast and, as in other parts of the country, has often been undervalued and misunderstood.

The pioneer voices of young landscape architects to the region – such as

Reinhart Petersmann (FCSLA), who founded APALA and was its first President from 1974–1978, Peter Klynstra (FCSLA) who arrived soon after from the University of Wisconsin and taught at NSCAD and Dalhousie University, and John Zuck (FCSLA), who studied under Ian McHarg and taught in the department of Environmental Planning at NSCAD (Nova Scotia College of Art and Design) and Dalhousie University in Halifax – brought with them new perspectives on urban planning, landscape design and the importance of parks and open spaces in the 1970s and 1980s. Peter Klynstra, my first professional employer and long-time mentor, subscribed to the importance of challenging long held preconceptions (political, ideological and economic) and investing in community engagement to encourage “local experts” to shape their community’s destiny by helping them to envision alternate futures. John Zuck taught a legion of Atlantic planners to

look broadly at the environmental context of landscapes and to consider the suitability and capability of the land to sustain a wide variety of uses or, when needed, to protect it from those uses. Together, these three pioneers shaped the early years of landscape architecture in Atlantic Canada, cultivated the credibility of the profession, and set the groundwork for the next generation of landscape architects.

When I graduated from Guelph with an MLA in 1994, a second-gen LA in Nova Scotia, there were few jobs or opportunities on the east coast, so I took a sessional job teaching in the Department of Landscape Architecture at the University of Canberra, Australia, before returning home a year later. The job opportunities remained bleak, so I was encouraged (against my better judgement) by my serial-entrepreneurial father to start a company in Halifax. With Dad’s help and mentorship, the two companies (Ekistics, planning and landscape architecture, and Form: Media, interpretive planning, and new media design) prospered and grew. Fortunately, the City of Halifax began to hire more landscape architects like Peter Bigelow (FCSLA) and the provincial/ federal governments also had landscape



1 2023 RAIC EMERGING ARCHITECTURAL PRACTICE – FATHOM STUDIO. **2** QUEENS MARQUE. **3** ARGYLE AND GRAFTON STREETSCAPE. **4** RICHMOND STAIRCASE ANAMORPHIC STAIR – HRM FORT NEEDHAM PARK. **5** ONE OF EVERY – HRM FORT NEEDHAM PARK. **6** YARMOUTH MAIN ST PHASE 2. **PHOTOS 1** COOKED PHOTOGRAPHY **2,6** HARRISON JARDINE **3,4,5** SCOTTY SHERIN



architects in positions of authority (Ernie Morello, Kevin Conley and Tom Gribbin) who were keen to retain landscape architects for new projects around the region. Other second-gen landscape architects like Dan Glenn in Fredericton, were generous enough to help a new upstart with work and, to these leaders and friends, I'll always be grateful.

Today, 26 years later, the two companies have combined and rebranded as Fathom Studio, an integrated firm of over 40 design professionals including landscape architects, architects, planners, engineers and experiential graphic designers. Devin Segal (APALA, OALA) and Chris Crawford (NSAA)

are now partners in the firm, and I remain energized, enthusiastic and excited about the future of this profession and its ability to cultivate positive change. Peter Klynsutra's legacy of community-centred participatory design, storytelling, providing good value and advice for small communities and a voice for under-represented/marginalized groups remains a core part of the firm's DNA today.

With the current housing crisis and tragic expansion of tent cities across urban and rural Canada, there has never been more of a need for a rapid change in public priorities and policies, for the mobilization

of new housing, for increased density and the reduction of government red tape, for more and safer parks and open spaces, for the expansion of public transportation and for the expanding definition of public realm and public good. Landscape architects must continue to play a leading role in improving the quality of life of Canadians and help to solve this once-in-a-lifetime crisis.

As we celebrate the 90th anniversary of the CSLA, our purpose has never been clearer, and our skillset more urgently needed. Hopefully by the 100th anniversary, some of these crises will be in the rear-view mirror thanks to today's hard work. **LP**



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GLENN A. O'CONNOR

CLOSING THE LEARNING LOOP

> **FR_LP+** FERMER LA BOUCLE
D'APPRENTISSAGE

I HAVE BEEN practicing landscape architecture for over 40 years and the excited young university graduate inside me still has the same passion for learning. My daughter calls me “Curious George, the good little monkey that introduces his young viewers to science, technology, engineering and math.” Just like George, I'm still intrigued by new ideas and like to research, using science to learn and explore how things work. But throughout my career, I have also been very fortunate to have had knowledge passed on to me by others. And I have tried to do the same with those that followed in my steps.

My mother had beautiful gardens that she nurtured on challenging heavy clay soils. Our gardens always looked amazing. I occasionally helped mom as she would patiently share her knowledge with me. Throughout high school, I earned money by providing summer landscape maintenance services to several elderly

families in the countryside where my family lived. Here too, elderly ladies were eager to pass on their gardening knowledge as I physically used my back to help them. It was a fair exchange.

While attending the University of Toronto's Bachelor of Landscape Architecture program, I spent my summers maintaining rural properties for and later worked for Associated Landscaping in Mississauga. The owner, Bill Huber, was a Swiss-trained professional who took a personal interest helping the “university kid” by sharing his European-based training. This added attention upset some of the full-time workers who thought I would get preferential treatment! Regardless of their constant teasing, I was grateful for Bill's willingness to share his knowledge, which I continue to cherish. This early practical training and knowledge of rural and city landscape maintenance and construction influenced my lifelong interest in creating low maintenance landscapes and lowering recurring maintenance costs.

While at the University of Toronto, I was fortunate to study under Michael Hough who shared concepts by challenging students with a different way of thinking and his “bringing nature back into the city” agenda. Upon graduation in 1981, I was awarded a research fellowship from UofT. My research, which I presented at the University in 1983, was on “Establishing and Maintaining Low Maintenance Landscapes for Southern Ontario.” After graduation, I worked with Michael for two years and established lifelong friends and colleagues,



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including Eha Naylor, Yuk-Woo Lee, Carolyn Woodland, Ian Dance and plant ecologist Dan Gregory. The tough lesson for all of us was finding out that those senior practitioners were really smart and that there was still so much to learn. OUCH!

Learning – A Lifelong Journey

Michael spent considerable time challenging me to solve problems by considering different ideas and solutions. At that time, he was writing his first book *City Form and Natural Process*, published in 1984. I recall the beautiful sketches Ian Dance created to illustrate the book and enjoyed hearing the discussions on what he was trying to demonstrate. Ian used simple sketches to illustrate Michael's strong concepts. This is when I realized he needed built examples to test these early ideas. This notion of field testing and proof of concept stuck with me for my entire career.

I soon realized that I was on a journey that began before university and would become lifelong. When many of us graduate, we think, “Well, I'm glad that is done and I finished school.” In reality, we are only beginning.



