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time le temps

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> **MONTREAL 2017 SOMMET DESIGN | DESIGN SUMMIT**

> **IMAGES:** CORNELIA HAHN OBERLANDER

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EN_

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deadline January 15

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FR_

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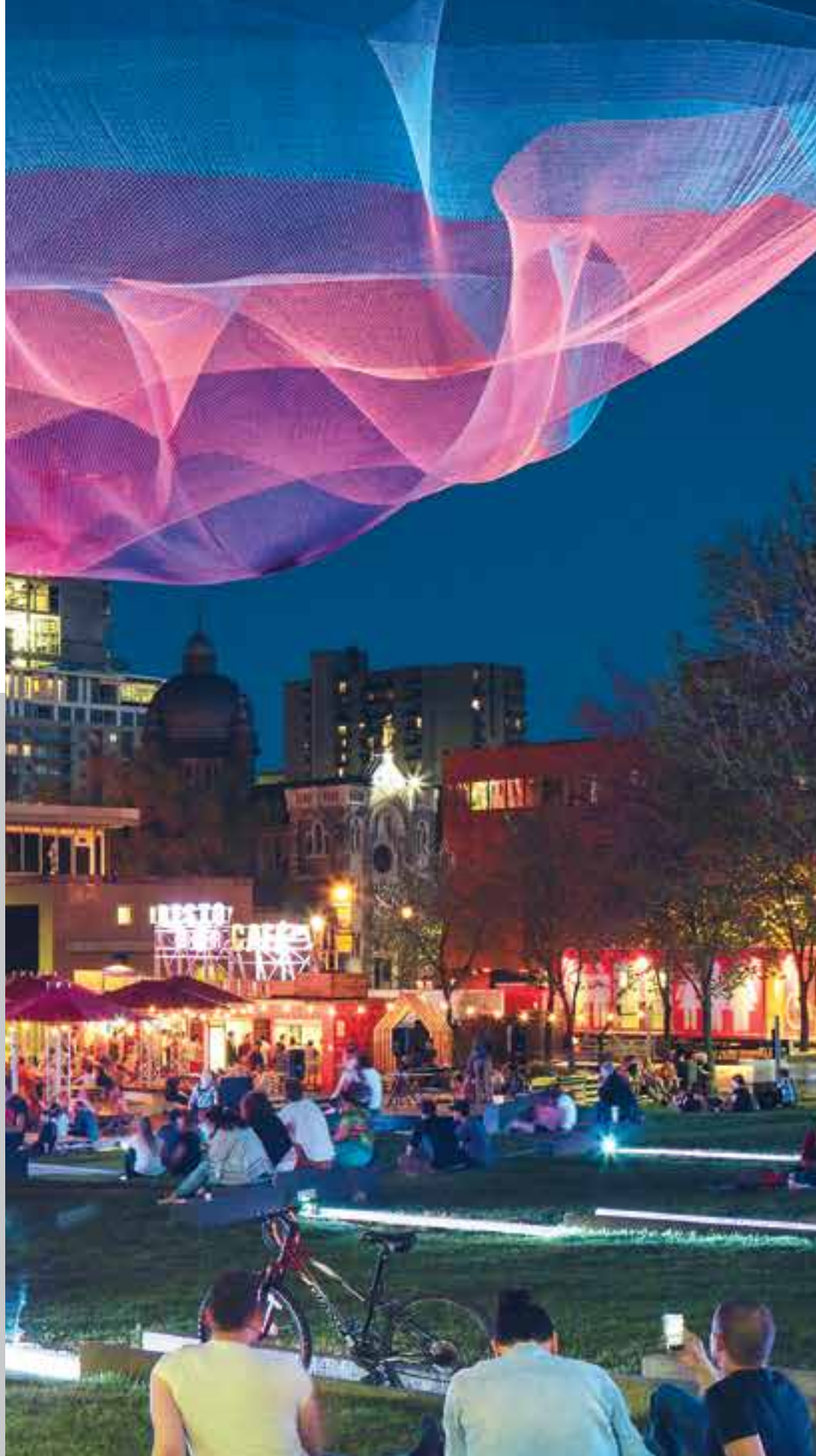
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LES JARDINS GAMELIN, SEE MONTRÉAL
ÉPHÉMÈRE, PAGE 26.

PHOTO ULYSSE LEMERISE | OSA





PETER SOLAND,
RÉDACTEUR INVITÉ | GUEST EDITOR

“...a shape in time emerges...a visible portrait of the collective identity, whether tribe, class or nation, comes into being.” | « [...] une forme se dessine avec le temps [...] un portrait palpable de l'identité collective (tribu, classe ou nation) prend corps. »

...George Kubler

SHAPES IN TIME LA FORME DU TEMPS

EN_
IN THE SHAPE OF TIME: REMARKS ON THE HISTORY OF THINGS (1962), George Kubler set the foundations of an art historiography exempt of discussions of style, rooted in the inventiveness of both scientists and artists and the replication and mutation of all things human. When “time” was proposed to me as our theme for this issue, the book title’s oxymoron once again arrested me.

Beyond the more obvious ways in which seasonality and temporality affect landscapes and our perception of them, what can we say about the shape of time? Time is not so much an external dimension in which landscapes are experienced, but an internal, embedded force within landscapes themselves. Time is the kernel of a landscape’s essence. Evolution, ephemerality, memory, amnesia and death are some of the notions related to time that popped up as subjects not often at the forefront of landscape discussions. The assembled articles in this issue of LANDSCAPES|PAYSAGES investigate these ideas and attempt to show how the variables of time can shape, physically and intellectually, the design, perception and understanding of our cultural and natural landscapes.

FR_
DANS SON OUVRAGE *Formes du temps : Remarques sur l'histoire des choses* (1962, traduit en 1973), George Kubler jette les bases d'une historiographie de l'art débarrassée de toute discussion sur le style, une discipline ancrée plutôt dans la créativité des scientifiques comme des artistes et dans la réplication et la mutation de tout ce qui est humain. Lorsqu'on m'a proposé « le temps » pour thème de ce numéro, l'oxymore contenu dans ce titre m'est revenu à l'esprit.

Au-delà des manières évidentes dont les saisons ou le passage du temps affectent les paysages et notre perception de ceux-ci, que pouvons-nous dire sur la forme du temps? Le temps, non pas en tant que dimension externe à travers laquelle nous observons les paysages, mais en tant que force interne, enchâssée dans chaque paysage; le temps vu comme le noyau de l'essence d'un paysage.

Évolution, caractère éphémère, mémoire, amnésie, mort : autant de concepts en lien avec le temps dont on parle peu dans les débats sur le paysage. Les articles rassemblés dans le présent numéro de LANDSCAPES|PAYSAGES s'intéressent à ces idées et tentent d'expliquer comment les variables temporelles peuvent donner forme, physique et intellectuelle, à la conception, à la perception et à la compréhension de nos paysages culturels et naturels.

