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**Unprecedented Excellence**

EN, "IN THESE UNPRECEDENTED TIMES ..." If I read or hear this line in the media one more time, I’m going to do something drastic. Yet, here I am writing it.

This time – and really any time that’s to come – is unprecedented. But that phrase is not necessarily a negative: it simply means that it’s unknown, or hasn’t happened before. Sure, the pandemic has caused many closures, work stoppages and cancellations, including for the CSLA, such as the delay in announcing the 2020 Award of Excellence winners and the unfortunate cancellation of the 2020 CSLA Congress, where we normally get to celebrate these winners.

Nevertheless, an eight-person jury was still able to gather pre-pandemic in Winnipeg in late February, spending two intense days adjudicating the 67 entries and choosing the 13 winners in various categories for the Awards of Excellence. Most of the submissions – both those that won and those that didn’t this year – demonstrated unprecedented qualities and aspects that made the jury’s work hard.

As a “fly on the wall” during the 2019 and, now, 2020 adjudication, I have been so impressed with the professionalism of jury members, and the grave consideration they have afforded each of the submissions. When all the projects or entries submitted are good, even great, how does one determine which are excellent?

Of course, there’s no simple answer; often, determining excellence is a subjective, even emotional response. However, if we can turn this year’s negative on its head: it just may be that it’s the unprecedented aspect of a project that helps it achieve excellence – the project that provides research that we can use in our northern climate, or another that helps to set “before you dig” or “before you create new landscapes” polices. Maybe excellence comes in projects that become so community-owned and supported that they take on a life unanticipated and unprecedented in the LA’s experience, but intensely valued because of it. Or, they’re excellent because the not-seen-before solution to a design problem catches our imagination or sense of whimsy.

We invite you to sit back with this year’s Awards of Excellence issue and determine each winner’s excellence yourself. And, when you enter yours next year, don’t forget to let us know why you think your project has met the excellence criteria in unprecedented ways.

---

**Une Excellence Sans Précédent**

FR, « EN CES TEMPS SANS PRÉCÉDENT... » Si je lis ou entends encore une fois cette phrase dans les médias, je vais faire quelque chose de radical. Pourtant, je suis en train de l’écrire.

Cette fois-ci – et vraiment toutes les fois à venir – est sans précédent. Mais cette phrase n’est pas nécessairement négative; elle signifie simplement que la situation ne s’est jamais produite auparavant.

Bien sûr, la pandémie a causé de nombreuses fermetures, arrêts de travail et annulations, y compris pour l’AAPC, comme le retard dans l’annonce des lauréats des Prix d’excellence 2020 et l’annulation malheureuse du Congrès de l’AAPC 2020, où nous avons normalement l’occasion de célébrer ces lauréats.

Néanmoins, un jury de huit personnes a pu se réunir avant la pandémie à Winnipeg, fin février, passant deux jours intenses à juger les 67 candidatures et à choisir les 13 gagnants dans différentes catégories pour les Prix d’excellence. La plupart des candidatures – tant celles qui ont été retenues que celles qui ne l’ont pas été cette année – ont fait preuve de qualités et d’aspects sans précédent qui ont rendu le travail du jury difficile.

En tant « qu’observatrice » lors de l’adjudication de 2019 et, maintenant, de 2020, j’ai été très impressionnée par le professionnalisme des membres du jury et la grande considération qu’ils ont accordée à chacune des candidatures. Lorsque tous les projets ou contributions soumis sont bons, voire très bons, comment déterminer lesquels sont excellents?

Bien sûr, il n’y a pas de réponse simple; souvent, déterminer l’excellence est une réponse subjective, voire émotionnelle.

Cependant, si nous pouvons retourner le négatif de cette année, c’est peut-être parce que c’est l’aspect sans précédent d’un projet qui l’aide à atteindre l’excellence – le projet qui fournit des recherches que nous pouvons utiliser dans notre climat nordique, ou un autre qui aide à établir des politiques « avant de creuser » ou « avant de créer de nouveaux paysages ». L’excellence vient peut-être de projets tellement soutenus par la communauté qu’ils prennent une tournure inattendue et sans précédent dans l’expérience de l’AP. Ou encore, ils sont excellents parce que la solution inédite à un problème de conception capte notre imagination ou notre sens de la fantaisie.

Nous vous invitons à consulter le numéro des Prix d’excellence de cette année et à déterminer vous-même l’excellence de chaque lauréat. Et, lorsque vous participerez au vôtre l’année prochaine, n’oubliez pas de nous faire savoir pourquoi vous pensez que votre projet a satisfait de manière inédite aux critères d’excellence.
Jurors >

DORIS CHEE - JURY CHAIR
Doris Chee, OALA, CSLA, is a landscape architect in Ontario with a wide variety of experience in both the public and private sectors. Her career has steered her to develop her skills in landscape architecture in various capacities. Starting as a park designer through to working for the largest utility company in North America, developing and enhancing environmental mitigation and sustainability policies and programs, her work has challenged her to focus on impact and reducing the effects and fallout of human intervention while respecting the natural processes. Her work has included working as a designer on competitions to representing the OALA at various meetings with politicians and allied professionals to working alongside engineers on the development of the province’s electrical transmission system.

GEORGE HARRIS
George Harris, NuALA, CSLA, is a professional landscape architect who has devoted the past 25 years to building and protecting outdoor places and spaces in Western and Northern Canadian communities. He is the Managing Partner in George Harris Collaborative inc., an international practice with offices in Cairo (Egypt), Jeddah (Saudi Arabia) and Calgary (Canada). Their award-winning work includes urban and regional public parks, complete streets, recreation master plans, community revitalization plans and stormwater management systems – all of which focus on sustainable design and practices. George also gives back through sharing his knowledge as a sessional instructor in the Landscape Architecture department at the University of Calgary. George has previously participated as a CSLA Awards jury member in 2017.

ILLARIO GALLANT
Illario Gallant, BCSLA, CSLA, is one of two principals of the Victoria, BC-based design/build firm Rusnak Gallant Ltd. Their award-winning work includes urban and regional public parks, complete streets, recreation master plans, community revitalization plans and stormwater management systems – all of which focus on sustainable design and practices. George also gives back through sharing his knowledge as a sessional instructor in the Landscape Architecture department at the University of Calgary. George has previously participated as a CSLA Awards jury member in 2017.

ANDREA KENNEDY
Andrea Kennedy, AALA, CSLA, is a native of Winnipeg, Manitoba, and moved to Alberta in 2015. Inspired by the regional landscape, where the prairie meets the mountains, she is working as a landscape architect with DIALOG’s Calgary office. She has a broad range of experience in landscape architecture, working at scales that range from sidewalk patios to municipal plazas through to rural community planning. In addition, Andrea has developed an interest in experiential graphic design, and has worked on several museum and cultural centre projects, as well as wayfinding, branding and identity work.
CONSTANTINA DOUVRIS

Constantina Douvris, MALA, CSLA, is a senior landscape architect with Winnipeg, MB-based HTFC Planning & Design. She brings extensive experience in public consultation, facilitation and consensus building, having worked closely with a number of communities and interest groups over her career. Recently, Constantina served as Project Landscape Architect on numerous large scale design projects – most notably: a series of HTFC projects for the City of Kenora to develop their tourism infrastructure; the Halifax Common Master Plan; unique urban design projects at the University of Winnipeg’s downtown campus; and heritage interpretation projects such as Upper Fort Garry Provincial Park. Constantina holds BA in Art History and a Master’s in Landscape Architecture from the University of Manitoba. She has served on the MALA Registration Board, the MALA Examining Board and the Urban Design Advisory Committee for the City of Winnipeg. Currently she is a member of the Downtown Winnipeg BIZ Placemaking Committee and a Board of Director for the Friends of Upper Fort Garry.

BERNARD ST-DENIS

Bernard St-Denis, AAPQ, CSLA, est professeur agrégé à l’École d’urbanisme et d’architecture de paysage de l’Université de Montréal. Il a œuvré comme architecte paysagiste pendant plusieurs années dans les secteurs public et privé. Son enseignement, ses travaux et ses publications portent sur les espaces publics urbains et sur l’histoire et la théorie de l’architecture de paysage. Il s’intéresse en particulier aux assises théoriques des pratiques professionnelles en contexte nord-américain, notamment en matière d’esthétique et d’interprétation des paysages.