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My early career confirmed the need for built examples to test new concepts in habitat restoration rather than relying on theoretical data. I also realized that to test my initial research concepts, I would need to do more original and on-going research on native plants suitable for environmental restoration of various habitats. To assist me, I worked closely for over 25 years with plant ecologist Dan Gregory, who had worked for Michael Hough and the firm Hough Stansbury Michalski. Together, Dan and I created a new plant database for a wide variety of habitat types through the full regime of moisture gradients from dry uplands, mesic, wet mesic, meadow marsh, riparian, emergent and submergent zones. This database continued to evolve over many years as it was field tested, and we documented the failures/successes. The result was a solid field-tested expertise that we used in the office literally



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hundreds of times, on hundreds of habitat restoration projects.

During 1980s and into the early 2000s, the challenge was finding suitable native plant sources in the large quantities we needed. We were fortunate to work with, and learn from, a number of commercial nurseries, such as Connors Nurseries, in Ontario, which saw that native plants weren't a trend, but the way forward.

In 1985, I conducted my first field trial to plant upland hardwoods using the techniques I had developed. Today, 38 years later, this area is indistinguishable

from the adjoining woodlot. While an early success, it also presented solid learning opportunities for refinement and simplification. My first-hand observation of contractors during installation and discussion of ideas through their lens helped me to refine the concepts. Developing these into a systematic approach required the creation of new details, new specification trade sections, rigorous topsoil testing procedures and maintenance specifications which were all new and based on my prior landscape construction and maintenance roles.

1 CANAL PARK MEADOW PLANTING YEAR 4 (2020). 2 GLENN AGE 15. 3 NIAGARA COLLEGE WELLAND AERIAL - MARCH 2010. 4 NIAGARA COLLEGE WELLAND AERIAL - YEAR 10 NOVEMBER 2020 PHOTOS 1 OMC LANDSCAPE ARCHITECTURE 2 GLENN A. O'CONNOR 3,4 MAP DATA ©2012 GOOGLE



5,6

I spent the next 30 years researching, refining and testing new ideas and, yes, killing a few plants along the way. But I learned how to succeed and developed a systematic and successful approach that can be replicated to create and restore natural habitats in Ontario. During this period, I also completed over 100 increasingly complex stormwater management facilities (SWM) and restored a wide range of habitats including upland hardwoods, meadows, riparian and emergent/submergent habitats. I had finally closed the loop on my original research from the 1980s.

From Learner to Mentor

To encourage the success of young professionals, I set up a mentoring program at the office to help associates working on their OALA professional development program (PDP) and LARE examination. I chaired learning sessions where each intern

taught a section of the background material for a particular LARE module. I often explained the importance of the concept or the policy they presented. My thinking was that by having each person teach others they would all learn to learn and share knowledge through collaboration. The information they presented was stored in the office file server for others to use and build upon as a learning tool.

Coming full circle, and now semi-retired, I occasionally help my old business of 30 years as an advisor and mentor. Some lifelong takeaways that I always carry with me include:

- Don't start over again with dinosaur eggs, start with the baby dinosaur that the past generation left for you and nurture it. Improve upon the past; build, refine, enhance and push the learning envelope forward.
- Always back up new ideas with research and, when possible, field test for proof of concept. If it isn't completely thought out, someone will show you why it doesn't work and that could be a



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contractor or Mother Nature. Either way you learn even when it isn't fun and, yes, you may kill a few plants.

- Get some mud on your boots. Every line on a drawing means something and every missing line means something. That learning may come from a contractor yelling at you. If you missed something on a drawing, admit it and issue a change notice. If they missed something, be fair and have them correct it.
- Knowledge transfer from one generation to the next is important and the way we transfer ideas is also important. Be clear and share knowledge.
- Mentoring is always a two-way street and helps each party learn and clarify concepts. When your turn comes to help others, remember the people that helped you.

I do volunteer work for the OALA, and sit on the LACF Board as treasurer, with long-time friend and colleague Eha Naylor. LACF helps the next generation of landscape architects with scholarships. Having finally joined the senior practitioners club, I inspire and support their careers and new research. I am delighted that I have been able to "close the learning loop" with the next generation and share the hard-won knowledge and expertise from my own career and the ones of those that preceded me. **LP**

5 McMASTER HOMES DUNDAS, SPENCER CREEK YEAR 20.
 6 McMASTER HOMES DUNDAS, SPENCER CREEK YEAR 1.
 7 NIAGARA COLLEGE WELLAND WOODLAND YEAR 1-1.
 8 NIAGARA COLLEGE WELLAND WOODLAND YEAR 1-2.
 PHOTOS 5-8 OMC LANDSCAPE ARCHITECTURE



PFS STUDIO

THROUGH THE PFS LENS: A PROFESSION IN CHANGE

> **FR_LP+** DANS L'OPTIQUE DE PFS :
UNE PROFESSION EN MUTATION

PFS STUDIO HAS been in practice for over 35 years. Over these decades, we have tried to hold onto a consistent set of values and ambitions within the constantly changing world within which we practice. Our work has emphasized a focus on the importance of the public realm defining and shaping our cities, communities and environment. We have consistently pursued work that has come with complex challenges, but with potential for meaningful change and impacts. This remains our goal as a firm and an intrinsic part of our culture to the present.

1 UNDERPASS PARK, TORONTO, ON.
PHOTO 1 © TOM ARBAN

Responsiveness and Dynamism

A design firm must be dynamic as it evolves and strives to be relevant and current in ever-changing political, sociological, ecological and cultural realities. All the individuals need to bring their different perspectives and be willing to take risks to continually shape the firm and its projects over time. Remaining static is not an option.

Flexibility is expressed both as the ability to pivot in response to outside events and as actively choosing to change course to further the aspirations of the firm. For example, a deliberate choice was made in the late 1980s to favour projects with urban design as a core service. This involved being selective in projects we took on.

Over time, the range of services we provide broadened from landscape architecture,

“Every project design we craft is unique. We ask, ‘What does the land or space tells us?’ It’s in the process of uncovering the deep history and stories of the place. We use our tools as a landscape architect to create a contemporary interpretation of the landscape. And they are materialized through our careful workmanship and collective efforts.”

— Makoto Haji

urban design and community planning. We also recognized the importance of being involved early on in decision-making, which often brings more relevance to what we do. In doing this, we have employed “dynamic” design and planning processes that are responsive to:

- Collaboration with multiple disciplines
- The community engagement process to decision-making
- Unique cultural and social contexts of communities and clients
- The many very different places and communities within which we work nationally and internationally
- The need to do research and be constantly learning

Context and Placekeeping

People often comment that it is not always easy to recognize a PFS project; the firm does not have a “style.” We feel that our projects emerge from the context, community, ecology, culture and history

“It has been exhilarating to be able to work in collaboration with so many great people toward shaping the world around us with the ambition of making it a better place socially, culturally and environmentally.”

— Chris Phillips

of the site. Sensitivity to context drives our engagement with the public, stakeholders and, ever more significantly, with the First Nations on whose unceded territories we work. Our designs change and evolve based on their context and this allows us to remain dynamic in our work. We start with studying each project right at the start and look at all the layers that shape our public realm; indigeneity, ecology, connections, the site’s physical attributes, its role in the urban fabric and the program. We strive not to impose a preconceived idea onto the site and allow the design to emerge and take shape from this in depth study of the individual project.

