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02/



PAINTING BY DON GRAHAM
THE LAURENTIANS

> THE MAGIC OF LANDSCAPE: A PORTRAIT OF DON GRAHAM
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MALECÓN 2000. PHOTO RICARDO
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PHOTO VIRGINIA BURT

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(FROM *LANDSCAPE ARCHITECTURE MAGAZINE*)

excellence

PROLOGUE

01 / WORTH THE DETOUR: SAINT-JÉRÔME AND THE KING OF THE NORTH



SAINT-JÉRÔME AND THE KING OF THE NORTH

EN_

Saint-Jérôme is a little city of some 68,000 just an hour's drive from Montreal, and it is here that an illustrious Québécois cleric, Curé-Labelle, was named "Le Roi du Nord," King of the North. So beloved was he that, more than a century ago, Saint-Jérôme created the Place du Curé-Labelle in his honour: a 7,800 m², traditional green space and square, housing a classic statue of the curé, and ultimately a cathedral, on the site of the original town church. The recently restored site preserves the Victorian composition of the square and integrates a luminous wall with arched "windows," through which to view the statue by Alfred Laliberté and the cathedral doors. The wall is composed of two white steel panels perforated by crosses. It is very much a "reminiscence," said the project managers Groupe BC2, and "an unusual combination of the past and modernity." Visitors are invariably moved by the airy, other-worldly aesthetic of the gateway at night. It is a remarkable and evocative piece, which adds a contemporary emphasis to the reverential character of the park.

Groupe BC2, Project Manager



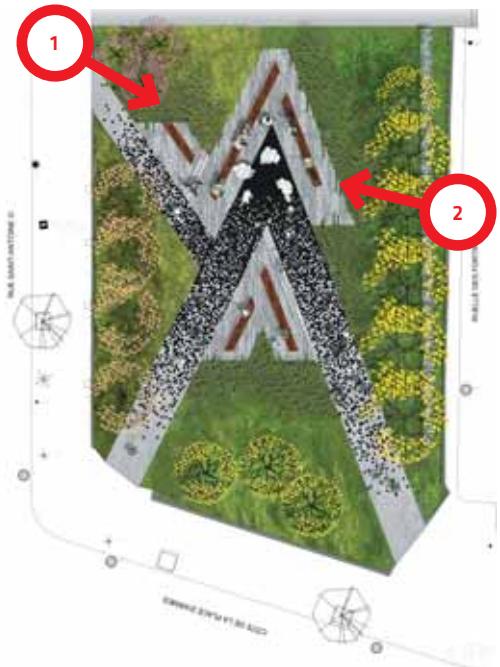
02 / AT L'ANGE-GARDIEN

EN_

LP congratulates François Courville, our AAPQ representative on the 2018 CSLA Awards of Excellence jury, who was honoured with an award for landscape architecture and public space design by the Grand Prix du Design du Québec for his shoreline park, Espace Fillion, in the town of L'Ange-Gardien. Thanks to the new park, residents once again have an excellent way to enjoy the banks of the St. Lawrence River. This effort to showcase the shoreline has an expansive scope: it is grounded in a dialogue between the land and history. The small municipality thought big, opting for a design in line with the architectural tradition of grand projects.

The program includes a covered patio, rest areas, picnic grounds, a boat launch and a multi-use pavilion. A cantilevered footbridge/lookout extends out over the river, evoking the town's historic relationship with the river, and making it possible to watch the ebb and flow of the tide while enjoying spectacular views of Quebec City and Ile d'Orléans.

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04 / LE PARC DE LA PRESSE / Jardin de Paris

/ MARILOU CHAMPAGNE



1



2

PHOTOS: JUDY HILAL

EN_

On the occasion of Montreal's 375th anniversary, Power Corporation of Canada donated a historically significant parcel of land to the city. The site, which once belonged to North America's oldest French-language newspaper (*La Presse*), is located at the entrance to Old Montreal. A team from the Borough of Ville-Marie took charge of its redevelopment, and landscape architects Vincent Lemay and Anne Aubin, drew inspiration from the site's history to create an inviting, modern park that respects its environment. The landscape design was crafted to recall halftone printing – the paths have a graphic pattern resembling the dots used by printers to reproduce images. With their tonal gradations, the granite pavers

come together in an elegant path inviting visitors to the park's heart and focal point, *Les Touristes*, a group of sculptures by Élisabeth Buffoli (1989, Forum des Halles, Paris). In honour of this public artwork, which was a gift from the city of Paris, the park is now called Parc de La Presse / Jardin de Paris.

At the centre of the park, whose paths have universally accessible slopes, is a set of custom furnishing, allowing visitors to relax and fully appreciate the artwork and its setting. In the background, a gabion wall brings a contemporary touch to the classic Old Montreal scene. The site is no longer fenced, allowing tourists, residents and workers to enjoy it to the fullest. Its success is obvious in the speed and ease

with which visitors adopted it, and the way they continue to use it. The well-considered planning includes the park's orientation to the south. "You can see that Montrealers like their sunshine," said one visitor. Parc de La Presse is a testament to the use of good sustainability practices. The architects used only local materials and incorporated a runoff management plan that maximizes in situ drainage. The landscape architects' plantings of indigenous species show their hardiness in Montreal's climate and urban setting, and represent its biodiversity. The space's charm will only grow as it fulfills its potential.

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/ JURY DUTY DEVOIR DE JURY



AWARDS OF EXCELLENCE JURY | JURY DES PRIX D'EXCELLENCE

From left to right: | De gauche à droite :

Chris Sale (SALA), Brian Parker (APALA), Joanne Moran (OALA), François Courville (AAPQ), Thomas Tavela (External Jury Member), Dean Gregory (BCSLA), Peter Briggs (NWTALA)

CHRIS SALE

Chris, SALA, membre candidat, CIP et SPPI, est l'urbaniste principal du centre-ville qui surveille la mise en œuvre du plan de quartier du centre-ville de Regina et les principaux aspects du plan de travail d'intensification de la ville, une initiative de quatre ans visant à stimuler l'aménagement intercalaire dans l'empreinte urbaine existante de Regina. Il s'intéresse vivement à l'impact de l'aménagement urbain et du territoire.

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BRIAN PARKER

Brian possède une vaste expérience de la perception de l'environnement et de l'analyse écologique. Il possède des connaissances approfondies sur l'utilisation et l'entretien du matériel végétal, a conçu des jardins botaniques et des propriétés privées et est un passionné de jardinage. Il vit sur la côte est (Fredericton, NB) depuis 30 ans, où il aime jardiner, travailler le bois, s'adonner à l'art et quand le corps le permet, jouer au soccer.

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JOANNE MORAN

Joanne, OALA, FAAPC, a travaillé avec le secteur public municipal à Ottawa pendant une trentaine d'années, alors qu'elle s'est spécialisée dans la planification des loisirs, l'aménagement des parcs et l'aménagement et le renouvellement de la capitale. Elle a travaillé avec de nombreux projets primés et a servi l'AAPO et l'AAPC à de nombreux titres.

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FRANÇOIS COURVILLE

François first graduated from the University of Montreal in 1981, and thereafter studied project management. He has designed and led several award-winning projects, both as president of Scheme Consultants and more recently, as VP of Groupe le Massif. Today, he is a freelance consultant working with architectural and engineering firms. (See LP+, p 4 for a look at his most recent award: At L'Ange-Gardien.)

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THOMAS R. TAVELA

Tom, PLA, FASLA, LEED®AP, est reconnu comme un chef de file et un défenseur de la conception durable, de la planification et des collectivités saines. Ses projets adoptent constamment de nouvelles philosophies et technologies. Il a un portefeuille diversifié de projets primés, prend la parole à de nombreux congrès internationaux et continue de consacrer son temps à l'avancement de la profession. Il a été président national de l'ASLA.

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**DEAN GREGORY**

As Campus Landscape En tant qu'architecte paysagiste, Dean, BCSLA, ASLA, ASLA, LEED, assure le leadership sur toutes les questions d'architecture de paysage sur les campus de l'UBC à Vancouver et Kelowna. Dean a dirigé la mise en œuvre du Public Realm Plan 2009 de l'Université de la Colombie-Britannique, qui a remporté un prix. Il a fait partie de plusieurs jurys et groupes d'experts en design, a rédigé des articles sur la planification et la conception des campus et s'est engagé dans la pratique privée à Chicago et à Seattle.

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PETER BRIGGS

Peter, FCSLA, est un ancien président de l'AAPC, président élu de l'Ordre des associés de l'AAPC, et participe à la fois à la FAPC et à l'AAPC. Il vit, travaille et joue à Anchorage, en Alaska, et possède Corvus Design (la plus grande firme d'architecture de paysage au nord du 60^e parallèle). Dans ses temps libres, Peter rénove encore lentement sa maison et cherche toujours à atteindre la qualité de vie de son chien (chambre et pension gratuite, beaucoup d'affection et 18 heures de sommeil par jour).

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ALAN TATE

Alan, MALA, AAPC, PPLI, FAAPC et président du programme des Prix d'excellence de l'AAPC, est professeur et chef du département d'architecture de paysage à l'Université du Manitoba. En 2007, Tate a reçu le prix Schwabenbauer pour service et dévouement à la Société. Ancien président de l'Institut du paysage du Royaume-Uni, il a récemment défendu son doctorat en architecture, sur la typologie et l'environnement bâti.

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BRAVO À L'ÉQUIPE!

LE PROFESSEUR ALAN TATE, qui organise les Prix d'excellence de l'AAPC depuis 2002, remercie chaleureusement Brandy O'Reilly pour son aide dans l'administration du programme cette année encore, Shannon Loewen (animatrice et projectionniste) et les étudiants Janelle Harper, Alyssa Magas, Garth Woolison et Rob Freeman pour leur aide dans la préparation des diaporamas, l'assistance aux jurés, le traitement des rapports et l'envoi des certificats.



PHOTOS MIKE LATTSCHISLAW, UNIVERSITY OF MANITOBA

Peter Briggs, Adjudicator / Juré

DES PROJETS QUI CHANTENT ... ET CHUCHOTENT

SIÉGEZ À UN JURY!

Pour des professionnels comme nous, il n'est pas facile de trouver des commentaires impartiaux et réfléchis sur la nature de notre rôle en tant que planificateurs, concepteurs et communicateurs. Mais en tant que membre du jury de l'AAPC, un discours réfléchi est pratiquement garanti.

Lorsque les jurés des Prix d'excellence de l'AAPC de partout au Canada se sont réunis à Winnipeg, nous avions déjà examiné chaque candidature. Nous avons d'abord vu les planches en personne, posées sur des chevalets dans un espace de la galerie. Dans une pièce voisine, nous avons fait apporter les panneaux par catégorie, en examinant les images connexes et en soumettant du matériel pour chacun d'eux.

UN EXERCICE D'ÉCOUTE

Si un projet avait un champion parmi nous, il était élevé à un niveau d'examen plus élevé : il avait communiqué efficacement. Certaines compositions paraissaient chanter. D'autres chuchotaient de telle manière que nous avons du tendre l'oreille. Ces projets avaient quelque chose à dire : c'est ce que signifie l'excellence professionnelle en 2018.