DEVIN SEGAL

Devin Segal, APALA, CSLA, is director of landscape architecture at Fathom Studio (formerly Ekistics Plan+Design), an interdisciplinary design firm in Halifax. Over the last eight years, he has had the opportunity to lead large multidisciplinary teams on several major public-realm projects in communities across Atlantic Canada including streetscapes, waterfronts, parks, trails and large-scale, urban, mixed-use developments. His passion is taking projects from concept to full realization while carrying the conceptual thread through into construction details that are meaningful and evocative of the place in which they are constructed. Devin is a vocal promoter of the profession on the east coast and an active member of the APALA where he currently serves as President-Elect. While proudly representing the Atlantic provinces on the jury, he is also a proud Winnipegger, holding a Master of Landscape Architecture and Bachelor of Environmental Design from the University of Manitoba. Always nostalgic for Prairie winters, he was thrilled to have the opportunity to be back on the UofM campus for the Awards adjudication.

GIOVANNA BORASI – EXTERNAL JUROR

Architect, editor and curator, Giovanna Borasi joined the Canadian Centre for Architecture (CCA) in 2005, first as Curator, Contemporary Architecture (2005-10), then as Chief Curator (2014-19). She has been Director of the CCA since January 2020. Her work engages with contemporary architectural practice, considering how it responds to and is shaped by environmental, political and social issues. She studied architecture at the Politecnico di Milano, worked as an editor of Lotus International (1998–2005) and Lotus Navigator (2000–2004) and was Deputy Editor in Chief of Abitare (2011–2013). “What it takes to make a home” (2019), Borasi’s latest curatorial project, is the first in a three-part documentary film series that considers changing definitions of home and homelessness as a result of urban and economic pressures.
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IN 2019, the Landscape Architecture Canada Foundation (LACF) awarded 15 scholarships that recognize 14 deserving students across the country for their superior academic performance, leadership skills and original design work and research. Congratulations to all!

3 NEW SCHOLARSHIPS FOR 2020
Three (3) new scholarship endowment funds have been established and fundraising efforts to fully endow them are ongoing:
• the Frederick Gage Todd National Scholarship,
• the LACF Indigenous Scholarship and
• the Canadian Landscape Charter | U of Calgary | LACF Scholarship.

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> lacf.ca/scholarships to learn more about LACF National and Regional Scholarships
> LP+ to read a short bio about each scholar

BIENVENUE À NOTRE AVENIR – BOURSiers DE LA FAPC 2019

EN 2019, la Fondation d’architecture de paysage du Canada (FAPC) a décerné 15 bourses d’études à 14 étudiants en architecture de paysage à travers le pays, pour leur rendement scolaire supérieur, leurs compétences en leadership et leurs travaux de conception et de recherche originaux. Félicitations à tous!

NOUVEAUX BOURSE D’ÉTUDES 2020
Trois (3) nouveaux fonds de dotation de bourses d’études furent établis et les collectes de fonds se poursuivent afin de les financer entièrement :
• la Bourse d’études nationale Frederick-Gage-Todd,
• la Bourse d’études autochtone et
• la Bourse d’études de la Charte canadienne du paysage | l’Université de Calgary | FAPC

Selon la FAPC, investir dans nos étudiants et nos praticiens futurs en architecture de paysage est garant de notre avenir.

> lacf.ca pour en savoir plus sur les bourses d’études
> LP+ pour lire les biographies des boursiers

SCHOLARSHIP AWARDS AND RECIPIENTS | LIST DES PRIX ET RECEPTEURS

ATLANTIC PROVINCES | PROVINCES D’ATLANTIQUE
1. Kendra Cheeseman, U of Guelph, MLA Peter Klynnstra Memorial Scholarship + (U of Guelph MLA Scholarship)
2. Selena DeWolf, Dalhousie University, BLA Atlantic Landscape | LACF | Dalhousie Scholarship

QUÉBEC
3. Tan Au Ca Nguyen, U de Montréal, MAP Bourse du 50e anniversaire de l’AAPQ
4. Amélie Fortin, U de Montréal, MAP Bourse d’études de voyage Danièle-Routaboule

ONTARIO
1. Kendra Cheeseman, U of Guelph, MLA LACF University of Guelph | MLA + (Peter Klynnstra Memorial Scholarship)
5. Grace Christie, U of Guelph, BLA LACF University of Guelph | BLA
6. BLA Michael Widerman, MLA U of Toronto, MLA | LACF University of Toronto | MLA
7. Beth Bray, U of Guelph, BLA Alain Lamontagne Scholarship in Landscape Architecture

MANITOBA
8. Nicole Reenders, U of Manitoba, MLA Andre Schwaabenbauer | U of Manitoba Scholarship

SASKATCHEWAN
9. Mengyi (Nancy) Zhang, U of Toronto, MLA SALA Academic Award
10. Christina Peace, U of Calgary, MLA SALA Academic Award
11. Kathryn McCudden, U of Manitoba. MLA SALA Academic Award

ALBERTA
12. Thu Ngo, U of Calgary, MLA
13. Mason Lam, UBC, MLA BEGLA Robillard Scholarship in Landscape Architecture
14. Karen Tomkins, UBC, MLA UBC Scholarship in Landscape Architecture
EARLY ONE JANUARY morning, mysterious hoofprints appeared in the snow around the University of Manitoba campus. U of M is the home of the Bison, and the name has graced the institution’s various sports teams for years, but literal bison have not been present on campus in over a century. Yet students could see the tracks as they made their way from bus stops and parking lots to classrooms.

These tracks, erased within days by wind, snow and the shuffling commute of human feet, were an installation that traced back to the Department of Landscape Architecture as part of my submission to the Joys of Landscape Prize, which requires a public act of social commentary and artistic expression.

When submitting for the prize, I knew I wanted to do something connected to my practicum project, which involves grasslands ecology and the former public pastures that were, until recently, found across the Prairie Provinces. Using recycled materials, I created shoes that transformed my footprints into hoofprints, attached them to my feet with Velcro and rope, and tried to walk as if I had four legs instead of two.

For thousands of years, bison were at the heart of the prairie landscape that stretches across and beyond southern Manitoba. As the keystone species on the prairie, the disturbances caused by the passing of their hooves (and their appetites) maintained biodiversity across the Great Plains and kept the grasses healthy and vibrant. Their absence is one among many reasons that the great expanse of native prairie that once covered this region has suffered and, in many places, been lost entirely. The numbers are staggering, and heartbreaking: in Manitoba, 99% of tall grass prairie has been lost, and across Canada, approximately 74% of grasslands are gone.

The prairie that we have left is worth preserving, for benefits to our ecosystems and societies alike, but what remains suffers without the bison. Grasses co-evolved with large herbivores; and the grasses need to be eaten in order to thrive. Without regular munching, mowing or burning, grasses grow tall, fade, fall and block out the sunlight so that fresh blades of grass cannot grow up from beneath.

Reversing the decline of grasslands is difficult, and maybe impossible. But we can protect what remains, and cattle play an important role in this task. Today, cows help fill the role that the bison once played in the cycle of grass. During my research, I discovered that the hoofprints of bison and cattle are extremely similar, and this suited the intended message of my installation perfectly. The tracks in the snow of the University of Manitoba campus were intentionally ambiguous: did they belong to a bison, or a cow? Or, were they human, made by someone trying to treat the ground in a specific and careful way, trying to recreate the passing of a bison?

We need to be careful with our next steps, because we can save the prairie we have left, but to do so, we must become bison.
PROLOGUE

03/ MORGAN’S GARDEN

VIRGINIA BURT + EMILY THORPE

MORGAN, a young woman with Autism Spectrum Disorder (ASD), passed away at the early age of 21. In her memory, Morgan’s mother graciously donated the funds to create a healing garden at one of the facilities that is home to Bellefaire JCB’s Monarch Adult Autism Program. Initial investigations revealed that the majority of research on designing for ASD has focused on interior applications; yet, despite today’s standard for inclusive environments, needs for those with ASD are excluded from most building codes. Known quantified healing qualities of nature need to become accessible to this population, especially as diagnosis of ASD is on the rise. Further, conceptions of universal design in North America, as outlined by such legislation as the Americans with Disabilities Act (ADA) and the Accessibility for Ontarians with Disabilities Act (AODA), need to be expanded to accommodate neurological-diverse populations. The landscape architect and design team realized early on that further inclusivity was needed across the spectrum of building and construction industries at an international scale.