Diversity of the team

Early on, the firm established a culture that attracted individuals with a drive and a passion for their profession. Many of our long-time staff sought out a place at PFS because they were attracted to our work and our approach. This remains true to this day.

Over time, the firm’s staff also became increasingly diverse: people joined from many countries of origin – and from several professional schools across Canada and the world – with varied skill sets, talents and life experiences. This diversity has been a strength and contributed to the firm’s culture.

Our projects are highly diverse and require creativity in evolving methodologies and analysis to navigate to consensus and effective design. This reality keeps

“I take great pleasure in seeing the evolution of our Studio. Watching it continue to grow and flourish validates all of the efforts that have been required over the years to deliver design excellence while managing to keep the lights on. Our road to success has been and will continue to be paved with mutual trust and respect for each other.”

— Greg Smalenberg

people nimble and challenged resulting in a network of support within the firm and continual learning and transfer of knowledge and design thinking. Staff are expected to engage intensively in the work, have an opinion, and aim for excellence. PFS believes that every perspective is valuable and that game-changing ideas can come from anyone: junior staff, the public, collaborators and clients.

Engaged Principals

Our office is not overly structured from a management perspective. Leadership is from multiple principals and senior people with a hands-on approach that encourages everyone to participate. There is a fair bit of osmosis involved in how knowledge, ideas and processes are transferred from generation to generation.

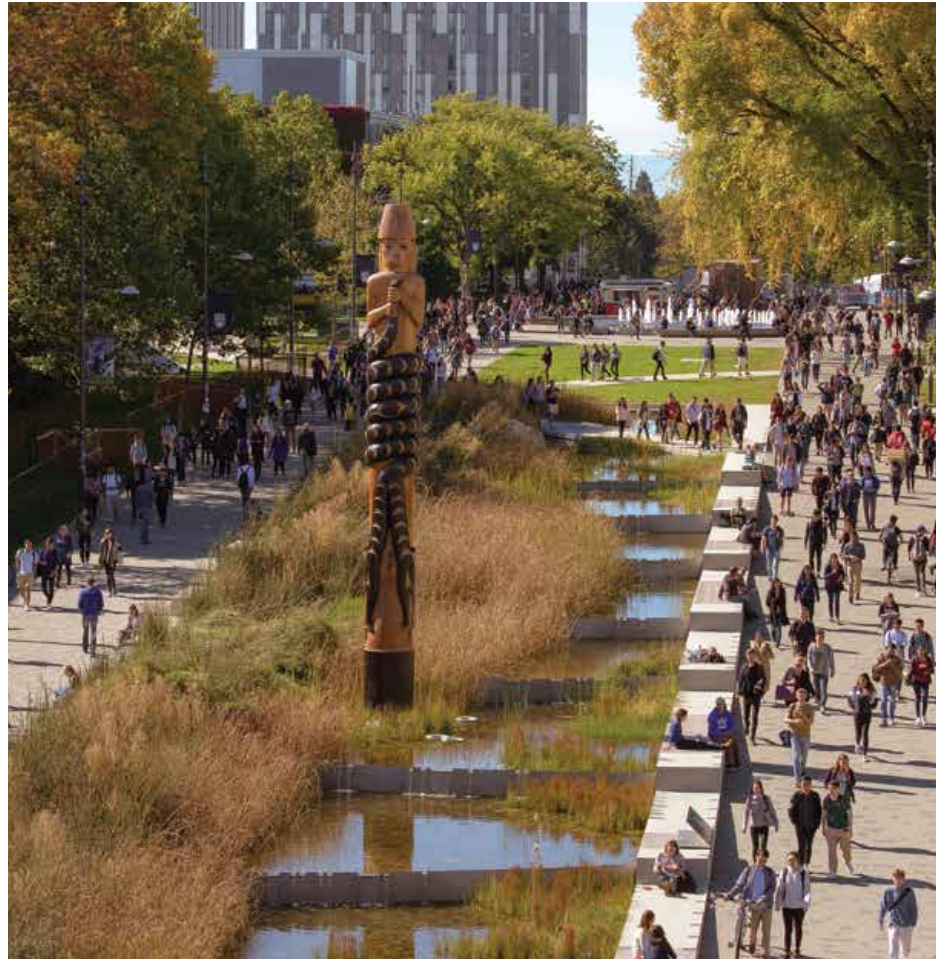


“Having worked abroad early in my career, I had the opportunity to be exposed, to learn and to explore various design processes from different design studios, which has allowed me to import these experiences when I started at PFS Studio. The studio has continually fostered a team with different experiences, both locally and internationally, which has allowed for the cross-pollination of ideas and contributed to a richer and more dynamic design process. Although the ethos of PFS Studio has remained, the creative design process at the studio is constantly evolving through the experience of our diverse staff.”

— Vinh Van

The leadership and the entire team at PFS appreciate the complexity of the profession and the need for constant learning and growth. Consequently, principals are always engaged and active throughout the projects. They operate as a federation: pursuing work of interest and interacting for mutual support. This also contributes to the diversity of projects in the office as these areas of interest and collaboration exposes the team to a variety of projects, contexts and complexities. As the profession has evolved, the principals have sought out projects offering access to leading-edge collaborators in climate change, Indigenous ways of living and stewardship of the land, arboriculture and the urban forest, biodiversity, and many expertise that inform and enrich our work.

This approach means that staff are always working directly with a Principal and benefitting from that mentorship. Landscape architects who thrive at PFS do not follow blindly but question established norms and decisions.



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The Feedback Loop

PFS’s projects benefit from a feedback loop that constantly improves our work. Our work includes large scale vision plans that in many cases result in detailed designs and contract administration: we plan, design, build, and learn from the results. The longevity, quality and community appreciation of spaces that we design and build are very important to us and at the core of the firm’s culture. Specifically, the team learn about the materials, techniques and details that have been successful and those that have required rethinking. This is another dimension of our work that allows us to have the flexibility to react and pivot in response to an ever-changing profession.

The diversity in our people, projects and approaches and our commitment to strive for meaningful contribution to the public realm of our communities and cities has shaped and will continue to shape PFS Studio as a design firm in the coming years and as the next generation of designers and leaders step up to continue its legacy. LP

“For the past 20 years PFS Studio has been so grateful to be working with and for various First Nations across Canada, particularly the Musqueam, Squamish and Tsleil-Waututh Nations here in Vancouver. The teachings that have been shared with us have enriched our project work and made us think long and hard about how we practice, the meaning of form, and the language we’ve used.”

— Keltly McKinnon

2 MIDDLE ARM OPEN SPACE MASTER PLAN, RICHMOND, BC. 3 UBC STORMWATER TERRACES WITH BRENT SPARROW JR.’S MUSQUEAM POST SṪI+QƏY QEQƏN, VANCOUVER, BC. IMAGE 2 MATTHEW THOMSON PHOTO 3 ©BRETT HITCHINS



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VINCENT ASSELIN + RON WILLIAMS

WAA – UNE FIRME, TROIS GÉNÉRATIONS!

> **EN_LP+** WAA – ONE FIRM,
THREE GENERATIONS!

