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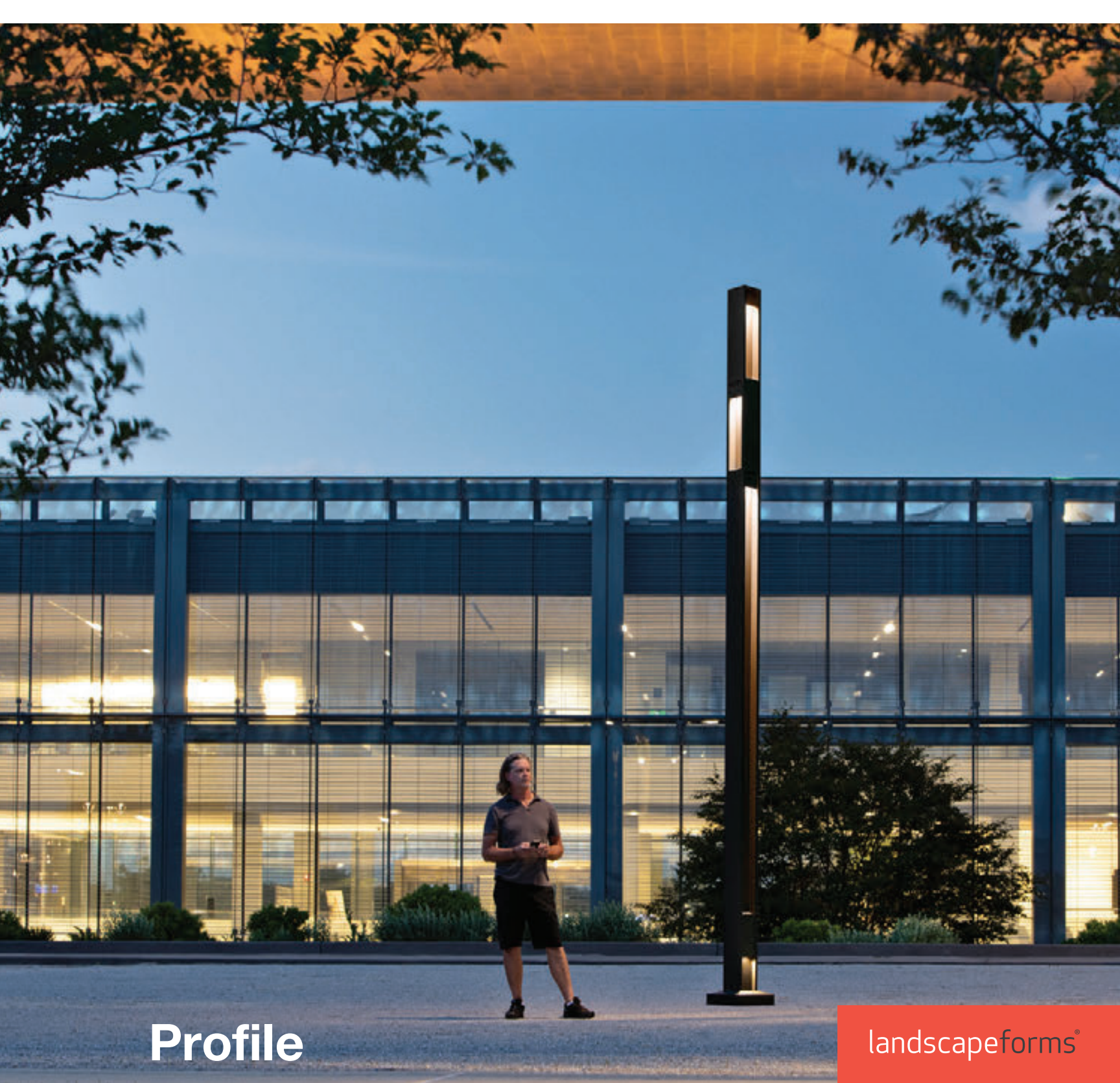
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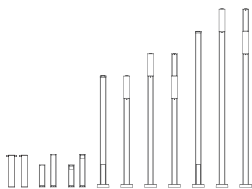
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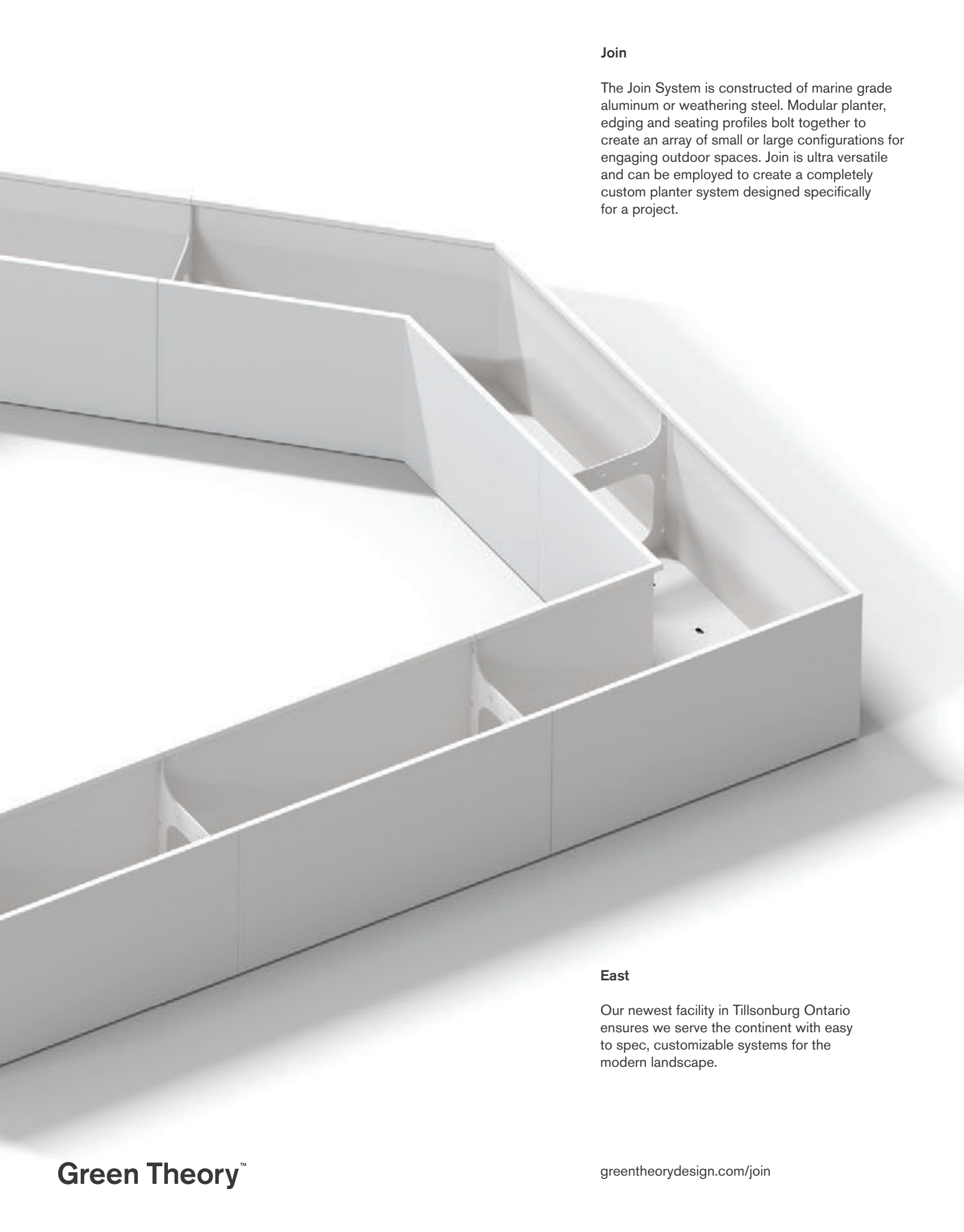
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SPIRIT GARDEN CELEBRATION CIRCLE
PHOTO BROOK MCILROY

SLOWING DOWN ON THE ROAD TO EVERYWHERE

GUEST CO-EDITOR, MICHELLE JEFFREY DELK

IN EARLY MARCH 2020, I left New York City on a business trip. Travelling has been a typical part of my entire career, but that trip proved to be my last for an extended time. In response to the pandemic, we became bound to our homes and neighbourhoods in ways we didn't anticipate. In turn, I re-immersed myself into a neighbourhood I've long been familiar with. When you have nowhere to go, everywhere is the destination.

I turned to walking; it's a way to wander, observe and think. More than anything, I realized it's about slowing down. Walking invites us to cross boundaries, zooming in and out with our minds, bodies and senses. What have we missed flying from place to place? What have we overlooked during our commutes, or with heads buried in our phones? Slowing down means paying attention, and not taking our environment for granted. Observing and understanding our impact in a place and with each other, our focus shifts. We slow down and reset.

In this issue of LANDSCAPES | PAYSAGES, we invited contributors to imagine how we move forward from the coronavirus pandemic; how we re-adjust, recalibrate and reform our practice under the theme of RESET/RÉINITIALISER. Through a range of short-form and in-depth reflections, our contributors delve into this moment of pause and ponder how to design a more adaptive and optimistic world.

GUEST CO-EDITOR, DOUG CARLYLE

MICHELLE AND I know one another from working on the new Calgary Central Library. As a LANDSCAPES | PAYSAGES board, we asked Michelle to be a Guest Editor for this issue given her perspective working with a diversity of people, clients, communities, and allied professionals across the continent, as well as for her personal passions and experiences. My work and life parallel Michelle's, from daily walks to gratitude for the chance to uncover what's around us. Through greater awareness of the world, whether the pandemic, forest fires and extreme heat, or gross social inequities, there is an underlying urgency to RESET/RÉINITIALISER as a society and as a profession.

The response to the L|P solicitation from the U.S. and Canada has been gratifying. It's reinforced the value of blurring our borders and celebrating plurality, as well as a desire for conversation and discussion, in and out of lockdowns.

We welcome your comments.

RALENTIR LE RYTHME À LA CROISÉE DES CHEMINS

CORÉDACTRICE INVITÉE, MICHELLE JEFFREY DELK

AU DÉBUT DE MARS 2020, j'ai quitté New York pour un voyage d'affaires. Les voyages sont légendes dans ma carrière, mais ce voyage allait être le dernier pour une longue période. La pandémie a eu pour effet de redéfinir notre relation avec notre résidence et notre quartier. J'ai redécouvert un quartier qui m'était familier depuis longtemps. À la croisée des chemins, de multiples destinations sont possibles.

J'ai adopté la marche, une façon d'errer, d'observer, de réfléchir. J'ai constaté qu'il s'agissait avant tout de ralentir le rythme. La marche approfondit la réflexion, nous met en contact avec notre corps et nos sens. Qu'ai-je manqué en ne volant pas d'un endroit à un autre? Qu'ai-je remis à demain, pendant que j'étais trop occupé à me rendre quelque part, la tête enfouie dans mon cellulaire? Ralentir signifie être attentif et ne pas tenir notre environnement pour acquis. En observant et en constatant l'impact que nous avons sur notre milieu, et les uns sur les autres, notre prenons conscience de notre environnement, on se réinitialise!

Dans ce numéro de LANDSCAPES | PAYSAGES, nous avons imaginé l'avenir après la pandémie, comment adapter et réformer notre pratique sous le thème RESET/RÉINITIALISER. Nos contributeurs nous livrent leurs réflexions en cette période de remise en question sur la façon de concevoir un monde plus adapté et optimiste.

CORÉDACTEUR INVITÉ, DOUG CARLYLE

J'AI CONNU MICHELLE dans le cadre du projet de la nouvelle bibliothèque centrale de Calgary. Le conseil d'administration de LANDSCAPES | PAYSAGES a convié Michelle à titre de rédactrice invitée étant donné sa vaste perspective et son réseau diversifié de personnes, de clients, de communautés et de professionnels affiliés sur le continent, sans oublier sa passion et son expérience personnelles.

Ma vie ressemble à celle de Michelle, des promenades quotidiennes au sentiment de gratitude de pouvoir découvrir le monde qui nous entoure. Notre prise de conscience de la réalité, qu'il s'agisse de pandémies, de feux de forêt, de chaleurs extrêmes ou d'inégalités sociales flagrantes, nous incite à une RÉINITIALISATION sociétale et professionnelle urgente.

La réponse à la sollicitation de L|P aux États-Unis et au Canada a été gratifiante. Elle renforce l'idée du «sans frontière» pour la pluralité de nos échanges, ainsi que le désir de discuter, avant et pendant les confinements.

Vos commentaires sont les bienvenus.



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OUR GUEST CO-EDITORS | NOTRE CORÉDACTEURS INVITÉES



MICHELLE DELK

Michelle Delk, Director of Landscape Architecture, Snøhetta, is a passionate champion of the public realm. As a partner and landscape architect with Snøhetta, she works to cultivate trans-disciplinary collaboration for the creative advancement of public environments. Her unencumbered vision allows for concerted explorations that embrace experimentation and improvisation within complicated social environments. With a natural ability for engaging diverse community and client intricacies, Michelle guides complex projects ranging from master plans and brownfield redevelopments to realizations of urban plazas, parks, streetscapes and riverfronts. Currently, she leads several efforts with Snøhetta, including the Ford Campus Masterplan, the Theodore Roosevelt Presidential Library, and the re-imagined design of the Joslyn Art Museum Garden in Omaha, Nebraska.



DOUG CARLYLE

Doug Carlyle, AALA, FCSLA, RCA, has over 35 years of experience with a wide range of award-winning projects, from community master plans to private gardens. With a passion for city places large and small, Doug's work investigates the diverse voices and forces that drive their ongoing transformation. He is curious about the nuances of client goals, seeking to develop strong working relationships. Always pursuing new knowledge and information, Doug is a lifelong learner. This thirst for education explains his interest in periodic teaching and lecturing, which he does at various universities in Alberta and across Canada. Doug cherishes his daily walk to work through Calgary's busy streets, parks, and boulevards. Doug is also a member of the Editorial Board of *LANDSCAPES* | *PAYSAGES*.

OUR WRITERS | NOS RÉDACTEURS



MICHAEL GROVE

Michael Grove, FASLA is the Chair of Landscape Architecture, Civil Engineering, and Ecology at Sasaki, a global design firm with offices in Boston, Denver, and Shanghai. His world view is shaped by his two young children, both avid explorers of nature who deserve to experience the wonders of the world without the risk of planetary collapse.



STÉPHANIE HENRY

Stéphanie Henry, AAPQ, AAPC, cofondatrice de Castor et Pollux, développe une pratique professionnelle fondamentalement transdisciplinaire entre art, design et paysage. Faire la ville par le territoire, défendre l'espace public ouvert et générer un droit à la ville autour d'espaces vivants, guide les projets d'aménagement auxquels elle participe. Ayant exercé en France, en Afrique et au Canada, ses référents urbains sont pluriculturels et sa pratique est multiple allant de l'étude des grands paysages, aux projets d'aménagement d'espace public en passant par les ateliers participatifs de fabrication urbaine. L'intégration des citoyens et leur participation in-situ lui sont essentiels.



MATTHEW A.J. BROWN

Matthew A.J. Brown, OALA, APALA, CSLA, has more than 10 years of experience practicing landscape architecture along the Northeast Atlantic coastline, from Boston to Newfoundland and Labrador. His connection to coastal environments is also evident through both practice and academia, which focus on landscape architecture's vital role in regeneration and renewal. Matthew co-founded Brackish Design Studio in 2019.



SANDRA A. COOKE

Sandra Cooke, OALA, APALA, CSLA, has been practicing landscape architecture for 15 years, in Ontario and more recently in the Atlantic provinces. Sandra co-founded Brackish Design Studio in 2019, a practice based in Halifax and Saint John. At Brackish, Sandra's work focuses on projects that respect and highlight the unique beauty, culture, heritage and ecologies of coastal sites.

**RYAN GORRIE**

Ryan Gorrie is a Principal Architect with Brook McIlroy, leads the Winnipeg office and is the director of the Indigenous Design Studio. A member of Bingwi Neyaashi Anishinaabek, Ryan strives to ensure perpetuation of Indigenous culture through creative opportunities ranging from the crafting of traditional items to large-scale landmark architecture.

JENNA DAVIDSON

Jenna Davidson is a Planner at Brook McIlroy in their Toronto office. She has a Double B.A. in Anthropology and Environmental Studies from the University of Victoria and a Master's in Environmental Studies and Planning from York University. She is deeply inspired by interconnections between people and place.

**SEE-YIN LIM**

See-Yin Lim, OALA, AALA, CSLA, is an Associate at DTAH and has worked on numerous award-winning landscapes and urban design projects that elegantly fuse complex social and ecological mandates. See-Yin is currently leading the public realm and streetscape design for Waterfront Toronto's Port Lands Flood Protection and Enabling Infrastructure Project, a project that provides the organizing framework for future redevelopment of the area.

**RUTH A. MORA**

Ruth A. Mora is an artist and designer and co-founder of SUMO Project. She likes creativity as a force for change. She uses human-centric design and art to build bridges between spaces and communities, focusing on the contributions of art in public spaces and communal engagement. She is currently writing a book on that subject.

GASTON SOUCY

Gaston Soucy is an architect, urban designer and co-founder of SUMO Project. He believes that "specialization is for insects," which has taken him to develop a variety of design skills to explore how creative practices can contribute to improve the spaces we inhabit while incorporating art as a mediator.

**TOBY JUROVICS**

Toby Jurovics is the founding director of the Barry Lopez Foundation for Art & Environment, which works with contemporary artists to create exhibitions about climate change and our changing relationship to the land in a time of environmental crisis. He is fascinated by the way the edges of the ground glass or viewfinder define the landscape.