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OUR WRITERS | NOS RÉDACTEURS

1_PETER SOLAND is an architect, landscape architect and urban designer who has practiced throughout Quebec since 1997. His award-winning practice, Civiliti, focuses upon the creation of eventful public places, the planning of large-scale urban landscapes, and the integration of transportation infrastructure into urban design. His greatest pleasure is to demonstrate the pertinence of making space public. Civiliti argues for unique and contemporary approaches which can intelligently create new meaning and drive conceptual place-making into the future. peter@civiliti.com

2_LUCIE ST-PIERRE, ASLA, AAPQ, AAPC, PA LEED, is a partner and project manager at Lemay in Montreal, where she leads the landscape architecture team. With more than 30 years of experience, including a period in Africa, Ms. St-Pierre is working to broaden the role of the landscape architect through projects ranging from site rehabilitation to the creation of urban living spaces. lstpierre@lemay.com

3_VALÉRIE GRAVEL, AAPQ, ADUQ, holds a bachelor's degree in landscape architecture from the Université de Montréal and a master's in environmental studies from Concordia University. She is sensitive to the importance of genius loci and passionate about innovative concepts and sustainable design. vgravel@lemay.com

4_ARNOLD MOSTERT, OALA, is Senior Coordinator, Landscape & Parks Development for the City of Pickering. He believes that public education and participation during design, and where possible during implementation, is key to the success of any project. amostert@pickering.ca

5_CECELIA PAINE, FCSLA, FASLA, OALA, is a professor at the University of Guelph. She knew Macklin Hancock not only as an esteemed practitioner but also as an enthusiastic dance partner at any event where music was played. cpaine@uoguelph.ca

6_VIRGINIA BURT, FCSLA, FASLA, Principal of Virginia Burt Designs, has worked for over 30 years to create landscapes and gardens of meaning. Virginia has achieved international recognition for both private gardens and public health care projects, including labyrinths and sacred spaces, and she has received national design awards from the ASLA, the CSLA and numerous others. virginia@visionscapes.ca

7_KATHERINE ASHENBURG is a Toronto-based author, and the former design columnist for Toronto Life magazine. Her first novel, "Sofie & Cecilia", will be published in 2018. katherine.ashenburg@utoronto.ca

8_ODILE HÉNAULT, polémiste et critique, a entre autres fondé et dirigé la revue d'architecture *Section a* (1983 - 1986). Ex-présidente de l'Ordre des architectes du Québec (1994-1995), elle a signé de nombreux articles parus au Canada et à l'extérieur du pays. Elle publie ici son premier texte sur le thème des cimetières qu'elle affectionne tout particulièrement. odile_henault@hotmail.com

9_DAVID MURRAY est architecte paysagiste junior et consultant en patrimoine à l'Atelier civiliti. Il a coanimé le stage et l'atelier d'espace régional à l'Université de Montréal à l'automne 2013. David Murray est diplômé de l'École d'architecture de paysage et titulaire d'un M. Sc. A. en aménagement, option conservation de l'environnement bâti de l'Université de Montréal. Il est membre agréé de l'AAPQ, membre de l'ADUQ et d'Action patrimoine. david@civiliti.com

10_MARILOU CHAMPAGNE, B.A. (Design de l'environnement), M.A.P (candidate), AAPQ, a travaillé comme assistante-professeur d'atelier de design (UdeM) et travaille actuellement chez Vlan Paysages. Son parcours pluridisciplinaire lui vaut une perspective large dans l'approche de ses projets. Elle s'est spécialisée dans la gestion et la pérennisation des espèces sensibles par le biais de l'architecture de paysage. marilou@vlanpaysages.ca

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11. SANDRA COOKE is a landscape architect from Ontario who recently relocated to Halifax to join Ekistics Plan + Design. Sandra has focused on design and implementation of medium- to large-scaled parks, most recently as a project manager at Downsview Park in Toronto. Now she is rediscovering the spectacular landscapes and rich history of the Atlantic coast.

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12. ISABELLE GIASSON, FCSLA, is a recreologist and landscape architect, and the Principal and Founder of the Montreal-based firm, Arcadia. Keenly inspired by the growth and popularity of Placemaking and Streetscaping concepts worldwide, she brings to each project her passion for quality environments and urban landscapes at a human scale.

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13. JOHN DeWOLF is an Experiential Graphic Designer who has worked in new media, broadcast, exhibition design, interior design and design education. John has an extensive background in designing communication systems for large public audiences. He has managed large-scale teams for such clients as Walt Disney Imagineering, the Chicago Park District, Seattle's Sound Transit, and Parks Canada.

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15. RYAN JAMES, who served as the Editorial Board Liaison for this issue of LP, has recently moved to the Ontario village of Carp. He hopes that a new place may offer more of the elastic qualities of time, which has been flying by.

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16. KEVIN CONNERY is a Park Planner with the City of Richmond in British Columbia. He has 28 years of experience as a landscape architect in both the private and public sectors with a particular interest in sustainable design.

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18. WENDY GRAHAM, AAPQ, FCSLA, is the creative imagination behind LP's design: she enjoys "communicating landscape." For many decades, she was a Landscape Architect at the City of Montreal. Today, she fits consulting projects into an agenda crowded with volunteer roles – many for the CSLA.

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ROB LEBLANC, FCSLA, (photo p 60) is president of Ekistics Plan + Design in Halifax. He is fascinated with the application of emerging technologies to landscape architecture and urban design.

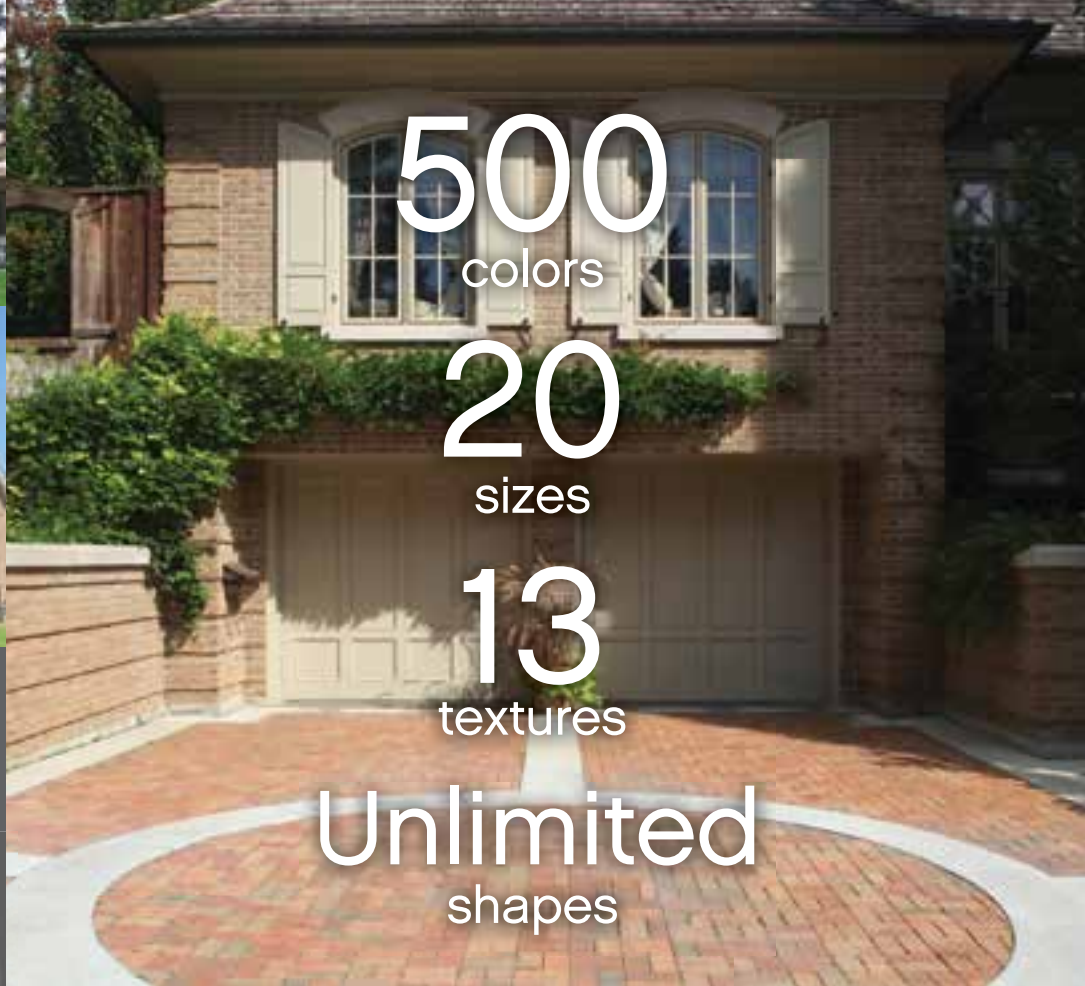
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LOLA SHEPPARD (not pictured) is Associate Professor at the University of Waterloo and a founding partner, with Mason White, of the Toronto-based practice, Lateral Office. The firm's work focuses on the intersection of architecture, the public realm and the larger environment.