CETTE ÉDITION DE *Landscapes* | *Paysages* est une occasion unique de réfléchir à la transformation de la profession d'architecture de paysage au Canada, en prenant comme exemple le cas de notre firme, WAA+, connue pendant plusieurs années sous le nom de Williams, Asselin, Ackaoui et Associés inc. Corporativement, WAA a réussi là où plusieurs firmes de design ont échoué c'est-à-dire assurer une transition d'une génération à l'autre. En effet, si nous considérons les firmes, grandes ou petites, qui ont façonné le paysage du pays depuis la dernière guerre, peu subsistent encore aujourd'hui. Ceci est vrai non seulement en architecture de paysage mais également dans les professions connexes telles que l'architecture, le design industriel, et même le génie.

Qu'en fût-il de WAA?

La première génération

En 1987-8, Ron Williams, alors à la tête de sa propre firme et très occupé au développement de nombreux projets au centre-ville de Montréal, cherche à combler son équipe par un support

temporaire d'une personne possédant une expérience plus avancée. Vincent Asselin se joint ainsi à Ron pour une première période limitée afin de pourvoir aux besoins urgents. Ainsi, débutera une première association informelle,



2

Ron Williams et Associés Inc./Asselin Ackaoui et Associés inc. Très rapidement, l'association deviendra Williams, Asselin, Ackaoui et associés Inc., (WAA inc.) en regroupant quatre associés : Ron Williams, Sachi Williams, Vincent Asselin et Malaka Ackaoui.

Ce petit regroupement initial (quatre associés et une dizaine d'employés, ce qui constituait à l'époque une grosse firme en paysage) se distinguait par une vision commune : l'excellence dans tous les aspects de notre travail, la volonté de mettre le client et les utilisateurs



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4

au centre de nos préoccupations, et le désir de faire avancer la recherche dans tous les projets que nous attaquons. Aucun projet n'était trop petit. Mais nous voulions aussi développer l'expertise des architectes paysagistes et établir un

1 PARC DE L'ÉCHANGEUR YAN'AN ZHONG LU, SHANGHAI 2000, 8 ESPACES TOTALISANT 25 HA D'ESPACES VERTS FORMANT LES POUMONS VERTS DU CENTRE-VILLE. **2** ONE AND ONLY, PROJET HÔTELIER HAUT DE GAMME SUR LA CÔTE EST DE LA MALAISIE. **3** QUÉBEC LE PIGEONNIER. **4** « TROPIC NORD », MONTRÉAL 1988, PROJET RÉSIDENTIEL DE LUXE CENTRÉ AUTOUR D'UN JARDIN INTÉRIEUR 4 SAISONS AVEC VÉGÉTATION TROPICALE ET LAGON DE BAIGNADE. **PHOTOS 1** WAA **2** MEDIA CENTER **3** RON WILLIAMS **4** VINCENT ASSELIN

bureau multidisciplinaire qui serait capable d'exécuter et de diriger des projets de grande envergure, et des plus complexes de l'époque. Cependant, et malgré nos compétences diverses, notre attention portait essentiellement sur *l'architecture de paysage*.

Chaque associé avait déjà bénéficié d'une collaboration antérieure avec des architectes paysagistes renommés. Vincent et Malaka avec Jan Hoedeman, qui dès son arrivée au Canada, a œuvré à la SCHL sur de multiples projets à travers le Canada avant de s'établir à Montréal vers 1974. Puis, Vincent rencontrera

André Sauvé, Agronome et Architecte paysagiste. Quant à Ron et Sachi, John Schreiber sera un mentor remarquable ; c'est lui qui introduit Ron à l'architecture de paysage. Il s'agissait d'une association riche et créative, mais dont les associés ne partageaient pas entièrement la même vision à long terme. Avec l'implication de Ron à l'Université de Montréal, leur association évoluait vers une collaboration ponctuelle sur de grands projets d'intérêt commun.

À Montréal, les années 1984 à 1990 sont marquées par une renaissance de l'économie après une crise d'inflation importante. Le secteur privé est alors très actif. WAA s'implique dans de nombreux projets : des édifices à bureaux au centre-ville; des complexes résidentiels ainsi que toute une série de projets résidentiels et commerciaux dans la région de Montréal. Ces projets sont très exigeants ; ils requièrent du travail très bien fait, de l'excellence en design, des solutions techniques originales – le tout selon des échéanciers très condensés. Le travail en équipe est essentiel : échanger, et souvent lancer des défis aux professionnels d'autres disciplines tout en offrant des plans techniques complexes et intégrés.

Ces projets privés furent une excellente préparation pour la réalisation d'une série de grands projets publics qui marquera la décennie des années 90. La Ville de Montréal lance, en fin 1989, un appel d'offres pour le design d'un nouveau parc, une première en plus de de 50 ans alors que



5

tous les projets municipaux sont réalisés à l'interne. Ainsi naîtra un des projets phares de WAA : le parc Plage, connu aujourd'hui sous le nom de la Plage Doré. Fort de nos acquis, nous risquions le tout pour le tout. Étant donné que ce projet en était un de parc, nous étions persuadés qu'il devait être réalisé par des architectes paysagistes et que nous avions l'expertise pour le mener à bon port. Ainsi, on met sur pied une équipe remarquable comprenant ingénieurs, récréologues, et conseillers de toute et WAA comme maître d'œuvre et du design. Avec le support de la ville et son expertise interne, le projet a connu un succès retentissant.

La préparation rencontrait l'opportunité, comme le dit le dicton anglais. Nous étions prêts lorsque l'opportunité s'est présentée, ainsi nous mettons de l'avant notre approche unique de recherche, de design et de suivi de projet qui offrira à nos clients des services remarquables et compréhensifs. La même situation se

5 JARDIN SAINT-ROCH, QUÉBEC 1993, JARDIN PUBLIC DANS LE QUARTIER ST-ROCH DU VIEUX QUÉBEC. **6** LA PLAGE DORÉ, MONTRÉAL 1990, PROJET METTANT DE L'AVANT L'USAGE DE MARAIS FILTRANTS POUR UN USAGE ACTIF DE L'EAU. **7, 8** « LE BIODOME », MONTRÉAL 1992, 4 ÉCOSYSTÈMES DES AMÉRIQUES FORMANT UN PROJET ÉDUCATIF SUR LA PROTECTION DE L'ENVIRONNEMENT. **PHOTOS** VINCENT ASSELIN

présentera 10 ans plus tard quand WAA affrontera le marché de la Chine.

Début des années 2000, Ron et Sachi désire se concentrer sur d'autres défis, et Vincent et Malaka assument la gestion de WAA. Cette première transition s'est faite naturellement ; le travail et la complicité de la décennie précédente ont grandement facilité le changement d'actionariat. De plus, la transition

s'est échelonnée sur plusieurs années, probablement imperceptible pour les clients. Par ailleurs, tous les grands projets de ces années étaient dirigés par au moins deux des quatre associés, offrant ainsi une garantie de continuité et de contrôle de qualité. Dans cette première transition, la BDC (Banque de développement du Canada) nous a assisté dans le processus de transition, en particulier dans son financement.