Between borders shifting, collapsed meaning and future changes, the pandemic slapped the face of our constructed society and the norms we sunk into. Where the collective consciousness of humanity drifts remains a question. There is never short or definite answers to the future of landscape architecture. I want to think big but stay humble and hold constant the belief that the "true" things that exist – the mountain, the ocean, the air we breathe, the physical object we made and touch – they are what they are. The core of landscape architecture, and so too its future, is rooted in our relationships with everything other than the self. Now or then, how we see, read, communicate, move and reshape the true existence of others will write down the future for us.

— Yuan Zhuang, Snøhetta

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01/

ENVISIONING THE FUTURE

How has, and will, the LA profession change – post-COVID and beyond?

SNØHETTA WAS FOUNDED in 1989 with the competition-winning entry for the new library of Alexandria, Egypt. Since its inception, the practice has maintained its original transdisciplinary approach, and integrates architectural, landscape, interior, product, graphic, digital design and art across its projects. The collaborative nature between different disciplines is an essential driving force of the practice. At the heart of all Snøhetta's work lies a commitment to social and environmental sustainability, shaping the built environment and design in the service of humanism.

This RESET/RÉINITIALISER issue asked contributors to consider what it means to reflect and reassess, expanding the possibilities for sustainable, equitable and beautiful landscapes. In response, members of the landscape team at Snøhetta were asked to envision the future of landscape architecture and conditions shaping practice. The following collection of individual quotes are drawn from the team's diverse backgrounds and experience levels, encompassing a wide range of perspectives.

In the face of widespread global change, the challenges we grapple with are numerous and complex. What remains certain is that no matter how we've detailed, specified or designed our constructions, they are still temporary assemblies that, when observed over longer time scales and varying spatial scales, flow into and out of place. For every material and specimen that we import, we leave an imprint – a void – on a site of extraction. The elements that make up our material palette are modified through use, weathering, and in response to economic and cultural shifts. Over time, the plants, stone, concrete, brick, wood and steel disaggregate, recombine, disperse and decompose – each at different rates. Someday, perhaps distant in the future or sooner than we anticipate, the materials we have worked so hard to keep together will break apart. Even the most permanent must be designed for impermanence. Can we simultaneously keep the extracted, the assembled and the discarded in focus when we design?

– Emilia Hurd

JOSLYN ART MUSEUM GARDEN
CONCEPTUAL COLLAGE
IMAGE COURTESY SNØHETTA

Since its start, landscape architecture has been an instrument of property, power and wealth. To be meaningful in the future, the profession must reevaluate its relationships to clientele and capital, as well as adjust and expand the services it provides. It is my hope that reinvigorated democracies find clarity of purpose and the initiative to publicly fund environmentally focused projects at the scale of continents. Failing that, crowd-sourced projects and even funding by way of social media is one possible means toward doing work that matters.

– Matt McMahon

An amazing client recently asked us what would make the forest happy to have him there. With the advantage of micro technologies, electronic monitoring and our imaginations, landscape architecture has an opportunity to move from a field of vision and a field of experience to just a field.

– Darlene Montgomery

Our world is composed of different elements, and we use our many senses to perceive them. We seem to focus too much on "what we can see" in the process of designing a project while we ignore other dynamic senses. As a landscape designer, I believe we should understand our

surrounding environment in different senses (hearing, smell, touch) and reflect this dynamic experience into our design. Future landscape architecture should create high-quality scapes with lush experiences by using and designing for all our different senses to create a unique "sense" of place.

– Chao Li

The future of landscape architecture will find new meaning at the neighborhood scale. As we begin to redefine in our post-pandemic world how we live and interact on a daily basis – at home, in the workplace, politically, socially and in our landscapes – the small moments help us piece together new patterns: A handful of chairs on the sidewalk allow my elderly neighbours to safely leave their apartments and socialize outdoors, greeting passersby and wishing them a good day. An albeit-temporary wooden handrail near the subway entrance feels softer than the metal one it replaced, gentler as we return to our commutes. The more skillfully crafted second and third generation of outdoor dining structures remind us that we will continue to build, improving as we go, and that the city street can be a generous, gracious and hospitable place to occupy the public realm.

– Kate Larsen

02/ TRANSDISCIPLINARY APPROACH: AN INFECTIOUS IDEA

LIZ WREFORD + PETER SAMPSON

PUBLIC CITY IS FOUNDED on a belief that, in the 21st Century, the prairie city needs to invest in strong public realms through collaboration between design disciplines. As we anticipate the post-pandemic city, we are struck by an emerging interest, from both public and private sectors, in how to implement accessible and dynamic public urban environments. Since 2016, we have been committed to an idea that architecture and landscape architecture are sibling disciplines that when working as one entity can respond purposefully to the creation of new ways to use the public realm.

We follow a transdisciplinary approach to practice where landscape architecture and architecture are positioned jointly at the headwaters of all problem-solving, no matter the size or nature of the problem. Transdisciplinary practice releases us from the biases of those traditional identities that belong to each discipline. Identities that

tend to hem us in by regulation and territory. In the face of massive change confronting cities today – whether related to climate, migration, or pandemic – our commitment to an unconstrained professional identity enables us to strengthen our voice. In Winnipeg, where we live and practice, problems of infrastructure and engineering tend to lead policy and public debate when it comes to the public realm. We are trying to influence – perhaps infect – that conversation through a change of practice that prioritizes ideas about living in a pleasurable public environment, as if that were actually the goal!

Some of our recent projects in Winnipeg challenge the typical demands of infrastructure through a transdisciplinary response. Asked to provide a picnic shelter and washroom at Crescent Drive Park, we delivered a new type of pavilion. The Pavilion serves the Park and program as intended; but, while preserving

the mature forest and responding to flood prevention measures, the Pavilion also presents new types of indoor/outdoor multicultural gathering and multi-seasonal program spaces.

By engaging the client, authorities and the neighbourhood, we reprioritized the initial program-ask (“provide toilets”) to expand and diversify the social opportunity here, all on the same budget. A little bit inside, a little bit out, the mix of tempered public spaces with insulated rooms offers traditional ideas of shelter and function amidst evolving ideas about public gathering. This is a hybrid facility that introduces new relationships in an open public space that is at once architecture and landscape architecture. Its shifting elevations, flexible open-sky or open-wall rooms, play with environmental conditions and question the singularity of function ascribed to park buildings.

One of the nicest questions asked of us on opening day went like this: “Nice room, what is it for?”, to which we responded, “That’s the point, you tell us.”

Liz Wreford, MALA, OALA, SALA, AALA, CSLA, is Principal Landscape Architect of Public City and has professional experience across Canada, the United States and Australia. She established her own practice in Winnipeg in 2011. **Peter Sampson**, MAA, OAA, AAA, FRAIC, is Principal Architect of Public City, based in Winnipeg. He is a Canadian architect of Swedish descent and grew up in both Montreal and Toronto. In 2008, he established his own practice and in 2016, Liz Wreford joined him as Director and Principal Landscape Architect.





03/ CULTIVATING RELATIONSHIPS & COMMUNITY ENGAGEMENT

TAYLOR BISHOP

AS A PROPONENT of flexible work schedules and creating a healthy work-life balance for its employees, Little Bluestem Landscape Architecture was already a highly adaptable, smaller firm based out of Winnipeg, MB. When one team member relocated to Calgary shortly before the pandemic, we shifted our internal project meetings and critiques to virtual methods allowing for interprovincial collaboration. Having these systems in place when the pandemic arrived enabled us to shift seamlessly to having all employees of the firm working remotely. We were also able to apply these methods to client meetings, as well as to our stakeholder and community engagement strategies.

Although we were able to make this leap to the virtual world with few, if any, logistical problems, we found that we missed having the meaningful connections that meeting in person brings; there are fewer conversations about how life is going, or what your plans for the weekend are when you are on a Zoom call. To combat this loss of interpersonal connection, Little Bluestem started a weekly virtual lunch date, coffee catch-ups, happy hours and monthly team building activities. Recently, we spent a morning doing some online felting, and each participant ended up with an adorable miniature bison ornament. Finding the opportunities and spaces to have personal connections within the team has been key, especially as we continue to grow Little Bluestem with the addition of one permanent landscape architect and two summer interns to our team.

The pandemic has also compelled us to focus more resources on helping our local communities engage with, and enhance, their outdoor spaces. With the majority of people spending more time at home than ever before, it was the perfect opportunity to grow our “passion” project, landED.

landED is an educational program that offers land-based design and environmental learning through a variety of resources, tools and workshops. Through landED, we are able to share our passion and knowledge of design and nature, cultivating relationships between people and the landscapes that surround them.

Throughout the pandemic, we released weekly *Teaching Tuesday* videos, each with an activity based on a subject from the current Manitoba Educational Curriculum. These activities are designed to be fun and accessible for families who found themselves suddenly homeschooling, focussing on assignments parents and children could do together. Little Bluestem Landscape Architecture received the Spirit of Winnipeg’s 2021 #ReimagineWPG Award through the Winnipeg Chamber of Commerce for our dedication to the community, recognizing how we pivoted and persevered through the challenges that arose during the Covid-19 pandemic.

To learn more about landED, visit www.littlebluestemla.com/landed. For more information about the Spirit of Winnipeg Awards, visit winnipeg-chamber.com/chamber-blog/12th-annual-spirit-of-winnipeg-winners. **LP**

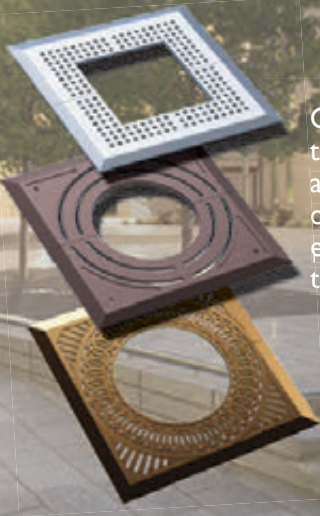


1 LAURA SECORD TABLE TALK
2 SPIRIT AWARD, WITH BISON
PHOTOS LITTLE BLUESTEM

Taylor Bishop is a Landscape Architect with Little Bluestem Landscape Architecture in Winnipeg. The firm was recently featured on the Winnipeg Chamber of Commerce website *Reimagine Stories* series for the pivot during the pandemic..



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CHRIS REED ON THE COMPLEX AND DYNAMIC WORLD OF LANDSCAPE

1

>FR_LP+ CHRIS REED SUR LE MONDE COMPLEXE ET DYNAMIQUE DES PAYSAGES

Directeur fondateur de Stoss, Chris Reed est reconnu comme l'une des sommités internationales en matière de transformation des paysages et des villes. Il assume les responsabilités de chercheur, de stratège, d'enseignant, de designer et de conseiller. Lauréat du prix national de design Cooper-Hewitt 2012 en architecture de paysage, Chris est professeur d'architecture de paysage à la Graduate School of Design de l'Université de Harvard.

Chris: J'ai trouvé intéressante cette approche sociale de l'urbanisme et c'est ce qui m'a conduit à étudier l'architecture de paysage. J'ai compris que les paysages pouvaient accomplir de multiples fonctions simultanément.

CHRIS REED IS the Founding Director of Stoss and is recognized internationally as a leading voice in the transformation of landscapes and cities. He works as a researcher, strategist, teacher, designer and advisor. A recipient of the 2012 Cooper-Hewitt National Design Award in Landscape Architecture, Chris is a professor of landscape architecture at the Harvard University Graduate School of Design.

Chris recently sat down with Snøhetta's Michelle Delk, the Guest Editor of this Reset issue, and Dialog's Doug Carlyle, a Landscape | Paysages editorial board member, to discuss his inspirations and how he sees landscape architecture developing in this changing world.

Michelle Delk: Thank you for joining us Chris, we're so excited to include your thoughts in this issue. If I remember correctly, you founded Stoss in 2001. Could you tell us a bit about your background and why you chose to study urbanism and landscape architecture?

Chris Reed: One of my earliest memories was growing up in a working-class town, New Bedford, Massachusetts, a port city that's still the nation's number-one fishing port from a revenue standpoint. They catch fish and scallops, all landed within the working waterfront and harbour. As kids, we'd go down to the waterfront and get out to remote Palmer's Island by climbing across an enormous hurricane dike that was installed after the 1950s. At one point, this dike was the largest in the country, built to protect the harbor and its industrial resources. We would walk out at low tide and scramble out to this old island right

in the middle of the harbour with scrubby vegetation, poison ivy, all sorts of stuff.

Way at the end of the island was a lighthouse that was non-functional, an intriguing ruin in a raw landscape. For me, this adventure was an escape from the city. And though we were right in the middle of this bustling harbour, it felt like wild nature. In fact, it was always on our mind that we had to be sure to get back before the tides rose, stranding us on the island. It may have been six inches of water at high tide, but the idea that we were in a race with nature or environmental cycles was part of the psyche of that place.

Turns out the dike was helping to poison the harbour, trapping contaminated sediments moving downstream from old industrial factories – all the while the city was struggling to maintain its last major economic engine. It was this



2

mix of environmental and urban issues that really charged my imagination, for years. What I didn't understand at the time was the complexity of environmental justice, contamination, urbanism, post-industrial issues that were already in play at that place.

I went to college thinking I was going to be a lawyer, even though my passion was looking at some of the green spaces, infrastructure, wild lands and also the urban fabric of cities. Only when I got to college did I discover that you could study the city as an academic focus. While taking coursework on urban history, particularly the history of the American city, I became fascinated with the social reform efforts of the 19th century American city and how those eventually manifest in urban parks and parks systems. It was these park systems that captured my imagination; they were an escape from the city, and yet they were so urban.

Park systems, like those in Buffalo or Boston, functioned as green space, recreation and habitat. Yet they also created biodiversity, and managed flood

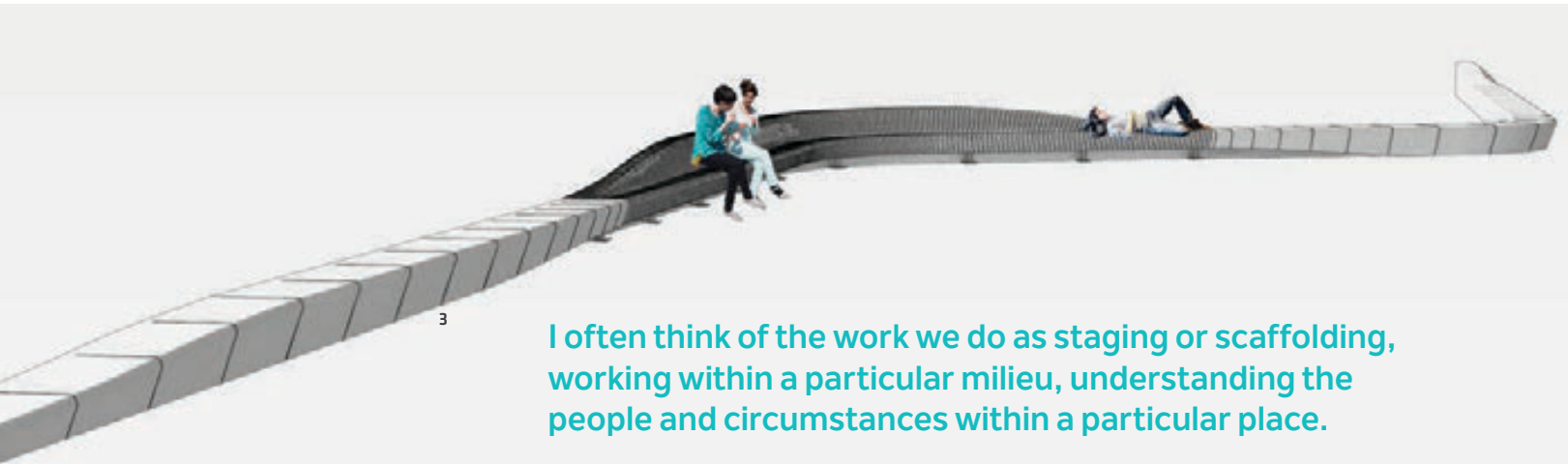
control. They integrated mobility and transport in multiple ways. So, you put all that together and you realize these are extensive urban projects, city-making projects. They framed out new neighborhoods to come. And while the functional and imaginative agendas were clear, you could also see the positive impacts that these park systems had on the daily lives of so many people. That's what captured me. I came to landscape through this understanding of urbanism, through this understanding of social reform and through the understanding of landscapes that could perform multiple tasks simultaneously.

Michelle: Chris, I'm inspired by your story about your childhood, and I'm curious, do you feel like those observations around the hurricane dike shaped or informed your future work?

Chris: Yes, I think less explicitly at first, and more explicitly later on. I came to understand that the hurricane dike afforded me opportunities to escape, but it was also part of a very unfortunate environmental drama that was playing

Park systems, like those in Buffalo or Boston, functioned as green space, recreation and habitat. Yet they also created biodiversity, and managed flood control.

1 CHRIS REED **2** THE NEW BEDFORD, MA HURRICANE PROTECTION BARRIER IS A NETWORK OF DIKES AND GATES DESIGNED TO PROTECT 1,400 ACRES OF NEW BEDFORD AND FAIRHAVEN FROM TIDAL AND STORM SURGE FLOODING. THE PROJECT WAS COMPLETED BY THE ARMY CORPS OF ENGINEERS IN 1966 AT A COST OF \$18 MILLION. FAIRHAVEN, MA 07/29/2021.
PHOTOS 1 MIKE BELLEME **2** ISTOCK.COM/ROBERT MICHAUD



I often think of the work we do as staging or scaffolding, working within a particular milieu, understanding the people and circumstances within a particular place.

itself out beneath the surface. And there was something quite frightening and powerful about that, also coming to the realization that so many of those problems were the result of human design and engineering. If humans can cause those problems through design and engineering, then maybe there are ways we can design and engineer our way out of them.