The research intent was clear: establish design guidelines for adults with ASD to govern the conceptual design for Morgan’s Garden. Research methodology included reviews of current literature and research on therapeutic and healing gardens, as well as current legislation in relation to ASD. Further, a book review of ASD-based design principles to date, neuroscience, shinrin yoku (forest bathing), sacred geometry and landscape influences on human health were undertaken. Next, tours were taken of two different healing gardens used by staff and people with ASD, and interviews were conducted with staff and family who work and live with people with ASD. Finally, an amalgamated list of poisonous plants was developed for the year-round horticultural therapy program and extensive site analysis undertaken to reassure donor and staff of the safety of all individuals.

Designing an exterior environment for sensory integration activities and needs for individuals with ASD is inherently challenging, especially as specific considerations for hyper and hypo sensitive symptoms are opposite. A research grant supported this research and has resulted in “Fifteen Therapeutic Design Guidelines for Populations with ASD.” This forms the first step of several research-based efforts going forward over the next five years at Monarch School, generating more understanding around the creation of inclusionary exterior environments for those diagnosed with ASD.

Autism Spectrum Disorder is just that – a spectrum of possible manifestations. By understanding how design principles can be applied to this population considering the common denominators of predictability and simplicity rather than potentially disruptive stimulation, this work can be applied as a framework for further application to ASD and across the spectrum of the practice of landscape architecture.
The research resulted in 15 design principles*:

1. Design for security, safety and supervision
2. Design a variety of specialized spaces
3. Create a space for staff and caregivers
4. Design space for sensory integration or therapeutic activities
5. Provide spaces for storage or self-help skills
6. Accommodate varying levels of physicality and challenges
7. Design spaces with loose parts for manipulation
8. Provide visual clues for orientation, consistency and create an unambiguous layout
9. Design with special sensory considerations in mind
10. Design for spatial flexibility and choose appropriate furniture
11. Interaction promotion and accommodation of all users activities
12. Choose plants that are stimulating, appropriate & safe
13. Establish strong indoor/ outdoor connections with attention to entry
14. Design for seasonal change
15. Design for ease of maintenance, durability, and longevity

*See LP+ for more complete information on these 15 principles
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Two things were apparent at this year’s 2020 CSLA Awards of Excellence adjudication: first, the talent behind the submissions and, second, the trends in landscape architecture in Canada.

As a juror for the 2019 awards, I was impressed by the works of colleagues from across this vast country. A year later, the subject matters of the 2020 submissions demonstrated the broad range of interest and concern for LAs across Canada. Submissions covered such areas as: indigenous culture and designs, linear corridors and highways, memorials and remembrances, biodiversity and green infrastructure and recognizing cultural diversity. This year’s jurors also discovered that small projects are just as fascinating and challenging as large ones.

This year, many of the submissions were interesting, intriguing and wonderfully surprising. For example, the Archaeology and Calgary Parks’ Uncovering Human History is a research-based project to define the best process to ensure the preservation of the history of Indigenous people. The merging of archaeology into the planning process and design in parkland development creates a stage for understanding and reconciliation.

Or, consider the work on the highway in the north called Top of the World, which uses the heritage highway as the starting point of an interpretive plan to tell stories of local Inuit and Indigenous people. While still in the planning stages, this project should prove to be a vehicle (pun intended) and framework that can bring elements of storytelling to the landscape along this highway.

The community engagement process of The Meadoway drives the desire to transform 16 kilometres of hydro corridor through the urban centre of the east side of Toronto. Along with a multi-use trail, the creation of pollinator fields and other biodiverse attributes such as bee habitats and bird boxes, The Meadoway brings sustainable land use to an otherwise over-manicured, no-man’s land.

Water played a significant role in many of the winning projects this year. Whether it was a bridge that creatively merged pedestrian, cycling and motor vehicle uses (Walterdale Bridge), the creation of a wonderful and well-used flood mitigation area (West Eau Claire Park), the serene fountains of an Islamic garden (Aga Khan Garden), a wonderful accessible river outlook (Mechanized River Valley Access), or even a whole strategy dealing with rainwater (Rain City Strategy), we admired and applauded the many innovative and excellent solutions submitted.

Continued on page 22
Ou encore, il y a Top of the World, une route nordique patrimoniale qui sert de tremplin à l’interprétation de l’histoire des peuples inuits et autochtones de la région. Ce projet, encore au stade de la planification, devrait devenir un véhicule (le jeu de mots est voulu) pour l’inclusion d’éléments narratifs au paysage qui jouxte cette route.

Le processus d’intéressement communautaire du Meadoway est la force derrière la transformation de seize kilomètres de corridor hydroélectrique à travers l’est de Toronto. Ce projet inclut une piste multifonctionnelle, des champs pollinisateurs et d’autres attributs biodiversifiés comme des habitats pour les abeilles et les oiseaux. Le Meadoway est un projet d’urbanisme durable dans un « no-man’s land » surcontrôlé.

L’eau a joué un grand rôle dans de nombreux projets gagnants cette année. Qu’il s’agisse d’un pont qui a judicieusement concilié piétons, cyclistes et véhicules à moteur (pont Walterdale), de la création d’une magnifique zone d’atténuation des inondations (Parc West Eau Claire), des fontaines sereines d’un jardin islamique (Aga Khan Garden), d’une magnifique perspective de rivière accessible (Accès à la River Valley), ou même de toute une stratégie concernant l’eau de pluie (Rain City Strategy), nous avons admiré et applaudi les nombreuses solutions.

„This year, many of the submissions were interesting, intriguing and wonderfully surprising.”

« Cette année, nous avons reçu plusieurs candidatures intéressantes, intrigantes et étonnantes. »

Doris Chee, jury

FR_

DEUX CHOSES sont ressorties des débats du jury aux prix d’excellence 2020 de l’AAPC : le talent que révélaient les candidatures et les tendances en architecture paysagiste au Canada.

Lorsque j’étais membre du jury en 2019, j’avais été frappée par la qualité des travaux de mes collègues. Un an plus tard, les sujets des candidatures de 2020 illustrent la vaste gamme d’intérêts et de préoccupations des AP du pays. Les candidatures abordaient des thèmes comme la culture autochtone, les corridors linéaires et les routes, les monuments commémoratifs et le souvenir, la biodiversité et l’infrastructure verte, ainsi que la reconnaissance de la diversité culturelle. Les membres du jury ont aussi réalisé que les petits projets sont tout aussi fascinants que les gros.

Cette année, nous avons reçu plusieurs candidatures intéressantes, intrigantes et étonnantes. Par exemple, Uncovering Human History d’Archeology and Calgary Parks est un projet de recherche qui définit le meilleur processus pour la préservation de l’histoire des peuples autochtones. L’intégration de l’archéologie au processus de planification et de conception dans le développement des parcs crée un milieu propice à la compréhension et à la réconciliation.
Submissions were not only about design, but also excellence in research and development. There is R&D in landscape architecture, as in the Exterior Living Wall where it took many trials and errors over nine years to perfect the best vegetated display on an outdoor vertical wall, located in Nova Scotia, with its often harsh environment. This research can be applied to other such displays in our northern country.

For those who think LAs can’t design for Canada’s vast winter scape, we were delighted to include Winnipeg’s playful Manitoboggan among our winners.

Many of the small projects submitted volumes about the landscape architect’s ability to transform even the smallest of places into a space full of interest that you can’t just walk by. Square Dorchester, a sliver and the remaining parcel of land of a much larger urban square, was to be developed to complete the square. It had many challenges including being next to a busy road and containing two underground parking entrance/exports, as well as facing a building from the early 1900s. This project represents creativity, ingenuity and an understanding of the absurd while marrying the impractical and staging a safe and colourful public space.

The winners of each category emphasize what landscape architects do. We engage stakeholders and are capable to deep dive into research and information gathering to bring policies alive, and to create programs and spaces that are stunning, emotional, practical, sustainable, healing, memorable and safe. We do it well. We do it all. We do it because we love it.

Congratulations to all who submitted and to those who were selected. Keep on inspiring because you do!

Many thanks to the seven volunteer jurors from across the country and the assistance of Desiree Theriault, a masters student at the University of Manitoba, as well as to Leanne Muir, Chair of the CSLA Awards Committee, and her team. Thank you to Laurie Blake, Editor-in-Chief of Landscapes | Paysages, for your notes and prompting throughout the adjudication. As always, Winnipeg, the centre of Canada and host city for the adjudication left us with memories of wonderful projects, great food and conversations with our peers and fond memories of time well spent.