6

Un test à la limite du raisonnable

En août 1999, se présente une opportunité unique. Avec l'encouragement de la Ville de Montréal, WAA Inc participe au concours international du parc de l'échangeur Yan'An à Shanghai. Les quatre associés se lancent aveuglément dans cette aventure et remportent le concours. Ce qui nous sauvera dans cette entreprise sera notre capacité de travailler en équipe, de diriger d'autres professionnels ainsi que le suivi de chantier, sans nommer nos aptitudes en recherche et notre sensibilité culturelle. Pour une des premières fois dans nos carrières le projet se développait en continu, littéralement en 24/7, avec des équipes au Canada et en Chine interagissant en mode mixte, présentiel et à distance avec l'utilisation du web qui n'était alors qu'embryonnaire.

S'enchaîneront d'autres projets chinois qui nous ouvriront, quelques 10 ans plus tard, l'intégration de la troisième génération de WAA, cette fois avec les bureaux de Shanghai et de Kuala Lumpur.

Mais tout n'est jamais aussi simple. Notre première tentative d'intégrer de nouveaux associés, entreprise au début de 2000, avait échoué. Les raisons sont multiples. Probablement un manque de préparation ou d'inadéquation sur les principes et intérêts respectifs. Après cette première défaite, nous sommes approchés par la BDC. Ainsi, nous retenons l'expertise de leurs professionnels en ressources humaine et finance. Après plusieurs offres d'association faites par d'autres firmes, nous optons pour une succession à l'interne, en ciblant certaines personnes qui composaient notre équipe depuis déjà plusieurs années. Riche de notre expérience avec Ron et Sachi, nous étions persuadés que cette approche était non seulement la meilleure mais aussi la plus équitable envers ceux qui, avec nous, avaient consolidé et développé WAA.

Ce parcours n'est pas le plus facile ; même après la préparation et le support de la BDC, nos efforts se sont soldés par un échec partiel. Après quelques mois de réflexion et à la recommandation de l'un de nos clients, le regretté Sam Gewurz, président de Proment Inc., nous avons

repris l'exercice et décidé d'offrir aux six associés intéressés d'acquérir les trois bureaux séparément (WAA Montréal Inc., WAA International Ltd, et WAA Design KL) tout en formant une association flexible sous le nom de WAA+.

Les trois firmes œuvrent toujours et continuent de partager la vision énoncée dans la fin des années 80. Dès le début de notre association, les quatre associés ont toujours été contre la gestion selon le modèle *profit center*. Ceci nous a largement permis de développer les deux bureaux à Montréal et Shanghai où les profits de l'un supportaient l'autre et contribuait ultimement à notre développement global. S'ajoutera ensuite le bureau de KL.

Et pour l'avenir? Le fait que la firme soit dirigée par trois centres différents posent de nouveaux défis aux associées, nous avons constaté que ces défis affectent d'autres firmes internationales avec lesquelles nous avons collaboré. Il est plus difficile de décider et d'agir globalement et rapidement, ou d'accepter de nouvelles opportunités lorsque nous opérons à partir de centres.

Ainsi, les temps changent et les défis se renouvellent, l'avenir nous dira comment la firme vivra sa prochaine transition générationnelle. **LP**



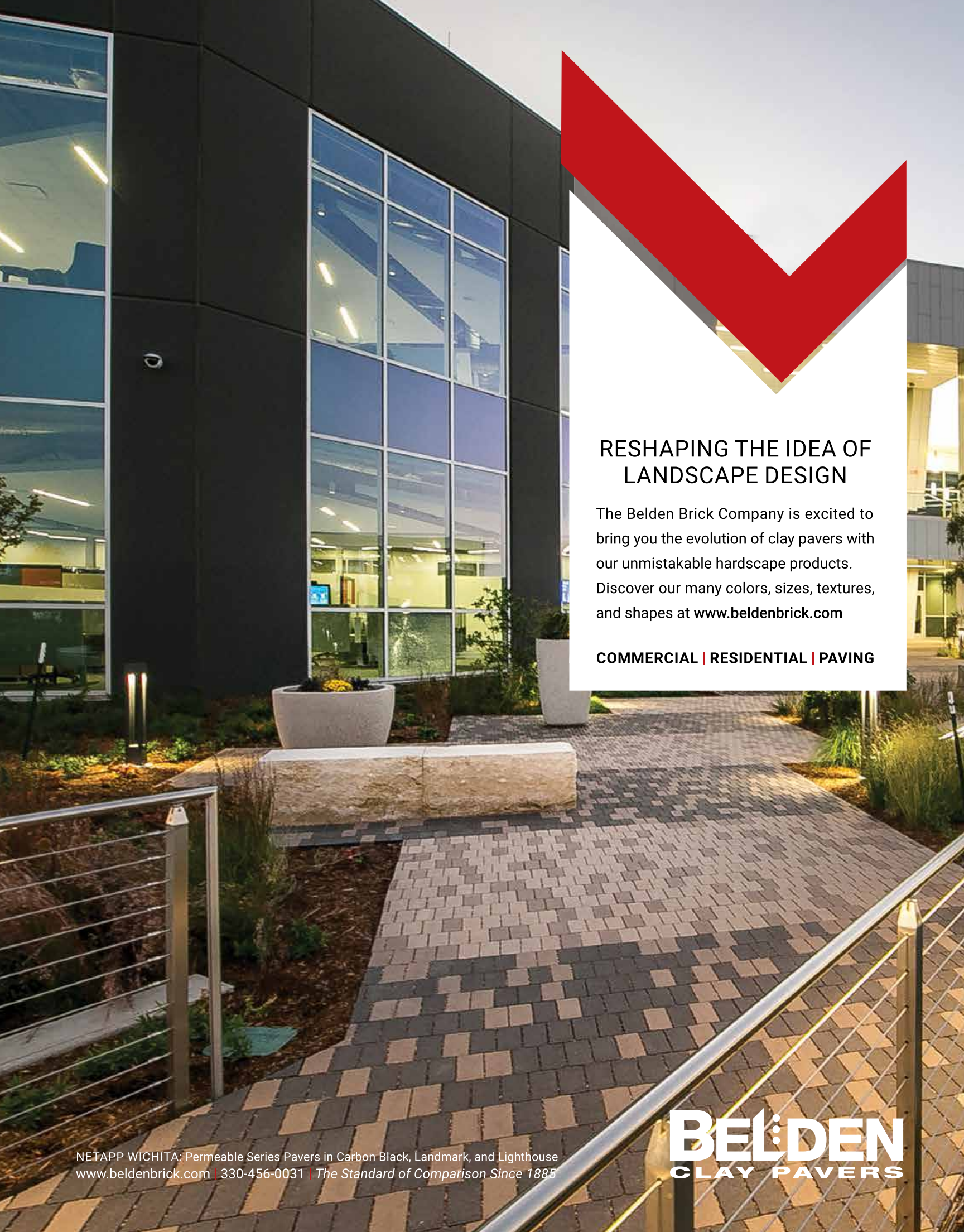
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GENERATIONAL LEGACIES



> FR_LP+ LEGS GÉNÉRATIONNELS

J'ai demandé à cinq architectes paysagistes de différentes générations de nous raconter comment eux-mêmes ou des membres de leur famille sont devenus architectes paysagistes, ou des professionnels de disciplines apparentés.