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EN_ **AS LP PRESS** time approached and the Venice Biennale prepared for its closing ceremonies, the Canadian team who curated Canada's EXTRACTION installation was preparing to announce plans for the fall tour and spring book publication. The book will explore the key messages behind EXTRACTION, which curator Pierre Bélanger believes is the beginning of an essential conversation. EXTRACTION, he says, is not properly an "installation" at all; it is an "intervention". Author Finn MacLeod, who reviewed the work for *The Walrus* (July 2016), has kindly allowed LP+ to reprint his analysis:

>LP+_
Confronting our National Demons

1-4 ONE PERSON AT A TIME KNEELS DOWN...PUTS THEIR HANDS ON AN UPSIDE DOWN TOPOGRAPHIC MAP OF THE WORLD AND PLACES THEIR KNEES ON A SANDBAG THAT HAS THE SCALE OF THAT WORLD MAP - ONE TO ONE BILLION - TO WATCH AN 800-SECOND VIDEO IN WHICH 800 IMAGES EXPLAIN CANADA'S HISTORY OF RESOURCE EXTRACTION. | **1-4** UN À LA FOIS, LES GENS S'AGENOUILLENT, POSENT LES MAINS SUR UNE CARTE TOPOGRAPHIQUE DU MONDE ET LES GENOUX SUR UN SAC DE SABLE À L'ÉCHELLE DE CETTE MAPPEMONDE (UN MILLIARDIÈME) POUR REGARDER UNE VIDÉO DE 800 SECONDES OÙ DÉFILENT 800 IMAGES RACONTANT L'HISTOIRE DE L'EXTRACTION DES RESSOURCES AU CANADA.

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FR_ **ALORS QUE LA** date de tombée de L|P approchait et que la Biennale de Venise tirait à sa fin, l'équipe canadienne derrière l'installation *Extraction* se préparait à annoncer une tournée pour l'automne et la publication d'un livre au printemps. Ce livre s'intéressera aux messages qui sous-tendent l'œuvre, une « intervention » plutôt qu'une « installation » au sens propre, selon le commissaire Pierre Bélanger. L'auteur Finn MacLeod, qui a consacré un article à cette œuvre dans le numéro de juillet 2016 du *Walrus*, nous a autorisé à reproduire son analyse intitulée « Confronter nos démons nationaux ».

>LP+_
Confronter nos démons nationaux

CESM_MTL

DE SITE D'ENFOUISSEMENT À PARC MÉTROPOLITAIN

LUCIE ST-PIERRE + VALÉRIE GRAVEL

>EN_LP+ FROM LANDFILL TO URBAN PARK: INTERCEPTION WELLS AS VECTORS FOR TRANSFORMATION

FR_ LE COMPLEXE ENVIRONNEMENTAL de Saint-Michel (CESM) a affiché plusieurs identités au fil des dernières années : terrain naturel, carrière de calcaire, puis lieu d'enfouissement de déchets. La métamorphose actuelle du site en parc métropolitain représente l'un des plus ambitieux projets de réhabilitation environnementale jamais entrepris en milieu urbain en Amérique du Nord.

Le mandat, confié par le Service des grands parcs, du verdissement et du Mont-Royal de la Ville de Montréal, concerne l'image de marque du parc déployée par des interventions en signalétique, en interprétation, en mobilier et en mise en lumière. Parmi ces interventions, un défi hors du commun : la création d'un boîtier de protection pour 276 puits de captage en vue de l'ouverture au grand public.

Les puits de captage sont les vecteurs de la transformation du site en parc. Ils extraient les biogaz produits par la décomposition des déchets pour les éliminer tout en produisant de l'électricité. La création de ces boîtiers devait respecter des contraintes importantes et inhabituelles, comme celles d'être autoportantes, résistantes au vandalisme et d'une dimension suffisante pour faciliter la manutention des puits de captage et la surveillance du réseau souterrain. En plus de ces contraintes techniques, Lemay s'est donné comme objectif de valoriser trois caractéristiques qui distinguent le site et lui confèrent son identité : l'immensité, le génie environnemental, et l'expérience hors-norme.

D'une superficie de 192 hectares, l'immensité des lieux est la première impression que l'utilisateur retient du site. Par leur nombre et leur mise en réseau, les boîtiers soulignent l'étendue de ce paysage aux courbes vallonnées et aux falaises abruptes. Cette répétition de boîtiers sphériques, entrecoupés par les zones de tonte dans la végétation herbacée, illustre l'ADN du CESM – un écosystème en métamorphose.

Importante fenêtre éducative sur la technologie environnementale, la valeur interprétative des puits de captage est également facilitée par une porte de verre qui laisse voir aux usagers « la machine », un des éléments majeurs derrière l'écosystème en transformation.

Le CESM est remarquable par son histoire et ses paysages hors du commun. Les boîtiers contribuent à piquer la curiosité des usagers, en les invitant à se questionner sur l'histoire du lieu et sur le paysage laboratoire en transformation. Formés de fibre de verre de couleur neutre, les boîtiers seront phosphorescents le soir venu, créant un doux scintillement et une expérience unique.

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1 PUIITS DE CAPTAGE NÉCESSITANT UN BOÎTIER DE PROTECTION POUR OUVERTURE AU GRAND PUBLIC. 2 ILLUSTRATION DES BOÎTIERIS DE RECOUVREMENT DES PUIITS DE CAPTAGE AU CSM. 3 OUVERT EN PARTIE POUR LE 375^e DE MONTRÉAL 2017), LE PARC TRANSFORMÉ SERA TERMINÉ EN 2023. LES 276 PUIITS DE CAPTAGE ET LES ZONES DE TONTE SONT ILLUSTRÉS EN BLANC.