Berczy Park est comme une mélodie bien tournée qui rappellera les souvenirs d'une époque et d'un lieu. Il est ancré dans la fonction, mais c'est le plus engageant des parcs, avec des fantaisies et du cœur dans la façon dont il chante (et hurle). Les visiteurs s'intègrent au lieu. Alors que les fontaines publiques d'autrefois témoignaient de la grandeur de leur mécène, cette fontaine parle à chaque visiteur avec un récit Instagram – notre équivalent moderne des « bottins mondains » d'autrefois, dans lesquels les gens voulaient absolument figurer. Au-delà de la discussion du jury sur la technique sophistiquée, ce projet a également inspiré l'humour. « Malgré la présence du chat, a fait remarquer un juré, ce projet fait preuve d'excellence à tous points de vue. »

1 BERCZY PARK, BY| PAR CLAUDE CORMIER ET ASSOCIÉS. SEE| VOIR P 48 IN LP. **2** BERCZY PARK. **3** PARLIAMENT HILL ESCARPMENT STAIRWAY. CIVITAS GROUP PLAN AND DESIGN. SEE| VOIR P 44 IN LP.
PHOTO 1 MICHAEL MURAZ. **2** INDUSTRYOUS PHOTOGRAPHY.



1

Le parc provincial Upper Fort Garry nous a aussi fait réfléchir, mais avec une chanson très différente : un récit complexe, avec de nombreuses voix qui chuchotaient leurs histoires du passé. La description du projet nous a fourni des bribes d'arcs narratifs, nous aidant à sentir le sens du lieu. Voici un site où les histoires risquaient d'être étouffées, mais qui apparaît aujourd'hui comme une composition d'une telle richesse que chaque visite peut révéler quelque chose de nouveau.

Encore une fois, l'histoire du plan directeur du parc territorial Kinngaaaluk est différente : il s'agit fondamentalement de (ré) apprendre à écouter et de faciliter le succès sans laisser une empreinte manifeste de nous-mêmes (ou de nos cultures) sur le processus ou le produit. Nous aidons nos clients à rendre



2

“...This fountain speaks to every visitor with an Instagram account...”

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

... CSLA | AAPC Jury

leurs histoires manifestes. Nous les aidons à parler pour eux-mêmes. Portez une attention particulière à ce projet et prenez le temps d'y réfléchir, car il représente un paradigme pour nous tous.

DÉFINIR L'UNICITÉ

Il y avait tant d'autres belles œuvres et même des œuvres étincelantes, parmi celles qui n'ont pas été récompensées. Pour chaque projet, nous avons examiné le travail de près, en travaillant d'arrache-pied pour mener un examen pertinent. La présentation racontait-elle une histoire convaincante? L'architecte paysagiste avait-il communiqué ce qui rend l'œuvre unique, que ce soit par la conception graphique des panneaux, le récit descriptif ou la photographie? Le projet chantait-il? Les jolis dessins et les belles présentations influençaient les choix, bien sûr. Mais un bon jury sait résister à cet effet de séduction. Il y avait toujours quelqu'un dans la salle qui donnait un autre son de cloche en demandant si le projet faisait progresser

notre profession. Ou s'agissait-il simplement d'une excellente expression des meilleures pratiques?

Un prix national doit fondamentalement être un projet qui a la capacité de changer ce que nous faisons et comment nous le faisons. Il s'agit d'œuvres d'importance nationale qui offrent quelque chose à tous les architectes paysagistes canadiens. Chaque année, les prix d'excellence augmentent nos attentes.

Quand vous soumettrez l'année prochaine - et s'il vous plaît, faites-le! - allez au-delà des légendes d'images. Aller au-delà des étiquettes. Transmettez le vrai sens de votre travail et laissez-nous le sentiment que vous avez vraiment porté à bout de bras la mission de votre client. Racontez-nous votre histoire! Vous fournirez la matière à de nombreuses discussions animées, dans les salles de réunion du jury et bien au-delà.



3

GLEN MANNING

UNE RÉSURRECTION TOUT À FAIT INUSITÉE



6

EN_LP ENTIRELY UNCONVENTIONAL

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

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

VERSION INTÉGRALE EN FRANÇAIS > LP+

EN_Well before 1900, the remains of Upper Fort Garry were dismantled, with only the Fort's North Gate left standing to mark the spot. For more than a century,

the gate stood alone on its plot of land on Winnipeg's Main Street as the city filled in around it. There it languished, flanked by a crumbling parking lot, a curling club, a gas bar and multiple lanes of traffic, until the growing demand for downtown housing triggered renewed interest in this prime real estate just minutes from The Forks.

When the question of Upper Fort Garry's future came to a head in 2008, LA Garry Hilderman, together with a citizen group chaired by Jerry Gray, led the charge to take possession of the site. Glen Manning, principal of HTFC Planning & Design, tells the story of the "dramatic conservation showdown" and the Fort's entirely unconventional resurrection.



7



8

UPPER FORT GARRY, à Winnipeg, a une histoire alambiquée et colorée. En effet, malgré le très petit nombre de reliques et de structures qui subsistent, de nombreux historiens affirment qu'il s'agit du site historique le plus important de l'Ouest canadien. Au milieu du XIX^e siècle, lorsqu'il a été construit, il a servi à la fois de poste de traite fortifié pour la Compagnie de la Baie d'Hudson et de siège du gouvernement pour la colonie de la rivière Rouge en pleine croissance. À l'intérieur des murs d'Upper Fort Garry, les premières expériences de gouvernance frontalière, comme la « Convention des 40 délégués » de Louis Riel, composée à parts égales d'anglophones et de francophones, ont contribué à pousser le Canada vers le statut de nation et à établir un nouveau modèle de société multiculturelle.

DERNIER PORTAIL DEBOUT

Pourtant, contrairement à Lower Fort Garry, à quelque 30 kilomètres en aval, Upper Fort Garry a été en grande partie démantelé au cours des dernières décennies du XIX^e siècle, à mesure que l'influence de la Compagnie diminuait et que la demande de bois et de matériaux de construction en pierre augmentait. Winnipeg était en plein boom de la construction, ce qui lui a valu le surnom de « Chicago du Nord ». De la structure originale, seule la porte nord est restée debout. Puis, en 2008, les pressions

exercées par le développement ont provoqué un effondrement dramatique de la conservation.

L'AFFRONTEMENT

D'un côté, il y avait une proposition mise de l'avant par un promoteur qui comprenait un parc patrimonial, mais aussi une tour résidentielle de 21 étages serrée contre le bord ouest de l'ancien mur du fort. D'autre part, il y avait la vision d'un nouveau parc provincial et d'un centre d'interprétation

de faible hauteur, dirigé par un petit groupe déterminé appelé les Amis d'Upper Fort Garry. Les lignes de bataille ont été tracées et le drame a été joué dans les pages du *Winnipeg Free Press*.

Au départ, la Ville a retenu l'option du promoteur, mais lorsque les fondations du bastion ont été découvertes à l'intérieur de l'emprise de la tour, le projet a été mis en veilleuse. La Ville a offert une dernière chance aux Amis : ils n'ont eu que 107 jours pour amasser 10 millions de dollars et prouver qu'ils avaient les ressources et la détermination nécessaires pour s'occuper du développement de l'ensemble du site. Le groupe, composé d'éminents Winnipegois, dont l'architecte paysagiste Garry Hilderman, a tout mis en œuvre.

Le projet a été réalisé de justesse. Ils ont obtenu le dernier million lors d'un déjeuner le 107^e jour. Comme le disait Garry à l'époque, « Je pense que nous avons surpris tout le monde, y compris nous-mêmes.

UN SITE PATRIMONIAL HORS DE L'ORDINAIRE

Tout le monde n'était pas satisfait du résultat. La vision des Amis n'était pas une attraction patrimoniale typique. Ils étaient à la recherche de quelque chose de nouveau et de stimulant,



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EN ARRIÈRE-PLAN LE SCHÉMA D'UPPER FORT GARRY **6** PLAN DES LIEUX **7** INAUGURATION D'UPPER FORT GARRY. **8** TIRÉ DU MAGAZINE "THE BEAVER" : DÉCEMBRE 1942, P30-31. RECONSTITUTION PAR JULES PERRET À PARTIR DE PHOTOGRAPHIES. **9** LE PORAIL NORD AUJOURD'HUI.

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



10

quelque chose qui ferait partie intégrante du tissu du centre-ville et trouverait un écho chez les gens d'aujourd'hui, en particulier chez les jeunes.

En tant que consultant principal, HTFC a livré non seulement le plan du parc, mais aussi une étude de faisabilité et de gouvernance, des programmes publics et un plan d'interprétation complet. Au cours des sept années nécessaires à l'exécution du projet, notre entreprise a surmonté à maintes reprises les querelles publiques entre les bailleurs de fonds, les élus et le client. Elle a dû surmonter aussi les différences philosophiques entre les nombreux groupes consultés. À juste titre, l'accent de l'interprétation s'est déplacé du thème de l'édification de la nation vers l'examen des divisions culturelles et du débat public – en

cherchant des moyens non seulement de raconter des histoires, mais aussi d'amorcer une conversation et d'explorer des perspectives opposées.

CONTOURS DIFFUS

Notre percée est venue quand nous avons décidé qu'au lieu d'essayer de tout résoudre, nous pourrions embrasser l'ambiguïté à plusieurs niveaux et célébrer les contradictions inhérentes à notre façon de traiter l'histoire. Pour ce faire, nous avons représenté les éléments et les périodes de temps du fort d'un point de vue artistique à partir de multiples perspectives qui se chevauchaient. Cette stratification des époques et des représentations est révélée par les différents matériaux et motifs de pavage sur le site, créant un contour légèrement diffus au fur et à mesure que



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l'on se rapproche des emplacements, capturant visuellement l'idée que l'histoire est « un distillat de rumeurs ».

Les plates-formes en pierre calcaire, ou « plinthes », sont situées là où il y avait la plus grande certitude que les bâtiments se dressaient. Au fil du temps, chaque socle soutiendra une œuvre d'art public inspirée par les événements et la fonction de ce bâtiment. D'autres installations éphémères sont déjà en cours dans le parc. L'art préserve la fraîcheur et crée un autre type d'animation avec le public : attirer les gens et suggérer des choses plutôt que de les dire franchement.

Le point central du parc est la plus grande œuvre d'art public de Winnipeg : le mur patrimonial MLLC, 400 pieds d'acier résistant aux intempéries en couches portant une inscription graphique et un écran vidéo à DEL. Financé par Manitoba Liquor and Lotteries et développé par Cohlmeier Architecture, Pattern Interactive et HTFC, le Mur marque



11

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



l'emplacement de l'ancien mur du fort ouest et confère à l'espace des paysages sonores et des graphiques d'ambiance.

Polyvalent et prêt à la découverte, le parc provincial Upper Fort Garry offre une nouvelle vision de l'interprétation du patrimoine dans la ville, nous invitant tous à trouver un nouveau sens et une nouvelle vitalité dans la diversité de nos histoires communes.

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

IDÉES CLÉS DE CONCEPTION

01/NE PAS RECONSTRUIRE.

Parce que le site était tellement compromis par le développement adjacent, la structure physique n'était pas aussi importante que ses histoires. Cela nous a permis d'utiliser des matériaux et des médias contemporains et de représenter les éléments perdus du Fort en nous contentant de les figurer.

02/ÉVITER LES AFFICHES.

Les panneaux sont statiques et fixes, limités à « une seule voix ». Nous avons proposé dans toutes les communications une approche plus artistique et multimédia.

03/UN COLLAGE ET NON UN INSTANTANÉ.

Lorsqu'il était occupé, le fort était dans un état constant de flux, d'expansion, de reconstruction. C'est un véritable « palimpseste » – un collage de motifs fantomatiques. Différentes époques et des sources contradictoires sont représentées simultanément pour embrasser l'ambiguité inhérente à toute interprétation du patrimoine.

04/REGARDER AUSSI BIEN VERS L'AVANT QUE VERS L'ARRIÈRE.

Pour que le parc fasse partie intégrante du tissu urbain – un espace attrayant tricoté dans le centre-ville – son contenu devait rester pertinent, et son ambiance résolument moderne, avec des offres qui comprennent le Wifi gratuit, des écrans vidéo, un éclairage à commande numérique et un système de son de 1800 watts.