Pour ceux qui pensent que les AP ne peuvent pas concevoir pour le vaste paysage hivernal du Canada, nous avons été ravis de primer le ludique *Manitoboggan* de Winnipeg.

Bon nombre des petits projets proposés en disent long sur la capacité de l’architecture paysagiste à transformer les plus petits endroits en espaces impossibles à ignorer quand on passe à côté. Il fallait développer le *square Dorchester*, le dernier bout de terrain d’un square urbain beaucoup plus vaste. Ce projet faisait face à plusieurs défis : la proximité d’une rue achalandée, la présence des deux entrées-sorties d’un stationnement souterrain et celle, en face, d’un édifice datant du début du XXe siècle. Il incarne la créativité, l’ingéniosité et une compréhension de la subtile absurdité de conjuguer l’irréalisme à un espace public coloré et sûr.


Félicitations aux candidats comme aux lauréats. Continuez à nous inspirer!

Permettez-moi de remercier les sept membres bénévoles du jury, ainsi que Désirée Thériault, étudiante à la maîtrise à l’Université du Manitoba, et Leanne Muir, présidente du Comité des prix de l’AAPC, et son équipe. Merci aussi à la rédactrice en chef de *Landscape I Paysages*, Laurie Blake, pour ses notes et son aide aux délibérations. Comme toujours, Winnipeg, le centre du Canada et la ville hôte des délibérations, nous a laissé le souvenir de projets fantastiques, d’excellents repas et de conversations animées avec nos pairs.
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IN ONLY ITS first year, Walterdale Bridge has become the defining icon for Edmonton. More than simply a crossing for cars, the new bridge creates a public space where the duality of city and nature are celebrated at a pivotal, historically significant location. The elegant bridge and surrounding trails allow seamless connections and is a magnet for pedestrians of all abilities: joggers, cyclists, and photographers. It will remain a point of pride for decades.

FR.

“This bridge represents the future of Edmonton and the profession of landscape architecture; it is “bold and beautiful.”

Jury

1 SITE PLAN 2 THE EXPERIENCE FOR TRAFFIC AND PEDESTRIANS IS DISTINCT AND ENJOYABLE IN THEIR OWN WAY 3 THE BRIDGE IS AN ELEGANT TWIN THROUGH-ARCH STRUCTURE WITH A SEPARATED SHARED USE PATH CURVING ALONGSIDE THE TRAFFIC BRIDGE 4 ALL TRAILS ARE FULLY ACCESSIBLE WITH LESS THAN 5% GRADE, AND PEDESTRIANS NO LONGER NEED TO CROSS TRAFFIC TO CONTINUE ON TRAILS

PHOTOS DIALOG | CITY OF EDMONTON
« Ce pont représente l’avenir d’Edmonton et la profession d’architecte paysagiste. Il est audacieux et magnifique. »

Jury

**JURY COMMENTS**

This project is an exceptional example of how the profession of landscape architecture can have a profound impact on an infrastructure project traditionally controlled by other disciplines. It is a great example of interdisciplinary work.

The bridge is a unique example of how a wide-span bridge can be designed for people. There is an elegant use of materials and an example of how to detail them. In particular, the pedestrian portion of the bridge is sleek, the materials warm and the experience unique. This bridge represents the future of Edmonton and the profession of landscape architecture; it is “bold and beautiful.”

**COMMENTAIRES DU JURY**

Ce projet constitue un exemple exceptionnel de l’effet profond que peut avoir la profession d’architecte paysager sur un projet d’infrastructure normalement contrôlé par d’autres disciplines. C’est un excellent exemple de collaboration interdisciplinaire.

Ce pont démontre qu’il est possible de concevoir un pont de grande portée à échelle humaine. Les matériaux sont utilisés et détaillés avec beaucoup d’élégance. Soulignons particulièrement sa partie pédestre, soignée, aux matériaux chaleureux, offrant une expérience unique en son genre. Ce pont représente l’avenir d’Edmonton et de la profession d’architecte paysager. Il est audacieux et magnifique.
THE PROJECT for West Eau Claire Park is the reimagining of a highly-valued public space along the Bow River in Calgary that creates new public amenities while weaving critical flood mitigation measures into the fabric of the park. It helps to build a more beautiful, safe, connected and vibrant city, while strengthening the city’s resilience to changing climates.

Jury Comments
Innovative restorative response to the devastating 2013 Bow River floods in Calgary. The strength of the approach to creating a dyke with hard infrastructure creates a beautiful linear park space. This site is very popular with the core downtown users, demonstrated by its high lunchtime use during the week.

Strong design principals are supported by strong use of natural materials and forms juxtaposed against manufactured surfaces. The project demonstrates fantastic, rich circulation and space development. It’s a true resource for the users from the Downtown Core.
Le projet revoit l'aménagement d'un espace public de grande valeur le long de la rivière Bow à Calgary, en créant de nouvelles commodités communautaires tout en intégrant des mesures d'atténuation des inondations dans le tissu du parc. Il contribue à embellir, à sécuriser, à unifier et à dynamiser la ville, tout en renforçant sa résilience à l'égard des changements climatiques.

« C'est une récupération sociale aussi bien qu'une récupération d'espace. »

Jury

Une réponse novatrice à la destruction qu'ont semée les inondations de la rivière Bow à Calgary, en 2013. Sa force réside dans la conception d'une digue massive qui crée un magnifique parc linéaire. Ce site est très populaire auprès de la population du centre-ville, comme on peut le voir la semaine, sur l'heure du midi.

Nous sommes en présence d'une bonne conception soutenue par une bonne utilisation de formes et de matériaux naturels juxtaposés aux surfaces fabriquées. Ce projet fait preuve d'une circulation riche et d'un développement spatial fantastique. C'est une véritable ressource pour les usagers du centre-ville.

“The project demonstrates fantastic, rich circulation and space development”

FR

LE PROJET du parc Eau Claire Ouest revoit l'aménagement d'un espace public de grande valeur le long de la rivière Bow à Calgary, en créant de nouvelles commodités communautaires tout en intégrant des mesures d'atténuation des inondations dans le tissu du parc. Il contribue à embellir, à sécuriser, à unifier et à dynamiser la ville, tout en renforçant sa résilience à l'égard des changements climatiques.

Commentaires du jury

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THE RECENTLY inaugurated Aga Khan Garden, Alberta is at the heart of the University of Alberta’s Botanic Garden. As the world’s northernmost Islamic garden, it interprets the conceptual and physical manifestations of traditional design principles within the context of Alberta’s climate, ecology and culture.

Jury Comments

The Aga Khan garden presents a strong formal garden with evocative built form. Its ornamental pool is characterized by rich materials and textures. In this location, it is a strong counterbalance between formal Islamic Garden and Canadian natural forest.

FR_

LE JARDIN AGA KHAN, récemment inauguré, est au cœur du Jardin botanique de l’Université de l’Alberta. En qualité de jardin islamique le plus septentrional du monde, il représente les manifestations physiques et conceptuelles des principes de design traditionnels dans le contexte climatique, écologique et culturel de l’Alberta.

Commentaires du jury

Le jardin Aga Khan est un solide jardin formel au bâti évocateur. Son bassin décoratif est remarquable par la richesse des matériaux et des textures. On a droit à un beau contraste entre jardin islamique formel et forêt naturelle canadienne.
“...a strong counterbalance between formal Islamic Garden and Canadian natural forest”

«... un beau contraste entre jardin islamique formel et forêt naturelle canadienne »

Jury
MECHANIZED RIVER VALLEY ACCESS
ACCÈS MÉCANISÉ À LA VALLÉE FLUVIALE
EDMONTON, AB

“The design is playful, well-crafted and creates the opportunity for universal access to River Lookout from downtown core.”

“La conception est ludique et permet à tous d’accéder au point d’observation depuis le centre-ville.”