PHOTOS VILLE DE MONTRÉAL



1,2



WAYFINDERS A CHAINSAW UNLEASHED

GLEN MANNING

EN_ **ARTIST AND LANDSCAPE** architecture graduate Jess Dixon created these whimsical wayfinder posts for the Winnipeg Folk Festival Site Redevelopment project in 2014. HTFC Planning & Design, prime consultants on the project, unleashed Jess and his chainsaw on the reclaimed hydro poles with only a few simple directives: the carvings had to be festive, a bit rough, unique and identifiable. All 17 were conceived and carved on site, many inspired by features in the posts like notches, cracks and knot patterns. At night, the posts' colour-coded solar LEDs provide a connect-the-dots path from the night venues to the campground and main parking lot.

1 THE CHEEKY TORCH 2 ALL 17 WAYFINDERS WERE CARVED FROM HYDRO POLES ON SITE 3 SO MANY FESTIVAL VENUES PHOTOS COURTESY HTFC



3



30 SEE-SAWS IMPULSE, INDULGED!

LOLA SHEPPARD

>FR_LP+ LUMINOTHÉRAPIE :
DES CITOYENS RAVIS

EN_
THE QUARTIER DES Spectacles is Montreal's main arts district, home to dozens of theatres, performing arts venues, museums and multiple annual festivals, yet despite the cultural activity, it takes serious imagination to animate the neighbourhood in winter. Last December and January, the Luminotherapie event, and the *Impulse* installation in particular, brought visitors to the Quartier, and lured them to stay, heedless of wind and weather. *Impulse* was comprised of 30 interactive acoustic illuminated see-saws, each fitted with LED lights and speakers, to completely transform Place des Festivals into a space of urban play. The see-saws were in near constant use at all hours of the day. Joyful photos were posted on thousands of Instagram feeds, as people of all ages came to play and laugh collectively.

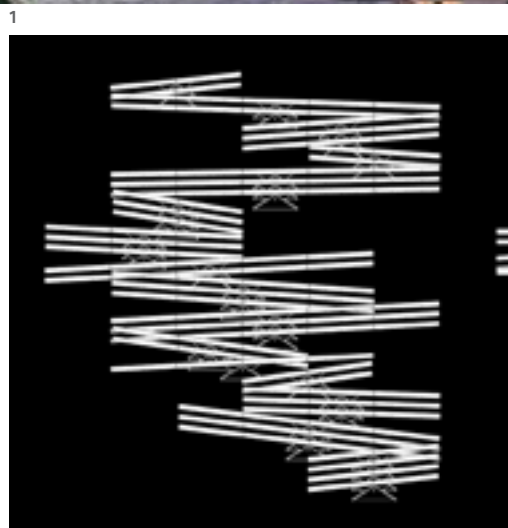
Because the Luminotherapie event emphasizes sound and light as design elements, designers from Lateral Office (TO) & CS Design (MTL) set out to explore how architecture can visualize sound. The 30 see-saws were installed in a shifting line along the length of the Place des Festivals. When not in use, the see-saws stabilized to the horizontal, remaining at a low glow. But as riders moved up and down, the vertical motion created a dynamic light and sound

wave, as the speed and rhythm of the riders controlled the intensity of light and triggered a varying sequence of tones. The installation embodied ideas of serialism, repetition and variation to produce zones of intensity and calm within a large public space.

Each see-saw has five tones, conceived by artist Mitchell Akiyama. When played together, the moving see-saws transform *Impulse* into an ever-changing urban instrument. In fact, the installation was inspired by the iconic cover of the Joy Division album "Unknown Pleasures", as well as Steve Reich's serial, minimal music, which plays with repetition, rhythm and syncopation.

To animate the under-utilized vacant lots of the neighbourhood and highlight civic buildings, nine newly commissioned videos were projected on the walls in the Quartier des Spectacles. The videos were finely calibrated to accentuate the geometry and architecture of the surface on which they were projected. Like the see-saws, the videos were experiments in sound visualization, using geometric serial patterns, fields, waves and plays of dissonance.

The *Impulse* installation was designed to travel: it can be reconfigured to suit various spaces, creating different urban experiences. While urban streets and public spaces are typically most active when tied to consumer activities such as shopping, dining and festivals, *Impulse* encourages people to decouple from activities related to consumption, and engage with public space



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for the sheer delight of being together: *Impulse* imagines urban interventions as spaces of collective delight. *IMPULSE* won a 2016 National Urban Design Award, Urban Fragments. The jury was so delighted with this entry and *Entre les Rangs*, by Kanva, that they also elected to recognize the owner/organizer, Le Partenariat du Quartier des Spectacles de Montréal, with a certificate of merit.

THE TEAM: Design Lateral Office (TO) & CS Design (MTL) lola@lateraloffice.com info@designcs.ca Engineering EGP Groupe (MTL) Fabrication Generique Design (MTL) Sound Mitchell Akiyama (MTL) Videos Iregular and Maotik (MTL)

1 IN THE DARK DAYS OF WINTER: EACH SEE SAW MAKES ITS OWN SET OF SOUNDS, CREATING AN EVER-CHANGING URBAN INSTRUMENT 2 THE 30 SEE-SAWS WERE INSTALLED IN A SHIFTING LINE
PHOTO 1 ULYSSE LEMERISE

MACKLIN HANCOCK: 18,000 PLANS AND DRAWINGS

CECELIA PAINE, FCSLA, OALA

EN_

EXPO 67, DON MILLS NEW TOWN, the Kuwait Waterfront: Macklin Hancock's career and the work of the firm he led, Project Planning Associates Ltd., is a legend among landscape architects and land planners who practiced in the second half of the twentieth century in Canada. The work, which began in 1952 and continued over more than 60 years, was notable for its scope, scale and geographic reach, all of which were remarkable considering how fledgling the profession was at the time.

Many of you who have practiced for 30 or 40 years may be considering what to do with the plans and drawings in your company archives. In the case of Macklin Hancock, more than 18,000 plans and drawings have been transferred to the Canadian Landscape Architecture Archives at the University of Guelph. Over the past two summers, Christian Stewart, a recent MLA graduate, worked with other students and Archives staff to organize, clean, describe and catalogue the massive Macklin Hancock/Project Planning Associates Ltd. fond, now stored in 557 tubes. In a recent interview, Stewart and current MLA student Julia Taucer talked about what they had learned while working with this material. Stewart described the firm's work as strongly representative of the Modernist style, especially evidenced by use of bush-hammered concrete in projects in Canada and around the world. He noted particularly Macklin's effort "to integrate evidence of local culture in the designs," such as the custom-designed ceramic tiles used extensively throughout the King Abdulaziz University campus in Saudi Arabia. Taucer was impressed with the number of hand drawings, the character they expressed and the remarkable artistry of working drawings and details. "It's as if you could read the personality of each individual who did the drawing and what kind of mood they were in that day," she said. This work illustrates how documentation of the landscape architects' work has transformed over the past 60 years, from ink and vellum, mylar and sepia, to AutoCAD today. Both students feel fortunate to have studied the tangible history of one of Canada's most legendary practitioners.

> <http://www.lib.uoguelph.ca/find/find-type-resource/archival-special-collections/>
Funding to support this student work comes in part through annual donations from the Landscape Architecture Canada Foundation, to the Frances Blue Fund, University of Guelph Archives.
> lacf.com



1 PROJECT PLANNING ASSOCIATES OFFICE: MACKLIN HANCOCK IS SECOND FROM THE RIGHT 2 + 3 KING ABDULAZIZ UNIVERSITY IN SAUDI ARABIA
PHOTOS MACKLIN L. HANCOCK/PROJECT PLANNING ASSOCIATES LTD. FOND, ARCHIVAL 6 SPECIAL COLLECTIONS, UNIVERSITY OF GUELPH LIBRARY

RAISE YOUR SPADES!