05/DES MESSAGES PLUS NOMBREUX ET PARTICIPATIFS.

Nous avons examiné ce qui rend Internet explorable et appliqué ces idées dans le parc : des liens en direct, une application mobile avec un contenu rafraîchi, une traduction en plusieurs langues, et des « œufs de Pâques » cachés ici et là le long du mur historique : de petites images et des icônes évoquant les « trésors cachés » des jeux vidéo. Nous invitons les enfants à les chercher... à les photographier... et même à les décalquer. Plus important encore, le fort invite le public à co-créer et à partager du contenu. Les groupes scolaires et la communauté devraient fournir cette année du contenu numérique pour l'écran du mur historique de 400 pieds.

ORDRE DES ASSOCIÉS



JANE DURANTE +
ALAN DUNCAN

/ L'ANNEAU DE LA CONSÉCRATION

La médaille de l'Ordre des associés

FR_

L'INTRONISATION AU COLLÈGE des fellows est l'un des plus grands honneurs que l'Association des architectes paysagistes du Canada décerne à ses membres. Depuis la création de l'Ordre des associés en 1964, seuls 237 membres ont reçu la prestigieuse désignation « FAAPC ». Le symbole de cet honneur est la Médaille des associés décernée à chaque associé désigné lors de la cérémonie annuelle d'intronisation.

UNE EXPRESSION UNIQUE

Les médailles originales de l'Ordre des associés de l'AAPC, décernées pour la première fois en 1964, étaient dorées et suspendues avec un ruban rouge, blanc et bleu. Vues avec le regard d'aujourd'hui, ces couleurs peuvent sembler étranges, mais le Red Ensign canadien, avec l'Union Jack rouge, blanc et bleu en médaillon dans son coin supérieur gauche, a été le drapeau reconnu du Canada jusqu'en 1965.

Au début des années 1990, certains membres de l'Ordre ont comparé la prestigieuse médaille de l'ASLA College

of Fellows avec la nôtre et ont décidé qu'il était temps d'adopter une nouvelle conception. Lors de l'AGA de l'Ordre des associés à Montréal en 1993, les associés ont mis sur pied un groupe d'étude composé de Cornelia Oberlander, Moura Quayle et Don Barron afin de définir une nouvelle conception. L'année suivante, les fellows ont accepté à l'unanimité la proposition du comité : un disque d'argent de 44 mm de diamètre, suspendu à un ruban rouge uni. Comme l'AAPC ne pouvait pas couvrir les coûts des nouvelles médailles, le regretté



2

COUPE ET MEULAGE

1 LA MÉDAILLE D'ASSOCIÉ ORIGINALE DE 1964 À 2000 2 LA CRÉATION DE L'ANNEAU DE VERRE
PHOTOS 1 ANTHONY REDPATH 2 ALAN DUNCAN

Gunter Schoch, alors secrétaire-trésorier de l'Ordre, a interrogé les boursiers. Étaient-ils prêts à payer le coût de 180 \$ pour chaque nouvelle médaille ? Ils ont répondu non.

UNE NOUVELLE MÉDAILLE POUR UN NOUVEAU SIÈCLE

L'enthousiasme pour une nouvelle médaille a refait surface en 2000. Jane Durante et Cornelia Oberlander se sont portées volontaires pour organiser un concours de design limité et ont invité trois artistes/joalliers – Toni Cavelti, Rob Studer et Joanne Andrichetti – à présenter un concept pour une œuvre en verre élégante et distinctive. Le comité a choisi l'anneau de verre clair de l'artiste Joanne Andrichetti de Vancouver avec une surface intérieure verte suspendue à un cordon de soie.

L'Ordre a introduit la nouvelle médaille en 2001, la remettant aux nouveaux intronisés de l'année. (Ce Congrès de Montréal est gravé dans tous nos esprits, puisqu'il a eu lieu quelques jours seulement après les attentats de New York et de Washington.)

RÉALISATION DES ANNEAUX

La production de chacune des nouvelles médailles avec leurs cordons de soie est un processus long et fastidieux. Pour documenter le processus, nous avons rendu visite à Joanne Andrichetti à son studio le 6 juin 2017. Le studio, une coopérative de soufflage de verre juste



CÉRÉMONIE D'INTRONISATION À L'ORDRE DES ASSOCIÉS, 2018 : VOIR LP+, P 18-19 POUR LA PHOTO COMPLÈTE
PHOTO RAMONA MUNTEANU OF HCKYGRPHOTO BY RAMO

à l'est du centre-ville de Vancouver, est un endroit fascinant, abritant à la fois de l'équipement industriel lourd et, partout, des œuvres d'art en verre coloré d'une élégance incroyable. Joanne a commencé par nous montrer le prototype original dans lequel elle a gravé le nom de Cornelia Oberlander à titre d'essai. J'avais l'impression de tenir un petit morceau de l'histoire de l'AAPC.

Joanne a expliqué le processus : elle commence par couper une barre de verre vert émeraude importée d'Allemagne. La couleur est si concentrée qu'elle semble être noire. Elle l'attache à un tuyau de soufflage, ajoute deux couches de verre clair et le chauffe dans un four à 2000 °F. Lorsque le tout brille comme de l'ambre fondu, elle le roule sur une table en acier pour lisser la forme en cylindre. Elle souffle dedans, créant une bulle toujours plus longue, puis répète la routine jusqu'à ce qu'elle ait soufflé un tube de verre clair assez constant, doublé de verre vert, qui se rétrécit jusqu'à un certain point.

Une fois le tube refroidi dans un environnement contrôlé, elle utilise

une scie circulaire à lame refroidie à l'eau pour découper les rondelles à l'épaisseur désirée. Chacune de ces rondelles, si elles répondent à ses normes rigoureuses, sera transformée en médaille individuelle. Aucune n'est exactement la même.

Les irrégularités rugueuses que la scie crée à la surface des anneaux sont rectifiées sur une meule refroidie à l'eau, puis Joanne lisse toutes les surfaces, y compris le bord extérieur biseauté, sur des bandes à surface abrasive. Il s'agit d'un processus en quatre étapes, et le grain de diamant de plus en plus fin produit une surface finement polie. Pour affiner le biseau central, elle utilise un cône de meulage diamanté spécial.

Pour graver la rondelle finie, Joanne utilise un appareil de sablage qui rappelle un incubateur dans une salle d'opération médicale. D'abord, elle découpe au laser le texte de la médaille dans un pochoir qui protégera les surfaces vitrées pendant que le sablage grave le texte. Les mots sont inscrits dans le bord extérieur de l'anneau, et le mot « Associé » est gravé sur la face arrière (pour être lu de face).



3 SABLAGE ET POLISSAGE



4 GRAVURE AU JET DE SABLE



INSCRIPTION DE LA MÉDAILLE

5



JANE DURANTE ET JOANNE ANDRIGHETTI, 6 JUIN 2017

6



MÉDAILLE D'ASSOCIÉ CRÉÉE PAR
JOANNE ANDRIGHETTI, 2001

7



8 MEDAL | LA NOUVELLE MÉDAILLE

C'était comme tenir une petite pièce de notre histoire.

Enfin, Joanne personnalise chaque médaille, en gravant à la main le nom du nouvel associé et l'année d'intronisation sur la face avant à l'aide d'un outil de gravure à pointe de diamant. « Dans l'industrie du verre, *diamonds are a girl's best friends* », plaisante Joanne, pour faire écho au film et à la chanson de Marylin Monroe.

Chaque nouvel associé désigné reçoit une boîte contenant sa médaille personnalisée sur un cordon de soie et une courte description du travail de Joanne Andrichetti. Aujourd'hui, l'AAPC couvre les coûts. La dernière étape du processus qui a débuté dans le studio d'Andrichetti à Vancouver-Est a lieu lorsque le président de l'AAPC décerne la médaille artisanale à chacun des

nouveaux membres désignés. Plus de cent associés portent maintenant ces médailles du XXI^e siècle avec fierté.

Oh – et à propos de ces cordons en soie : ils sont encore épissés à la main, l'épissure étant une technique de marin pour joindre les deux extrémités de corde sans faire de marque. Jane Durante a épissé les cent premiers cordons, et une de ses amies navigatrice est déjà en bonne voie pour épisser les cents suivants pour les intronisés de l'avenir.

ALAN DUNCAN
alan.duncan@vancouver.ca

JANE DURANTE
janedurante@gmail.com

PHOTOS 3,4,5,6,7 ALAN DUNCAN 8 ANTHONY REDPATH

ORDRE DES ASSOCIÉS





FELLOWS WELCOME 8 NEW FELLOWS IN 2018 _ LES MEMBRES ASSOCIÉS SOUHAITENT LA BIENVENUE AUX INTRONISÉS DE 2018.

LEFT TO RIGHT SITTING IN FIRST ROW | DE GAUCHE A DROITE, ASSIS AU PREMIER RANG

TIM MCCULLOCH, BRUCE HEMSTOCK, RON KOUDYS, MAURICE NELISCHER, GORDON SMITH, KIM PERRY, ROBERT R. NORMAN, JANE M. WELSH.

LEARN MORE | EN SAVOIR PLUS: <http://www.csla-aapc.ca/sites/csla-aapc.ca/files/COF%20Booklet%202018.pdf>



2018

CSLA

AWARDS OF EXCELLENCE

AAPC

PRIX D'EXCELLENCE

1+2 RENDERING SECTION OF THE HERITAGE WALL, UPPER FORT GARRY |
ILLUSTRATION D'UNE SECTION DU MUR DU PATRIMOINE,
UPPER FORT GARRY. SEE OUR STORY, LP P 32
PHOTO 1 COURTESY | COURTOISIE COHLMAYER ARCHITECTURE
2 DAVID MODOR PHOTOGRAPHY, COURTESY | COURTOISIE HTFC

CREDITS_GÉNÉRIQUES

JURY'S CHOICE | LE CHOIX DU JURY

MEDIUM-SCALE PUBLIC LANDSCAPES | PAYSAGES PUBLICS D'ÉCHELLE MOYENNE

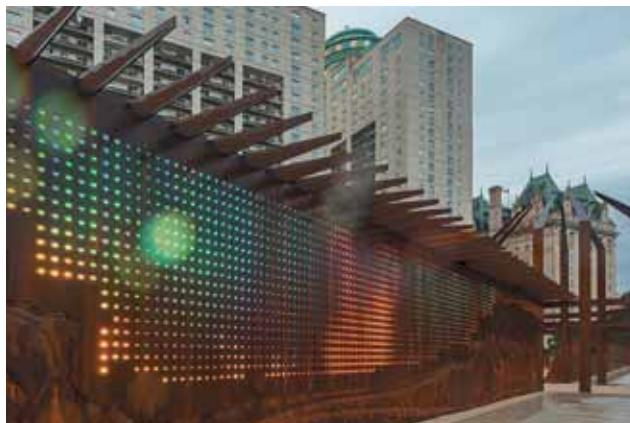
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GARRY HILDERMAN (SEE OUR STORY, LP P. 32)