Jury

1 THE ELEVATOR COMPLETES THE BARRIER-FREE JOURNEY, CONNECTING TO EDMONTON’S 160 KM RIVER VALLEY TRAIL SYSTEM 2 THE BOARDWALK PROMENADE AND SCULPTURAL SEATING LOOKING TO THE FUNICULAR AT DUSK 3 WINTER VIEW OF THE RIVER VALLEY FROM THE TOP PROMONTORY 4 AERIAL VIEW OF THE FULL PROJECT

PHOTOS DIALOG I CITY OF EDMONTON
THE MECHANIZED River Valley Access connects Edmonton’s downtown with its spectacular river valley. The large elevation difference and steep slopes of the river valley are part of its beauty, but make access difficult for those with mobility challenges. This project is an intuitive, barrier-free journey that includes a funicular, staircase, promenade and lawn, pedestrian bridge, lookout and elevator to valley trail. This is a remarkable urban space defined by placemaking and delight throughout all seasons.

Jury Comments
In creating this access, the designers were trying to solve a common problem and the resulting design creates a linear connection highlighting landscaped space connecting downtown core with a promontories outlook over the river, offering a high visibility landmark on the Edmonton skyline. The design is playful, well-crafted and creates the opportunity for universal access to River Lookout from the downtown core. The designer played with the elevations in a brilliant way and made the vertical plane accessible. There is a strong visual relationship between the lifts architecture and valley edge landscape.

L’ACCÈS MÉCANISÉ à la vallée fluviale relie le centre-ville d’Edmonton à sa spectaculaire vallée fluviale. Le dénivelé important et les pentes abruptes de la vallée caractérisent sa beauté naturelle, mais rendent l’accès difficile pour les personnes à mobilité réduite. Ce projet propose un parcours intuitif et sans obstacle qui comprend un funiculaire, un escalier, une promenade et une pelouse, un pont piétonnier, un belvédère et un ascenseur vers le sentier de la vallée. Il s’agit d’un espace urbain remarquable offrant des lieux d’émouvantage accessibles en toute saison.

Commentaires du jury
Dans la création de cet accès, les concepteurs ont cherché à résoudre un problème courant. Le résultat consiste en une connexion linéaire qui fait ressortir l’espace paysagé qui relie le centre-ville aux promontoires surplombant le fleuve, offrant ainsi un point de repère très visible dans l’horizon d’Edmonton. La conception est ludique et permet à tous d’accéder au point d’observation depuis le centre-ville. On constate un lien visuel fort entre l’architecture des funiculaires et le paysage du bord de la vallée.

Commentaires du jury
La conception est à la fois discrète et excentrique, une belle preuve du potentiel d’une approche qui décale l’équilibre de l’automobile vers le piéton. Le traitement des parcs de stationnement est particulièrement digne d’intérêt, en ceci qu’ils sont presque enfoncés dans le paysage au lieu de s’élèver en hauteur comme on le fait traditionnellement.

Claude Cormier et associés ravissent encore. L’ironie et l’humour que contient la résolution de ce parc communiquent intelligemment au visiteur l’histoire des lieux, même s’il s’agit d’un nouveau parc bien moderne dans un monde moderne, avec tous les inconvénients que cela comporte. La conception mérite d’être saluée pour avoir récupéré un espace public considérable directement dans l’emprise.

1. Les rampes d’accès pour voitures qui traversent le parc ont été conservées et les passerelles pour piétons ont été rénovées pour rendre l’événement innovant. Les passerelles piétonnes offrent de nouveaux couloirs de vue et des places pour s’asseoir.
2. La proportion de la fontaine est en relation directe avec l’arrière-plan architectural. Du côté du parc elle est perçue comme un objet à part entière. Trente-cinq mètres de chaussée ont été consacrés aux voitures, bus et camions de livraison contribuant à l’effet d’îlot de chaleur du centre-ville.
3. La fontaine tronquée du tiers offre un espace suffisant et constitue une caractéristique unique pour les piétons et les touristes qui attendent leur bus.

PHOTOS: CLAUDE CORMIER ET ASSOCIÉS
“A great example of the potential offered through shifting the balance from vehicles to pedestrians.”

« Une belle preuve du potentiel d’une approche qui décale l’équilibre de l’automobile vers le piéton. »

**Jury Comments**

The design is understated and quirky at the same time, providing a great example of the potential offered through shifting the balance from vehicles to pedestrians. The treatment of the parking garages is particularly interesting, in that they all but recede into the landscape, rather than a potentially more traditional approach of cladding or playing them up.

Claude Cormier and Associates never fail to delight. The irony and humour in the resolution of this park intelligently communicates to the visitor that there is history here, but it is a new and modern park in a modern world with all the inconveniences that go with it. Practically, the design is to be commended for reclaiming significant space for the public realm within the right of way.
“Manitoboggan is a fun, low-cost landscape infrastructure that embraces winter cities.”

« Le Manitoboggan est une infrastructure paysagère amusante, peu chère et parfait pour une ville hivernale. »

Jury

WHERE THERE ARE no hills, you build them! Manitoboggan at St. Vital Park is Winnipeg’s first universally-accessible toboggan slide structure. It represents the city’s commitment to barrier-free, social infrastructure. The project includes two toboggan slides, a lookout tower, a warming hut that doubles as a picnic shelter and a ramp that meanders through an existing forest canopy to a wheelchair-accessible toboggan launch and viewing deck.

Jury Comments
Rooted in site and local culture yet widely applicable as a typology, this project is an excellent example of “build it and they will come.” Manitoboggan is a fun, low cost, landscape infrastructure that embraces winter cities.

It is commendable in its broadening of the notion of integrated universal design and social infrastructure, while still being widely relevant to most communities in scale, magnitude, and implementability. This project is a winning submission that achieves the functional as well as being architecturally delightful.
À l’endroit où il n’y a pas de collines, construissez-les! Le Manitoboggan du parc St. Vital est le premier toboggan accessible à tous de Winnipeg. C’est l’engagement de la Ville en matière d’infrastructure sociale libre d’accès. Le projet comprend deux toboggans, une tour d’observation, une cabane chauffée servant également d’abri pique-nique, ainsi qu’une rampe serpentant la forêt environnante jusqu’à une glissade et une terrasse d’observation accessible en fauteuil roulant.

Commentaires du jury

Ce projet est fermement ancré dans le site et la culture locale, tout en proposant une typologie facile à adapter ailleurs. Il s’agit d’un excellent exemple de « bâtissez, les gens viendront bien ». Le Manitoboggan est une infrastructure paysagère amusante, peu chère et parfaite pour une ville hivernale.

Il est remarquable par son approche élargie de la notion de concept universel intégré et d’infrastructure sociale, tout en demeurant très pertinent pour la plupart des communautés, autant par son échelle que son ampleur ou son applicabilité. Ce projet gagnant remplit son objectif de fonctionnalité tout en offrant une architecture enchanteresse.
THE TRANSFORMATION for Canada’s Central Bank provided an opportunity to augment the public realm around the bank, improving and animating landscape and public amenity at a significant location in the parliamentary district. This new landscape edge improves the perimeter streetscapes and provides a new downtown public gathering space.

Jury Comments
This project is an excellent example of addressing the public realm in a meaningful way, with a sense of ‘publicness’, within a private development. Particularly unique is its approach to security; the design leverages the plaza elements to create spaces for people, at a scale appropriate to the context. Both the exterior plaza and the courtyard demonstrate restraint and an appreciated simplicity, with carefully crafted details; the floating wood "ceiling" in the courtyard, in particular, humanizes the scale and adds warmth to create a comfortable outdoor room.

“An excellent example of addressing the public realm in a meaningful way, with a sense of ‘publicness’, within a private development.”

“Ce projet est exemplaire dans sa manière d’interpeller la sphere publique à partir d’un développement privé.”

Jury
LA TRANSFORMATION de la Banque centrale du Canada a permis d’élargir l’espace public autour de la banque en améliorant l’aménagement paysager et public dans cette zone importante du district parlementaire. Cette nouvelle bordure paysagère améliore le paysage de rues tout en offrant un nouvel espace de rassemblement public au centre-ville.

Commentaires du jury
Ce projet est exemplaire dans sa manière d’interpeller la sphère publique à partir d’un développement privé. Son approche de la sécurité est particulièrement originale. Il utilise les éléments de la place pour créer des espaces pour les citoyens à une échelle appropriée au contexte. La place extérieure et la cour intérieure font toutes deux preuves de retenue et d’une simplicité satisfaisante, avec des détails soignés. Le « plafond » flottant en bois de la cour, notamment, humanise l’échelle et ajoute une touche de chaleur en créant une pièce extérieure confortable.
THE TOP of the World Highway is one of the nation’s most spectacular scenic drives connecting Dawson, Yukon and Alaska across the Traditional Territory of the Tr’ondek Hwech’in. The landscape architects developed a culturally-rooted framework for communicating their memories, stories and traditional practices at significant sites in the landscape. The Interpretive Plan approach demonstrates Reconciliation in practice.