ARNOLD MOSTERT

FR_ À VOS BÊCHES!

MOBILISER LE PUBLIC POUR UNE COMMUNAUTÉ PLUS DURABLE
À Pickering, en Ontario, la construction d'une ville durable est devenue une entreprise communautaire. Le personnel municipal a établi un partenariat avec les élèves pour planter des arbres indigènes dans les parcs et l'arboretum. Ils ont transformé des espaces verts en salles de classe en plein air, et ont poursuivi leurs leçons d'identification des arbres en ligne. Dans le programme Celebrating Sustainable Neighbourhoods de la Ville, des groupes locaux se disputent un prix de 10 000 \$ pour le lancement projets très divers.

amostert@pickering.ca
www.pickering.ca

1 Highbush Public School: Students happily focus on planting, tree identification and biodiversity | **1 + 2** École Highbush : Les élèves s'appliquent à planter, à identifier les arbres et à préserver la biodiversité.

PHOTOS CITY OF PICKERING



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EN_

IN PICKERING, ONTARIO, building a sustainable city has become a community endeavour – even a celebration. Just ask the kids of Maple Ridge Public School. City staff not only partnered with the students to plant native trees and shrubs in the neighbouring park; they also invited students to showcase their creative side through artwork and poems about trees, then inscribed selections onto the interpretive park signage.

THE OUTDOOR CLASSROOM

At Highbush Public School, City staff invited students to assist in the planting of 38 different native tree species in Amberlea Park, an open green space adjacent to the school. The planting helped to restore tree canopy, which had been seriously impacted by an Emerald Ash Borer infestation. As well, the park became an outdoor classroom focused on tree identification and biodiversity. The classroom expands online, where at pickering.ca/trees, visitors can find an interactive park map and additional information about the trees.

Trees are the focus too, in Pickering's Bicentennial Arboretum, developed to commemorate the City's 200th anniversary. City staff worked with students from each of Pickering's elementary and high schools to plant 28 different species of native deciduous and coniferous trees, as well as shrubs. Each school is represented by one of the tree species and the students act as stewards for their trees through regular monitoring. The arboretum allows City staff to monitor and evaluate the growth

and health of the trees to help determine which species would be most suitable for its City boulevard tree planting program.

INSPIRING NEIGHBOURHOODS

The City celebrates its community's unique interests and commitment to sustainability through the City's Celebrating Sustainable Neighbourhoods program. Neighbourhood groups vie for a \$10,000 community enhancement prize, through self-initiated and widely diverse projects such as community gardening and rainwater harvesting, litter cleanups, community volunteering, fundraising and more. Past winners have worked with City staff to design and implement a pollinator garden, an interpretive butterfly garden with a butterfly lifecycle art feature, and a park bench, hand-carved from a 92 year-old fallen ash tree. In Pickering, it is all about learning, and spurring conversations about the natural environment.



2



VAN DUSEN BOTANICAL GARDEN,
NIC LEHOUX PHOTOGRAPHER



MICHAEL ELKAN PHOTOGRAPHY

In Pickering, Ontario,
building a sustainable
city has become
a community
endeavour. | La
construction d'une
ville durable est
devenue une initiative
communautaire à
Pickering en Ontario.



CORNELIA HAHN OBERLANDER WINS THE **MARGOLESE PRIZE**

VIRGINIA BURT

**>FR_LP+ CORNELIA HAHN
OBERLANDER: LE PRIX MARGOLESE
NATIONAL DESIGN FOR LIVING**

EN_
IN AWARDING THE 2015 Margoese National Design for Living prize to Cornelia Hahn Oberlander, OC, the Jury recognized the unique contributions of the woman who this year was awarded the inaugural Governor General's Award for Landscape Architecture. "It is hard to imagine a living architect, planner, or landscape architect in Canada whose profile could compare to Oberlander's," they said. "Figures in other fields who might have similar impact are perhaps Alice Munro for literature, the late Glenn Gould or perhaps Joni Mitchell for music, Leonard Cohen for poetry, the late Emily Carr for painting. Cornelia Oberlander is as close as we get to a household name in landscape architecture. She is, quite frankly, a national treasure."

The Jury praised her landscape designs as "breathtaking, poetic, unforgettable, charged with meaning, and above all, modernist. Her interests draw on technical, ecological, symbolic, and artistic practices, in a range of scales from the entire planet to tiny neighbourhood parks."

SEVEN MILESTONES

The \$50,000 annual prize recognizes a Canadian who has made and continues to make outstanding contributions to the development or improvement of living environments for Canadians of all economic classes. Ms. Oberlander, in her address at the celebratory gala, lauded those pioneers whose contributions had shaped her own. She spoke of seven milestones in her own life, beginning from age 11 when she first recognized her desire to become a landscape architect, taking

to heart the words of Charles Elliot to "create and preserve beauty surrounding human habitations..." Then, she spoke of her teachers of modern design at Harvard (Walter Gropius, Christopher Tunnary, Lester Collins) and her work with Dan Kiley, which inspired a deep commitment to woodlands. She counted among the milestones the work of Rachel Carson in *Silent Spring*, the launch of Earth Day (noting that it took 46 years to develop into Earth Week), the Brundtland Report with its global viewpoint, the reality of climate change together with the sustainable development goals outlined by the UN in January of this year, and finally, the densification of cities and the work to be done there "to develop bold concepts of bringing nature into the city."

To widen the conversation, Ms. Oberlander created a symposium moderated by Moura Quayle (Sauder Business School of UBC), with James MacKinnon, author of the *100-Mile Diet*, and re-wilding advocate, Swedish landscape architect Magnus Schon. "Looking backwards is useful," she said, "but right now we are looking for a new meaning for future generations of city builders and designers."

Her concern for the future would not have surprised her own grandmother, who penned a poem for Ms. Oberlander on the occasion of her 17th birthday. One stanza:

*"...As guardian of caring propagation,
You have made a haven for birds
and for bees,
Your heart-blood you gave to
plants and trees,
Brought forth the seed for the
next generation."*

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A LOFTY GOAL: WINDSOR'S OJIBWAY COMPLEX

WITH STEFAN FEDIUK

“Achieving the ultimate in natural designation won’t happen overnight...it’s an order almost as tall as some of the 200-year-old oaks.”

EN_ **WHEN THE CITY** of Windsor, Ontario, recently approved a new parks and outdoor recreation master plan with a 20-year mandate, its author, landscape architect Stefan Fediuk, was particularly eager to share one long-term goal embraced by the city. The master plan proposes that the current Ojibway Nature Complex in the western half of the city be designated as a UNESCO World Biosphere Reserve. Fediuk, who is the city’s Landscape Architect, says “the Ojibway Nature Complex harbours a vast diversity of flora and fauna, many of which are globally unique to the nature preserve.” Three biomes comprise the 512 acre (207ha) nature complex: Oak Savannah, Eastern Tall Grass Prairie and Black Oak Forest. Fediuk adds that ideally, once final biome reports of the natural significance of each are complete, the Ojibway Complex will seek UNESCO World Heritage Designation.