Doug Carlyle: Can you tell us a little bit about your design process and how you think about those questions in your work?

Chris: I think because of this perspective, this approach to landscape, I've always thought landscapes should have an expansive agenda. They should take on more than just plants and horticulture and gardens and older notions of public space. Those are all great starting points, right? But the idea that landscape can inform infrastructure, can inform city systems at large scales, is really one of the ideas at the core of the practice from the start. These days, those issues are even more expensive. As we begin to face the multiple crises of climate change, as well as social, cultural and racial crises, our work must continue to take on these challenges – partly because we work primarily in the public realm, partly because it's the right thing to do. It's important that we engage these issues through the medium of landscape and through the medium of design. That's

where our cultural value is. That's where our cultural contribution is, and that's ultimately where our cultural capital will be. We are looking at how to address those bigger questions and challenges as designers, as an office, as a practice and as a collaborative.

We want to understand from diverse disciplinary perspectives what is at stake in the project from standpoint of folks with far-reaching professional training. We also consider public engagement as one form of the research that we're doing. The more that we connect with people up front and invite ideas, invite them to share stories and cultural histories, understandings of their particular place, the more chance those have of being reflected in the ways in which we develop design, language, material palettes, those sorts of things. And when somebody can see something within a design proposal that resonates with something that they have told us, it gets them excited, and they feel ownership.

We also work through iteration, looking at a project or problem through the lens of integrated design, and trying it out in different ways. It is a dynamic process. And you know, there are moments of discovery when, all of a sudden, the project becomes something else, and those are just as exciting too.

Doug: How do you not get lost in all that data and find space for design to be a part of the exploration or the research? Do you have any thoughts, examples or challenges?

Chris: In some ways, apart from the environmental and social issues we've spoken about, there are things that just

consume you as a person, or collectively as a firm. Issues that you continue to encounter and explore in different ways. And that's the beginning of a design agenda, a cultural agenda. To boil that down to one example: how do people sit down in public spaces? Oddly, along the way, we discovered that we are furniture designers, which is just not what I think any of us expected. And yet how people engage public space (sit, slouch, lie down, people watch) is one of the ways that we begin to think about the dynamism of the public realm. And so, we've had this kind of ongoing obsessive exploration, and it's manifested in different ways.

For the Green Bay, WI, CityDeck project, we designed seating that addresses the infrastructural scale of that riverfront. We were working with local craftsmen and carpenters, and so we had a very simple steel frame system that could be manipulated in different ways so that you had seating configurations: essentially folded wood that allows you to sit up straight, to lounge, to cluster, to be alone. And in fact, that design language then carried out to the river and over the river so that bigger folds became part of the language of the over-water piers. So, we come back to this idea: how can we use a range of tools, materials and techniques to address similar kinds of issues, but in different ways that best express their individual contexts?

How people engage public space is one of those questions that gnaws at us and continues to guide us, something we explore over and over again in different ways and with different manifestations. That's the kind of thing I'm talking about. You can then

3 GERSTACKER GROVE, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICHIGAN, USA. MODEL OF PREFABRICATED SEATWALL, GENERATED FROM RHINO AND GRASSHOPPER 4 VIEW OF PREFABRICATED, MODULAR SEATWALL. GERSTACKER GROVE, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICHIGAN
IMAGE 3 STOSS PHOTO 4 MIKE BELLEME



4

extend those ideas to landform strategies, planting strategies, interactive technology strategies, anything you want. It's about finding new ways forward, inventing and exploring as you begin to develop your own kind of cultural language and cultural agendas.

Michelle: The "Reset" theme of this issue asks contributors to look at the future of landscape architecture and our practice in general. What are you inspired by, and what do you think people need to be addressing?

Chris: We've seen so much hardship. Not treating other humans in reasonable ways, explicit and overt racism, whether that's Blacks in America or whether that's attitudes toward immigrants or people who

are being expelled from countries around the world. There's a lot of hate. There's a lot of disease. There are incredible environmental conditions everywhere. You could become overwhelmed with all this. But we remind ourselves to take a breath, and then we put our heads down and start to figure out, given the resources that are at our disposal, given the tools and techniques that we have as designers, how can we begin to address some of those really important issues? We can do this directly, and also by offering counterpoints that instill hope and opportunity and moments of joy within the city. We need to use a constantly evolving and expanding design toolkit, and be advocates for people, for

projects, for issues through the work that we do.

I often think of the work we do as staging or scaffolding, working within a particular milieu, understanding the people and circumstances within a particular place. How can the work we do redirect some of the dynamics in play to more productive or more meaningful ends? How is it that the way in which we stage projects (with surfaces, patches, ground planes, vegetation) might set up conditions that allow people to engage landscapes in new ways, to engage each other in new ways.

Michelle: You've mentioned that you're talking with your students about some of these challenges and where we are in the

world right now. Doug and I have been very impressed by all that you're doing. We were wondering if you might share a little bit more about the relationship that you have between your practice and academia.

Chris: I would say practice, teaching and research can all have reciprocal relationships. I think some in academia say that's where ideas are generated, that's where the frame and the context are established, and this is true. There are some incredibly smart people doing research in multiple ways, they're diving deep into things that become quite useful to us as practitioners. They're stepping back from the world that we're engaging in on an everyday level and thoughtfully reconsidering the context and the frame within which we are working, and within which we *should* be working.

And yet there are things that we encounter through practice that hold the potential for becoming new avenues of exploration and inquiry. Oftentimes within my own life, I will discover something in one part of my practice, say a question that we're not fully able to explore within the context of the brief or the client or the site that's at hand, but has potential for further exploration or elaboration. Those are some of the ideas that I can bring into the research that I'm doing, or my teaching – to explore them in a new way, unconstrained by schedule, budget, pragmatics of projects. Not that those are bad things, but research and teaching allow me to step back from and explore those issues on their own terms, as a way that might allow for a new way of seeing, investigating or approaching an issue.

We do challenge students to be incredibly critical or thoughtful about the work they're producing, about the drawings they're making. By being a helpful and productive critic at school, it actually helps me to develop a critical voice through the firm and through the work that we're doing as well. So, I see those relationships as mutually beneficial.

Doug: How do you see academia going forward given the urgency of the various issues you've described? Where does academia fit with the broader community, not just the way landscape architecture sees itself?

Chris: I see, and have seen for many years, an increasing focus on interdisciplinary exploration, research and study to match the complexity of issues that exist in the world. This is somewhat new; it might be surprising to some that academic institutions still can be very siloed by discipline. There are administrative and bureaucratic reasons why universities are structured the way they are, and this can make it difficult sometimes for those cross-collaborations to happen. But I think increasingly university presidents, deans and faculty chairs are finding ways to infiltrate this and to get their faculties to exchange ideas. These are intersectional questions, intersectional issues, intersectional domains; they're taking on issues that cut across disciplinary boundaries. And you begin to see creative partnerships, oftentimes between universities, non-profit organizations, and even private companies or consultancies, that use different sets of resources to formulate different approaches to some of the challenges we're facing.

Doug: The audience for *Landscapes / Paysages* is both landscape architects and the general public, but also there's a large audience of students. As we think about a "Reset" coming out of the pandemic, do you have any advice for this new era?

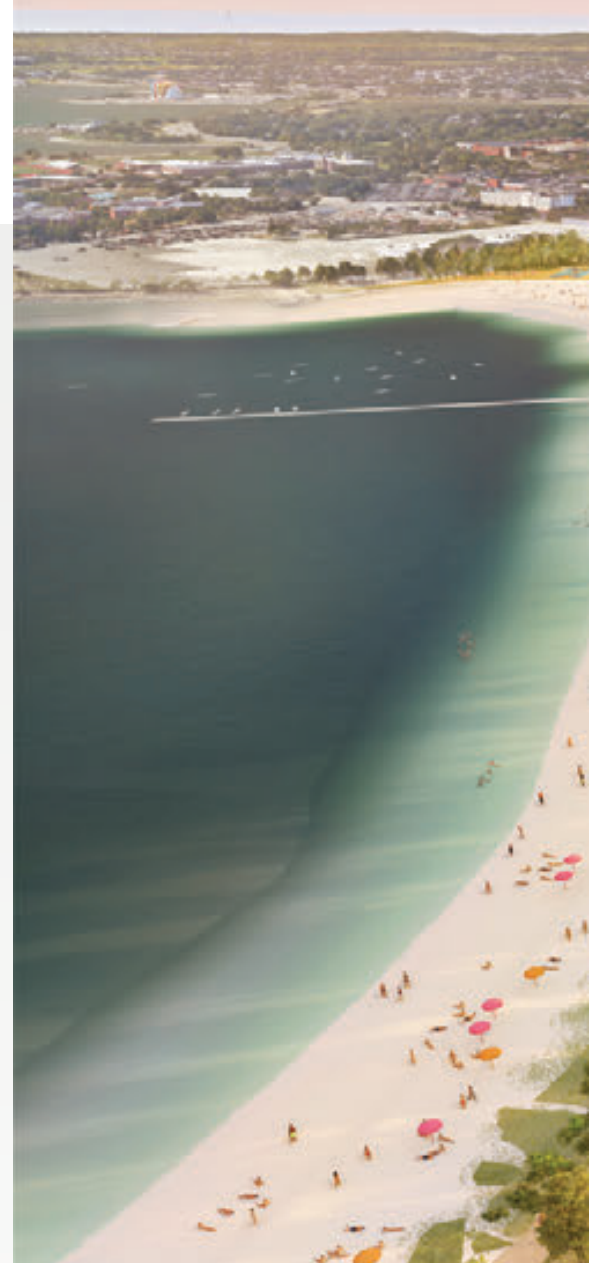
Chris: Embrace the challenges. Embrace the complexity. Don't put it aside. And then find your own obsession, your own parallel obsession, and keep at that, too. Find your creative medium.

Michelle: How do you stimulate students around finding an obsession? Because I love it. It's really provocative, but how might you find it with staff in private practice?

Chris: It's got to come from the student. There's got to be something in the person. So, it's not me imposing something on the student. It's trying to find where that passion is, where that individual spark is,

where that individual motivation is. What is it that a student may be unknowingly obsessed with?

I recall a conversation I once had with somebody who worked in the office, and she was unsure of the projects that she happened to be working on at that time. And she said that these didn't seem like the important projects in the office. And I wondered: what do you mean by that? And through the conversation, I argued that all projects are important. They may be important in different ways, but there's always something to be explored and invented in even the most mundane project brief. I mean, sometimes we are doing very simple things because of the circumstances or the budgets. But somewhere in there is an idea that offers an opportunity for learning and exploration, no matter what the scale of the project, no matter how



5

5 AERIAL VIEW OF COASTAL PARK AND BEACHFRONT PROMENADE. MOAKLEY PARK, BOSTON, MASSACHUSETTS, USA
IMAGE 5 STOSS



important you think it is. I think that's critical for young folks entering the profession. Take on the thing that's right there, the normative every day, and create something beautiful out of it.

Michelle: How do you think of beauty, considering practice and your broader thinking about landscape and urbanism?

Chris: Beauty is subjective, right? It can be expressed in so many different ways. But design is an aesthetic pursuit. People don't like to talk about that much anymore. We like to evaluate projects based on their ecological performance or on the way in which they're engaging people in neighbourhoods, or on what kind of economic advancement they might offer. And all those things are important. But again, this ties to my comments on cultural agendas: ultimately, you want something that's also beautiful, or at least provocative.

It doesn't have to be normative. I use the example of a project at the University of Michigan for Gerstacker Grove, at the centre of the university's expansion of North Campus, surrounded by engineering schools. The program was to renovate that quadrangle and make it more habitable, make it more welcoming for students, bring them outside of the laboratories, give people an opportunity to just sit, hang out, relax, recharge, play a game of volleyball, gather at certain moments and, at the same time, layer in a new, incredible biodiversity agenda into the campus. But we also had to collect 95% of all the storm water falling on the site and make sure it wasn't going into drains.

We designed gardens with these beautifully lush plant materials, contrasting prickly *Taxodium* with soft ferns and other plant materials within the garden space. We

could have left it there. But we also layered in a lighting element, acrylic rods on a stainless-steel base, and we made no effort to hide these within the vegetation. The harder it rains, the more the lights flicker. So suddenly you're seeing this lush vegetation with acrylic rods, and there's just a wonderful illumination and expression to them: a beautiful experience makes you want to slow down, it makes you want to notice or at least, subtly, to connect to what's going on in the environment. The opportunity to create a new and distinct experience at that moment for people moving through was really what was at the heart of that project. It's experiential, aesthetic. It becomes part of the lived experience of that place.

Michelle: Yes, it really does. What a what a lovely way to end our conversation by talking about beauty, Chris, thank you. **LP**

MICHAEL GROVE

ESSENTIAL WORKERS

HOW LANDSCAPE ARCHITECTS CAN PLAY A CRITICAL ROLE IN PREVENTING FUTURE PANDEMICS

>FR_LP+ TRAVAILLEURS
ESSENTIELS: LE RÔLE
ESSENTIEL DES ARCHITECTES
PAYSAGISTES DANS LA
PRÉVENTION DES PANDÉMIES

Tant que nous abîmerons les
écosystèmes et réduirons
la biodiversité, nos efforts
seront vains.

MANY SUGGESTIONS ABOUT how the design community might react to a post-pandemic world have been disappointingly human-centric: *advancing sensor technology* to limit our need to touch elevator buttons; *designing buildings to be flexible* to serve as temporary hospitals; or *expanding urban parks* due to a desire for more outdoor space. These are just Band-aids on a gaping wound. Until we stop disrupting ecosystems and reducing biodiversity, our efforts are superficial.

Instead, there are four fundamental areas society should be focusing on, and that landscape architects have the unique skillsets to lead:

1. championing habitat conservation;
2. fighting climate change;

3. advocating for responsible urbanization and limiting sprawl; and
4. supporting advanced agriculture.

To be clear, I am not suggesting that landscape architects are going to prevent the next pandemic. But if humans, as a species, aim to limit our potential future exposure, landscape architects play a vital role.

Championing Habitat Conservation

Habitat destruction and biodiversity loss doesn't only occur when we destroy tropical rainforests. Degraded habitats of all types create conditions for different types of viruses to thrive. COVID-19 is not the first disease to cross over from animal to human populations, but it is a harbinger of more to come. In fact, the World Health Organization notes that approximately 75% of emerging infectious diseases in humans are zoonotic, meaning that they are transmitted to us through contact with animals.*

1 ONCE THE SITE OF A HUGE AND INFAMOUSLY PROMINENT COAL POWER PLANT ON LAKE ONTARIO'S SHORE, THE LAKEVIEW SITE HAS BECOME A SYMBOL OF THE COMMUNITY'S VISIONS AND DREAMS FOR WHAT THE CITY OF MISSISSAUGA'S WATERFRONT CAN BE **2** THE CHENGDU PANDA RESERVE'S AMBITIOUS EXPANSION FROM 67 TO 6,734 HECTARES SUPPORTS AMPLIFIED CONSERVATION EFFORTS IN THE NEWLY ESTABLISHED GIANT PANDA NATIONAL PARK

PHOTOS 1+2 SASAKI

The emergence of many of these zoonotic diseases have been tracked to the parts of the world with the greatest biodiversity. When we assault these wild places, we are disregarding a significant aspect of this biodiversity – the unseen domain of undocumented viruses and pathogens. These microbes are not naturally human pathogens. They become human pathogens because we offer them that opportunity.

By teaming up with ecologists and conservation scientists, landscape architects have a pivotal role to play in promoting conservation as unequivocally the most important pillar of our profession. Although China was the epicenter of the initial COVID-19 outbreak, in many ways the country is championing conservation efforts. In 2019, for example, the Chinese government announced the establishment of the Giant Panda National Park. At three times the size of Yellowstone, the new park unites 70 previously fragmented nature reserves.

In our lifetime, we have been fortunate to witness wild panda populations increasing, with the International Union for Conservation of Nature recently downgrading their threat level from

“endangered” to “vulnerable.” This progress can be directly attributed to research at the Chengdu Panda Reserve – the preeminent facility for genetic research and panda breeding in the world. The master plan for the Reserve is organized by the level of human interaction allowed in various zones, integrating research laboratories, educational facilities, and areas for pre-release training for bred-in-captivity juvenile pandas to acclimate to the wild.

From a conservation perspective, the giant panda is considered an “umbrella species” where protection of their habitat benefits additional endemic and threatened species. Conservation of the temperate mixed conifer and broadleaf forest ecosystem of the giant panda’s habitat range protects over 5,000 plant species, 365 bird species, and 109 mammal species. If more of our planet’s most ecologically diverse landscapes had a similar plan in place to protect species *in situ* while limiting human activity, this would go a long way towards limiting our risk to future outbreaks.