Jury Comments

The Top of the World project shows a unique understanding of the role of storytelling in the relationship of the people with the land. The highway becomes a locus for a story. The design team used a very sensible and respectful process involving the Tr’ondek Hwech’in community and its elders, and ensured the historical background is well researched and presented. The proposed strategy can be implemented in several ways.

It is an innovative approach to highway design. The planning was done from the perspective of First Nations and demonstrates the way consultations should be done — through engagement and by empowering the community.
The Top of the World project shows a unique understanding of the role of storytelling in the relationship of the people with the land.

1 AN INNOVATIVE FRAMEWORK FOR CULTURALLY ROOTED STORIES ABOUT TR’ONDËK HWËCH’IN (TH) AND YUKON HERITAGE ALONG THE TOP OF THE WORLD 2 A DIVERSE ENVIRONMENT CONTEXT EXTENDS FROM THE YUKON RIVER RIPARIAN LANDSCAPE TO UNGLACIATED ALPINE ECOSYSTEMS 3 THE SPECTACULAR SCENIC HIGHWAY ROUTE IS LOCATED ON THE TRADITIONAL TERRITORY OF THE TR’ONDËK HWECH’IN IN CENTRAL YUKON 4 THE CITIZENS ASKED THE LANDSCAPE ARCHITECTS TO DEVELOP A NEW FRAMEWORK TO HONOUR FIRST NATIONS STORIES AND PERSPECTIVES

Photos: Vision Insight Group with Wendy Shearer, Cultural Heritage Specialist/Government of Yukon/Tr’ondëk Hwech’in Government

« Le projet Top of the World traduit une parfaite compréhension du rôle de la narration dans la relation entre un peuple et son territoire »

Jury

Le projet Top of the World traduit une parfaite compréhension du rôle de la narration dans la relation entre un peuple et son territoire. La route devient le centre d’une histoire. L’équipe de conception a utilisé un processus très sensibilisé et respectueux auquel ont participé la communauté Tro’ondék Hwech’in et ses aînés, pour assurer les bases et la présentation du contexte historique. La stratégie proposée peut être utilisée de diverses manières.

Il s’agit d’une approche novatrice à la conception de routes. La planification s’est faite du point de vue des Premières Nations. Elle exemplifie la manière dont on devrait mener des consultations : par l’interpellation et l’autonomisation de la communauté.

Le jury
THE MEADOWAY
SCARBOROUGH, ON

LOCATED WITHIN THE Gatineau Hydro Corridor in Scarborough, Ontario, The Meadoway will transform 16 kilometers of highly maintained monoculture into one of the largest urban, linear greenspaces in Canada. Once complete, it will connect Toronto’s downtown with the Don River Valley and Rouge National Park. It will serve as a blueprint for revitalization, a world-class example of active, linear greenspace, and a precedent for future hydro corridor restoration.

Jury Comments
The plan tackles a vast, complex territory, and is supported by a considerable amount and diversity of information. It is also supported by an exceptional public and stakeholder engagement strategy, setting an example for other communities contemplating projects of a similar nature.

The scope of the project is staggering, with clear breadth of work at all levels. The designers really got a grip on the scale of the project, which is ambitious and visionary – and could rally the communities involved in something that could be visionary.
Le plan embrasse un territoire vaste et complexe. Il s’appuie sur une quantité et une diversité considérables d’informations, ainsi que sur une exceptionnelle stratégie d’intéressement du public et des intervenants. Un exemple à suivre pour les communautés qui envisagent un projet similaire.

Ce projet a une envergure phénoménale, mais l’ampleur du travail est clairement définie à tous les niveaux. Les concepteurs sont en parfait contrôle de son échelle ambitieuse, une échelle susceptible de rallier les communautés participantes derrière quelque chose de possiblement visionnaire.

**Commentaires du jury**

Le projet est à la fois une prouesse technique et un exemple d’intéressement communautaire. Les concepteurs ont réussi à gérer une échelle ambitieuse tout en impliquant activement la population.

**The scope of the project is staggering, with clear breadth of work at all levels.**

« Ce projet a une envergure phénoménale, mais l’ampleur du travail est clairement définie à tous les niveaux. »

**Jury**
INSTALLED IN 2010, this exterior living wall has withstood the test of time and offers a solution to carbon sequestration in urban environments, even in cold climates. Design firm Outside! oversaw the feasibility study, research and development of a unique system to withstand our harsh climate. Learnings offer valuable insight as humanity searches for tools to address urban heat island effect, stormwater management, pollution and carbon while bringing beauty and nature back into urban environments.

**Jury Comments**

The adaptation of the concept of a living wall to a northern climate is not often seen. Yet these kinds of walls can be just as valuable in Canada in urban settings where designers may not have enough space or depth of soil. Yet, these projects can be a hard idea to sell in Canada – this is one of few projects in Canada that shows it can be successful here.

We are often asked about green walls in Canada by architects; this project shows it can be done. The implication is staggering, making it ground-breaking research.
INSTALLÉ EN 2010, ce mur végétal a résisté à l’épreuve du temps et offre une solution à la séquestration du carbone en milieu urbain, même dans les climats froids. Outside! a supervisé l’étude de faisabilité, la recherche et le développement d’un système unique capable de résister à notre climat rigoureux. Les leçons tirées de cette expérience sont précieuses alors que l’humanité cherche des outils pour remédier à l’effet des îlots thermiques et assurer la bonne gestion des eaux pluviales, de la pollution et du carbone tout en ramenant la beauté naturelle dans le milieu urbain.

“This is one of few projects in Canada that shows it can be successful here.”

« Celui-ci est l’un des rares à faire la démonstration que ce concept peut réussir chez nous. »

Jury

Commentaires du jury
On voit rarement le concept de mur végétal se faire adapter au climat nordique. Pourtant, ces murs peuvent s’avérer précieux dans les zones urbaines du Canada, où les concepteurs ne disposent pas nécessairement d’assez d’espace ou de profondeur de terreau. Or, ils sont difficiles à vendre au Canada. Celui-ci est l’un des rares à faire la démonstration que ce concept peut réussir chez nous.

Les architectes canadiens nous questionnent souvent à propos des murs végétaux. Ce projet prouve que c’est possible. Ses répercussions sont phénoménales, ce qui en fait projet de recherche révolutionnaire.
EN_

ARCHAEOLOGY RESOURCES offer us a glimpse into how people lived in the past and reveal their intimate connection to and knowledge of the landscape. People have been drawn to the confluence of the Bow and Elbow for thousands of years, making Calgary an “archaeological hot spot” in Alberta. We are fortunate in Calgary to have such a rich history, and one that landscape architects need to know more about.

Jury Comments
This submission presents a very well researched document that provides guidelines for dealing with archaeology sites in parks. The document serves as a basis for creating policies. It affirms and provides suggestions for the role of landscape designers and architects in dealing with First Nations land and identity. It also demonstrates the importance of the landscape designer in initiating this process of consultation.
L’ARCHÉOLOGIE NOUS offre un aperçu de la façon dont les gens vivaient dans le passé et nous révèle leur lien intime avec l’environnement et leur connaissance en la matière. Depuis des milliers d’années, les humains sont attirés par le confluent des rivières Bow et Elbow, faisant ainsi de Calgary un « point chaud de l’archéologie » en Alberta. Nous avons la chance d’avoir une riche histoire, il est donc important que les architectes paysagistes s’enquissent à ce sujet.

Commentaires du jury

“The role of landscape designers and architects in dealing with First Nations land and identity.”

« Le rôle des concepteurs et des architectes paysagistes dans le traitement des territoires et de l’identité des Premières Nations. »

Jury

1 excavation près du parc de la coulée de 12 milles 2 un lit d’os de bison mis au jour sur le site de la source Everblue 3 une rôtissoire (vieille de 2500 ans) où l’on faisait sécher et préparer de la viande de bison 4 Calgary : la chronologie de l’histoire humaine 5 au début de la période de transition moyenne pour l’abattage des bisons 6 Camp d’été de West Nose Creek
RAIN CITY STRATEGY
A green rainwater infrastructure and rainwater management initiative | Une initiative pour des infrastructures et une gestion écologiques des eaux pluviales
VANCOUVER, BC

Jury Comments
Rain City presents a multidimensional strategy, not just technical one – it is meant to be an integral part of the planning system and the usage of the urban realm. The strategy is supported by thorough data collecting, analyses and participatory process. Finally, it is remarkably well presented in the report, in a way that makes it an exemplary communication tool.