1

GENERATIONAL, INTERGENERATIONAL AND INTRAGENERATIONAL are some of the words we all use to describe how to navigate our relationships within or among generations, whether they are direct genetic families (grandparents, parents and siblings), hereditary families (cousins, aunts and uncles) or chosen families (mentors and supporters).

I asked five individuals from across Canada who are generational landscape architects to tell their stories of how they or their family members became landscape architects or chose closely related disciplines. Was it “nature” or “nurture,” or was it a bit of both?

Research has identified four characteristics of a successful transfer of knowledge or abilities from one generation to the next. These are: respect, reciprocity, responsibility and resiliency.* The following stories represent all these aspects and more.

Nature to Nurture

Elizabeth Christiansen, MALA, CSLA, is a partner at DWAsitework Inc., in Winnipeg, MB. Elizabeth's parents, David Wagner and Laurie Lamb Wagner, of David Wagner Associates, Inc, in Winnipeg are both Fellows of the CSLA, and David is a past President of the CSLA. When David and Laurie retired, Elizabeth took over the firm and has transitioned it by partnering with siteworkLA.

Elizabeth says, “Sitting around the dinner table when I was in grade school never left me with the desire to become a landscape architect, it left me with a desire to stop talking about site grading while I ate.

“Going on family holidays with designers was more about ‘research’ than sightseeing. We always came home with more photos of golf courses and drainage solutions than photos of my siblings and me,” Elizabeth says. “And the never-ending pit stops to my parents’ project sites didn’t win them any favours, either.

“I didn’t set out to become a landscape architect. But somewhere along the way it



2

just clicked,” she explains. “I’m sure it was never their intention, but as landscape architects whose job it is to ‘nurture nature,’ perhaps it was in my parents’ nature to nurture me towards a life of landscape architecture.”

1 YOUNG ELIZABETH CHRISTIANSEN RESEARCHING A GOLF COURSE. 2 DAVID WAGNER, LAURIE LAMB WAGNER, AND ELIZABETH CHRISTIANSEN, 2023. 3 NADINE BOHNER IN PRINCETON, ON. 4 PAUL FIEGENSCHUE (LEFT) AND MARY LANGE (RIGHT) IN DESERT HOT SPRINGS, CALIFORNIA. PHOTOS 1, 2 ELIZABETH CHRISTIANSEN 3 PAO NGAMWONGRONNACHAI 4 MARY LANGE

*Timothy H. Brubaker and Ellie Brubaker, “The Four Rs of Intergenerational Relationships, Implications for Practice,” *Michigan Family Review*, 1999)



3

All in the Family

Nadine Bohner, MLA, OALA, CSLA, remembers: “When I was in high school trying to decide where to go to school and what I wanted to do for a career, I came across the profession of Landscape Architecture and thought it would be a great fit (a blend of creativity, nature, and science).

“After applying and getting accepted to the University of Guelph’s BLA program, I found out that my mom’s cousin in Texas is also a landscape architect (Mark Meyer, principal of TBG Partners). I ended up meeting him later and visiting the firm in Texas where I was able to intern for a summer between my second and third years at Guelph.”

She adds, “Although the type of work they do was not exactly what I was interested in, it was fascinating to see how someone related to me could have so many of the same ideals when it comes to the landscape.

“This year, I found out that *another* of my mom’s cousins (Paul Fiegenschue, Pamela Burton & Company), has recently switched his profession from architecture to landscape architecture,” she continues.

Paul Fiegenschue is somewhat new to landscape architecture as a profession, noting, “I’ve been practicing a little over four years now—but it’s been a long time

coming. I landed by means of architecture and my love of bonsai. I credit my dad, a graphic designer, for introducing me to design in general and my brother Joe for introducing me to miniature trees in pots. Oh, one other thing. I met my now wife, Mary Lange, in graduate school. She was studying landscape architecture, myself plain old architecture. As I got to know her, I naturally started hanging around the landscape side of the building a lot more and I quickly discovered I was much more interested in landscape. It would make me happier. My heart was in it more than architecture.”

Mary Lange, Paul’s wife, says: “The most prized thing of my childhood memory is my and my sister’s ‘secret hiding place’ – a dense canopy of trees and shrubs that arched over a terraced retaining wall in our backyard. Couldn’t have been more than 50 square feet. I began in architecture, but trusted in my professors and mentors when they pointed out that my interests appeared to sway toward the spaces outside of the walls. I cautiously pivoted to landscape architecture for graduate school and never looked back.”

Mark Meyer, in Texas, notes: “Becoming a landscape architect seemed to come naturally as my father was an architect and land planner. My weekends were spent in the back of the car seeing all my dad’s projects. The Texas A&M Landscape Architecture program was a five-year degree and during this time I met my wife Cindy as she was also a landscape architecture student. We loved being with each other, and we also loved to work on projects together and really thrived off challenging ourselves and had a great respect for each other’s talents. After graduation and having dated for three years we even interviewed at some of the same companies. I remember walking up the stairs to my first interview and she came walking down from her interview, looked at me and said, ‘nailed it’ and she did. She got the job.”

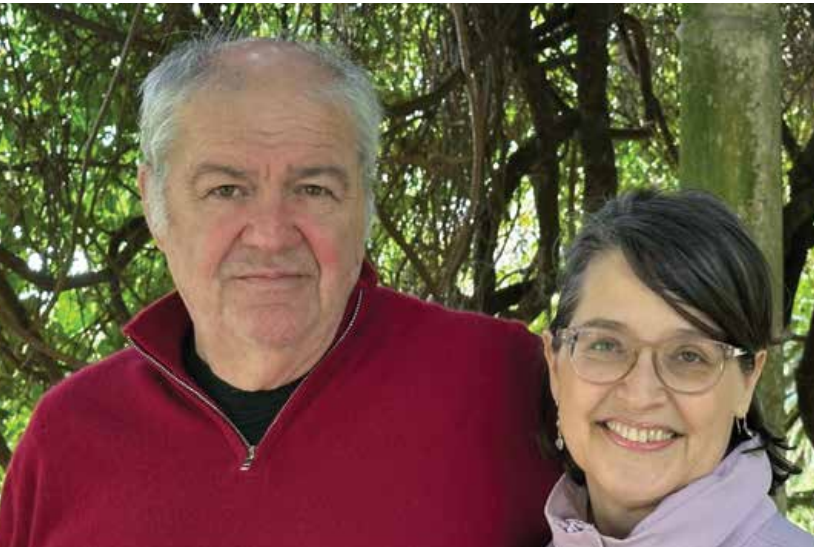
Cindy says: “My interest in landscape architecture most likely came from the park behind my childhood home and the amount of time I spent at nurseries

picking out plants every spring with my family. I was one of those rare people who entered my freshman year of college as a Landscape Architecture major and stayed with it.

Nadine concludes, “So, based on my case, I think there is something to be said about a genetic interest in landscape architecture running in families. Not only are there now three of us (not including spouses), but I actually chose the field before knowing about anyone else. I did not grow up experiencing family members in the profession, but somehow, we all ended up on a similar path.”