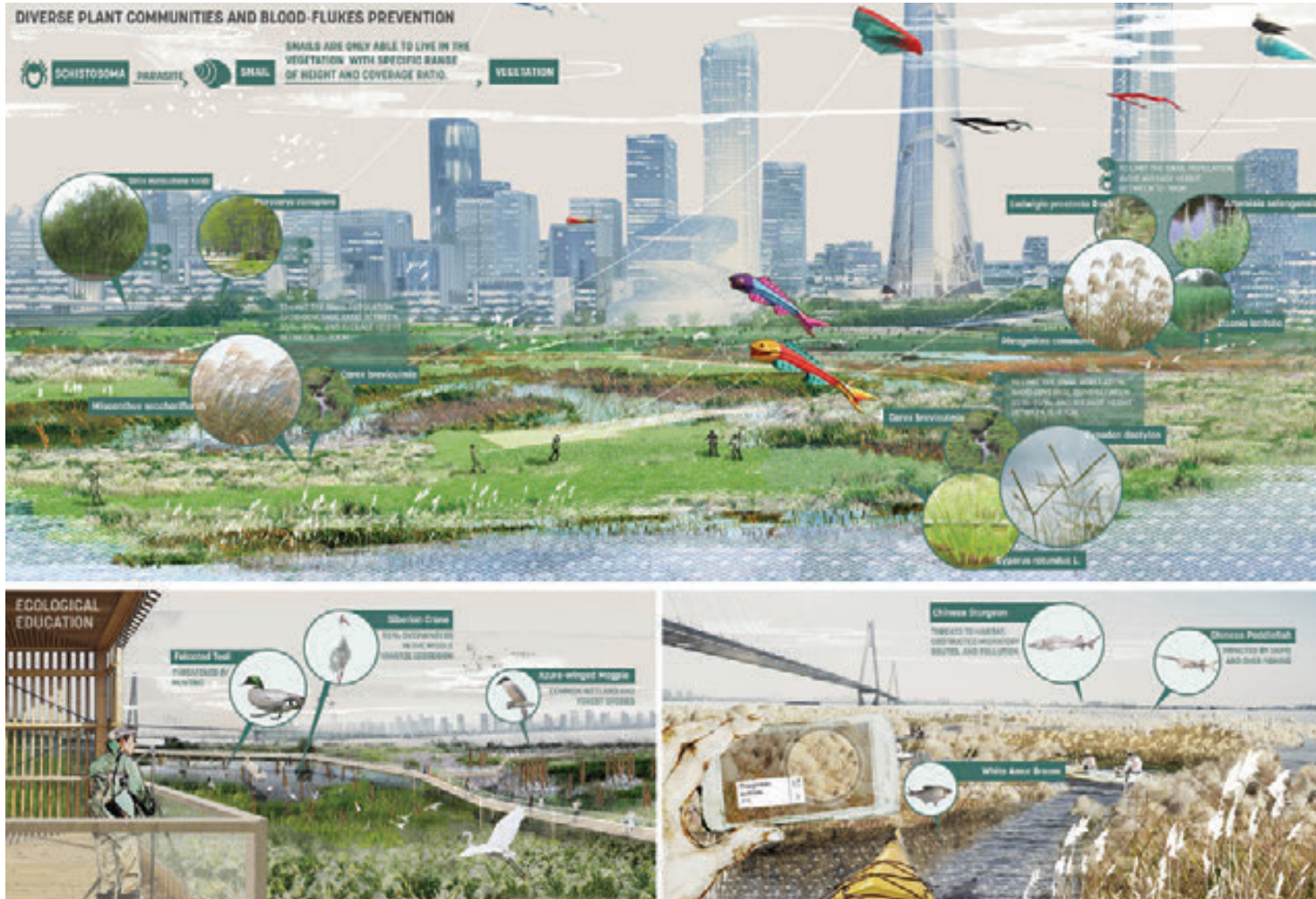
Fighting Climate Change

Humanity’s destruction of the planet’s biodiversity is even more devastating to planetary balance in an era of rapid climate change. What were once stable

ecosystems for millennia are transforming faster than the species that live in them can adapt. The impact is shockingly simple and linear. Droughts, floods, glacial melting and forest fires each contribute to the accelerated displacement of millions of species. This shift leads to closer contacts between humans and wildlife, often inflicting trauma on animal populations. Stressed animals, just like humans, become immunocompromised, more susceptible to disease, and *more likely to shed higher viral loads*.

As a profession, landscape architecture is already demonstrating our value through resiliency plans to accommodate urban flooding and sea level rise. What comes next is a shift in focus to a more reparative approach. For the sake of our own survival, landscape architects must no longer commit to working on greenfield sites, and to restoring our rural and peri-urban environments to pre-development conditions. One example of this is in Wuhan – now infamous for the initial outbreak of COVID-19 – where the city’s riverfront is being designed to accept not only floodwaters, but to enhance biodiversity and safeguard public health. The Yangtze River’s mudflats play a critical role, providing





feeding grounds for migratory birds and spawning habitats for fish. By strategically removing levees, the plan allows for frequent flooding to replenish nutrient-rich sediment and nurture hundreds of acres of mudflats.

Currently dominated by a homogeneous field of *phragmites*, strategic dredging reestablishes heterogeneous patterns of microenvironments that host a variety of distinct wetland ecosystems. Nuanced topography and fluctuating water levels support complex plant communities ranging from emergent marshes to vernal pools. Sinuous secondary streams are graded to emerge during mid-high water levels and provide passages for aquatic wildlife. Most important, these landscape interventions directly benefit public health through the reduction of the *Schistosoma* population

by improving water quality and attracting predators. *Schistosoma*, commonly known as blood flukes, are parasitic flatworms responsible for a significant group of infections in humans and considered by the World Health Organization as the second most socio-economically devastating parasitic disease after malaria. Humans are the ultimate umbrella species. If we can convince ourselves that saving the planet's biodiversity will prevent the next outbreak, we may still have a chance.

Advocating for Responsible Urbanization and Limiting Sprawl

One reaction during the pandemic that has been particularly alarming is the increasing traction of the anti-density movement. Headlines proclaiming how sprawl may save us are deceptive. Cities are not at

fault. Cities, in fact, are the answer. The more densely we build, the more land we can conserve for nature to thrive and for viruses to be contained. The disruption of pristine forests due to logging, mining and urbanization is bringing us closer to species with which we have rarely had contact. By infringing on their habitats, we are reducing the natural barriers between humans and host species, creating ideal conditions for diseases to spread. This is especially evident in the fragmented forests of our suburbs, where development patterns have altered the natural cycle of the pathogen that causes Lyme disease. When humans live in close proximity to these disrupted ecosystems, they are more likely to get bitten by a tick carrying the Lyme bacteria. When biodiversity is reduced, these diluted systems allow for species like rodents and bats – some of the most likely to promote the transmission of pathogens – to thrive. This essentially means that the more habitats we disturb, the more danger we are in by tapping into various virus reservoirs.

Our response to the pandemic highlights the need for an overhaul of existing

3 CURRENTLY DOMINATED BY A HOMOGENEOUS FIELD OF *PHRAGMITES*, STRATEGIC DREDGING REESTABLISHES HETEROGENEOUS PATTERNS OF MICROENVIRONMENTS THAT HOST A VARIETY OF DISTINCT WETLAND ECOSYSTEMS. NUANCED TOPOGRAPHY AND FLUCTUATING WATER LEVELS SUPPORT COMPLEX PLANT COMMUNITIES RANGING FROM EMERGENT MARSHES TO VERNAL POOLS. 4 SUNQIAO ADDRESSES SHANGHAI'S INCREASING DEMAND FOR LOCALLY SOURCED FOOD AND EDUCATES GENERATIONS OF URBAN CHILDREN ABOUT HOW FOOD IS GROWN, BOTH TRADITIONALLY AND EXPERIMENTALLY. A ROBUST PUBLIC REALM MERGES INDOOR AND OUTDOOR AGRICULTURAL EXPERIENCES AND OFFERS A NEW PARADIGM THAT CELEBRATES FOOD PRODUCTION AS A CRITICAL URBAN FUNCTION.

IMAGES 3+4 SASAKI

approaches to urban planning. Moving out of dense cities into the open space and social distancing afforded by the suburbs is exactly the type of knee-jerk reaction we must avoid. An example of a more responsible approach is in Mississauga, ON, where the new community of Lakeview is remediating a former brownfield site into a mixed-used, mixed-income development at a density that rivals downtown Toronto. Once the site of an infamously prominent coal power plant on Lake Ontario's shoreline, the Lakeview site has become a symbol of the community's visions and dreams for what Mississauga's waterfront could be. The new district will create a strong heart for Mississauga and a transit-supported community that fulfills the progressive goals of the Greater Toronto Area to house more people close to mass transit. The development uses an already degraded landscape to provide housing, retail and cultural facilities, schools and new parklands that offer the amenities that those fleeing to the suburbs seek, without the associated urban sprawl.

Landscape architects must remember that our purpose is to be at the forefront of safeguarding public health. The luxuries of wealth and the cruelty of poverty are exacerbated in the current pandemic, and the threat of disease remains greater in the most vulnerable corners of society. If we

are not addressing issues of environmental justice and equitable access to nature head on, we are not fulfilling our mission. It is incumbent upon us to petition government leaders to stop funneling money to signature projects in already wealthy neighborhoods, and instead ensure that new parks are built in underserved communities. By demanding equitable policies for public open space, we can leave a legacy that allows all citizens of our post-pandemic cities to thrive.

Supporting Advanced Agriculture

A logical question that arises from the argument for building denser cities and allowing more of the planet to revert to a pre-development state is where our food will then come from. To solve this, we will have to double down on implementing innovative approaches to sourcing what we eat. Our current agricultural methods are unsustainable, damaging and even negligent. On the whole, deforestation and habitat loss is primarily a result of the expansion of agriculture and overgrazing much more than from sprawling human settlement. Although changes to these centuries-old practices require a cultural shift and top-down policies, now is the time for bold action. The era of unhygienic farming, slash-and-burn agriculture, and

unregulated food sources must end now. Technologies such as plant-based protein and new methodologies such as vertical urban farming must be rapidly adopted.

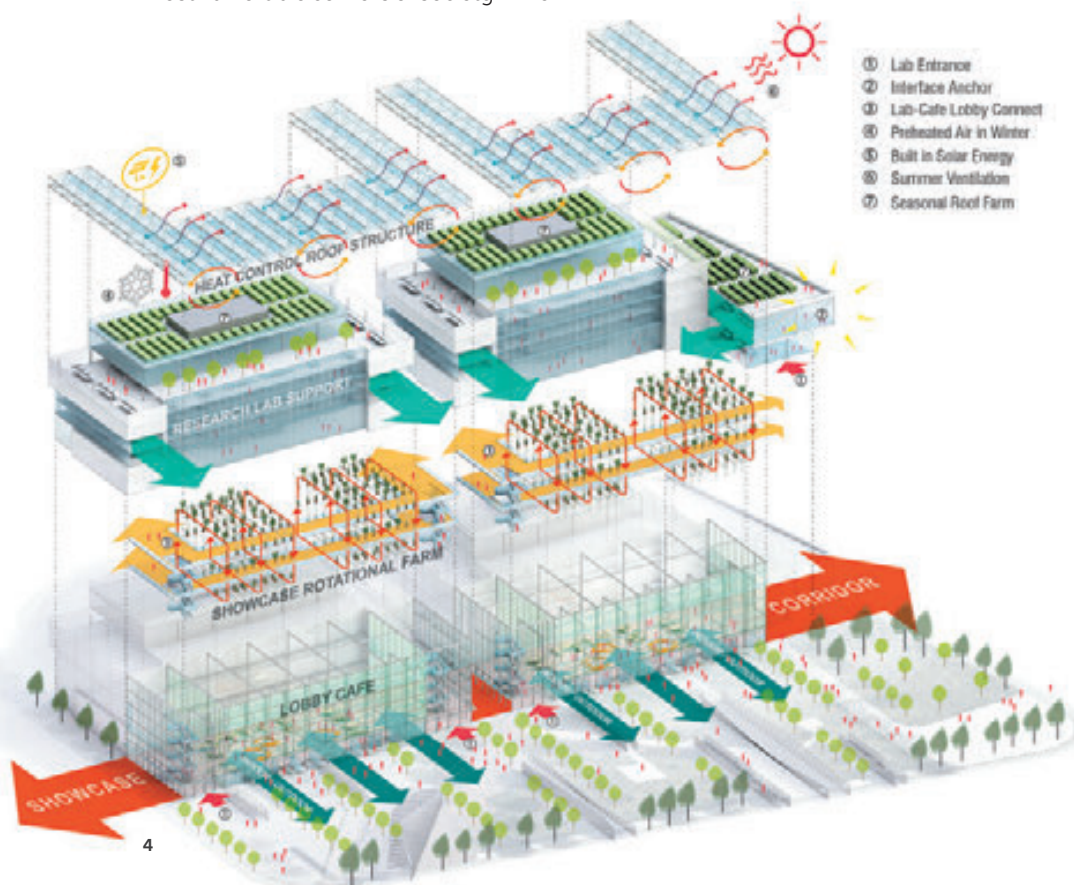
As activists for the responsible use of natural resources, landscape architects must speak out against the ravages of corporate farms. We must integrate urban farming and productive landscapes into all of our projects to enhance food security, and we must continue to research, test and aggressively campaign for revolutionary transformations to the way we source our food.

In Shanghai, the Sunqiao Urban Agriculture District is focused on closed-loop indoor farming. Located near the city centre, Sunqiao illustrates that, like the city's soaring skyscrapers, its farms should also go vertical. In fact, Shanghai is the ideal context for vertical farming. Like many global cities, land prices are high, which makes building up rather than out the economically prudent choice. Even more significant is the Shanghaiese diet, which consists of up to 56% leafy greens including spinach, bok choy and kale. Sunqiao's hydroponic systems will increase yields by 40 to 100 that of traditional soil-based farms, and its controlled environment agricultural systems don't require pesticides or fertilizers. As cities continue to expand, we must challenge the dichotomy between what is urban and what is rural.

A Critical Path Forward

This is a pivotal moment for landscape architects to put our skills to vital use. It is an opportunity to rewrite our manifesto and alter the course of the profession. Just as Frederick Law Olmsted shaped parks that responded to the health crisis of the time, Ian McHarg advocated for environmental action, and Hideo Sasaki opined about the opportunity to diverge from designing gardens for the 1%, we must define a new trajectory for the profession of landscape architecture. Now is the moment to put the health of the planet before any human desires, and to lead with our conviction that landscapes and ecology must drive the decision-making process – not for personal fame or fortune – but for the sake of our shared humanity, and of our very existence. **LP**

* To learn more, visit www.emro.who.int/fr/about-who/rc61/zoonotic-diseases.html

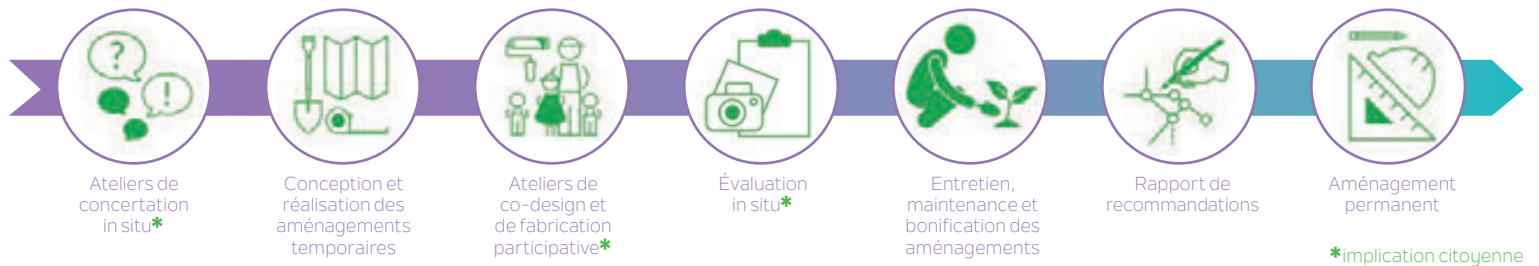


STÉPHANIE HENRY, CASTOR ET POLLUX

LA VILLE MALLÉABLE

LE PAYSAGE TACTIQUE, UN PROCESSUS PORTÉ PAR LES CITOYENS

D'UN AMÉNAGEMENT TRANSITOIRE À UN AMÉNAGEMENT DURABLE
court terme long terme



>EN_LP+ THE MALLEABLE CITY

How social trends have affected our practice. Around 15 years ago, a bottom-up planning approach started to gain traction. This trend, grounded in a process driven by public opinion and engagement, led to projects that were often ephemeral and that incorporated responses to usage (new equipment) and management (programming) needs.

IL Y A vingt ans, la ville mobile était considérée comme une utopie. Tandis que le projet urbain était envisagé sur cinq à dix ans, le projet paysagé se projetait sur trente ans. Notre génération de concepteurs a vu évoluer les pratiques. En Europe, le patrimoine architectural, urbain, et paysagé des villes génère des espaces publics bien ancrés dans le territoire. Souvent muséifiés, ces espaces publics deviennent quasi-intouchables. À l'inverse, dans certaines villes africaines, la ville est partiellement auto-construite. Mais si les droits à l'oeuvre et à l'appropriation y sont extrêmement forts, les espaces publics sont rares, voire inexistantes. En 2016, lorsque l'on a créé Castor et Pollux, le contexte

LE CYCLE VERTUEUX DU PAYSAGE TACTIQUE

Ville durable

Affirmation du territoire comme socle naturel de l'espace public pour améliorer le cadre de vie : un bien commun.

Participation citoyenne

Mise en scène de cabinets de curiosités in situ pour échanger, faire ensemble et éveiller aux enjeux urbains.

Paysage transitoire

Processus de création de territoires manifestes sous forme de maquettes à échelle humaine et révélation des possibles grâce à la concertation in situ en continue.

Montréalais offre le parfait équilibre entre la ville trop figée et contrôlée et la ville auto-construite: une ville ouverte à tester de nouvelles pratiques, de nouveaux usages où la place de la voiture au cœur des quartiers denses est fortement réinterrogée.