Commentaires du jury
Rain City présente une stratégie multidimensionnelle. Au-delà de l’aspect technique, elle est conçue pour s’intégrer au système d’urbanisme et à l’usage du domaine urbain. Elle s’appuie sur une collecte exhaustive de données, des analyses et un processus participatif. Enfin, elle est remarquablement présentée dans le rapport, au point d’en faire un outil de communication exemplaire.
it is remarkably well presented in the report, in a way that makes it an exemplary communication tool.

“elle est remarquablement présentée dans le rapport, au point d’en faire un outil de communication exemplaire.”

Jury
THE COMMUNITY Wellbeing Framework (CWF) is a research-based guide to revolution. As a design thinking toolkit, it replaces the jargon and unreachable aspirations that often characterize conversations about social, economic and sustainability goals in design. By repositioning key conversations as matters of wellbeing – “the combination of social, economic, environmental, cultural and political conditions identified by individuals and their communities as essential for them to flourish and fulfill their potential,” – the CWF fosters a paradigm shift. For use by professionals or community members, it yields purpose-built design solutions and the confidence to champion them.

**Jury Comments**
The research for this project is very well structured. The submission provides guidelines for best practices in built environment. As a toolkit, the submission is more appropriate for community use than for practices; however, it is very useful in building awareness of issues related to wellbeing when working with communities.
The “COMMUNITY Wellbeing Framework” (CWF) is a revolutionary research guide. It is an introspection tool for design that can refocus the jargon and extravagant aspirations that characterize discussions on social, economic, and sustainable urban design goals. By concentrating on the main issues of well-being – "a combination of social, economic, environmental, cultural, and political conditions that citizens consider essential for the flourishing of their communities" – the CWF promotes a paradigm shift. It is intended for professionals and community members, offering custom design solutions and a conceptual framework to defend.

**Commentaires du jury**
La recherche qui sous-tend ce projet est très bien organisée. Cette candidature propose des lignes directrices pour les pratiques recommandées dans l’environnement bâti. Comme boîte à outils, elle est plus appropriée à l’utilisation communautaire qu’à la pratique, mais elle est très utile pour la conscientisation sur les enjeux relatifs au bien-être dans les travaux avec la communauté.

**Jury**

“It is very useful in building awareness of issues related to wellbeing when working with communities.”

« Elle est très utile pour la conscientisation sur les enjeux relatifs au bien-être dans les travaux avec la communauté. »
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TWELVE PROJECTS ACROSS Canada – each with a tremendous impact on the surrounding built environment – have been selected for the 2020 National Urban Design Awards. The winning projects range from public art installations and parks to a revitalized underpass.

The awards are part of a two-tier program held in cooperation with Canadian municipalities. The National Urban Design Awards program judged winners of the 2020 municipal awards and entries submitted at large.

A full portfolio of the awarded projects – including images and descriptions – can be found at: https://raic.org/raic/national-urban-design-awards--2020-recipients

The Royal Architectural Institute of Canada (RAIC), the Canadian Institute of Planners (CIP), and the Canadian Society of Landscape Architects (CSLA) are pleased to announce the 2020 National Urban Design Award winners in the following categories:

STUDENT PROJECTS

Award of Excellence
/ Topographic Urban Expansion (Toronto, ON), Qiwei Song (University of Toronto)

This project introduces a pre-emptive approach – a topographic landscape strategy that acts as an open space armature for future development on hillsides of the city. By connecting and planting hydraulic buffers along steep slopes and introducing topographic interventions in connected bands of open space, the project brings social, ecological, economic, and cultural amenities that support and sustain the inevitability of the informal growth pattern.

“A thesis project which exemplifies the interdisciplinary, problem-solving nature of the urban design.”
– Jury comment

Certificate of Merit
/ The Drainage Filter for the Everglades (Toronto, ON), Qiwei Song, Meikang Li and Chaoyi Cui (University of Toronto)

To tackle the water pollution issue in the Everglades, this proposal is a cost-efficient alternative, and improvement, to existing expensive treatment infrastructures. The treatment areas are planned on current and future available land.

“Quite comprehensive in its integration of innovative bio-filtration strategies at a broad and complementary range of spatial scales. The representation of experiential and visual qualities – of what is primarily an eco-infrastructural proposal – is commendable.”
– Jury comment
CIVIC DESIGN

Award of Excellence
/ Mechanized River Valley Access (Edmonton, AB), DIALOG

The large elevation difference and steep slopes of the river valley are part of its great beauty, but it makes access difficult for users with mobility challenges. The Mechanized River Valley Access was imagined addressing this connectivity challenge.

“A beautifully-conceived ensemble of built structures, open spaces, and public art that successfully connects Edmonton’s downtown to the river valley. The juxtaposition of landscape attributes — in particular, its topographical and visual qualities — and the architectural details and materiality of the downtown milieu are compelling.” — Jury comment

Certificate of Merit
/ Berczy Park (Toronto, ON), Claude Cormier et Associés

The revitalization of this iconic park in downtown Toronto needed to adapt to a rapidly evolving community—needs that were never foreseen when the original Berczy Park was constructed 40 years ago. Next-generation needs had to be accommodated by shaping the park into three program-oriented spaces — a green area for play, a garden for dogs, and a plaza for gathering.

“The design’s real success is its ‘triangulation’ of multiple user groups, edge conditions, and in recognizing pedestrian desire lines. While the canine fountain is the focal point — or punch line — many underlying design moves make this park much more than the sum of its parts.” — Jury comment

/ North East Exchange District Public Realm (Winnipeg, MB), HTFC Planning and Design, in collaboration with WSP Engineering, the City of Winnipeg & CentreVenture Development Corporation

Winnipeg’s North East Exchange District is home to a forward-looking public realm underpinned by the rich warehouse commerce story of the city. The people-first woonerfs, green lanes, plazas, and parklets of the district, buzz with activity in all seasons.

“A well-executed design with thoughtful strategic interventions that have a transformative impact on the quality and cohesiveness of Winnipeg’s North East Exchange District.” — Jury comment
URBAN FRAGMENTS
Award of Excellence
/ 18 Shades of Gay (Montréal, QC), Claude Cormier et Associés

18 Shades of Gay, a 1-kilometre-long ribbon-like installation of 180,000 multi-coloured resin balls suspended over Sainte-Catherine Street East – in the Gay Village of Montreal – is part of the transformation of the street into a pedestrian mall during the summer.

“18 Shades of Gay more than met the criteria for this award – as a positive contribution to the public realm, exemplifying design excellence and innovation. The “ceiling” of this 1 km outdoor room has been transformed into a full rainbow spectrum signifying gay pride. It defines the Gay Village, adds to 24-hour activity, supports hybrid economic activities, and successfully elevates an otherwise nondescript urban environment.”
– Jury comment

Certificate of Merit
/ The Fourth Street SW Underpass Enhancement (Calgary, AB), the marc boutin architectural collaborative inc.

The physical state of disrepair of the underpass – limited accessibility, poor lighting levels, and overall deterioration of materials – required immediate attention. In response, the Fourth Street SW Underpass Enhancement Project is founded on the notion of reclaiming this space of removal as a space for conversation.

“The understated design has the potential to turn a negative pedestrian experience into something positive. The use of dynamic lighting to reflect the movement of pedestrians is a highlight of the design. The lighting is as much an art feature as a security and amenity enhancement.”
– Jury comment

COMMUNITY INITIATIVES
Award of Excellence
/ The Warming Huts (Winnipeg, MB), Sputnik Architecture Inc. & The Forks Renewal Corporation

Taking place in Winnipeg, MB, Warming Huts is an annual project that engages local and international designers, artists, and students each winter to design and create structures that are installed along with public skating and pedestrian trail on the ice of the city’s frozen rivers.

“The transformative impact that the Warming Huts program has had in converting Winnipeg’s rivers into an active winter civic space is impressive – even more so given its humble volunteer-based roots. In this regard, the Warming Huts program manages to successfully complement other river-related initiatives and generate a remarkable degree of community engagement since its inception.”
– Jury comment

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– Jury comment
URBAN DESIGN PLANS
Award of Excellence
/ Plan d’intervention pour le confort et la sécurité des piétons et cyclistes dans le Vieux-Québec (Quebec, QC), Groupe A / Annexe U

An ambitious pedestrian and cycling plan in old Quebec City – one of Canada’s most historic and valued urban precincts. Part study and part master plan, this is a well-researched, comprehensive, innovative, and beautifully presented project.