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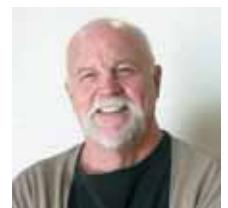
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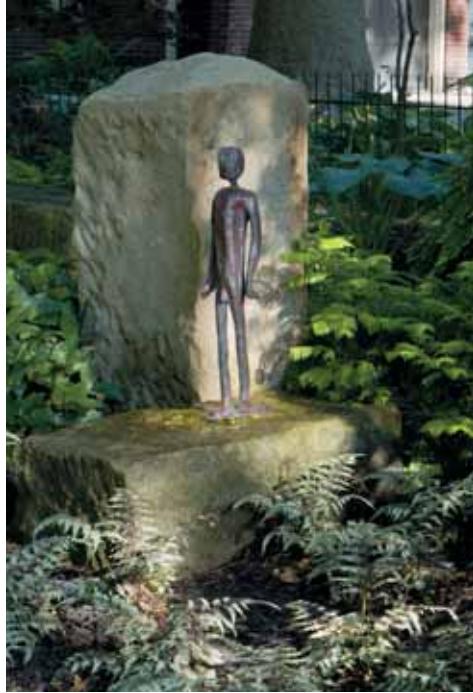
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R GARDEN, BY VIRGINIA BURT DESIGNS. PLANTINGS REFLECT THE COLOURS IN THE SCULPTURE OF "THE SOLITARY MAN" | R GARDEN PAR VIRGINIA BURT DESIGNS. LA VÉGÉTATION REFLÈTE LES COULEURS DE LA SCULPTURE DE « L'HOMME SOLITAIRE »

PHOTO BRAD FEINKNOFF

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/ PEOPLE, PARKS AND DOGS

A STRATEGY FOR SHARING VANCOUVER'S PARKS

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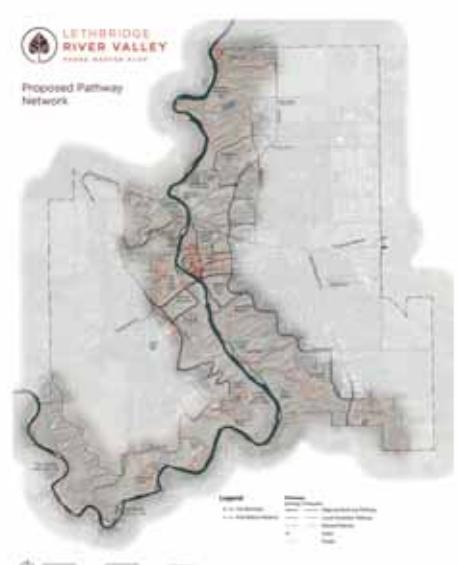
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IMAGES COURTESY | COURTOISIE O2 PLANNING AND DESIGN





1



2

1) SOMEONE TOOK THIS PICTURE OF DON, IN THE TIME BEFORE THE LAST WORLD WAR, HE IS ABOUT 10 YEARS OLD AND IS HOLDING OUT A STRING OF PERCH OR SUNFISH THAT HE MUST HAVE JUST CAUGHT IN THE LAKE. RIGHT BELOW IS A CAT BENDING BACK, HER NOSE UP AND AWFULLY INTERESTED. THIS PHOTO CAPTURES HIS SPIRIT WELL.

Don felt that part of the “magic” of landscape related to the way landscape architects can make sense of the disparate parts that are brought together through the design process. For him, Landscape Architecture was a creative profession that promoted developing appropriate solutions to create liveable, lasting and enjoyable environments.



3

LANDSCAPE “MAGIC”

Tribute to Landscape Architect Don Graham

by WENDY GRAHAM

FR_

LA « MAGIE » DU PAYSAGE _ Tribut à l’architecte paysagiste Don Graham

This article was first commissioned by *ARQ* magazine, to run in French. *ARQ* will be distributed to all landscape architects in Quebec. With the kind permission of *ARQ*'s publishers, LP prepared an English version, which is presented here.

EN_

DONALD W. GRAHAM, FCSLA, AAPQ, OALA, ASLA was a key member of the pioneer generation of Canadian-born landscape architects who brought modern design to Canada in the post war years. He left us Nov. 5, 2017, just shy of his 87th birthday. He was and will be remembered as a gentleman: passionate, curious, and kind to others. He led a life inspired by landscape, learning and adventure that resulted in many lasting achievements of environmental and social value. He was also my father and my hero.

THE SPARK

Don was born in Montreal, 1930, at the onset of the depression as Frederick Todd was shaping Beaver Lake on Mount Royal. While he grew up in the Notre-Dame-de-Grace neighbourhood, it was Quebec's Laurentian Hills, where he enjoyed his boyhood summers at the family country place on Lac Quenouille, that made a deep and lasting impression on him. He said that it was here, apprenticing with his engineer father, Walter, on innumerable building projects on the property that he first discovered the ‘magic’ of landscape. It was a notion he nurtured throughout his life and shared generously.

IMAGES: PAINTINGS BY A YOUNG DON GRAHAM

2 VIEW OF LAC QUENOUILLE FROM THE FARM HOUSE 3 THE LAURENTIAN LANDSCAPE

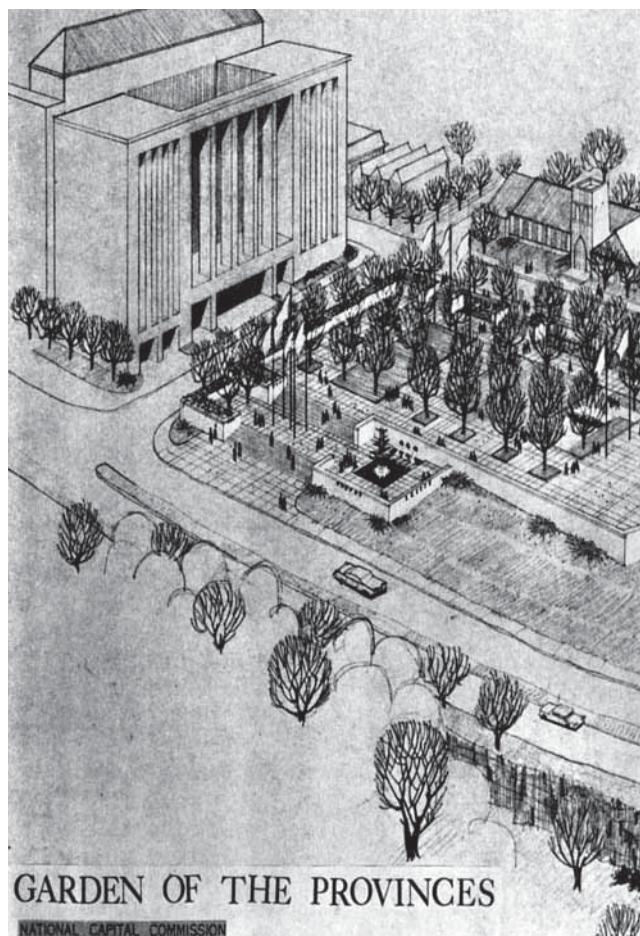
Don viewed Expo 67 as a once in a lifetime, never-to-be-repeated experience.



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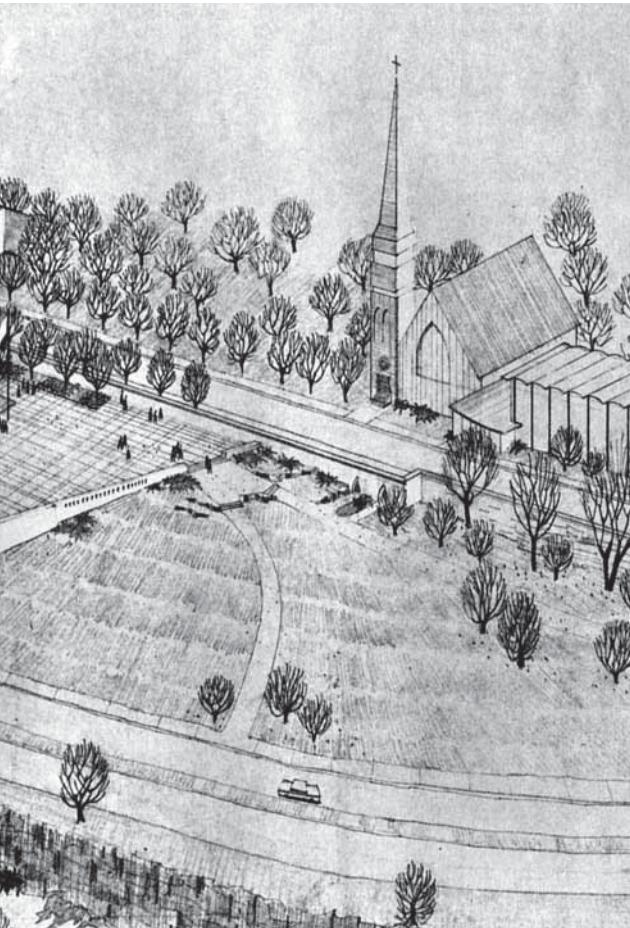


5



GARDEN OF THE PROVINCES
NATIONAL CAPITAL COMMISSION

He attributed the success of Garden of the Provinces to a dynamic and talented multidisciplinary team.



6

EDUCATION

After Don received a BSc in Agriculture from McGill University, he joined the Federal District Commission in Ottawa (now the National Capital Commission _NCC). It was his supervisor, Edward I. Wood, a landscape architect himself, who encouraged Don to attend the Harvard Graduate School of Design. Harvard's MLA program exposed Don to the significant influence of renowned professors such as: Hideo Sasaki, Norman Newton, Sigfried Gideon, and Garrett Eckbo. He returned to Ottawa and his NCC position in 1958 with a high standard of excellence and a strong desire to put his learning into practice.

THE OFFICE

In 1964, Don established the office of DW Graham and Associates Ltd., Landscape Architects in Ottawa. It was the first landscape architectural consulting firm in the nation's capital and over a span of more than two decades, he surrounded himself with talented people and successfully completed many prestigious commissions, both in the city and beyond.

Examples of notable projects include: the Ottawa River Parkway, the Garden of the Provinces, Andrew Haydon Park, University of Ottawa and Carleton Master Plans and the Health Sciences Centre. Projects executed further afield under Don's supervision and design leadership included the Charlottetown provincial buildings in P.E.I., Cape Breton Park Master Plan in Nova Scotia, the Macdonald Campus in Ste. Anne-de-Bellevue and Forillon National Park in Gaspé. The firm's considerable body of work represents an important contribution to the profession, while enhancing the public's enjoyment and appreciation of both urban and natural landscapes.

EXPO 67 - IT WAS AN EXCITING TIME.

In the '60s, Don played a major role in what was the most significant landscape architecture project yet carried out in Canada, namely Expo 67. Under the direction of Macklin Hancock and Project Planning Limited, the recently established Montreal office D.W. Graham and Associates, in consortium with Georges Daudelin and Otis Bishopric, was commissioned to develop plans for the newly created Notre-Dame Island as the primary public green space for Man and his World. The sprawling state-of-the-art parkland recalled Quebec's natural landscapes and featured a network of lakes and ponds, densely planted wooded glades and rolling hills. The firm also realized site plans for the Canadian pavilion and Indians of Canada exhibit. Their work was considered an unqualified success and met with broad public acclaim.

Don would recall that there were great expectations that Expo 67 would put landscape architects in the spotlight and launch the profession forward. In retrospect, he felt that the follow-through never quite materialized and viewed Expo 67 as a once in a lifetime, never to be repeated experience.

4 PARTIAL PLAN OF NOTRE-DAME ISLAND - TOURIST MAP c. 1967

5 VIEW OF EXPO 67 MAN AND HIS WORLD SITE

6 CONCEPT PLAN OF GARDEN OF THE PROVINCES c. 1965

ALL DOCUMENTS FROM DON GRAHAM ARCHIVES

A TIRELESS ADVOCATE

Don's passion and tireless efforts to enhance the visibility of the profession contributed to clearing the way for LAs today to be accepted as respected professionals by the public, by allied disciplines and across public and private realms.