Traditionnellement, le design urbain est pensé et mis en place par les dirigeants, du haut vers le bas. Trop d'exemples ont

montré la limite de ces projets souvent utopiques aspirant à tout résoudre sur plan. Développés dans une logique fonctionnaliste et esthétique, les aménagements reflètent peu les besoins et les pratiques des citoyens. De tels espaces publics très construits et figés empêchent les citoyens de se sentir chez eux et limitent l'appropriation. Depuis une quinzaine d'années la dynamique



Place des Fleurs de Macadam, sur le Plateau Mont-Royal, les citoyens définissent trois cahiers des charges lors d'un atelier de consultation. Trois prototypes de place sont testés selon les thématiques, « se reposer », « se rencontrer », et « se cultiver ». Évalués pendant 3 mois, un quatrième aménagement répondant à l'appréciation des citoyens est installé à l'automne. Resté en place près de 3 ans, cette proposition est à l'origine de l'aménagement permanent développé par la suite selon nos recommandations.



Aux Terrasses Roy, cinq terrasses d'agriculture urbaine offrent de nouveaux espaces de convivialité autour du vivant. Afin d'impliquer les citoyens dans le processus de piétonnisation, c'est à travers un atelier participatif de tissage que nous fabriquons les assises de la terrasse maraîchère. Une classe du primaire ainsi que les riverains sont invités à tisser. Les assises sont installées quelques semaines plus tard à la livraison des travaux. Au fil du processus participatif, une vraie communauté naît autour de ce projet, les résidents impliqués deviennent partiellement dépositaires de ce nouvel espace public.



Suite au développement du concept de l'Île aux Volcans, nous invitons les enfants du quartier à dessiner leur vision du jeu sur une « île » à la topographie accidentée. Les enfants nous embarquent dans leur univers où la gravité et le danger n'existent pas; ils nous permettent d'affirmer notre posture du jeu libre. Loin des aires de jeux traditionnelles, trois volcans, leurs cratères et leur limites naturelles deviennent leur territoire. Au fil du temps, l'île se transforme: des éléments sont déplacés, creusés, alignés ou retournés. Les enfants façonnent l'espace public au gré de leurs jeux et expérimentations.

de l'urbanisme *bottom-up* prend son essor. Cette tendance, qui s'appuie sur un processus porté par l'opinion et l'engagement citoyen, se concrétise par des projets souvent éphémères qui proposent des réponses en termes d'usage (ajout d'équipements) et de gestion (développement d'une programmation).

C'est dans cette mouvance sociale que Castor et Pollux affirme une approche qui lui est propre : le paysage tactique, un processus de création des paysages urbains transitoires.

Depuis cinq ans, Montréal est le terrain de jeu de nos expérimentations.

Les citoyens, acteurs d'un espace public plus durable

Le paysage tactique met en scène un processus vivant où le citoyen est sollicité à différentes étapes du projet de transformation du paysage urbain. Développés sur la durée, ce processus couple la participation citoyenne et

l'aménagement d'un paysage vivant et temporaire. Flexible et évolutifs, ces nouveaux espaces publics favorisent une appropriation durable.

Faire participer les citoyens aux différentes étapes du projet nous permet de développer un concept en adéquation avec les pratiques des usagers. La réalisation d'un aménagement temporaire peut être évaluée par les citoyens afin que l'on vienne effectuer des bonifications, modifications, voire le retrait du projet. Une véritable maquette à l'échelle 1.

Les trois projets ci-dessus illustrent comment la participation citoyenne, couplée d'un aménagement temporaire

favorisent une appropriation durable des espaces publics.

La Covid-19, un accélérateur des transformations urbaines (2020-2021)

La pandémie marque un tournant dans l'aménagement des villes, les consignes sanitaires mettant en avant l'urgence de ré-ouvrir les espaces publics aux piétons dans la précipitation du confinement au printemps 2020. Ces seuls lieux de liberté autorisée assument un potentiel informel de socialisation, de culture, et d'activité physique. Dans ce contexte, Castor et Pollux est sollicité pour créer des dispositifs d'urgence permettant



À travers une gamme d'interventions temporaires, Castor et Pollux est mandaté en contexte de pandémie pour transformer quatre rues en espaces partagés entre piétons, cyclistes et voitures. Des entrées marquées par des barrages végétalisés et une signalétique forte permettent d'offrir un espace extérieur supplémentaire aux citoyens, qui accueille le jeu libre, l'activité physique et les échanges à distance sécuritaire. La chaussée est agrémentée par un marquage au sol de motifs floraux tous les deux mètres, rappelant la distanciation et ralentissant les voitures.

de limiter ou interdire l'accès aux voitures sur la chaussée pour ainsi faire place aux piétons.

Tels des architectes de l'urgence, nous utilisons différentes stratégies d'intervention ultra-rapides. Des sacs de sable utilisés traditionnellement pour contenir les inondations nous permettent d'ériger des barrages végétaux. Une livraison phasée nous permet de concevoir et livrer le projet étape par étape pour assurer un impact plus rapide et efficace.

Le signal est multiple: la rue met à l'honneur le végétal, réduit la vitesse de circulation, et ré-ouvre l'espace aux piétons. Si cette démarche d'urgence n'inclut pas la participation citoyenne, ce sont tous les acteurs professionnels du milieu qui, individuellement engagés dans leur profession, se mobilisent par conviction. Autant de «citoyens» participant à l'action collective. Une collaboration inédite voit le jour et transforme le processus de projet. Dans ce contexte, le plan d'ensemble



Sur l'Avenue du Mont-Royal, à travers 75 bacs plantés de saules, nous fermons chaque intersection à la voiture, la priorité est donnée au piéton par un signal vert, l'avenue propose la création d'une zone de lenteur. Des aménagements modulaires, installés en moins de deux semaines, deviennent structurants.

pour 2,5km de piétonnisation de l'Avenue du Mont-Royal est produit en moins de deux semaines de manière empirique. L'aménagement temporaire devient un outil de résilience face à l'urgence sanitaire des villes. Le projet urbain se rapproche de la population, tout est plus rapide, réactif, accessible et façonnable.

Le projet temporaire, une tendance qui se généralise

L'été 2021, deuxième saison pandémique, devient le théâtre d'une transformation urbaine sans précédent. Si les préoccupations liées à la santé publique ont guidé les piétonnalisations de 2020, le processus est cette fois-ci déployé pour favoriser le *vivre ensemble*. Les rues commerciales deviennent des places publiques et doivent répondre à des besoins multiples: pacifier et partager la rue, activer le parcours, relancer l'économie, donner accès à la culture, et finalement participer à la transition écologique par le vivant. La prise de conscience est claire: les espaces publics deviennent l'interface vivante de la communauté urbaine. L'implantation de projets temporaires, permet de faire face aux nouveaux enjeux.

Interroger les limites de la chaussée pour donner plus de place aux piétons

L'aménagement de l'espace public repose traditionnellement sur un système de séparation des flux circulatoires. Selon l'étude de caractérisation du partage de la voirie de Montréal, 20 % de l'espace de



Rue Jean Talon-Est, dans l'emprise de huit saillies de trottoir, nous déployons Les Jardins de Léon, un nouvel espace d'agriculture urbaine qui s'étend à travers 109 bacs plantés sur trois intersections. En plus de diminuer la vitesse de la voiture, ce projet d'agriculture urbaine comble symboliquement le désert alimentaire en place pour offrir de nouveaux espaces dédiés aux piétons.



Dans le quartier de Tétreaultville, l'arrondissement Hochelaga-Maisonneuve, en partenariat avec l'association des commerçants, nous sollicitons pour revitaliser l'artère commerciale. Quartier en pleine transformation sociale et urbaine, nous développons un concept qui vise à revaloriser le seuil des commerces. Une succession de balcons surmontés d'une balustrade offre des nouveaux espaces de rencontre, d'échange et d'observation tout en suggérant des perspectives ouvertes vers un paysage lointain. Ils cadrent la perspective de l'avenue pour offrir un nouvel horizon bleu. Un travail d'interface sur la limite privé / public qui propose aux habitants de se sentir chez eux dehors.

la rue est dédié aux piétons, contre 80% pour les voitures. La différence de niveau chaussée-trottoir cloisonne les usages et restreint l'appropriation piétonne des rues. Nos projets temporaires visent à repousser les limites du trottoir pour donner plus de place aux piétons. À travers des projets légers mais audacieux, les installations transitoires grignotent de l'espace sur la chaussée.

La piétonnisation de l'avenue Mont-Royal illustre bien cette problématique : le projet repose sur la gestion pacifique de l'interface espace circulé - espace piétonnisé. Sur la rue Jean Talon Est, au cœur d'un quartier défavorisé, des saillies comestibles sont installées sur la chaussée pour atteindre le même objectif.

Une seconde tendance apparaît : développer des supports polyvalents et inclusifs

Les aménagements légers nous permettent de tester différents types d'appropriation pour tous. La volonté de donner de la place aux enfants est très claire et, de manière générale, il s'agit de créer de nouveaux supports polyvalents et accessibles à tous en permettant d'accueillir des usages variés : le jeu libre, l'appropriation communautaire ou événementielle sont au cœur des nouveaux besoins.



Dans le contexte du développement du TOD de la Concorde, nous développons une nouvelle place publique transitoire, la Place du Kraken propose de gérer une nouvelle interface avec le pôle multimodal à travers ces tentacules. Le Kraken s'installe sur un anneau polyvalent permettant le jeu libre, la mobilité active, la rencontre et l'installation d'un marché hebdomadaire.

Vers une gouvernance plus horizontale

Dans cette dynamique d'aménagement temporaire, la commande évolue. Les villes, qui traditionnellement étaient à l'origine de la commande, passent le relais à différents organismes : sociétés de développement commercial, associations de commerçants, ou organismes de tourisme sont désormais porteurs de projets. Initialement engagés dans le processus de relance économique, ces organismes participent activement à la transformation du cadre de vie. Par ce biais, le projet urbain devient de plus en plus proche de la population.

Nos projets récents – modulaires, et modulables – nous démontrent trois tendances urbanistiques significatives : l'espace dédié au piéton s'étale, les usages se multiplient par la création de nouveaux supports, le projet urbain se rapproche des citoyens, du piéton. Les projets temporaires deviennent ainsi de vrais outils de résonance urbaine, reflets d'un nouveau mode de vie.

Vers une nouvelle approche de l'espace public : la ville malléable

Après six années d'expérimentation dans l'espace public, les paysages

transitoires n'ont plus à faire leur preuve : ils sont faciles à mettre en place, vivants, rapides, et proposent des transformations structurantes. Ils sont façonnables et évolutifs, c'est ici leur force. On se demande aujourd'hui comment la Ville doit soutenir cet engouement dans ces nouveaux processus d'aménagement urbain. Faire la ville sur la ville impose une réflexion sur le socle et sur ces nouveaux types d'espaces publics évolutifs. Le profil typique de la rue, construit autour de la voiture, est désuet. Décloisonner les usages piéton/automobile permettrait-il d'accueillir des aménagements malléables en constante évolution? Etablir un socle de rue polyvalent et durable pourrait-il être le support de nouveaux espaces publics transformables? De nouvelles commandes voient le jour dans ce sens alors que les rues commerçantes associées aux arrondissements souhaitent mettre en place une vision à long terme permettant d'accueillir différents scénarios : un espace public malléable au gré des tendances sociales. LP

MATTHEW A.J. BROWN + SANDRA A. COOKE

PANDEMIC AS PRACTICE: DOING THE RIGHT THING FOR OUR COASTAL ENVIRONMENT

>FR_LP+ LA PANDÉMIE COMME RÉVEIL : AGIR POUR PRÉSERVER NOTRE ENVIRONNEMENT CÔTIER : LA CROISSANCE AU TEMPS DE LA COVID

Les Mi'kma'ki et les Wolastokuk du Canada atlantique ont subi de pleins fronts la pandémie, mais notre situation n'a pas été aussi extrême que dans d'autres parties du monde et même d'autres provinces canadiennes.

GROWTH IN THE TIME OF COVID

While pandemic life has been difficult in Mi'kma'ki and Wolastokuk/Atlantic Canada, our situation has not been nearly as extreme as in other parts of the world or even other provinces in Canada. Atlantic communities have mobilized and masked up, locked down, lined up for regular testing, and the vast majority have gotten vaccinated, all in an effort to keep everyone safe and COVID cases low. With the exception of three lockdown periods since March 2020, (each varying in severity and duration from a couple of weeks to a few months), Atlantic Canadians have enjoyed a surprising degree of freedom and normalcy over the course of the pandemic. Our kids have attended school in person, museums have opened, we've eaten in restaurants, and many of us have gone to work in our usual workplaces, for the better part of the year. In November 2020, the *New York Times* published an op-ed calling Nova Scotia "a COVID-free world just a few hundred miles from Manhattan." The province,

under the unwavering guidance of Chief Medical Officer Dr. Robert Strang, became a shining example of how to manage the virus effectively.

This sense of normalcy has undoubtedly played a role in attracting newcomers from other parts of Canada and the world to flock to the Atlantic provinces to live; populations in these provinces reached record highs in 2020. While the region was already seeing growth trends before the pandemic, net inter-provincial migration to Nova Scotia, New Brunswick and Prince Edward Island was the highest it has been in at least 20 years in 2020 and 2021. Population growth rates in these provinces are approaching those of Ontario and British Columbia, in spite of our borders being effectively closed to outsiders for many months in an effort to keep the virus at bay. Factor in affordable real estate, a slower pace of life and beautiful coastal landscapes, there are many reasons people are investing in property and moving to the region.

1 WATER LOTS ON THE NORTHWEST ARM CREATE THE POTENTIAL FOR FURTHER INFILLING AND LOSS OF AQUATIC HABITAT. PHOTO 1 BRACKISH DESIGN STUDIO INC., FROM NEW AGNS DESIGN COMPETITION, 2020



— Existing shoreline
 ■ Water lots

The pandemic provided a moment of pause for many to consider what is really important in life. And with the option to work from home, home could be anywhere, so why not an idyllic location such as coastal Nova Scotia, New Brunswick, PEI or Newfoundland and Labrador?

While the influx of new residents and the increased investment and tax base is seen by many as a welcome shift for Atlantic provinces, side effects of this rapid growth reveal the urgency for a more robust regulatory framework to ensure responsible building practices that help our communities address a range of social, economic and environmental pressures. Rising real estate prices are making housing in the Atlantic provinces less affordable for those who already live here. Climate change and sea level rise threatens the very coastal lifestyle that is so attractive to so many who now call this region home. Whether our communities realize it or not, this threat is as urgent, if not more so, than the pandemic.

Issues that have made the news in Nova Scotia in recent months serve as case studies highlighting these various pressures and raise questions as to how landscape architects and allied professionals can play a role in the solution.

COASTAL PROTECTION – LONG OVERDUE

When moving to Nova Scotia, who would not want to live near the ocean? The province has 13,000 km of coastline, varying from dramatic rocky shores to sandy beaches, quiet coves to the Bay of Fundy, with the highest tides in the world. According to the Ecology Action Centre, 20% of the provincial economy relies on coastal and marine industry, and approximately 70% of the population lives in coastal communities – and these communities are growing. One charming community along the province's south shore, Chester, NS, alone has approved 125 development applications so far in 2021 and 213 applications in 2020; a marked increase over 2019, when only 79 were approved. While some municipalities have their own coastal development regulations that specify vertical and/or horizontal building setbacks from the shoreline, Provincial regulations for coastal development are currently in draft form, leaving a gap where many communities lack any rules as to what can be built along the coast. The Province of Nova Scotia passed the *Coastal Protection Act* (CPA) in March 2019, but the draft regulations related to the Act were not released until July 15, 2021. The regulations were available for public review and feedback until the end of September 2021, and the Act will come into effect once these regulations are approved.

The CPA will define a Coastal Protection Zone – a zone around the province's entire coastline including seaward and inland zones measured from the ordinary high water mark. This zone will determine where new building activity will be permitted. Building applications will be evaluated on a case-by-case basis and will be required to follow specific regulations regarding allowable structures, setbacks, construction methods, and application process. But until the Act becomes law,

projects are being fast-tracked to take advantage of this gap in regulations, many with utter disregard for the coastal environment, not to mention protection of the structures themselves. New homes are being built along the coast, many of which are so close to the water that they not only put coastal ecosystems at risk, but the properties themselves are susceptible to increasingly severe storms, storm surge, erosion due to wave action, and inundation of salt water into fresh water wells; the effects of climate change and sea level rise.