“The plan reflects the unique history, topography, climate, and built form of old Quebec City and considers it from a cyclist’s perspective. While certainly not a standardized template, the plan provides an example of how other cities and towns might successfully plan for pedestrians and cyclists.” – Jury comment

URBAN ARCHITECTURE
Award of Excellence
/ Casey House (Toronto, ON), Hariri Pontarini Architects

The renovation and extension to Casey House, a specialized healthcare facility for individuals with HIV/AIDS, meets the needs of patients and healthcare providers in a setting designed to evoke the experience and comforts of home.

“Urban designers often face the challenge of adding to heritage buildings. This project enhances the existing building and preserves its specific qualities while choreographing spaces around a new landscaped central garden court. It respects a long tradition of public buildings as monumental, ‘foreground’ structures.” – Jury comment

Certificate of Merit
/ The Springdale Library and Komagata Maru Park (Brampton, ON), RDH Architects (RDHA)

The Springdale Library and Komagata Maru Park aspire to create an inclusive gathering place, a progressive architectural expression in the suburbs, and a point of pride for the city.

“This project is recognized as an innovative approach to urban design in an otherwise undistinguished suburban area. Elegantly – and deceptively simple – the design recognizes both pedestrians and passing motorists and responds to its surrounding context.” – Jury comment

SPECIAL JURY AWARDS
Sustainable Development Award
/ Corridor de biodiversité, Arrondissement de Saint-Laurent, Montréal (Montréal, QC), civiliti, LAND Italia, Table Architecture and Biodiversité conseil

Giant powerlines, long identified with monotonous sterile landscapes, will soon hover above flowering meadows, frequented by birds, pollinating insects, small animals, and Montrealers. It is part of a major ecological project, which will see the implementation of a Biodiversity Corridor, from the junction of Cavendish Boulevard and Highway 40, right up to the end of Thimens Boulevard, in the Borough of Saint-Laurent.

“The promise of urban design is sustainable development – creating economic, environmental, social, and cultural benefits. While this project focuses on the environment, it reflects all “Seven C’s” of urban design: context, character, choice, connections, creativity, custodianship, and collaboration.” – Jury comment
EXCELLENCE 2020
FORUM

NEW DIRECTIONS

LANDSCAPE CONVERGENCE

ROB LEBLANC

IF YOU’VE SEEN or played a modern video game lately, you no doubt have been struck with the hyper-realism of virtual environments. Games are getting so realistic that it has prompted eminent thinkers such as Elon Musk and Neil deGrasse Tyson to question whether we may be living in a computer simulation like the Matrix.

Perhaps you’ve wondered if this ultra-realism found in modern games could be recreated for real-world projects to “test” your designs before they are built. The answer is yes. In addition to creating immersive virtual surrogates of real landscapes, gaming engines can now recreate real-world physics to model the impacts of wind, weathering and even structural properties of materials on landscape projects.

It’s only been in the last few years that game engines have enabled photorealistic facsimiles of virtual environments in digital. The advance of computer processors, video cards (like the new nVidia RTX series which can ray-trace models in real time) and software gaming platforms are getting very close to creating virtual worlds that are indistinguishable from real ones. VR and AR will only make these recreations more immersive and the day will soon come when clients will want to test drive your design virtually before they commit to build it.

THE GAMING ENGINE AND THE DESIGNER

Game Engines are the software platforms that underlie all games. They include the programming necessary for graphics, audio, networking, physics, scripting and the graphical interface of all games. The most popular gaming engines are the Unreal Engine, the Unity Engine and the CryEngine but many new engines are emerging. The gaming engines used to be too costly and too complicated to ever be used by a design firm, but software platforms are being built onto gaming engines to make them more accessible to design firms.

For instance, Epic Games (maker of the Unreal Engine) has just recently purchased a software solution called TwinMotion, which is a 3D application built on the Unreal Engine. The software allows you to import 3D models from a variety of platforms, such as Sketchup, into a true game engine that includes detailed models of trees, plants, cars, people and other non-static 3D models to create game quality environments for static renders, animated fly-throughs and even VR experiences. The software competes with Lumion which uses Quest3D as its gaming engine.

THE CONVERGENCE IS REAL

With gaming engines becoming more and more accessible to real-world designers, some firms are moving directly to game engines for their simulation platforms before working drawings begin. In some cases, this is true even for design development in the early stages of a project.

FORREC is a Canadian entertainment design firm that is working around the world to create theme parks, water parks and entertainment destinations for international clients on large scale projects. The firm employs landscape architects, architects, interior designers and graphic designers, as well as dedicated 3D designers who translate the firm’s designs into immersive experiences well in advance of detailed design.
FORREC’s Nathan Weir explains how the firm has moved from standard industry design software to using the Unreal gaming engine in their design process. “The best way to design a great guest experience is to put yourself directly into the space. Scale, line of sight, and being able to see what catches your guest’s attention first through a first-person perspective are all important and often overlooked with traditional workflows.

“At FORREC, we have a unique production pipeline which allows us to take advantage of both our architectural designers’ and game developers’ strengths. Real-time rendering has positively impacted us and the entire industry by streamlining processes and duplication of work in different systems. Whether the deliverables are renders, animations, interactive walk-throughs, or any other type of medium we need, real-time engines have only made production faster.”

With the convergence of gaming platforms, simulation environments and virtual reality, landscape architecture clients of the future will require pre-testing virtual environments before millions are spent on real world construction projects. These simulations will also inform designers about how best to design environments that are durable, engaging and that respond to real world physical properties providing a feedback loop in the design process.

Game technology is not just for gamers anymore.

ROB LEBLANC is the president of Fathom Studio (formerly known as Ekistics Plan + Design and Form:Media), in Halifax, Nova Scotia. His innate curiosity guides his fascination with new technology and its application to landscape research and design.
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LOCONGRESS.COM
A PANDEMIC GARDENER’S MANIFESTO

LORRAINE JOHNSON

THE MESSAGE, marked urgent, was posted in the early hours of a rainy, cold Victoria Day to the Facebook group Grow Food Toronto, an online community formed in late March in response to the pandemic. A gardener was putting out a plea for help in resurrecting a community garden that had been in the neighbourhood for 18 years but that had recently lost its coordinator, its water hook-up and, potentially, its space, which was slated for replacement with a skate park. The Indigenous medicine wheel planting, native pollinator-supporting perennials and fruit-bearing shrubs and trees all needed some love, muscle and resources.

The offers poured in to the comments section of the post. Someone volunteered tobacco seedlings and help organizing. Another offered lobbying experience. Another was ready with tools to donate, and yet another with scrap wood to rebuild the raised beds. Someone with a car chimed in to transport supplies. People volunteered themselves, their partners and even a parent for weeding and seeding. A delivery of worm casting was proffered, as was a bulk order of hand sanitizer to keep all the pandemic weeder and seeders safe.

By noon on this holiday Monday morning, a brigade of mutual aid had formed.

Community self-organizing (often done, by necessity, online) to revive something good that’s under threat, has been a notable feature of pandemic response. What has become abundantly clear in these loose alliances and spontaneous collaborations and small and big acts of mutual care, is that communities under siege have multiple fierce commitments to sharing resources, nurturing aspirations and answering needs with offers of action.

It is crucial to remember, though, that many communities (those who have been marginalized, racialized and under-resourced, for example) have been under siege for a very long time. All existing inequities are amplified in, and by, the pandemic.

How can professions such as landscape architects respond to the emergent energies of this time and challenge the inequities embedded in existing systems of power?

Perhaps there’s a clue in the impulse, so much on display this pandemic spring, to turn to the land – to the garden – as a place to plant hope and to nurture a better possible future.

So, a pandemic challenge to landscape architects for a shift in thinking: from creating spaces, to creating and supporting the conditions for communities to express the inherent strengths of the resources that exist within them.

Lorraine Johnson is the author of numerous books on native plant gardening, urban agriculture and environmental issues, and co-Administrator (with Cheyenne Sundance and Rhonda Tettel-Payne) of the Facebook group Grow Food Toronto.

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