4



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Multi-Faceted Family of Professionals

Neil Dawe, FCSLA, notes that in 1998, he and Gerhard Weiland founded Tract Consulting Inc. Over time, Neil and his wife Corrina have become the sole owners, while Gerhard continues to play a pivotal role as Senior Landscape Architect.

“Our business has evolved significantly since its inception, expanding from landscape architecture and land-use planning to encompass civil engineering, architecture, community branding and asset management planning,” Neil explains. “In recent years, our son Liam, who has a degree in civil engineering, joined the team; he also brings Altitude Media to our practice, a sister company he founded specializing in videography and visual media. Additionally, our eldest son Kyle contributes his creative writing and interpretation skills on a contractual basis, further enhancing our team’s versatility.

“Tract is a boutique full-service consultancy with a 16-member team. Our work is featured through media produced by Liam, demonstrating how videography and technical advancements can complement and elevate traditional landscape architecture. Some examples of our work include The Loop – showcasing a skating loop; and *Pasadena* - a short promotional video, part of an integrated interpretation plan (written by Kyle), community branding, downtown development and trail master planning.”

Why am I a Generational Landscape Architect?

Arnis Budrevics, OALA, FCSLA, ASLA, writes: “As ‘generational’ applies to knowledge or behaviour being taught or passed down from older generations to younger ones, then yes – I am one of the few Canadian landscape architects that can wear this badge with honour.

“My father, Alexander Budrevics, FCSLA, FASLA, (www.csla-aapc.ca/awards/college-fellows/alexander-budrevics) was well-established in his business long before I mapped out my career path. He led by good example that our field of landscape architecture is one that promotes creativity, builds meaningful spaces for public enjoyment, respects and protects

the landscape and can profitably sustain a boutique business for many years.

“He demonstrated through love, honour and respect of all persons and the landscape that one can build meaningful business relationships. He promoted my wonder of nature and instilled my responsibility to provide stewardship of our landscape for future generations. He was a legacy builder.

“Alex taught me the value and benefits of voluntarily serving our professional community. I, too, have embraced this volunteer spirit in a similar manner, being elected to the CSLA College of Fellows in 2001.

“True to his business acumen, in 1989, Alex set a fair price and encouraged me to buy his firm. I have led its growth over the past 35 years. While my early design influencers included Ed Fife, Jim Taylor, Gary Carson, Len Novak and Rick Moore, my father has always been the key influencer to my understanding of business and financial matters.

“My daughter, Aina Budrevics, CAE, reinforced the generational aspect of our family when she became the executive director of the OALA. I am proud that our firm has successfully been in business for over 60 years and as a generational landscape architect, to have contributed to the growth of our profession.”

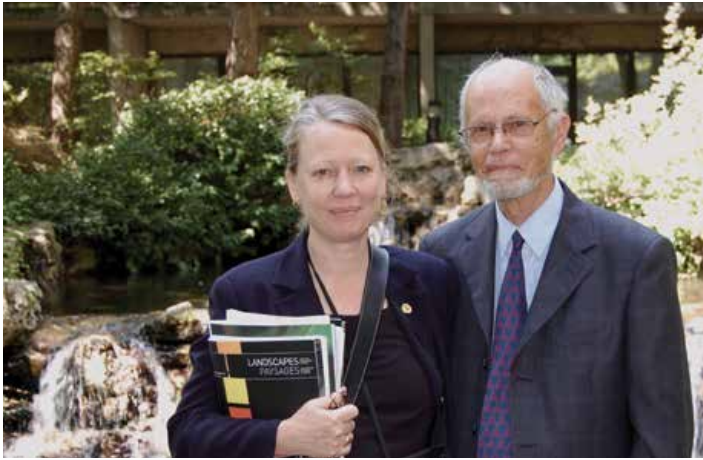


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5 NEIL + CORRINA DAWE. 6 ALEX + ARNIS BUDREVICS. 7 THE BUDREVICS TEAM. 8 WENDY + DONALD GRAHAM-CSLA LEGACY CONFERENCE 2018. 9 WENDY + DONALD-OUT & ABOUT IN IROQUOIS, ON. 10 VICTOR CHANASYK, LINDA IRVINE AND LILLIAN CHANASYK IN 1984 IN THE FAMILY’S FRONT GARDEN IN GUELPH. PHOTOS 5 NEIL DAWE 6,7 BUDREVICS FAMILY 8,9 WENDY GRAHAM 10 CHANASYK FAMILY



8

LA DNA

Wendy Graham, FCSLA, says: “Growing up with a father (Donald W. Graham, FCSLA, www.csla-aapc.ca/awards/college-fellows/donald-w-graham) whose life revolved around his love of nature, design and landscape architecture was pretty exciting at times. Especially since he loved to share his passion with his three children and would take us with him on his weekend site visits to test out one of his ongoing projects, or just to take a walk somewhere interesting. On these occasions (whether we were listening or not) he would share his impressions in a way that colored the way we experienced our surroundings and, ultimately, our lives.

“It seemed like my father, the landscape architect, was always creating something: Expo 67’s Notre Dame Island, Ottawa’s Garden of the provinces, or a national park somewhere. Watching him over the years, we learned that we had the power to be agents of change. Of course, we didn’t understand that then. We just had fun and gave him free advice. We did, however, grow up with the impression that landscape architecture was in our DNA and that in some way, we knew and experienced things that other people didn’t.

“As a child, I loved going to my father’s office (D.W. Graham and Associates, Ottawa). It was a treasure trove of magic markers, all types of paper to draw on and people who were so busy that we were left to our own devices. Later, in my teens, I worked there during the summer as a gofer. I printed and delivered plans (smell of ammonia), organized the library, rolled, folded and archived plans in the attic and more. Amongst other things, I learned that landscape architects work hard to create (green) spaces for people, that money and

deadlines matter, and that construction sites were muddy when it rains!

“When it came time to think about what I was going to do after high school, I considered studying landscape architecture, but wasn’t sure that it was the right choice. I wanted to forge my own identity and not just follow in my father’s footsteps. How could I ever live up to his standards, and did I even want to? Although landscape architecture was an interesting option, I also loved theatre, travel, creative writing, languages, art, nature, psychology. I recall my father suggesting that the field of landscape architecture was the ideal setting for *all* those interests and I gave in to the natural and generational attraction I felt for landscape and design. A second generation. No regrets.

“Almost 50 years later, I still feel fortunate to have chosen to follow my father’s lead. I eventually found my way as a landscape architect for the City of Montreal creating public spaces, cultural gardens and protecting vital natural and heritage landscapes within the city. The importance of good design, working with Nature and respecting the past were values that reflected my father’s early influence and that I tried to honor over the course of my career.

“The LA DNA I inherited from my father provided a sound foundation to develop the skills needed to enjoy success and make a difference in a challenging and changing profession. Although my father and I shared a passion for landscape architecture we didn’t always see eye to eye and I like to believe, especially now that he is no longer with us, that we enjoyed our differences.”