Fediuk quotes the *Windsor Star’s* enthusiastic response, and the words of

Windsor Director of Parks, Phil Roberts. “...When you are a municipality that has something as unique as the Ojibway Nature Complex...why not shoot for the loftiest of goals.” The *Star* cautions that “Achieving the ultimate in natural designation won’t happen overnight... it’s an order almost as tall as some of the 200-year-old oaks.” However, the ambitious vision calls for expansion of the area to some 1,100 acres (445 ha), which includes not only the provincially owned Ojibway Prairie Reserve, but also the naturalization of the newly constructed Herb Gray Parkway. The 20-year objective does not stop there. Fediuk’s master plan also proposes a greenbelt to connect this natural treasure to the naturalized landscapes in the city’s eastern end including Peche Island, where Lake St Clair empties into the Detroit River. This Biodiversity Gateway would consist of lands yet to be acquired. “Many of the former farm hedgerows still exist in the Sandwich South area. As the lands are slowly developed, the city’s Parks Department is hoping to create a corridor for nature to flow easily through the city,” Fediuk says. He also envisions strategically placed trails which would allow people to traverse the Gateway and move virtually unimpeded between these two natural extremes.



More Images:
> www.ojibway.ca/scenes.asp

STEFAN FEDIUK, OALA, CSLA, is a Landscape Architect for the City of Windsor.

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BLACK OAK SAVANNAH IN WINTER, OJIBWAY PRAIRIE PROVINCIAL NATURE RESERVE
PAUL D. PRATT, OJIBWAY NATURE CENTRE



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KATHERINE ASHENBURG

LUMINOUS VEIL

>FR_LP+ VOILE LUMINEUX

“From the sketch to the work, one travels on one’s knees.”

...Milan Kundera

EN_

FOR WALKERS, CYCLISTS and drivers on Toronto’s Prince Edward Viaduct at dusk, the only colour comes from the pink-streaked western sky. Then, 25 minutes after sundown, a score of lights appears at the top of the viaduct’s suicide barrier, bathing the steel strings that rise from the bridge, the stony balustrade and the sidewalk in mauves, blues, oranges, pinks and reds. Gradually the whole bridge is illuminated, but fitfully and unpredictably: the colours change, splashing over the strings, retreating, returning to ripple in another place. It’s as if a celestial harpist is meditatively playing a huge instrument, thinking as he goes about the location and the nature of the next subtle effect.

The Luminous Veil, as the suicide prevention barrier is called, inspires metaphors. Its designer, Dereck Revington, refers to it as a painting, a musical instrument, an orchestra. Those are not obvious images for a suicide barrier, but there is nothing obvious about Revington or his work. Beyond its function, he wanted to create a piece of public art that expressed healing and joy as well as mourning. The

sources he relied on for his soaring design include poetry, novels (Virginia Woolf’s *The Waves*, Michael Ondaatje’s *In the Skin of a Lion*), consultations with Toronto’s schizophrenic community and a numerical system called the Sigma Series that creates the rhythmic interplay between the inner and outer lines of the strings. Something so freighted with intentions and influences could easily have become unwieldy, but Revington absorbed and melded them into a resonant but infinitely nuanced whole.

When the Luminous Veil opened in 2003, it was not luminous. Revington quotes the novelist Milan Kundera: “From the sketch to the work, one travels on one’s knees.” For this project, Revington has been on his knees since 1998, when the viaduct was the second-most popular suicide destination in North America, after San Francisco’s Golden Gate Bridge.

In that year, after 400 suicides, the City of Toronto announced a national design competition for a barrier. Revington’s winning entry included LED lights across the top, as well as on the undercarriage that supports the subway as it crosses the viaduct. But the barrier met with fierce opposition, often centred around its cost, and the lights came off the table early.

They stayed off the table until 2007, when Jennifer Jones, a dance teacher and member of the Danforth Business Improvement Association, saw the promise of Toronto’s only lit sculpture and initiated talks with the city. This time, things went more smoothly. As Revington says,

“People can embrace the joy of moving light more than what frightens them.”

Even so, lighting the Veil took another eight years for Revington and his team, including 18 months working on the code that underlies the moving lights. It’s a dauntingly complex, dynamic system that changes daily according to the season, temperature, and direction and velocity of the wind. On July 4, 2015, at the Pan/ParaPan American Games, a ribbon of 35,000 LED lights travelled the bridge’s 450 metres, and the Luminous Veil finally lived up to its name.

The \$2.8 million spent for lighting didn’t stretch to the undercarriage, so the Veil remains a work in progress. Revington says of his creation, “It’s not what it means, but what it is.” Hinting at sorrow and healing but ultimately mysterious, the Veil is probably something different for each viewer. But it’s also communal, because every night between sundown and sunrise something happens on the viaduct that is unique in Toronto and unique to that night.

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This article was first printed in *Canadian Architect*, January 2016. Reprinted with kind permission.

Prime Consultant: Dereck Revington Studio (Dereck Revington: Artist, Jonathan Tyrrell: Associate). For full team credits >LP+

PHOTO 1+2 DERECK REVINGTON, ARTIST JAMES ANTHONY USAS

DAVID MURRAY

MONTRÉAL EPHÉMÈRE

RENVERSER L'IMAGINAIRE D'UN LIEU

>EN_LP+ EPHEMERAL MONTREAL
UPENDING OUR PERCEPTIONS OF PLACE

FR_

À MONTRÉAL, COMME dans de nombreuses grandes villes, on constate l'apparition d'événements éphémères, initiatives visant à transformer ou à relever les potentiels d'un lieu.

Issu d'une motivation citoyenne d'améliorer soi-même son milieu de vie, l'investissement temporaire de l'espace public trouve écho dans une tendance internationale inspirée entre autres par les villes à l'échelle humaine de Jan Gehl, l'urbanisme tactique tel que décrit par Mike Lydon et la transformation de New York sous Jeannette Sadik-Khan. Suscitant une adhésion enthousiaste, le discours de ces trois praticiens prône une transformation de l'espace public pour plus d'inclusivité, de convivialité et de liberté. Lydon et Sadik-Khan mettent de l'avant, entre autres, le potentiel inouï de l'aménagement temporaire dans un processus de design.

La dynamique montréalaise du mouvement est particulièrement remarquable, les designers impliqués proposant des interventions peu coûteuses en dialogue avec le site. L'ouverture à tous, les matériaux, la couleur et l'ambiance généralement festive soulignent les lieux d'une manière étonnamment efficace. Par sa qualité quasi provocatrice, l'éphémère force-t-il

la ville, dans la lente temporalité de son développement plus typique, à réévaluer ses modes de planification?

PLANS À COURT TERME

À l'été 2013, un groupe de designers urbains issus de l'Association du design urbain du Québec (ADUQ) ont mis sur pied le temps d'une journée un village éphémère sur la rive du bassin Peel. Avec peu de moyens, le groupe a investi le quai désaffecté d'installations pour relever les potentiels du site. Installations, fanions, camions de cuisine de rue, bar et mobilier de fortune ont animé un coin de la ville autrement bien vide. Sous le signal lumineux de « Farine Five Roses », véritable repère montréalais, la journée s'est étirée dans une ambiance festive, confirmant la pertinence de l'idée. Aujourd'hui, le quai en bordure du bassin Peel est toujours inanimé, mais l'évènement a donné naissance à une série d'initiatives de la sorte, d'échelles et de natures variées.