He was a past president of the CSLA ('64), a founding member of the AAPQ ('65) and editor of the first national publication about Landscape Architecture in Canada ('61 to '64). He worked, alongside colleagues from across Canada, to found, foster and further the idea behind the Landscape Architecture Canada Foundation (LACF). He was an active CSLA member throughout his life, respected by his peers and a mentor to many.

THE 80s

The eighties marked a shift in Don's career when an intriguing professional opportunity enticed him to uproot and move to Toronto. However, despite the challenge of his international work in Medina, Saudi Arabia and other projects he enjoyed, he decided to return to his home in Ottawa and to the NCC where he collaborated once again on various civic projects, this time as a seasoned administrator.

RETIREMENT

He finally "retired" in the mid nineties, to the Saint Lawrence River near Iroquois, Ontario, where he and his wife Ree had built a summer cottage many years prior. Shortly after, he brought his capacity and vision to the non-profit arena by establishing the DIAMONDS LAND CONSERVATION TRUST. For many years, Don persevered to build the public's understanding of stewardship, and the unique values of the cultural and natural landscapes in South Dundas, Ontario. DIAMONDS was successful in orchestrating new agreements with industry and government for greater public access to the shoreline and natural areas. The transfer of privately owned Domtar lands to the South Nations Conservation Authority for public use was just one example of what DIAMONDS achieved.

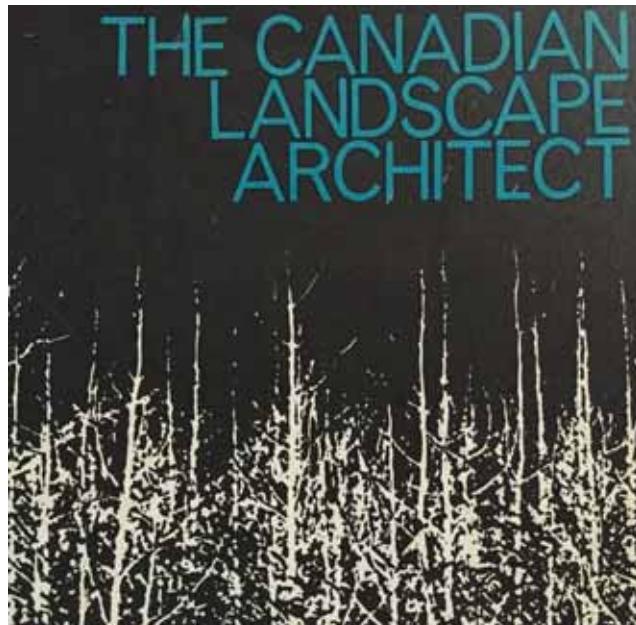
LEGACY

Don would say that acknowledging our profession's legacy from the past contributes to our ability to design better for tomorrow. The span and the diversity of his portfolio of work across private, public and non-profit sectors and his lifelong commitment to core values of the profession of landscape architecture reflect this idea. His capacity to communicate these values to others combined with charisma, humour and a relentless dedication made him a quintessential professional, an inspiration for others and a true leader in the field. As such, he leaves an indelible imprint on the land and in the memory of those who knew him.

Wendy Graham, FCSLA, AAPQ
Landscape Architect, Montreal



7



8

7 DON GRAHAM, LANDSCAPE ARCHITECT c. 1967

8 PARTIAL COVER, THE CANADIAN LANDSCAPE ARCHITECT, c. 1962

9 ON A WET DAY IN NOVEMBER JUST A FEW YEARS AGO, THE CHAIRMAN OF THE SOUTH NATION CONSERVATION AUTHORITY UNVEILED A PLAQUE TO OPEN THE DON GRAHAM TRAIL. IT COMMEMORATED DON'S PERSEVERANCE THAT RESULTED IN THE TRANSFER OF DOMTAR OWNED LANDS TO THE CONSERVATION AUTHORITY. THANKFULLY, THIS NATURAL AREA WILL NOW BE MANAGED FOR PUBLIC USE IN PERPETUITY.

10 FRAMED VIEW FROM HIS HOME ON THE ST. LAWRENCE RIVER
(ALL IMAGES FROM DON GRAHAM PERSONAL ARCHIVES)



9



10

In another voice...

All three of the Graham children – and, of course, our mother Ree – were immensely proud of “*Don the landscape architect.*” We visited his project sites, road-tested his designs and even hung around the office (or worked there). As such, we met the young interns and LAs passing through the “Graham Graduate School of Design” (as it was sometimes affectionately referred to at the time). Many of these professionals would transform into life-long friends.

But what of DW, the father? When I write about him in a different voice, I recall how much I loved to sing with him while sitting in the front seat of the car on long trips. I remember that he told a great bedtime story, he rarely got angry, he was patient (to a reasonable point) and he could paint a mean picture with acrylic paints – especially of trees – while the three of us sat around the dining room table watching in awe.

As a father, he could really stir up a kid’s imagination. My brother remembers once asking him for some ideas on building a tree house. He quickly drew up a CN Tower-looking structure, complete with banners flying and other exciting touches and, of course, Brian wanted it right away.

But the best about him was that he encouraged us to dream our own dreams and then supported us in whatever we did. I saw him do that with his own children and then with his grandchildren. Each one of us was so different, yet we all felt that he was there for us. Even when we faltered.

On top of that – he made life an adventure and was always full of ideas, projects and exciting things to discover. Let’s sail, walk, climb, ski, work, learn, build, read, create, enjoy... and on and on. He was a great communicator that got involved in his community and helped people plan and understand the importance of good design. And in the doing of everything, he taught us by example that it was important to be responsible, to connect and to make a difference. No wonder he inspired me to become a landscape architect. No wonder he was our hero.

All his life, my father devoted himself to making the world a better place. Before he left, he bequeathed \$10,000 to the Landscape Architecture Canada Foundation (LACF), an organisation that he helped establish over 30 years ago. His family added the same amount and many of his colleagues and friends donated to the Foundation in his memory. The family is grateful. A bursary will be established in his name to carry his legacy forward.

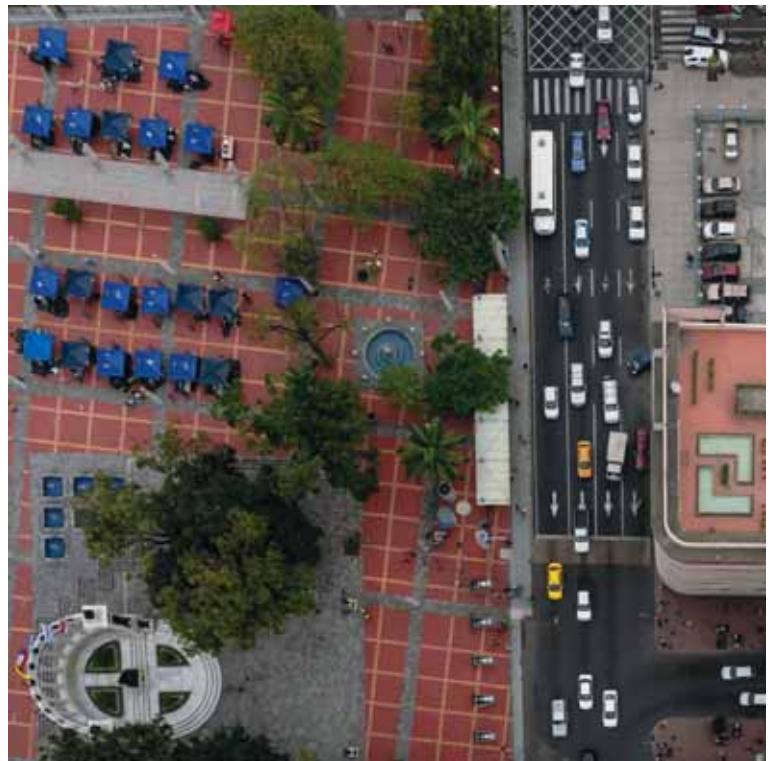
[Learn more > lacf.ca](http://lacf.ca)



PHOTO: AUTUMN COLORS ON A FOGGY MORNING AT ANDREW HAYDON PARK IN OTTAWA, CANADA (OC), [IMGUR.COM/GALLERY/NTW3FRU](https://imgur.com/gallery/NTW3FRU)



D.W.Graham and Associates, Landscape Architects were proud of their work on the design of Andrew Haydon Park in Nepean (Ottawa). This 15-acre park was completely created on a landfill site in a wide section of the Ottawa River.



MALECÓN 2000
PHOTOS RICARDO BOHÓRQUEZ GILBERT

LORIEN NESBITT

URBAN GREEN EQUITY ON THE GROUND

Are urban forests becoming commodities?

FR_RESUMÉ

L'ÉQUITÉ VERTE URBAINE SUR LE TERRAIN : LES FORÊTS URBAINES DEVIENNENT-ELLES DES MARCHANDISES ? L'équité verte urbaine est définie au sens large comme la distribution et l'intendance équitables des forêts urbaines, indépendamment des facteurs qui différencient les citadins, tels que le statut socio-économique ou racialisé. L'auteur a examiné sa pratique sur le terrain, en menant une analyse d'étude de cas sur l'équité verte urbaine dans trois villes : New York, NY, Phoenix, AZ et Portland, OR.

EN_

I FIRST BECAME interested in urban green equity while living in the tropical port city of Guayaquil, Ecuador's vibrant, humid and aggressive economic centre. While the majority of the city is dominated by concrete and cars, one of Guayaquil's most popular places is the Malecón 2000, a recently-built, 2 km walkway along the Guayas River. It is one of the greenest areas in the city with an impressive collection of mature shade trees and gardens.

In Guayaquil, I went often to the Malecón, where I could escape the heat and noise of the city... and I was not alone. People of different ages, incomes and cultures travel from all over the city to spend time here: it is a safe, public area and with its diversity

of greenspaces and activities, urban dwellers forge a connection with the place.

The Malecón is not without its problems, however. It is guarded by high gates that are locked at midnight and is patrolled by guards. The Malecón is becoming increasingly commercialized: once-public spaces are privatizing. This restricts the public's access to some of the most impressive treed areas along the walkway, and gradually, local people are being excluded from the decisions that direct its management.

A QUESTION OF GREEN EQUITY

What is happening to the Malecón is not unique. Urban green equity was the focus of my doctoral research at UBC, and with the guidance of professors Michael Meitner, Cynthia Girling and Stephen Sheppard, I uncovered similar themes IN North America. Urban green equity is broadly defined as the

fair distribution and governance of urban forests, regardless of the factors that differentiate urban dwellers, such as socio-economic or racialized status.

INVESTIGATING THREE CITIES

The concept of urban green equity obtains its meaning through its application. Thus, I investigated its practice on the ground, by conducting a case study analysis of urban green equity in three cities: New York, NY, Phoenix, AZ, and Portland, OR. I interviewed 12 to 13 practitioners in each city – those landscape architects, urban foresters, urban planners and allied actors such as academics and community organizers, who are involved in planning, designing and managing our urban forests. Such practitioners understand the real-world issues of applying the principles in practice.

The participants described two principal dimensions of urban green equity, the distribution of urban forests (distributional equity), and the governance or decision-making processes that direct their planning and management (recognitional equity).

AMENITY? OR ESSENTIAL GOOD?

Interestingly, the interviews reflected my initial musings on urban green equity on the Malecón 2000. The principal barrier to distributional green equity described by practitioners was the perception of urban forests as amenities. When urban forests are perceived as amenities rather than as essential goods that should be accessible to all citizens, it opens the door to privatizing urban forest spaces and to excluding local people, particularly if they hold less economic or cultural power in society.

The principal barrier to recognitional equity is the sheer number of widely diverse populations within most urban centres, each with differing priorities and competing views about how urban forests should be designed, planned, managed and accessed. When the views of those with more socioeconomic power are given precedence, those with lower socioeconomic power may be excluded from decision-making processes and ultimately from the urban forest spaces themselves, which become increasingly commodified.