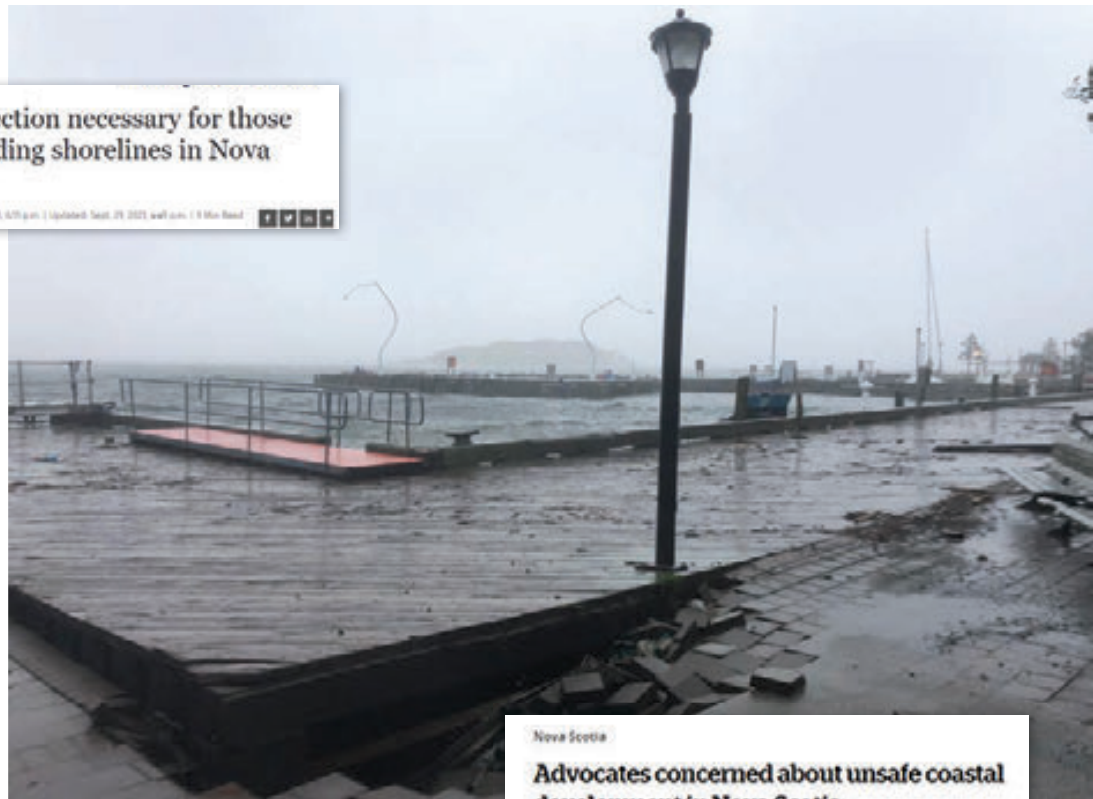
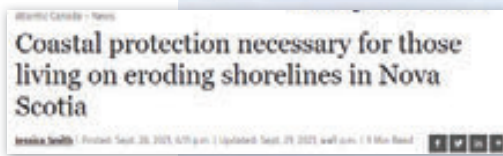
INFILLING THE ARM

The Northwest Arm is a narrow body of water separating the K'jipuktuk /Halifax peninsula from the mainland to the west. It is a popular water body for boating, but also provides valuable habitat for lobster and other aquatic wildlife. Some worst-case-scenario predictions for the Northwest Arm estimate that by 2100, extreme water levels (factoring in sea level rise, storm surge, higher high water large tide, and wave run up) could exceed 5.5m above mean sea level.

The Arm interfaces with public spaces such as Horseshoe Park, Point Pleasant and Sir Sanford Fleming Park, as well as private recreational facilities such as St. Mary's Boat Club and the Waegwoltic Club, but

the shoreline of the Arm is mostly privately owned, developed with substantial single family residential properties. These are highly desirable properties and for good reason: their residents enjoy all of the benefits of waterfront living, right in the city, including pre-Confederation water lots that extend into the Arm. There have been at least two high-profile building applications in recent months from property owners on the Arm, wanting to infill their water lots, extending the properties into the water by as much as 45m, creating over 1600sq.m. of new land area for each lot, destroying 1600sq.m. of aquatic habitat. It is estimated that if every private water lot on the Arm was infilled, the water surface would be reduced by nearly one third.

Municipal rules do not allow for infilling of the Arm, but infill applications are ultimately under the jurisdiction of Transport Canada, which views such applications strictly through the lens of navigability of the waterway. The environmental advocacy group Ecology Action Centre, in Halifax, has recently asked Fisheries and Oceans to also review one of the applications, has led information sessions that have generated much public interest in the issue, which has resulted in a call for a moratorium on all infilling.



Nova Scotia
Advocates concerned about unsafe coastal development in Nova Scotia



WINTER | HIVER 2021 39

 JENNA DAVIDSON + RYAN GORRIE

INDIGENOUS RECLAMATION THROUGH LANDSCAPE DESIGN

>FR_LP+ L'AMÉNAGEMENT PAYSAGER, OUTIL DE RECONQUÊTE AUTOCHTONE
Les urbanistes, architectes et architectes paysagistes autochtones se réapproprient la culture et redéfinissent l'expression autochtone par le design.

INDIGENOUS PLANNERS, LANDSCAPE ARCHITECTS and architects are doing more than design – they are reclaiming culture and redefining Indigenous expression. For generations, Indigenous peoples, cultures and experiences have been misrepresented through the media, misinterpreted by anthropologists and intentionally discredited by colonial powers. Increasingly, and with the current reset, there are opportunities to change how Indigeneity is represented and to shift commonly held attitudes around contemporary Indigenous experience, particularly in the built environment and landscape architecture fields.

Brook McIlroy and the Indigenous Design Studio, based out of offices in Toronto, Thunder Bay and Winnipeg, are part of this ongoing movement to restore Indigenous presence in the landscapes within Indigenous territories and to amplify Indigenous narratives of past, present and future. Brook McIlroy and the Indigenous Design Studio's focus is on *process*. With Indigenous and non-Indigenous practitioners working side-by-side, the process unveils an iterative approach to co-design that integrates Indigenous

knowledges, reflects upon local histories and ecologies, and facilitates cross-cultural dialogue and relationship building. We emphasize Indigenous involvement in all phases and facets of project methodology and delivery, regardless of site location or typology. Three of our major recent projects in Ontario – Spirit Garden, Cultural Markers, and Creator's Garden and Amphitheatre – showcase award-winning, Indigenous-led design and provide a tangible look at how Indigenous placemaking and placekeeping unfold.

Spirit Garden – Thunder Bay*

Along the shoreline of the City of Thunder Bay rests a gathering place of sacred and holistic beauty. With Lake Superior as its backdrop, the Spirit Garden emerges from a small peninsula that juts out from Marine Park Drive, touched by water on three sides. Beginning in 2006, Brook McIlroy's design team was commissioned to lead the transformation of the public park area of Prince Arthur's Landing, an important connection between the water's edge and Downtown Thunder Bay. Robinson-Superior Treaty Indigenous communities, the Red Sky Métis, and Fort William First Nation were engaged with the assistance of Anishinaabe facilitator, JP Gladu, while Anishinaabe architect (intern at the time), Ryan Gorrie of the Indigenous Design Studio, generated design concepts and presented to Indigenous and City stakeholders.

The result is a stunning, circular, open-air bentwood pavilion that brings peoples of all walks of life to gather, sit and reflect under its boughs. Named "Celebration Circle," the main structure within the Spirit Garden is designed to reflect imagery, materiality, building techniques and philosophies of Indigenous knowledge and ways of being. The inclusive circle and hillside amphitheatre provide space for contemporary ceremonies, music, theatre and events, while honouring and giving visibility to the deep cultural and historic roots of the landscape. The designed ambiguity of the structure opens the space for peaceful co-existence and respect for other cultures, peoples and connections to the natural world. In this way, the landscape design established an accessible, common ground for shared learning and contemplation, connecting visitors to a greater awareness of geographic, cultural and environmental location. Since its construction in 2012, the Spirit Garden has seen much use and enjoyment by the Thunder Bay and surrounding communities. It has introduced a place of healing, connection and identity for all those who interact with and share the landscape for years to come.

Cultural Markers – Humber College, Etobicoke

Design can be a signal for transfers of Indigenous knowledges through storytelling. The Cultural Markers project at Humber College in Etobicoke demonstrates how design of the built environment



1

is a vehicle for this intergenerational transmission of knowledge and revitalization of cultural expression.

Humber College is located on traditional and treaty lands of the Mississaugas of the Credit, known as Adoobiigok, the “Place of the Alders,” in the Ojibwe Anishinaabe language. Situated within the Greater Toronto Area, this historical context can be easily overlooked by those who frequent the College’s North and Lakeshore campuses. “The inspiration for the Indigenous Cultural Markers came from the desire to find a contemporary way to explore the land acknowledgement for the geographic area where Humber is located,” said Shelley Charles, past Dean of Indigenous Education and Engagement. The markers are located on three sites across the two campuses: Site A in the Barrett Centre for Technology Innovation on the North Campus; Site B at the Welcome and Resource Centre on the Lakeshore Campus; and Site C in the main courtyard of the Lakeshore Campus.

Barrett Centre for Technology Innovation: Anishinaabeyaadiziwin Miikana (The Anishinaabe Path of Life)

The sculpture, located at Site A, in the atrium in the newly built Barrett Centre for Technology Innovation, is a representation

of the path of life. Hand-painted patterns and symbols reference the seven clans, the vegetal world, the ceremonial world, and language. Programmable lighting and sound can be curated for events, teachings, or to mark seasonal shifts like the solstices or equinoxes. Its size and lighting make it visible at night, a beacon to the surrounding city and river valley.

Student Welcome and Resource Centre: The Great Migration, Clans and Language

The design for the Welcome Centre (Site B) is based on the Great Migration of the Anishinaabe Nations as they moved west along the Great Lakes to Gitchi-Gameh (Lake Superior) and beyond. This history

is embedded literally and figuratively in coloured concrete and window graphics, illustrating the historical path taken, and stopping places along the way. Alongside the Migration Story, the window graphics also depict the seven clans, reminding of responsibility to other clans, the land and the other-than-human beings that make up the world.

Lakeshore Campus Courtyard: Gete-Onigaming (The Carrying Place Trail)**

The Carrying Place Trail (Site C) led from the Western homeland into the hunting grounds along the north shore of Lake Ontario, following the valley of the Humber River – now the location of Humber College. Inspired by markers along this



2

1 BROOK MCILROY SPIRIT GARDEN CELEBRATION CIRCLE GRADUATION **2** HUMBER COLLEGE, LAKESHORE CAMPUS COURTYARD: GETE-ONIGAMING (THE CARRYING PLACE TRAIL)
PHOTOS 1 BROOK MCILROY **2+3** TOM RIDOUT

historical route, engraved steel beacons in the courtyard of the Lakeshore Campus include symbols and environmental language associated with stops along the trail. Each one carries an Anishinaabe name for different places along the Carrying Place Trail – some recognizable in contemporary maps, such as “Adoobiigok” (Etobicoke) and Ishpaadina (Spadina).

The Cultural Markers themselves are uniquely tied to the stories and ecology of the area. The Indigenous Design Studio/ Brook McIlroy carried out an extensive engagement and co-design process to uncover the deeply embedded teachings from the land. This process was motivated to challenge the notions of colonial imageries of Indigeneity, which in many ways have placed Indigenous communities in a stasis, confined by caricatures and frozen in time. The Cultural Markers emerged through a strong foundation of relationship-building with Elders and members of the community, a safe space from which to explore ideas and push Indigenous design beyond symbolic representations. This allowed designers to interpret Indigenous knowledge in a respectful and progressive way, through a reciprocal and decolonizing process.

The role of designers in the process is to demonstrate the fluidity, openness and diversity of Indigenous cultures to communities themselves, in ways that inform and elevate their narrative. Weaving Indigenous perspectives into landscape design involves having the land itself as the primary source of inspiration. This creates places where visitors can socialize with Indigenous languages, values, art, plants and medicines to better understand the complex and dynamic nature of Indigeneity. We are grateful for the knowledge shared with us by Elders Shelley Charles and Jim



4

Dumont, without which these projects could not have existed.

GZHE-MNIDOO GI-TA-GAAN (Creator's Garden and Amphitheatre) – Saugeen First Nation

In the heart of Saugeen Ojibway First Nation's territory on the Bruce Peninsula, the Creator's Garden and Amphitheatre are perched on the crest of the valley, overlooking the Saugeen River. The site has an unmistakable spirituality to it, a feeling of heritage, occupation and flux that is palpable just from walking the trails or placing a hand to the stoned walls. Originally built in the 1970s in the style and method of dry-stone masonry, the amphitheatre was created as a space for intercultural exchange between Indigenous and non-Indigenous peoples, to foster understanding, trust and shared sense of community. Having fallen into disrepair over decades of operation, the site needed

a strategy to bring it back to life and regain its original purpose.

A design visioning process with the Saugeen community was led by the Indigenous Design Studio/BrookMcIlroy, working with medicine plant educator Joseph Pitawanakwat of Wikwemikong First Nation and Elder Duke Redbird of Saugeen First Nation. A major focus was on sustainability – environmentally, socially and economically – to position the special garden and amphitheatre site as a cultural hub integrated within a healthy ecosystem and providing tourism and revenue opportunities that directly benefit the community. The team facilitated an inclusive and Indigenous-led engagement process, then applied a co-design system of weaving and blending tools and knowledge from Indigenous and Western ways of doing and thinking.

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The result was a holistic approach to landscape, regenerative design, increasing ecological resilience with an emphasis on reintroducing medicinal and culturally important plants, and economic sustainability through skill training, continued local employment and revenue generation from the site's event operations and tourism.

With Indigenous professionals in a visible leadership role throughout the process, the community could trust that their views and traditions were respected and taken into consideration in the project recommendations. The outcome is a new vision for the site based on Anishinaabek worldviews of land stewardship, seven-generations thinking, and the reclamation of Indigenous Traditional Knowledge and practices. Principles of wellbeing, health and healing in the community, guided by Indigenous knowledge keepers and Elders, are central to the plan. It includes an overall grounds master plan for a range of outdoor functional spaces, including the amphitheatre, gardens, event spaces, trails and parking. A new Visitor Centre and Cultural Centre are proposed new buildings to feature interpretive and multi-media displays of Saugeen's history, and to

accommodate daily visitors and host large gatherings such as weddings, retreats and cultural/reconciliation training.

The renewal of the site is symbolic of Saugeen First Nation's reclamation of their culture, with reconciliation as the by-product. It is a significant project in many ways, amplified by the unique construction and dry-stone mason skills that members of the community have been trained in to build the gardens and the amphitheatre themselves. The continued transfer of these skills and knowledge will support a resurgence of prosperity, power, identity, wisdom and resilience in the Saugeen community for generations to come.

Looking back to move forward

Indigenous design can tap into a larger web of ancestral knowledge, and in doing so, ensures that the past isn't left out or forgotten in visions for the future. Instead, the past is brought into the present and acknowledged as integral to the future. Rather than neglect history, we can live with it every day through built environments that inspire self-reflection, learning and provide touchpoints to the wisdom of our elders and ancestors. Indigenous-led landscape design helps to restore Indigenous presence and visibility to the fabric of communities and to nurture mutual understanding between Indigenous and non-Indigenous peoples – giving space and place to the process of reconciliation.

As Canada reckons with both its historical foundation and the current lived realities of Indigenous peoples on Turtle Island, conversations around anti-black and anti-Indigenous racism and the discoveries of graves at Indian residential school sites across Canada took place. At the same time, the world is responding to the COVID-19 pandemic, further revealing the inequities faced in our societies and communities, while climate change demands that we reconfigure our relationships with nature and our capacities to work together. Tasked with confronting the challenges of an uncertain future, Indigenous methodologies can form the basis of a wholly unique, sustainable design and planning ethos, with ancient wisdom, sacredness, and stewardship at the core of regenerative design. The Indigenous Design Studio/ Brook McIlroy's projects demonstrate how contemporary Indigenous design charts a new future for Indigenous expression and identity that is rooted in the landscape. With this reset, Indigenous landscape architecture is no longer seen as a 'genre' of architecture, but rather a system and process of reclaiming Indigenous identity – with the built and natural environment as its canvas. **LP**

**See pages 8-9 for another image of the Spirit Garden.*

***See pages 6-7 for another image of the Carrying Place trail.*

3 GZHE-MNIDOO GI-TA-GAAN (CREATOR'S GARDEN AND AMPHITHEATRE) – SAUGEEN FIRST NATION **4** HUMBER COLLEGE WELCOME CENTRE (SITE B) **5** A SCULPTURE LOCATED AT SITE A IN THE ATRIUM OF THE NEWLY BUILT BARRETT CENTRE OF TECHNOLOGY INNOVATION
PHOTOS 3 - 5 BROOK MCILROY

SEE-YIN LIM

CHANGING MINDSETS: CREATING SUSTAINABLE AND EQUITABLE URBAN LANDSCAPES

>FR_LP+ CHANGER LES MENTALITÉS : CRÉER DES PAYSAGES URBAINS DURABLES ET ÉQUITABLES

Je n'aurais jamais imaginé, il y a 20 mois, un changement aussi radical de mes habitudes, de mon comportement et de ma perception de l'espace. Ma routine vie-travail a été modifiée, je garde mes distances lorsque je croise des gens en joggant, et c'est habituellement en me promenant que je réfléchis à l'espace qui m'environne – la pandémie m'a personnellement changé, mais elle n'a pas changé l'environnement.

AS I LOOK back at the past 20 months, I would have never imagined such a drastic change in my routine, behaviour and perception of the spaces around me. My work-life routine was altered; I have learned to keep my distance as I pass people on the paths that I jog on; and it is most often during my runs or walks that I reflect on the spaces around me – the pandemic had changed me as a person, but the spaces have not changed.

I live in a condo in the suburbs of Toronto (Etobicoke), and like many high-rise residential dwellers in Canada, I rely on public spaces for reprieve, recreation and social engagements. So, it is not a coincidence that I live near a park and trail system that are a short jog away from home. However, during the pandemic, I avoided running in the park trails because they are often crowded. When I started looking for other routes within my vicinity, I started to pay attention to “other” spaces throughout the city that are underutilized – golf courses, hydro corridors, streets and front yards. I can say that this notion is not uncommon. There are several projects and grassroots movements underway in Toronto looking at these opportune spaces for recreation, ecological

restoration and food production, to name a few. They challenge our perception of these “other” spaces and explore how these spaces can offer a multiplicity of functions to provide beautiful, sustainable and equitable landscapes.

Golf Courses

It started off in 2018, when the City of Toronto initiated a third-party review of the operations and management of its five City-operated golf courses. Before the City was able to develop a recommendation, the pandemic happened, and many non-golfers (like me) took an interest in what the land could offer the general public. Ideas such as repurposing the golf courses to address food sovereignty, the lack of available public space, and naturalization were a few of many ideas received by City Council from the public. The push from the public for the City to acknowledge these ideas of reimagining the golf courses yielded a successful outcome. By June 2021, the City conducted several community engagements, and it is anticipated that recommendations to City Council will be presented in January 2022. To stay in touch on the progress, visit bit.ly/TOGolfCourseReview.