Le Village éphémère, fort du succès de sa première édition, est réédité l'année suivante selon une formule plus longue et en investissant un nouveau terrain. Un dépôt à neige, appartenant au ministère des Transports du Québec, coincé entre la rue Notre-Dame et le port de Montréal, a été choisi. Possédant comme arrière-scène le pont Jacques-Cartier, la brasserie Molson, les voies ferrées et l'île Sainte-Hélène, cette fenêtre sur le fleuve Saint-



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Laurent est occupée un été durant. L'ADUQ a lancé un appel à propositions pour des installations tirant parti du génie du lieu, accompagnées d'une grande plage urbaine et d'un bar. Les aménagements simples, mais généreux ont créé un espace inédit pour se rassembler en plein air et profiter de la vue sur le fleuve. Fort de son succès, le dépôt à neige sous le pont Jacques-Cartier est depuis occupé chaque été.

LE BELLASTOCK QUÉBÉCOIS

Environ au même moment, un désir d'expérimentation architecturale a mené un groupe de jeunes designers de tous horizons à mettre sur pied une édition québécoise du festival français « Bellastock ». Le haut lieu du festival



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consiste en la construction par les participants d'abris sommaires à l'aide de matériaux recyclés afin d'en explorer les possibilités. L'événement investit un site marginal ou dévalorisé durant quatre jours. Cette occupation permet de porter une réflexion sur le rôle de cette parcelle avec la ville et ses habitants. La première édition du festival, tenue à l'été 2014, s'est installée dans un secteur industriel de l'Arrondissement sud-ouest. Cette édition du festival a relevé le côté inhabituel pour ses participants de vivre l'espace d'un instant sur le terrain d'une usine désaffectée, de pouvoir faire des feux et de festoyer en plein air au milieu de la ville. L'expérience inusitée a permis de porter un autre regard sur un paysage autrement peu valorisé.

VOIR AVEC DES YEUX NEUFS

Même en l'absence des installations éphémères, les potentiels sociaux et paysagers de ces sites sont maintenant relevés aux yeux de centaines de citoyens, certains professionnels de l'aménagement, ayant participé à l'animation de ces lieux le temps d'une soirée ou d'une saison.

Le succès des initiatives d'animation urbaine par des installations éphémères, autogérées et minimalistes a mené à l'apparition d'un organisme à but non lucratif, Pépinière & Co., qui s'est vu confier des mandats d'animation d'espaces publics. Toujours avec la même facture peu coûteuse et en sollicitant la collaboration d'un maximum d'organismes communautaires, la Pépinière a mis sur

Le photographe Jean-Michael Seminaro capture un moment unique au Village éphémère en 2013 (à droite), et de nouveau en 2014 (à gauche).

1 VILLAGE ÉPHÉMÈRE 2014 : AVEC LE PONT JACQUES-CARTIER EN ARRIÈRE-PLAN.
2 VILLAGE ÉPHÉMÈRE 2013 : SOUS L'ENSEIGNE LUMINEUSE DE LA FARINE FIVE ROSES

PHOTOS JEAN-MICHAEL SEMINARO



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piéd plusieurs projets d'animation de l'espace public, dont les Jardins Gamelin. Installés sur la place Émilie Gamelin à l'été 2015, au cœur du Quartier latin, les Jardins ont prouvé le potentiel d'autogestion, d'autofinancement et d'autoanimation de l'espace public. Le bistro, source de revenus, assure une présence constante, tandis que les activités d'animation chassent les usages illicites fortement présents sur le site. Un organisme du quartier œuvrant dans le verdissement urbain a été invité à investir la place de bacs potagers, dont on a confié la gestion à des sans-abri fréquentant la place. Ces derniers, en plus de se familiariser avec l'agriculture urbaine, assuraient une surveillance continue de leurs cultures et des aménagements. L'illumination, la panoplie d'activités et l'investissement des lieux par tous les types de populations ont radicalement transformé en peu de temps et de frais une place urbaine problématique en un lieu convivial.

CONCEPTION LENTE

Dans la même optique, l'Arrondissement Rosemont-la-Petite-Patrie de la Ville de Montréal a réalisé à moindre coût, comparativement à un aménagement plus permanent, la piétonnisation temporaire de la Place Shamrock en 2014. La transformation d'une rue en place publique faisant le lien entre le marché Jean-Talon et la rue Saint-Laurent a utilisé des moyens temporaires pour tester les possibilités de l'espace public, en collaboration avec des acteurs du milieu

et deux ateliers de design. Le marquage de la chaussée, les balancines, symbole du jardin québécois, les terrasses de bois et le carrousel à vélos ont tôt fait d'attirer les habitants du quartier et les passants.

Forte de cette première expérience concluante, la Direction des transports de la Ville de Montréal a saisi les possibilités offertes par l'investissement de l'espace public et a mis sur pied le Programme d'implantation de rues piétonnes ou partagées. Des segments de rues aux quatre coins de la ville, dont les rues Ontario, de Castelnau et avenue Park Stanley ont été investis de la sorte. Le programme de rues piétonnes monte des installations temporaires afin de tester la programmation de l'espace et de recueillir les commentaires des riverains et des utilisateurs. De cette façon, ce type de conception lente en phase avec le milieu laisse place à l'erreur et assure une formule consensuelle dans un aménagement permanent futur.

RÉINVESTIR L'ESPACE PUBLIC

En à peine deux ans, Montréal a vu plusieurs de ses espaces investis et transformés radicalement, de manière différente, mais traduisant le même désir de vivre l'espace urbain. Le Village éphémère est un happening relevant les possibilités d'un site sous-utilisé. De manière plus modeste, le festival Bellastock expérimente d'autres relations avec l'architecture et le paysage. Les Jardins Gamelins, quant à eux, prouvent la capacité de l'espace public à se

La dynamique montréalaise du mouvement est particulièrement remarquable...

transformer en un moment pour le mieux en y introduisant les bons paramètres et finalement la Place Shamrock témoigne d'un moyen rapide pour redonner aux habitants un morceau d'espace public.

ÉPILOGUE

Quelques années après la première édition du Village éphémère, les initiatives du milieu et les projets municipaux investissent l'espace public et poursuivent ensemble le but global de le rendre plus vivant. L'investissement éphémère d'un lieu tout comme l'installation temporaire, par sa qualité d'expérimentation et par sa force motrice sociale, nous prouvent qu'il s'agit d'excellents moyens de dynamiser l'espace urbain. Ces manifestations, par rapport à l'échelle temporelle de la ville, chamboulent son évolution lente habituelle et modifient les perceptions de sites dévalorisés. Le temps d'une journée, l'incroyable transformation éclair rendue possible par des initiatives créatives possède le pouvoir de renverser l'imaginaire d'un lieu.