THE RISKS OF POPULARITY

Popular urban spaces are particularly at risk, as limited resources stimulate increased competition for those spaces. A horticulturalist from Phoenix put it succinctly. "There's a lot of people with different ideas of what things should look like, and that's to be expected... Anytime you get... five million people together, you're gonna have a lot of opinions."

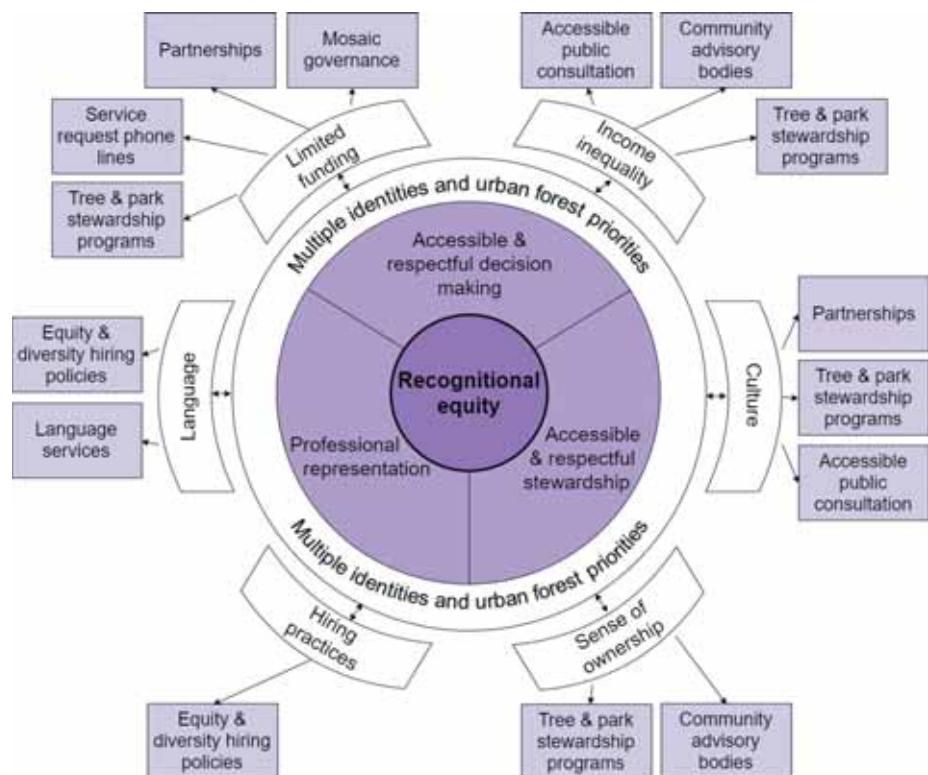
An academic from Portland explored some of those opinions. "One of the big barriers is the perception of trees as an amenity... trees are both really helpful in terms of aesthetics, and in terms of microclimates, air pollution, etc. Yet they're also living and so they grow, they block views, they litter, and branches could break and hurt your car, and your home, and your loved ones. And so, there are competing narratives around the beneficial as well as the challenging aspects of having large form trees in a city where there are a lot of people."

Because there is strong evidence that urban green inequity exists, practitioners have developed multiple strategies to

break down barriers. They are promoting tree planting and park establishment in low-canopy neighbourhoods, and designing urban forest stewardship activities focused on low-income and racialized neighbourhoods. They are also designing low-barrier public engagement processes: setting up community advisory bodies and partnerships, and conducting outreach in multiple languages. Many practitioners are implementing inclusive hiring practices within green professions, and redesigning parks to make them more physically welcoming to all potential users.

While these strategies won't solve the problem alone, they are important first steps in connecting people to urban nature and giving them real and perceived ownership over their local urban forests. Underlying all of this is the importance of a clear commitment to equity within our communities and particularly, among urban green practitioners. It is time for all of us to bring a commitment to urban green equity to the centre of our professional practice.

lorien.nesbitt@gmail.com



MALECÓN 2000

FIGURE 1 RECOGNITIONAL EQUITY
EXAMINING BARRIERS TO URBAN GREEN EQUITY, AND STRATEGIES WHICH PRACTITIONERS USE TO OVERCOME THEM

PARKS

Recycling Dog Waste

by JENNIFER MAHONEY

This article first appeared in *GROUND, Landscape Architect Quarterly*. Issue 41, spring 2018, pages 4–5. It is reprinted with the kind permission of the author and the OALA.

You can find *Ground* on the OALA website here:

https://oala.ca/ground_issue/ground-41-shift/parks-recycling-dog-waste/



FLOYD, PHOTO WENDY GRAHAM

In the City of Waterloo, a new pilot project dubbed "Poop Power" aims to solve a key waste issue affecting the city's parks by diverting dog poop from landfill and redirecting it to a nearby biodigester, where renewable energy and fertilizer are produced.

The initiative came to be when Sutera, a Waterloo-based company that develops systems for the containment of solid waste, approached the City of Waterloo looking to pilot its dog waste containment system in a municipality that was close enough to the company's headquarters to allow for easy monitoring. Environment and Parks staff at the city explored the opportunity, resulting in the launch of a pilot project that saw the company's system installed in three Waterloo parks.

From an environmental and economic perspective, one of the city's goals is to reduce the amount of waste that is sent to landfill. Dog waste is usually collected in park garbage receptacles along with other types of waste, and is associated with high disposal costs. It is heavy and carries a high risk of cross-contaminating other garbage and recyclables. During the summer months in particular, odour from the dog waste makes frequent emptying of park garbage receptacles a necessity. Furthermore, dog poop is toxic to humans, and, when mixed with runoff, it represents an important source of pollution at the watershed level.

As part of the design process, Environment and Parks staff reviewed the prototype waste collection units in detail prior to approving the final design. Three parks were identified to receive the units as part of the pilot project: Bechtel Park, which has a leash-free area for dogs, and Lakeshore Optimist and St. Moritz, two parks that are frequented by dog owners and where high volumes of dog waste were regularly found in standard park garbage receptacles.

The waste collection unit consists of an in-ground concrete receptacle that extends below the frost line and is capable of holding approximately 500 kilograms (1,100 pounds) of dog poop. The lid is a steel tube with a two-sided, covered opening that allows dog waste bags to be placed inside

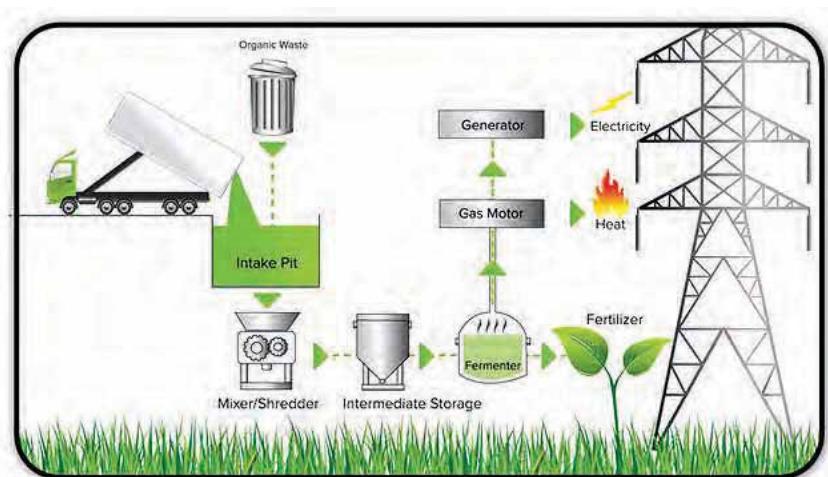


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the receptacle, while keeping out larger materials and rainwater. The steel lid locks in place and is easily opened for emptying.

To dispose of their poop bags, dog owners simply drop them into the opening in the tube. The dog waste is collected by truck and transported to a nearby treatment facility, where it is mixed with other organic materials, including livestock manure and food waste. The mixture remains in the anaerobic digester over a one- to three-month period, during which time bacteria digest the material and release a biogas that is in turn collected, cooled, and cleaned for use in a generator that produces both electricity and heat. The leftover material, or digestate, is used as fertilizer to grow crops. According to Sutera, the process destroys all pathogens, removes odours, and captures greenhouse gases from the waste.

The company's system offers an app as well as advanced waste analytics. Using the mobile phone app and QR (Quick Response) code technology, system users and owners are able to interact with the system to record



12

the deposit of material, schedule service, or reinforce user behaviour, among other capabilities. As part of Waterloo's pilot project, users who scan the QR code receive a simple "thank you" for using the waste unit.

Jeffery Silcox-Childs, OALA, Director of Environment and Parks at the City of Waterloo, explains that because the below-grade waste disposal units are able to hold a greater volume of waste, the city has

been able to reduce the number of staff trips required to empty the receptacles, resulting in direct savings. Furthermore, while the full return on investment is yet to be realized, there is potential to explore combined procurement practices for maintenance should other local municipalities decide to invest in a dog waste collection system, thereby reducing the emptying cost per unit.

The 18-month pilot project began in May 2017, and the city is already looking at additional locations for implementation of this type of dog waste collection system. The response from the dog-owner community has been overwhelmingly positive, and the city is keen to support this constituency, as park users who regularly walk their dogs assist in keeping city parks safe. Dog walkers are often the first to notice anything unusual, or to report graffiti or vandalism. From a CPTED (Crime Prevention Through Environmental Design) perspective, dog walkers are among the community's greatest assets. While monitoring the units in the field, it is not uncommon for city staff to have park users tell them how much they appreciate the convenience and ease of the waste collection system, as well as the positive environmental impacts.

TEXT BY JENNIFER MAHONEY, A LANDSCAPE AND URBAN DESIGNER WHO HAS PRACTISED IN CANADA, THE UNITED STATES, AND ASIA.

TO VIEW ADDITIONAL CONTENT RELATED TO THIS GROUND ARTICLE, VISIT WWW.GROUNDMAG.CA.

11/ Dog waste collection unit

IMAGE/ Courtesy of Sutera

12/ Dog waste collected in three Waterloo parks is transported to a facility where it is digested anaerobically and the resulting biogas is used to generate electricity.

IMAGE/ Courtesy of Sutera



VIRGINIA'S WAY

Once again in 2018, Virginia Burt Designs has been honoured with a CSLA Award of Excellence, for her completely successful merging of the contemporary and modern aesthetic in both material and form, in the elegant landscape of Cleveland's N House. But just as the CSLA adjudicators waxed eloquent about the project's "asymmetrical symmetry", the project was featured in the March issue of *Landscape Architecture Magazine*, part of a longer story presented in the issue's "Palette" section. (See *Landscape Architecture Magazine*, March 2018, pages 62 – 73.) It was far too good a coincidence to ignore! Here – thanks to the generosity of LAM, the ASLA and the article's author Katarina Katsma – we are reprinting the article in its entirety!

MIND, SOUL, DESIGN



PRACTICALITY RESIDES AT THE CORE OF EVERY VIRGINIA BURT DESIGN.

BY KATARINA KATSMA, ASLA

A“I want to create gardens that really are truly meaningful and touch people,” says Virginia Burt, FASLA, the founder and principal of Virginia Burt Designs in Burlington, Ontario, Canada, and Cleveland, Ohio. She’d been practicing nine years by the time she was invited to start on a partner track at JSW+ Associates in Richmond Hill, Ontario, but said she was looking for more in her own work. “My personal life was deeper and more meaningful than the kind of work that I was doing, and I said, ‘You know what? I wanted to be more.’”