9

Respect + Thanks

This writer is also a generational landscape architect and among those who are proud to be carrying on the legacy. I learned to plant trees as a child; to understand art and ecology as a teen; to understand design and site planning as an undergraduate; and to learn about regional landscape planning as a graduate student. The rest I learned through the “school of life,” as well as gaining skills and knowledge from experiences and other opportunities gained through teaching, public and private practice and contributing to the OALA and the CSLA in various capacities over my career.

I give my utmost respect and thanks to my uncle Victor Chanasyk, FCSLA, who was the founding director of the first School of Landscape Architecture in Canada, in Guelph, ON (www.csla-aapc.ca/awards/college-fellows/victor-chanasyk). He introduced me to the profession, then guided and mentored me throughout my career; for this I am eternally grateful. **LP**



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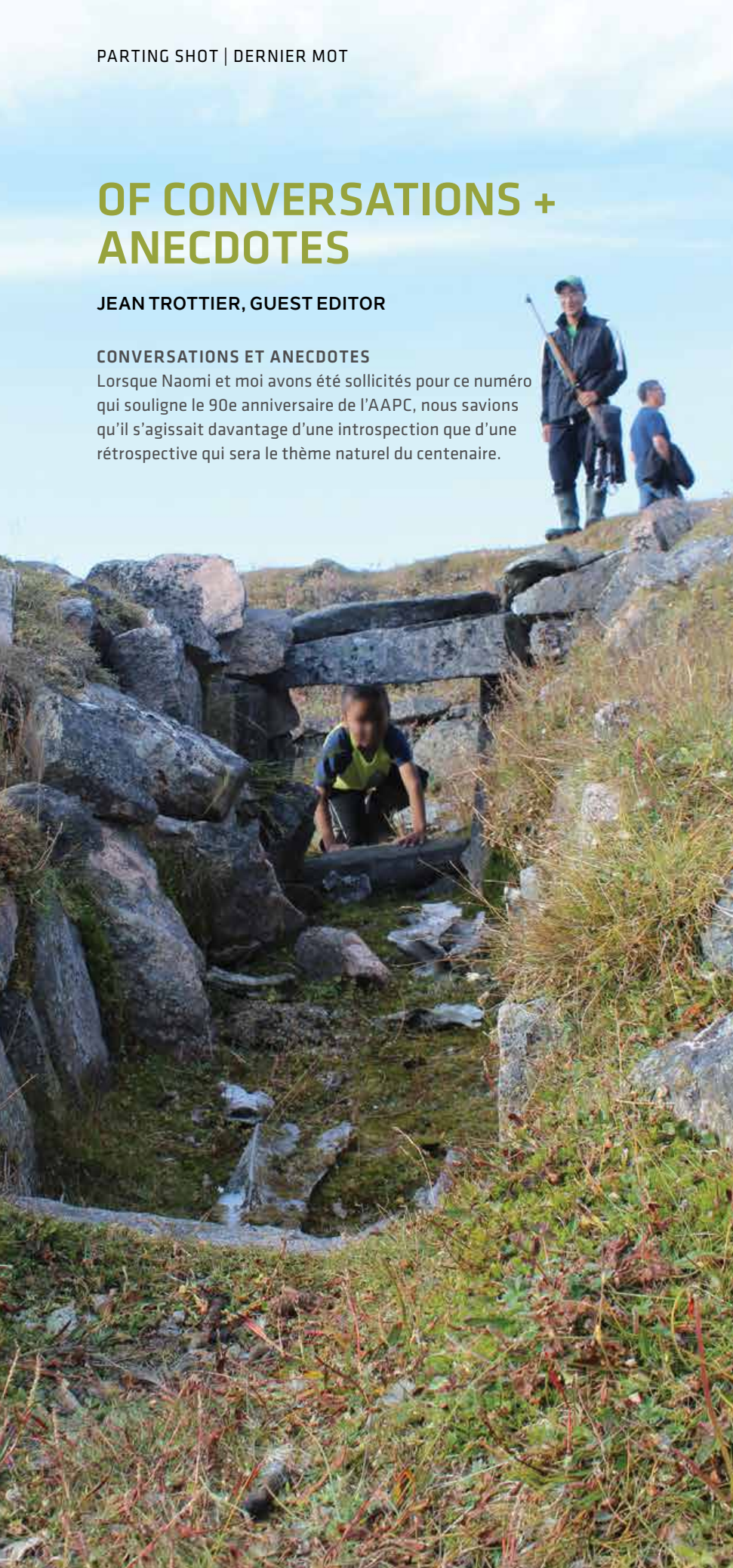
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OF CONVERSATIONS + ANECDOTES

JEAN TROTTIER, GUEST EDITOR

CONVERSATIONS ET ANECDOTES

Lorsque Naomi et moi avons été sollicités pour ce numéro qui souligne le 90e anniversaire de l'AAPC, nous savions qu'il s'agissait davantage d'une introspection que d'une rétrospective qui sera le thème naturel du centenaire.



WHEN NAOMI AND I were approached to guest edit this “CSLA at 90” issue, we knew right away that it would not be a historical retrospective. After all, the CSLA’s 100-year anniversary is just around the corner, so let’s keep our thunder for that. But it did get us thinking about the weave of people, ideas and shared experiences that make landscape architecture endure.

This issue’s theme, “Generations,” was meant to be an introspective exercise, to encourage colleagues to reflect on the core values choices and circumstances that made their firms or careers last. As editors, we delighted in the candid discussions with our various contributors – some old friends, others new acquaintances – and in the personal anecdotes often hidden behind their more polished professional personae. Some had their sight resolutely set forward, focused on finding their place in their chosen profession, or on transmitting their legacy to junior partners. Others sounded perplexed, as if surprised that a mix of strategy, daily grind, professional ethos, opportunism and sheer dumb luck had carried them all this way.

I was reminded of an evening with good friends of mine who, their two children having but recently flown the coop, looked at each other, wondering how 20 years of their lives could have disappeared that way, and who that person at the other end of the sofa was (they are fine, don’t worry). Caught up, as we often are, in the immediacy of professional and academic expectations, we sometimes lose sight of why we travel this particular life path, and of the thread of encounters, each specific, each meaningful, that led us where we now find ourselves.

Nearing 60 and being the more ... mature partner in this editorial team, I wondered about the thread that connects my own professors (Peter Jacobs, Jeanne Wolfe, James Duncan) to my students such as Naomi. Certainly, academia has evolved. Indigeneity, climate change and environmental sciences have supplanted fine arts and cultural studies in the landscape architecture curriculum. Trace paper is something that my students buy to indulge me. And my digital skills, positively advanced in their day, look rather quaint in our age of GIS, 3DFab, BIM and AI (all alphabet soup to me). Friends tell me I’ve become crankier (a trait I share with one of my mentors, Doug Paterson), but also more empathetic and caring (something I learned from my students – mentorship goes both ways, folks).

I like to believe that, across generations of landscape architects, a fundamental attitude remains: curiosity towards others and the world around us, faith in the power and relevance of design, and the conviction that we can make a difference. Perhaps, these are all we need to hold us together. **LP**

EXPLORING A SUBTERRANEAN HOUSE IN MALIJUAQ TERRITORIAL PARK NEAR KINNGAIT, NUNAVUT.
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