1-2 COMMISSIONERS STREET: PARK-LIKE CHARACTERISTICS BLURRING THE LINES BETWEEN STREET AND PARK **3** DEMONSTRATION PLAN FOR GEARY LANDS: MAKING THE CONNECTION THROUGH PARKS + STREETS **4** MAKING THE CONNECTION IN GREEN LINE: ASSESSMENT OF EXISTING PARK USE WITHIN THE HYDRO CORRIDOR
PHOTOS DTAH

Ecology & Biodiversity Commissioners Street



2

Hydro Corridor

Not unlike The Meadowway,* the Green Line project aims to use the underutilized hydro corridor to provide the much-needed public open space. These hydro corridors are owned by the Province of Ontario and a license is required to operate within these corridors. In its current state, there are 11 City-operated parks and parkettes within the Green Line that have been licensed to operate as City parks for decades. Despite being on the corridor, these parks are disconnected from one another. The Green Line Implementation Plan, completed in 2019, presented a viable action plan through rigorous analysis of the challenges and opportunities to create a connected five-kilometre long public open space. The unique challenge to this plan was exploring opportunities to connect not just as expansive park open space, but through street design. To read more about the Green Line, visit bit.ly/TOGreenLine.

Streets

As part of a larger Waterfront Toronto Port Lands Flood Protection and Enabling Infrastructure project, the three new streets for the Port Lands are designed as multi-modal streets with a significant portion of the street dedicated to non-passenger vehicle use, i.e., sidewalks, cycling facilities, landscape and dedicated transit lanes. The streets are imagined as corridors not just for people but also for stormwater conveyance and the urban wildlife. Within the 40m road rights-of-way, over a quarter of the space is devoted to landscape types in the form of open planters, treed boulevard, bioswales and temporary landscapes. The various landscape typologies proposed in the Port Lands provides aesthetic, ecological and environmental benefits, making up 2 ha of vegetated open space, with 480 trees, thousands of understorey planting, 70 plant species and has the capacity to capture 1,800 m3 of stormwater. To follow along



3

the construction in the Port Lands: bit.ly/PortlandsTO.

Front Yards

Despite being private spaces, the designs of front yards do impact the way we experience the street during a stroll. Their design also has an impact on sustainability and biodiversity. With our dire situation on climate change, it may come as a surprise that the City of Toronto only recently changed its outdated by-laws to allow naturalized gardens on front lawns. Though it may seem small and inconsequential, the sum of many front yards converted from a lawn to a naturalized garden amounts to great reductions in potable water use for irrigation, reduction in stormwater runoff and an increase in biodiversity. Sundance Harvest Farm is taking it one step further with "Liberating Lawns" where they match prospective BIPOC youth food growers with landholders. This concept tackles issues of food security and food sovereignty that is beneficial for all parties involved. To apply as a Grower or a Landholder: bit.ly/LiberatingLawns.

To many readers, these examples are not new ideas and there are other similar projects contemplated prior to the pandemic. However, there are not many of them, so we should take this opportunity the pandemic has presented as a call for us to change the norm. We should challenge ourselves by resetting our mindset of conventional ways and rethinking how we shape the environment around us for now and the future. Collectively, a change in the way we practice will lead to a landscape paradigm shift. **LP**

*See LP's Summer 2021 issue for more on The Meadowway project.

STUDY AREA AND PARCEL PLAN



NEW + EXISTING PARKS



4



1

RUTH A. MORA + GASTON SOUCY

THE RETURN TO PUBLIC HUMANITY

THE ROLE OF ART AND DESIGN IN TIMES OF CRISIS

>FR_LP+ HUMANITÉ PUBLIQUE : LE RÔLE DE L'ART ET DU DESIGN EN TEMPS DE CRISE

Les places publiques et les activités collectives alimentent le sentiment d'appartenance au sein d'une ville. La place publique joue un rôle important dans la dynamique de la démocratie, en offrant un lieu neutre où les citoyens – indépendamment de leurs origines sociales, économiques, politiques ou culturelles – peuvent librement interagir, échanger et pratiquer des activités communes.

1 KENSINGTON MARKET PUBLIC REALM MASTERPLAN, AUGUSTA AVENUE LOOKING NORTH TOWARDS COLLEGE STREET 2 KENSINGTON MARKET PUBLIC REALM MASTERPLAN, CONDENSED OVERVIEW PLAN 3 KENSINGTON MARKET PUBLIC REALM MASTERPLAN, BALDWIN STREET
IMAGES 1-3 SUMO PROJECT

A CITY'S SENSE OF COMMUNITY is often perceived in the public spaces and activities that we share together. Public spaces play a major role in the development of democracy, providing a neutral place where people – regardless of social, economic, political or cultural backgrounds – can have recurrent interactions, engage in casual conversations or enjoy common activities. They create a stage for everyone to participate and adapt in a levelled playfield, promoting social integration and building on the multicultural identity that define modern metropolises.

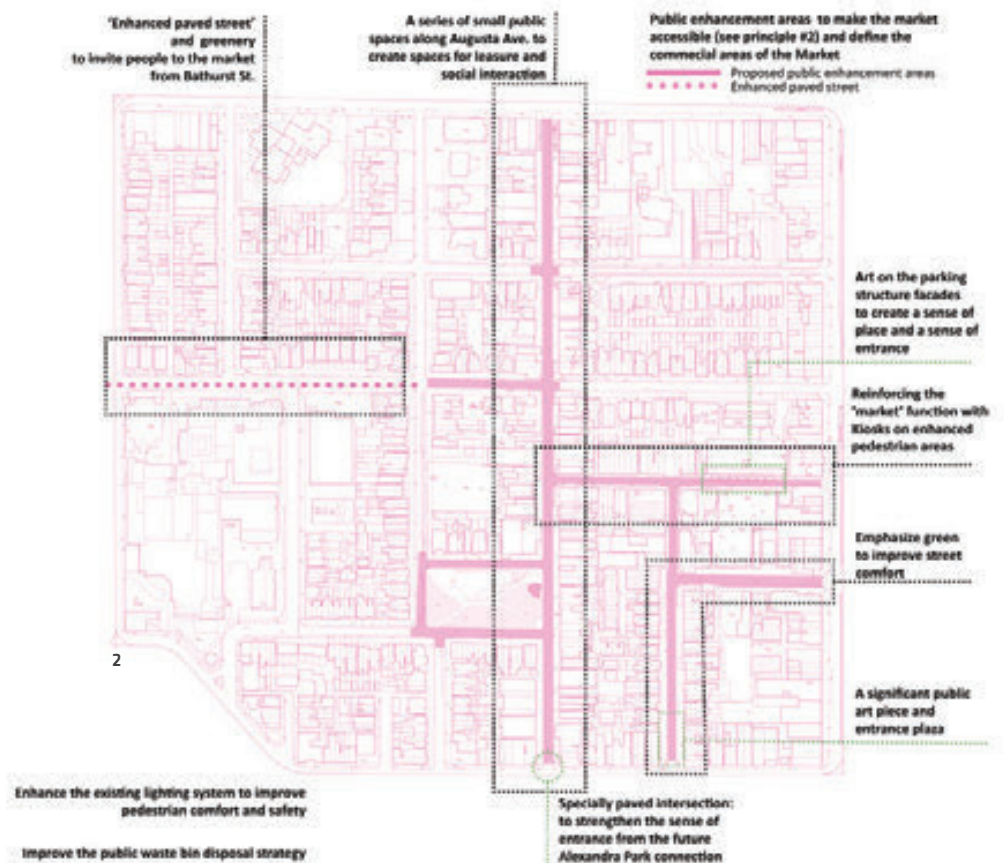
Public spaces talk to us about ideas of togetherness and represent "a democratic vision of open space" that dates back to the ancient Greeks. On a globalized world, public space has been under constant

political scrutiny as the quantitative versus qualitative debate has been measured in economic terms where dwindling public capital investment along with operation and maintenance budgets are weighted against the overall wellbeing of its end users. Having an impact on quality and justice, segregating the less fortunate to the available leftover spaces where the privatization of the public space had been expanding to either encroach onto, or sometimes even eliminating, publicly accessible space.

The global pandemic stoppage tested this formula in a radical way. In the rare state of immobility that materialized during this time, the importance of public space was reaffirmed, reminding us of the profound effect they have on

how we live and relate to each other, providing a much needed escape valve from the anxiety of an uncertain future and a way of reconnecting with friends and neighbours. Calling upon the importance of our role and responsibility as art and design professionals to keep human-centric design, inclusiveness and universality in the forefront of our projects.

The 2020 Menino Survey of Mayors (bit.ly/MeninoMayorsSurvey), a document produced by Boston University Initiative on Cities, presented dramatic increases in reallocating street space during the pandemic, some of which are intended to be implemented permanently. Furthermore, the survey showed a drastic change in resident behaviour post-COVID when it came to increases in activities such as visiting parks and green spaces, biking and walking. Although this is US-based data, similar trends could be observed in Canada.



ART ON PARKING STRUCTURE FAÇADE TO PROVIDE A SENSE OF ENTRANCE

ADDITIONAL VENDING FOOD KIOSKS TO SUPPORT THE "MARKET" FUNCTION



PEDESTRIAN COMFORT WITH CURBLESS STREETS

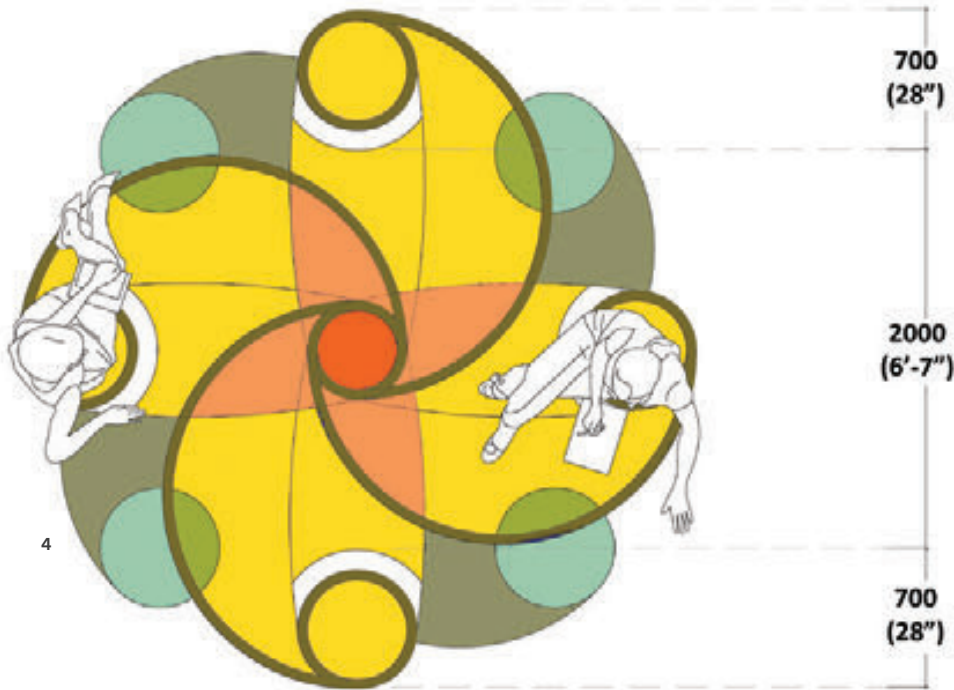
GREENING-ART COMBINE WITH SEATING TO SUPPORT FOOD RELATED BUSINESS AND SPACE FOR RESIDENTS

Coincidentally, those were some of the premises behind a project that SUMO Project undertook right before the pandemic started, the Kensington Market BIA Public Realm Masterplan, with one additional layer: art. We proposed a design and art strategy that would transform some of the existing mundane spaces into more welcoming, active public places that would be more inclusive and exciting to use, play, learn and visit.

Capitalizing on the existing local community assets and art culture already present in the Market, we worked on expanding the role of art in public spaces as an essential tool to create community bonding and development while strengthening the connection between the commercial side of the Market and its community. The idea was to use art as part of the improvements and engagement, where local artist, communities and city officials would work together, building trust and strengthening social cohesion. Using public art as a medium to create a "participatory culture," thereby facilitating communal decisions that could result in social, economic and spatial benefits,

Canadian cities started reclaiming spaces by adapting other uses to support activities for people of all ages and abilities. This gave us the opportunity to experience better cities, even if temporarily. Strategies such as replacing traffic with "open streets," roadways with bike lanes and underutilized

spaces and parking spots with seating and places to eat became ubiquitous. These decisions and changes were implemented fast, with a sense of urgency, in an effort compensate for the inability to partake on public indoor activities and for the lack of adequate personal space at home.



making the neighborhood safer, healthier, happier and more prosperous.

The Masterplan provided a framework to create the foundation for a comprehensive long-term strategy “by the market for the market.” The goal was to mitigate some of the existing physical and infrastructural problems and challenges such as accessibility, lack of public space and softscapes, through community building principles that would allow for the gradual implementation of the Masterplan by way of smaller locally lead pilot projects. Projects that could be easily implemented

in the short term to test the ideas of the Masterplan, using art and the engaged citizens of the Market as a catalyst to recapture some of its underutilized public spaces for the better good and use of the community.

When the pandemic hit, our daily routines came in conflict with our “normal” responsibilities, challenges, desires and our usual ways of living. Under this new reality, it became urgent for us to understand that, despite our differences, we were all connected; we needed to find new ways for cities to adapt to new challenges.

We needed to redefine “togetherness”, physically and as a society, we had to generate new forms of thought.

We gained an understanding, that one of the most important roles of creative practices was to find new ways of being together, keeping the collective memories of what it is that makes us human. Adding value, joy and enriching the urban environments by bringing back the human aspects of living, the serendipity of spontaneous actions and encounters, the joy of celebrations and gatherings. For those reasons, we looked for ways of affecting the public space in a way that could evoke feelings of hope, solidarity and added humanity, acknowledging that art and creativity have an essential part in times of crisis. Art and creativity can foster dialogue between urban and everyday life, becoming a way of understanding space and its social significance; a shift from traditional approaches that prioritize on functionality, to those based on a multidimensional measure of wellbeing that includes the physical, mental and social aspects, giving them equal importance.

Drawing from the Kensington Market Masterplan experience, the “Flowers for the Harbourfront” project proposes to use art and design to create a place that

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reconnects us safely with the wider social fabric that binds us together and continues to bring joy and purpose. Something that was essential after several prolonged lockdown periods, and other measures that seriously affected the relationship among people and their perception of empathy toward others.

This large-scale, site-specific art installation designed for the Toronto Harbourfront, is a summer-inspired eco-friendly “fresco” of approximately 3,000m² that is only perceivable in its entirety from the air. It depicts a collection of flowers in an artistic arrangement in which each “flower” is in reality a designated area where colours determine seating arrangements at a socially safe distance. The “stems” are arched pathways that also delineate where to safely walk through the spaces and in between the flowers.

Creating a dialogue with its surroundings, this artwork is an opportunity to reinvest in the precious but fragile relationship that we have with the natural systems that surround us. It transforms the space while creating a meaningful connection

with the people that experience it, providing a place of relief and respite for all – as well as the time and space to think about the day-to-day life, to inspire actions that channel the discomfort, the fear, the uncertainty, into new forms of ‘togetherness’ and a strengthened sense of community. The project highlights the role of art in public space and its contribution with a more positive and humane interaction by transforming the aesthetics and the dynamics of space awareness.

As designers, we’ve always imagined a better future, a better city that is safer, more inclusive, and welcoming, but we’ve seen these changes as a distant reality. Because no one could have imagined that the world would stand still, until it did, and we realized that the segregation of public space had severed our connection to what it is to be human. We’ve watch from afar as others struggle, without realizing that the consequences would end up affecting everyone. The pandemic world balanced everything out by eliminating the misguided perceived advantage of the private space and strengthened the democratic quality of public space where even the homeless had a home in our parks and open spaces until shelters and other services became, once again, safe and usable.

The questions about our city spaces and the environment had been on the table for a long time; the pandemic just made these responses urgent. As “together apart” became a popular slogan and “caremongering” the way the rest of the world referred to the altruism that became distinctive of Canadians during these anxious times, we learned that either at a local or at a global scale, rich or poor, free or controlled, what really makes a difference, are the qualities that make us human: the ability to love, to have compassion and to be creative. We can use creative practices to contribute with a more positive and humane interaction.

The questions remain the same but the way we choose to answer them have changed with this realization and will have a long-lasting effect in our societies and in our cities. The global stoppage, has presented us with a once-in – a-lifetime opportunity to re-evaluate our direction forward, to push our creative capacity into new places. Art and design played, and will continue to play, a big role in the way we reorganize, readapt, redesign, reset and restart each step of everyday living so that they continue to bring us joy and address the needs of a diverse population, to create better public spaces, better cities and a better world. **LP**

4 FLOWERS FOR THE HARBOURFRONT CONCEPT DRAWING **5** FLOWERS FOR THE HARBOURFRONT POWERPLANT **6** AERIAL VIEW OF HARBOURFRONT
IMAGES 4-6 SUMO PROJECT

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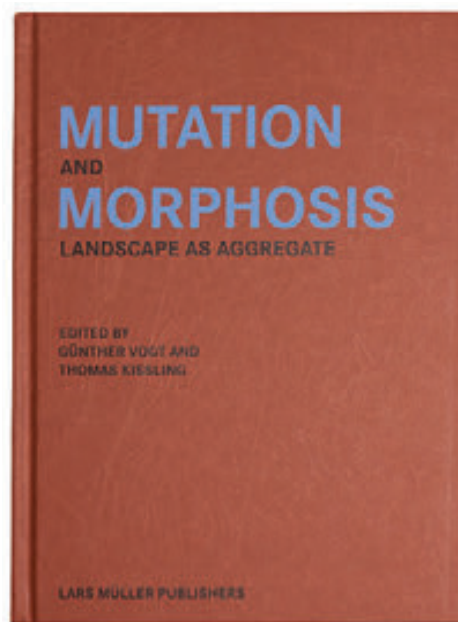
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LANDSCAPE MUTATIONS, AGGREGATED, AS WUNDERKAMMER

REVIEWED BY BRIAN COOK

MUTATION AND MORPHOSIS Landscape as Aggregate

Günther Vogt, Thomas Kissling (eds.)
Lars Müller Publishers, 2020

THE “WUNDERKAMMER,” or Cabinet of Curiosities in English translation, is associated with Günther Vogt's work in multiple publications. These are collections, aggregates of physically archived materials, usually arranged in a room, or in a cabinet, and are used to construct a representation of a subject or place. Historically, they were associated with things foreign, exotic or mystical. They were partially explanatory but mostly entertaining for those that chose to engage with them. But a main characteristic is that they would induce curiosity.