Burt could have easily gone down a number of paths. She is an avid skier and author, and thought at one point she would go into veterinary medicine. But since high school she had known exactly what she wanted to do. “My brother brought home a woman for Thanksgiving who was in landscape architecture, and I was like, ‘I love drawing. I like being outside. I love nature. Oh, my God, you get paid to do stuff like that?’” She was so sure of her path that during an entrance interview for the landscape architecture program at the University of

Guelph, she remembers fielding the question, “What’s your plan if you’re not accepted?” with an immediate: “There is no plan; I’m getting in.”

Her firm’s portfolio includes residential, commercial, and institutional projects, but her passion lies in the soul of each design, no matter the type. As she sees it, a design should act in both a psychological and emotional capacity to heal what ails us, or spur vivid memories and strong emotional responses. She deals in what she calls “emotional intelligence

ABOVE

Virginia Burt, FASLA, contemplates the subtle shifts in hue and texture in the Gathering Place's Green Rooms.

RICHARD MANDELKORN



ABOVE
No detail is
too small for
Burt's holistic
approach to
design.



work" and how we as humans process information.

It's this attention to psychology and the ways our surroundings affect us that gives her work life. She designs gardens meant for healing, though she is quick to emphasize that any garden is a healing garden. Her expertise has grown as she's taken on more projects, but when she started

working on them in the 1990s, the concept of healing gardens was still relatively obscure. "The healing garden information just wasn't there," Burt says. "So I started literally working through environmental psychology." She cites Roger Ulrich, Honorary ASLA; Clare Cooper Marcus, Honorary ASLA; and Julie Moir Messervy as essential references, the last of whom, she stresses, con-

tinues to act as inspiration in her practice.

Yet this is only one facet of her designs. Everything she puts in the ground or builds must work, whether it is repurposed materials or hardy plants. Even when creating planting plans, she tries to use plants that are a few zones hardier than where they are going in. It's a core consideration when working on projects in Canada, especially for her projects in Nova Scotia, where nature is dominant and commanding. The practical nature of her work keeps a design grounded and helps ensure a landscape thrives. "I grew up on a farm," Burt says. "To me, if something is beautiful, but doesn't work...it's not really great. What's really great is when it's beautiful and it works." •



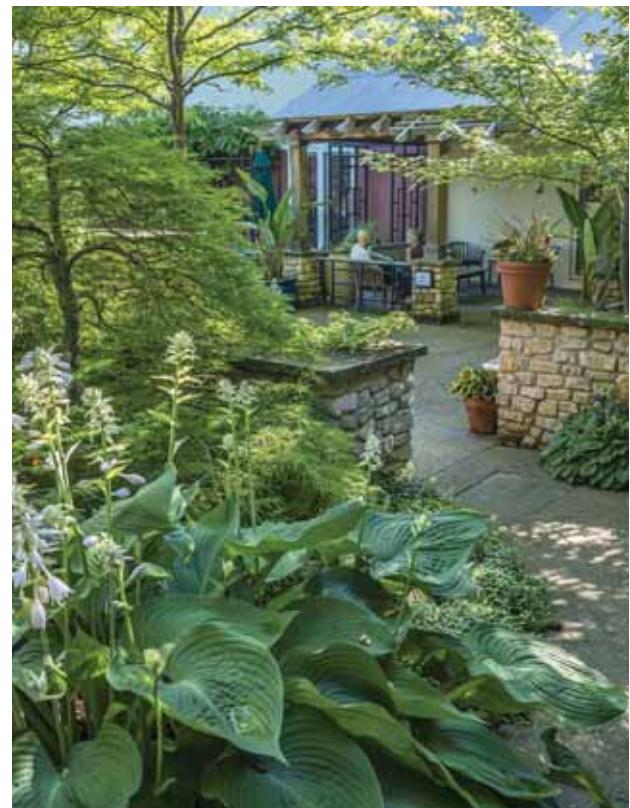
The Gathering Place, Beachwood, Ohio

Billed as a facility for cancer patients, survivors, and their loved ones, the Gathering Place is an oasis set against a sterile industrial park outside Cleveland. Burt's involvement started through what she calls "a true Cleveland story." When the facility was in its infancy, Burt was invited to submit a landscape design through a referral who knew her when she worked on the Common Ground master plan, Virginia Burt Designs' first work in the United States (see "Forty Days and Forty Nights," LAM, September 2000), which won a 1999 ASLA Analysis & Planning Merit Award. She won the bid to design the Gathering Place and conducted a daylong community input session. Her deadline: In just over a month, she'd have a preliminary plan to present to the board. It wasn't until the night before she had

to leave for the presentation that inspiration finally hit, and within three hours she was "literally shaking and crying" from the entire plan flowing from her onto the page.

The garden is a deceptive third of an acre, yet upon entering you feel as though it could stretch for miles. Eleven rooms demarcate the site in total, creating a mix of intimate and exposed spaces that play on the seven archetypes from Messervy's book, *The Inward Garden*. Each space, whether inspired by the embrace of "the sea," the enclosure of "the harbor," or the isolation of "the island," gives visitors a chance to process alone or come together as a group.

Some rooms are quiet and tranquil, with delicate Japanese maples and shade-loving hostas and ferns. Oth-



ers encourage interaction and play. Toward the back of the garden, the topography slopes upward where the story of a caterpillar becoming a butterfly unfolds along a winding path to the top to reveal a sculptural xylophone butterfly. Every now and then you'll hear instruments played in the garden, says Eileen Saffran, the founder and chief executive officer, who says playing music and being in the space has the capacity to "bring people together, as well as to have just peace and calm." •

RICHARD MANDELKORN

**RIGHT**

A mother plays with her children in the Children's Garden, where a custom drum sends vibrations through the platform below.

OPPOSITE, LEFT

The Storybook Maze navigates a site incline up to the Sacred Mount, where visitors are rewarded with views of the entire site.

OPPOSITE, RIGHT

The Portico acts as a partially enclosed, protected space suitable for large gatherings.

VIRGINIA BURT FASLA, TOP; RICHARD MANDELKORN, BOTTOM



BIG AND SMALLS

Working within an area that spans from USDA zone 6 in Ohio to zone 3 in parts of Canada can be tricky. What Burt might favor for Cleveland might not fare as well in Nova Scotia, meaning her palette often changes depending on the design location. She emphasizes the importance of staying local in materials and plants, and tends to favor palettes that are hardy enough to last.



1 Aesculus parviflora
(BOTTLEBRUSH BUCKEYE)

Native to the eastern part of the United States, the bottlebrush buckeye can grow to 16 feet in height with a spread of 15 feet at maturity. Its large, showy white flowers attract butterflies during the months of June and July when it blooms. It is hardy to zone 4.

1



2 Arctostaphylos uva-ursi
(KINNIKINNICK)

This North American native grows to six inches high at maturity and has a spreading habit. Its evergreen foliage is complimented by red berries that persist into early winter, with tiny, bell-shaped pink flowers gracing its branches in spring.

3 Calamagrostis x acutiflora
'KARL FOERSTER' (KARL FOERSTER
FEATHER REED GRASS)

This dependable cultivar can grow to five feet in height with a compact, upward habit. The green stems winterize to a nice golden hue, making it an ideal backdrop for winter plantings. It also does well in moist, clay-heavy soils.



4

Carex pensylvanica
(PENNSYLVANIA SEDGE)

A useful ground cover for heavily shaded areas, this woodland sedge has a soft, billowing habit that reaches six to 12 inches. It is native to the eastern part of North America and prefers dry soils, but can tolerate wetness. If left to its own devices it can self-seed and spread by rhizomes.

Cornus florida
(FLOWERING DOGWOOD)

Preferring sun to partial shade, the graceful flowering dogwood, commonly grown as a small tree, is susceptible to various diseases and pests when stressed. Burt says she would love to use it all the time, but it has the potential to be finicky. A wide array of cultivars and varieties are available that provide varying amounts of resistance, as well as flower color and size.

3 Echinacea purpurea 'MAGNUS'
(MAGNUS PURPLE CONEFLOWER)

This popular and versatile cultivar of the purple coneflower produces sizable, magenta flower displays throughout the summer. It can take the heat and the cold, and always "comes back wagging its tail," Burt says. The cones can either be dead-headed or left for handsome winter interest. If left to its own devices, this plant can self-seed and spread.

Hakonechloa macra 'Aureola'
(HAKONE GRASS)

Prized for its ability to bring a pop of color to shaded areas, this Hakone grass is a low-lying ground cover that slowly spreads and clumps to a height and width of 18 inches. The foliage darkens to a pinkish hue during autumn.

Ilex verticillata
(COMMON WINTERBERRY)

A deciduous holly native to swampy areas in eastern North America, the common winterberry has a great tolerance of wet, heavy soils. Both a male and a female plant are necessary to produce the brilliant red berry display that persists through winter, sometimes even into early spring.

4 Mertensia virginica
(VIRGINIA BLUEBELLS)

The Virginia bluebells serve as a refreshing sign of spring as they emerge early in the season. The flowers first appear a delicate pink before maturing to their namesake blue. They prefer part to full shade and die down to the ground with the coming of summer.

Nyssa sylvatica (BLACK GUM)

One of Burt's favorites, this magnificent North American native is prized for its brilliant and consistently excellent display of autumn color. It can tolerate both wet and dry soils to varying degrees due to a long taproot; however, this makes it hard to transplant large, established trees. The female trees produce edible sour berries that attract wildlife.

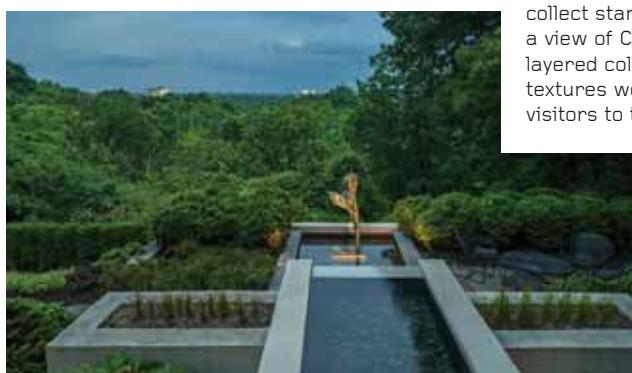
RECLAIMED/SALVAGED MATERIALS

Whether using boards from a demolished building or discarded concrete curbs, Burt has found ways to reuse local materials that would otherwise have been thrown away. This may sound like the makings of an eclectic, kitschy design, but these kinds of pieces are so seamlessly integrated into a design that it seems as though they have always been there. •

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**CLOCKWISE
FROM TOP RIGHT**
Rough materials such as reclaimed curbs have a weathered patina; one of the many sculptures the clients collect stands before a view of Cleveland; layered colors and textures welcome visitors to the house.



**Contemporary Sculpture Garden,
Cleveland**

This residential garden embodies an eclectic mix of theories and aesthetics that seamlessly blend together with a Zen-like, contemporary charm. Burt says the idea came to her in a dream after she had done an initial tour of the site, where interesting sculptures made an appearance as they walked along. “I asked, ‘What’s that?’ and the owner looks at me and says it’s one of her husband’s sculptures. He just shows up with them,” laughs Burt. “He said, ‘Not bad for a pharmacist from Cleveland!’”

Halves of a large stone sit on either side of the drive as you enter, acting as a symbolic entry gate. Each is punched through with a rectangle built on sacred geometry to frame the house in the distance. Beyond sit towering, mature trees that dot the entry sequence, creating a dappled ceiling of leaves that cast the property in partial shade. Along the way sculptures are revealed and hidden

by naturalistic plantings in subtle hues and textures. The *shin-so* aesthetic (from the Japanese concept of *shin*, meaning most elaborate; *gyo*, intermediate; and *so*, meaning simplified) dominates this design. What should feel grand and modern looks as though it grew from the ground in an organic, weathered way.

A luscious outcropping of red cutleaf Japanese maple, magenta astilbe, hostas, and other plantings gently leads up to the house and wraps around to the back to reveal a dramatic, framed view of downtown Cleveland. Here, built on axis with the front door, is a shallow pool that ends with a sculpture of a muscular headless man dipping his toe into the water. The topography in the back is quite steep, so large, concrete planters help manage the elevation change while also providing a backdrop to plantings of various conifers, grasses, and red cutleaf Japanese maples. •

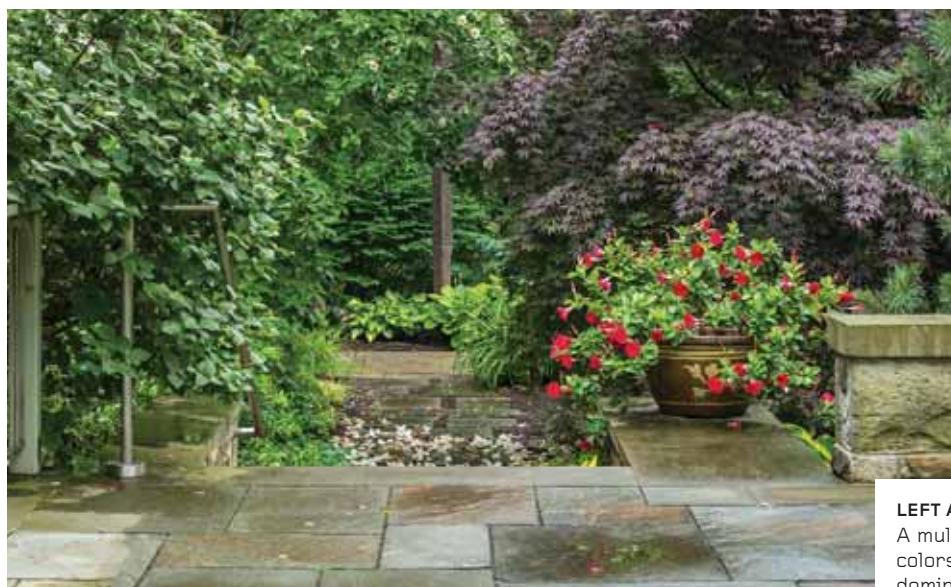
1890s Reclaimed, Cleveland

Adjacent to the contemporary sculpture garden is another of Burt's designs, though it couldn't be more opposite in aesthetic. The clients brought Burt in to redesign the garden and make it more accessible after they purchased the house next door and demolished it. And when Burt first toured the property, she immediately saw an issue. "Everybody was going to the side door," says Burt, who put in a large stone retaining wall that leads from the driveway to the front door with "*céad mile fáilte*" carved at the beginning, meaning "a hundred thousand welcomes" in Irish Gaelic.

Spotted all along the entryway is a quirky assortment of conifers that Burt says the clients are slowly collecting. But the main draw are the colorful annuals that make appearances all throughout the property. In total, the clients own hundreds of pots that the husband enjoys planting himself every year. "He had 300 pots that were filling the garage to the point where

he couldn't park, and soon neither could she," Burt says. The solution was simple—build potting huts using the timber from the demolished home and other reclaimed materials from the area. While practical in nature, the elegance of the structures complements the colonial cottage vibe of the garden, making the house feel like a rural farm in New England.

The side door is gated off with a lower retaining wall, acting as a subconscious barrier that focuses attention on the main arrival. In this space sits a delicate, ephemeral meditative labyrinth made of Blue Spike grape hyacinth. Nestled nearby are herbs the client planted for her kitchen, which she uses regularly (she trained to be a French chef in Paris). Burt says that while both this and the next-door garden were conceived as healing gardens, they are so different because they reflect the spirit of each client. "These gardens are incredibly meaningful to the people who live here," Burt says. "It's not technique. I think it's touching people's hearts." •



LEFT AND RIGHT
A multitude of colors and textures dominate the design.

RICHARD MANDELKORN



LEFT AND BELOW
Timber from a house that was demolished on site was repurposed into dual sheds for the clients to store their many flower pots.



PLANT LIST

PERENNIALS

(GROUND COVERS AND VINES)

Alchemilla mollis (Lady's mantle)

Anemone x hybrida 'Honoree Jobert'

(Honoree Jobert Japanese anemone)

Anemone x hybrida 'September Charm'

(September Charm Japanese anemone)

Aruncus dioicus (Bride's feathers)

Astilbe chinensis 'Vision in Red' (Vision in Red astilbe)

Astilbe simplicifolia 'Sprite' (Sprite dwarf astilbe)

Clematis montana (Montana clematis)

Clematis terniflora var. *terniflora*

(Sweet autumn virgin's bower)

Coreopsis verticillata 'Moonbeam' (Moonbeam tickseed)

Hakonechloa macra 'All Gold' (All Gold Hakone grass)

Hakonechloa macra 'Aureola' (Hakone grass)

Helleborus orientalis (Lenten-rose)

Hosta x 'Golden Tiara' (Golden Tiara plantain lily)

Hosta sieboldiana 'Frances Williams'

(Frances Williams plantain lily)

*Hydrangea anomala ssp. *petiolaris** (Climbing hydrangea)

Hypericum calycinum (Aaron's beard)

Imperata cylindrica (Cogon grass)

Iris germanica (German iris)

Iris sibirica 'Caesar's Brother'

(Caesar's Brother Siberian iris)

Lamprocapnos spectabilis 'Alba' (White bleeding heart)

Mentha requienii (Mint)

Mertensia virginica (Virginia bluebells)

Monarda 'Prairie Night' (Prairie Night bee balm)

Perovskia atriplicifolia (Russian sage)

Thymus praecox 'Coccineus' (Red creeping thyme)

SHRUBS

Aesculus parviflora (Bottlebrush buckeye)

Buxus microphylla var. *japonica* 'Winter Gem'

(Winter Gem boxwood)

Buxus sempervirens 'Vardar Valley'

(Vardar Valley boxwood)

Chamaecyparis obtusa 'Gracilis'

(Slender hinoki false cypress)

Clethra alnifolia (Coastal sweet pepperbush)

Fothergilla gardenii (Dwarf witchalder)

Hamamelis virginiana (American witch hazel)

Hydrangea macrophylla 'Bailmer' ENDLESS SUMMER

(Endless Summer hydrangea)

Hydrangea quercifolia (Oakleaf hydrangea)

Ilex glabra 'Compacta' (Compact inkberry)

Pinus resinosa 'Don Smith' (Don Smith red pine)

Pinus strobus 'Glauca Nana' (Glauca Nana

eastern white pine)

Rhododendron 'Boudoir' (Boudoir azalea)

Rhododendron x 'P.J.M.' (P.J.M. rhododendron)

Viburnum carlesii (Koreanspice viburnum)

Viburnum plicatum var. *tomentosum* 'Summer

Snowflake' (Summer Snowflake viburnum)

TREES

Acer palmatum 'Bloodgood' (Bloodgood Japanese maple)

Acer palmatum 'Koto No Ito'

(Koto No Ito Japanese maple)

*Acer palmatum var. *dissectum* 'Red Dragon'*

(Red Dragon Japanese maple)

Betula nigra (River birch)

Cercis canadensis (Eastern redbud)

Chionanthus virginicus (White fringe tree)

Cornus florida var. *rubra* (Pink flowering dogwood)

Liquidambar styraciflua (Sweet gum)

Magnolia stellata (Star magnolia)

Picea omorika (Serbian spruce)

Quercus rubra (Northern red oak)

Stewartia pseudocamellia (Japanese stewartia)



RACONTEZ-NOUS UNE HISTOIRE

THOMAS TAVELLA

FR_

DEPUIS QUE j'ai été président de l'ASLA, j'ai eu la chance de nouer de nombreuses amitiés avec des membres de l'AAPC. Lorsqu'on m'a demandé d'agir à titre de juré externe pour les Prix d'excellence, j'ai sauté sur l'occasion. Non seulement je pourrais passer en revue le travail des membres de l'AAPC, mais je pourrais aussi visiter l'une des villes les plus belles en hiver. Dans les deux cas, je n'ai pas été déçu.

FRANC-NORD

D'après mon premier examen des projets, ce qui m'a marqué, moi, un natif du Connecticut, c'est la diversité des paysages projetés, allant des zones très urbaines aux communautés très éloignées de la toundra. Le paysage de Kinngaaluk, par exemple, m'était totalement étranger, et le plan directeur du parc territorial Kinngaaluk en dit long sur la façon dont les architectes paysagistes aident la collectivité inuite à gérer ses activités de récolte de

manière à soutenir les peuples du Nord et leur environnement. Dans un paysage très différent, celui du parc provincial Upper Fort Gary, nous avons étudié la transformation de quelques hectares qui, pendant plus d'un siècle, avaient été perdus au milieu de l'étalement urbain de Winnipeg. Travailant avec une seule petite structure historique sur un site extrêmement difficile, les architectes paysagistes ont tableé sur le conflit inhérent aux documents historiques et – en fait – le conflit dans la communauté, pour développer une interprétation qui témoigne d'un flair moderne et même artistique.

AMOUR DU PAYSAGE

Beaucoup d'autres candidatures témoignaient de l'importance de notre profession pour les collectivités et avaient des histoires captivantes à raconter, ce qui rendait les décisions difficiles. Au

parc Trillium, sur les rives du lac Ontario, par exemple, les concepteurs ont choisi de construire une falaise morainique de 1700 tonnes. « C'est juste une autre raison pour laquelle le secteur riverain de Toronto est si génial », a déclaré l'un de mes collègues jurés. Et clairement, l'escalade de blocs rocheux est une bonne chose et les enfants de la ville sont d'accord! Peut-être que cela attirera une autre génération et les rendra accros à l'architecture de paysage.

DÉMARCHE INTENSE

Au fur et à mesure que nous analysions chaque projet, nous faisions régulièrement une pause pour revoir les critères de la catégorie afin de renforcer le fait que nous jugions chaque soumission sur un pied d'égalité. Le projet faisait-il bien état de l'analyse qui a étayé la planification? L'auteur de la communication s'était-il penché sur les critères avec soin? La candidature avait-elle fourni l'information nécessaire pour orienter et engager les jurés qui ne sont pas familiers avec le projet : étiquettes et dimensions sur les plans et les sections, par exemple, et graphiques clairs et attrayants? Beaucoup de candidatures étaient prématurées : pour représenter véritablement la puissance d'un design, les plantations doivent, au moins, avoir le temps de pousser. Et pour un métier construit autour des plantations, beaucoup de conceptions manquaient de biodiversité.

Et où étaient les gens sur les photos? En train d'escalader des rochers, oui. Ou bien, comme la petite fille du parc régional de Surrey Bend, qui a l'intention de grimper la douzaine de totems, intriguée par les rayures bleues. Notre profession crée avant tout des lieux pour les gens, mais trop souvent, il n'y avait pas de gens à voir.

Mis à part les chicanes, alors que nous devions trier de nombreux projets magnifiquement conçus et brillamment réalisés, nous sommes revenus à une question fondamentale : comment ce projet fait-il progresser la profession à l'échelle nationale ? Comment repousse-t-il les limites ?

Je pense que nous avons tous apprécié la démarche. J'ai fait partie de plusieurs jurys de design et vous rencontrez rarement vos collègues jurés. Au cours du processus intense d'arbitrage de l'AAPC, cependant, vous développez une profonde appréciation pour ceux qui servent avec vous. Je suis heureux de dire que j'ai de nouveaux amis à l'AAPC.

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TRILLIUM PARK, SEE | VOIR P40.
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