More recently, artists such as Mark Dion and Tatsuo Inagaki have used them to create contemporary portraiture. Their installations, as “collections,” display

interrelated components as artifacts to create complex rather than singular perspectives of a subject. Vogt and his office continue with this lineage, and with this publication they present their archives from past projects. The book is a Wunderkammer in itself. It is a catalogue to be explored and offers an entry into the many different facets of landscape and landscape design.

If nothing else, *Mutation and Morphosis* conveys that Vogt's work is rigorous. This is evident by the book's thickness and weight! Its 784 pages include 1,187 illustrations and contributions from 14 different authors. Its drawings, diagrams, photographs, historic images and texts combine to provide a thorough exploration of the mutated history and geomorphology of landscape, using Vogt's office work as a starting point to diverge into larger environmental

topics. The reader is invited to inhabit the scientific journey that the office has accomplished. It appears to be the methodology for performing their work. Like an autopsy, the conditions of landscape are analyzed and diagnosed with academic rigor. Specific locations include the Alps (a primary focus area), London, Spain, the forests of Paris, Los Angeles, Istanbul, Milan and regions of Czechoslovakia.

The book's brilliance, however, is in pairing this research with texts and dialogues that situate us, as the reader, within the continuum of landscape, and help us to understand how it is changing around us. In addition to project summaries, we are provided essays on global landscape issues such as climate change, invasive plants, the “copy and paste” use of turf grass, its origins in American suburbia, and the “return of wilderness.” As Jacques

TATE MODERN LONDON
PHOTO ALEXANDRA SAVTCHENKO-BELSKAIA



Barzun, an historian, stated, it is “not what you can do with history, but what history does *to you*.”¹ The reader is able to review Vogt’s work, but by sharing the office’s investigative process, we become learned of how the landscape, as human environment, has been constructed and changed over time.

Delightfully, there is no letdown in the translation of site analysis into spatial and material design. Research turns into landscape architectural constructions that are both fitting and well executed. This includes all scales of design, from site planning to project-specific detailing. Examples include a bark-like shotcrete texture, created for a plaza project in Rotkreuz, and mockup options that explore exposed aggregate for walls at the Tate Modern. The book is a lesson in physical design as much as an exploration of its environment.

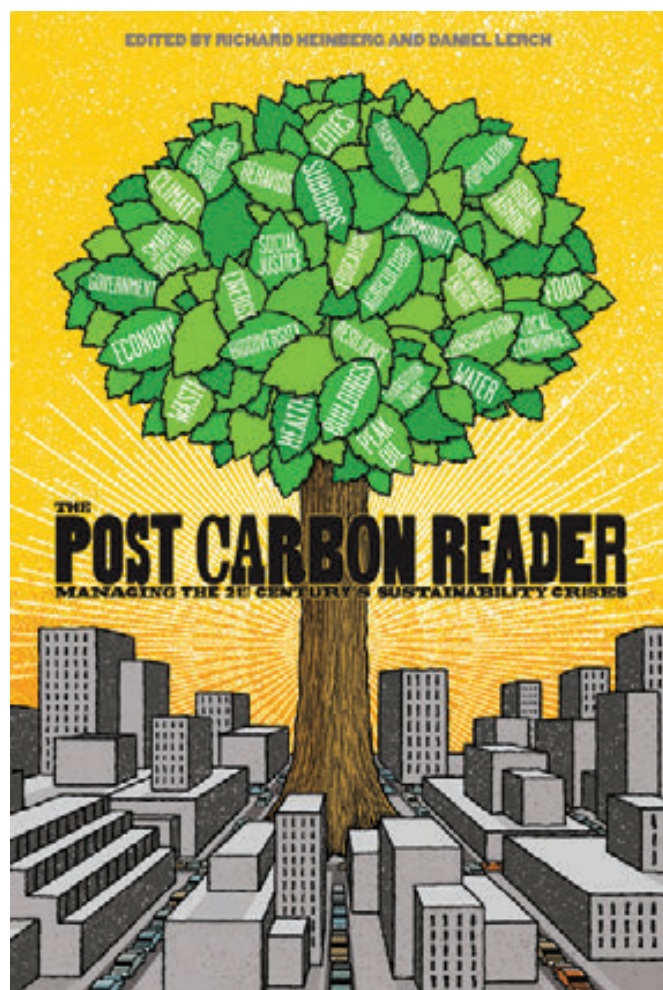
“We are becoming ever more alienated from the body of knowledge accumulated by the natural sciences over many generations,” Vogt writes. Could this book be his way of piquing our interest, not just in his work but for the landscape in general? One could expect that he is attempting to turn the tide.

By packaging this collection, which can be read front to back or as individual excerpts, we are presented with a full execution of process. At the same time, however, it is a travelogue, a reader, a *Wunderkammer* of landscape. It presents us with an array of perspectives, with artifacts and stories, and a collection of information from different landscapes around the world. Lars Muller, from the publishing team, closes the book appropriately by writing, “The landscape itself is an aggregate whose parts and their interactions we are urged to explore and develop. It is up to

the readers to find their way through the book: linearly, thematically, or by random discovery. The collection is consistent but incomplete. It is your task to continue and link the individual parts of the canon thus revealed!”

Mutation and Morphosis is an invitation to join in and explore, to understand the subject of landscape while also considering approaches to its “refashioning,” as Vogt writes, for the making of site specific and poetic landscape architectural projects. **LP**

Brian Cook is a registered landscape architect with more than 15 years of experience as a consultant and educator, most recently at the University of South Florida and as owner of Wide Open Office. His work and research is focused on the site-specific nature of landscape as well as issues of coastal resiliency, of displacement and representation in the design process.



THE POST CARBON READER: MANAGING THE 21ST CENTURY'S SUSTAINABILITY CRISIS

Richard Heinberg and Daniel Lerch, eds.

Healdsburg, CA: Watershed Media in
collaboration with Post Carbon Institute.

Distributed by University of California Press,
2010. 544 pp. \$14.48 Paperback, \$9.95 Kindle.
ISBN 978-0-9709500-6-2

RETHINKING SOCIETY

REVIEWED BY DAVID MAESTRES

WRITTEN AND PUBLISHED more than 10 years ago, *The Post Carbon Reader* nevertheless presents a thorough synopsis and diagnosis of what the discovery of fossil fuels has delivered to humanity: first coal, then oil and, finally, natural gas. These discoveries fostered incommensurable production processes that ended up yielding unproportioned growth in population, consumption, economic activity, expansive infrastructure, transportation, food production, advances in science, among other things. But with them came detrimental consequences that we are currently facing, i.e., climate change, freshwater depletion, food scarcity, biodiversity/habitat loss, social/economic injustice, and a global scramble of governments trying to secure resources. Today, we are continually presented with large-scale shocks such as tropical storms, pandemics and expansive wildfires to name a few. This book presents us with a great opportunity to refresh our thinking on how to best manage the 21st Century's crisis. Not only an opportunity to reflect on it, but clearly a wake-up call to take some serious action on how to confront what is yet to come.

Editors Richard Heinberg and Daniel Lerch assembled a list of 29 authors from different fields of expertise (from scholars and scientists to farmers and educators) who shared similar points of view regarding the consequences of our uncontrolled growth/consumption in a planet with finite resources. Although the book/essays only focus on the US, these themes can be scaled up to any lens, region or country – as we are all intrinsically connected to the same systems. Beyond bestowing their different perspectives and expertise, the authors embraced a message of hope towards more sustainable growth.

This book presents us with a great opportunity to refresh our thinking on how to best manage the 21st Century's crisis.

Five key assumptions were the thread that weaved the book together:

1. We have hit the "limits to growth."
2. No issue can be addressed in isolation.
3. We must focus on responses, not just solutions.
4. We must prepare for uncertainty.
5. We can do something.

Content and topics across the book are organized in their fundamental importance to the human experience. Part one is the "Foundation," which introduces the reader to the basic concepts of what we know (growth patterns/tendencies, sustainability and resilience). Parts two through four cover the "Planet," all the essential elements for our existence: climate, water and the global biome. Parts five through seven focus on "Civilization," tracing back our origins and evolutionary changes in physiology, culture and needs. Parts eight through fourteen cover aspects of our "Modern Society," its structure, patterns, dependencies, and the consequences of where we are and where we are heading as a society. Part fifteen and sixteen approach the "What Now," an overview of possible scenarios and proposals on implementing change more effectively, based on the challenges we are currently facing.

Most of the content, topics and ideas are presented within some sort of historical framework. The origin of a phenomenon, behaviour, or discovery (typically triggered by human intervention) that evolved or scaled itself not in arithmetical terms, but in exponential proportion; in consequence, a new normal. By the time this book was published, many of these new trends/behaviors already portrayed a very daring panorama of our world and therefore of our immediate and future existence. As Richard Heinberg's states in his essay "Beyond the Limits to Growth": "the post-carbon transition must entail the thorough redesign of our societal infrastructure, which today is utterly dependent on cheap fossil fuel...but it will also require a fundamental rethinking of our financial institutions and cultural values."

Many of the ideas presented for the better management of resources or simply to a swifter transition to the Post Carbon economy already felt like lost battles. According to the United Nations, current population stands at about 7.7 billion, and it is expected to grow to around 8.5 billion in 2030, 9.7 billion in 2050, and 10.9 billion in 2100. In May 2021, atmospheric carbon dioxide peaked at an average of 419 parts per million (the highest level since accurate measurements began more than 60 years ago).

Currently Asia accounts for 53% of global CO₂ emissions, followed by the US with 18% and Europe 17%. These indicators are far from being promising, nor in sync with the real meaning of sustainable development as originally defined in 1987 by Brundtland Commission, "that one that meets the needs of the present generation without compromising the ability of future generations to meet their own needs". It's no secret that the only way in which we can possibly avert or simply avoid this current environmental crisis is by targeting both a top down (governments, regions, cities and policies) and a bottom-up approach (via teaching/campaigns and strong curricular agendas among many other strategies).

William E. Reese's chapter on "Thinking Resilience opens a door that feels a bit more congruent with our current reality. In essence, he explains that "...resilience science is based on the simple premise that change is inevitable and that attempts to resist change or control it in any strict sense are doomed to failure." Embracing and coping with change is at the essence of resilience thinking. All systems (human, nature, ecology, climate, biodiversity, etc.) are linked and integrated, their changes are not linear, predictable, or timed. Systems have a core purpose, but their integrity is agile enough to adapt and respond to unforeseen shocks. What we are seeing and experiencing these days is a world where disruptions seem to be much more frequent and unpredictable. This thinking doesn't entirely negate our responsibility to embrace sustainability with a much stronger stance, but it also offers a new optic on how humanity can confront and cope with surprises and disruptions.

The Post Carbon Reader is not necessarily a manifesto, nor does it attempt to be a doomsday prophecy. It's a potential framework to rethink society within our planet and our immediate future actions at all levels; possibly, a much-needed opportunity to redefine or simply 'Reset' the status quo of humanity, the roll of nature, science, health, happiness, cities, regions...basically anything that fits within the confines of this planet and beyond. **LP**

David Maestres was born and raised in Caracas, Venezuela (a fully dependent oil economy since its discovery in the 20th century, currently ranked #1 in terms of oil reserves). Also, a place of abundant natural resources, amazing tropical weather, and exuberant landscapes. Originally trained in architecture, he has over the years developed a passion for landscape design and systemic thinking. He currently lives and works in Los Angeles, CA.

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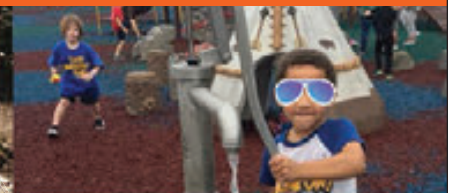
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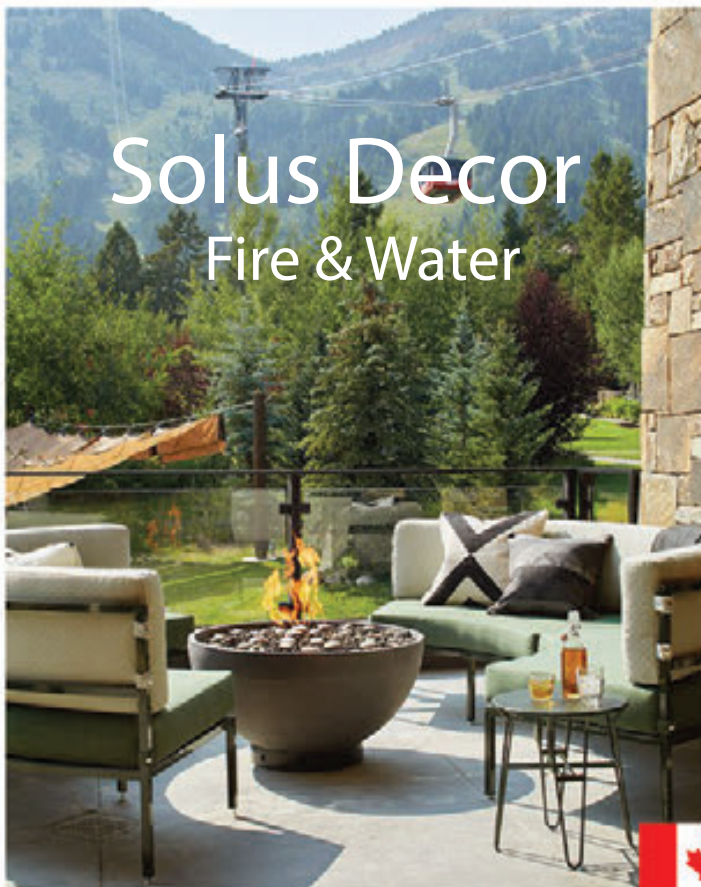
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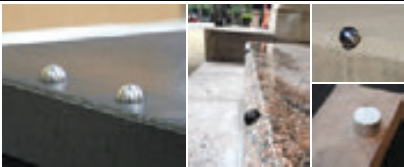
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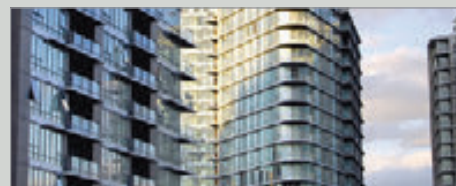


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RON JUDE, CALVING GLACIER TERMINUS, 2019, PIGMENT PRINT, 42 1/2 x 56 1/2 INCHES.
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RON JUDE: UNHEARD BUT NOT UNSEEN

TOBY JUROVICS

THE TITLE OF PHOTOGRAPHER Ron Jude's most recent exhibition references the limits of our perception. "12 Hz" marks that lowest threshold of human hearing, suggesting the powerful yet often imperceptible forces that shape the physical world, from plate tectonics to glacial erosion to the incomprehensibility of geological time. Made in Oregon, Hawaii and Iceland, Jude's imposing, large-scale photographs describe the raw materials of the planet and its systems – lava flows, welded tuff, river and tidal currents, and glacial valleys. Stripped bare of our presence, they allude to the immense scale and veiled mechanics of phenomena that operate independent of human enterprise.

By pivoting away from the myth of human centrality, Jude's work asks how one depicts the indifference of the non-human world to our egocentrism and folly. Is it possible to engage the landscape in a meaningful way without resorting to formal trivialities, moralizing or personal narrative? In doing so, *12 Hz* establishes a simple premise: that change is constant, whether we are able to perceive it or not. Jude explains:

We're living in a defining moment, both politically and environmentally. By making photographs that propose something bigger than the human experience, I hope to provide some perspective and a sense of scale. There is nothing explicitly political or moralistic about this work, but it comes from an acute awareness of our perilous course as a species and the ever-mounting consequences of our arrogance and unchecked

consumption. Through photographs of subjects that suggest change on a level that falls outside the limits of our perception, I aim to explore the overlap between beauty, awe and pathos. By stepping back to look at the larger system in flux of which we are only a small part, I want to find my own pulse, as it were, and assert an appropriately scaled sense of being within a hierarchy of the system.

Perhaps ironically, however, we are coming to learn that while the forces that formed the planet may seem indifferent to our presence, they are no longer unaffected by it. Recent predictions suggest Arctic summers could be free of sea ice in as few as 15 years – an otherworldly pace in the context of Jude's observations about the gradual tempo of the earth's systems. More alarmingly, the rapid loss of glacial ice due to anthropogenic global warming has caused a measurable shift in the earth's axis. This realignment may be impossible to detect without astronomic instruments, but its causes are readily visible to the naked eye.

As we move further into the twenty-first century, Ron Jude's images are likely to be seen as locating a tipping point, where the earth's geology itself was no longer immune to human influence.

Ron Jude: 12 Hz has been organized by the Barry Lopez Foundation for Art & Environment. Please see barrylopezfoundation.org for further information. **LP**



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