3 JARDINS GAMELIN, 2015 4 JARDINS GAMELIN : UNE NUIT EN ÉTÉ 5, 8 BELLASTOCK 6 PLACE SHAMROCK 7 LE CARROUSEL RÉALISÉ PAR L'ATELIER BARDA PHOTOS 3 JEAN-MICHAEL SEMINARO 4 ULYSSE LEMERISE | OSA 5 + 8 HELENA VALLÉS 6 + 7 MATHIEU BARIL, 2014



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50 YEARS OF PLACEMAKING

A HUMAN SCALE APPROACH

ISABELLE GIASSON

>FR_LP+ 50 ANS À CRÉER DES LIEUX

FR_
DEPUIS LES ANNÉES 70, les architectes paysagistes, architectes et urbanistes ont appris à décrire la démarche de création de squares, places, parcs, rues et fronts d'eau capables d'attirer non seulement par leur beauté, mais aussi par leur agrément et par leur intérêt. Isabelle Giasson fait état de leur réflexion et de leurs succès dans une présentation PowerPoint à :
>bit.ly/50YearsOfPlacemaking

EN_
THE CONCEPT BEHIND PLACEMAKING originated in the 1960s, when writers offered ground-breaking ideas about designing cities that catered to people, not just to cars and shopping centers. Their work focused on the importance of lively neighborhoods and inviting public spaces. The term came into use in the 1970s, when landscape architects, architects and urban planners began to describe

...[Jacobs] presented a direct yet fundamentally optimistic indictment of the short-sightedness and intellectual arrogance that had characterized much of urban planning up to that time.

the process of creating squares, plazas, parks, streets and waterfronts that would attract people, not simply because they were pretty, but because they were also pleasurable and interesting.

SEEING THE CITY THROUGH JANE'S EYES

Jane Jacobs (1916–2006) was one of the first thinkers whose ground-breaking books altered our perspectives. She advocated citizen ownership of streets, through an idea she termed, “eyes on the street.” In *The Death and Life of Great American Cities*, published in 1961, she presented a direct yet fundamentally optimistic indictment of the short-sightedness and intellectual arrogance that had characterized much of urban planning up to that time. She wrote about what makes streets safe or unsafe; she examined what constitutes a neighborhood and what function the neighbourhood serves within the larger organism of the city; and she examined neighbourhoods to determine why some remain impoverished while others regenerate themselves.

Jacobs developed a framework for assessing the vitality of all cities, which uses **five perspectives** – all revolutionary in their day. **1/** Cities are Ecosystems, she argued: over time, buildings, streets and neighborhoods function as dynamic organisms, changing as people interact with them in the same manner as natural ecosystems. **2/** Mixed-Use Development creates vitality: when neighbourhoods integrate different building types and uses, they attract a diversity of people of different ages

at different times of day. A vital city is “organic, spontaneous, and untidy.”

She also shook the status quo by arguing for **3/** Bottom-Up Community Planning – she insisted that local expertise is better suited to guiding community development than outside experts. She made the **4/** Case for Higher Density, because higher population densities could yield a critical mass capable of supporting economic growth and prosperity. And she advocated for **5/** Local Economies, dissecting how cities and their economies emerge and grow, and how vital cities will add new types of work to the old, by promoting small businesses and supporting urban entrepreneurs.

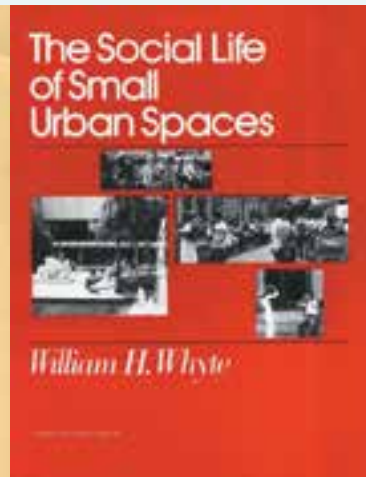
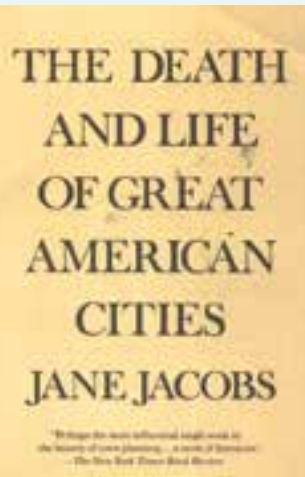
WILLIAM H. WHYTE AND THE STREET LIFE REVOLUTION

William H. Whyte (1917–1999) was an American urbanist, organizational analyst, journalist and people-watcher. In 1980, he published the findings from his revolutionary Street Life Project in *The Social Life of Small Urban Spaces*. Both the book and the accompanying film were instantly labelled classics and launched a mini-revolution in the planning and study of public spaces. They have since become standard texts in urban planning, sociology, environmental design and architecture departments around the world.

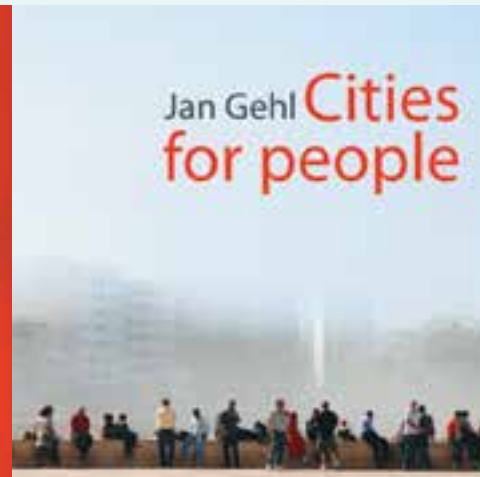
Whyte established **seven basic placemaking factors** which bring social life to public spaces. Placemaking means creation of **1/** Sittable Places (mainly for two or three people), along a **2/** Street, remembering that people tend to sit more in the **3/** Sun. People are attracted by **4/**



1 2



3 4



Water – and when they look for shade, they prefer **5/** Trees to other shading devices. Placemakers must think of **6/** Food (of course) and **7/** Triangulation: the process by which some external stimulus links people, prompting strangers to talk to other strangers as if they knew each other. In a public space, the arrangement of different elements in relation to each other can put the triangulation process in motion (or not).

FRED KENT AND THE POWER OF 10

The Street Life Project led directly to New York's Project for Public Spaces (PPS), founded by Fred Kent 35 years ago. The PPS list brings the Placemaking pragmatics wittily home, reminding designers that "The Community is the Expert," and that "You can't do it alone." Kent's advice comes with a wry humour. "You can see a lot just by observing," he says, and shortly thereafter reminds Placemakers to – against their better judgement – "Start with the petunias."

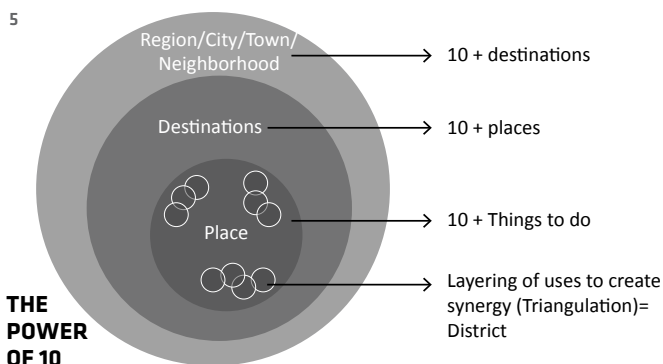
PPS invokes The Power of 10. In a city, you need 10 destinations, and within each of these destinations, you need 10 places to go, 10 things to do, 10 reasons to be there – places to sit, for instance, or art to touch, music to hear, food to purchase, historic information to learn about, books to read. For PPS, Placemaking is a process, not an outcome. It is community driven, and therefore, not the easiest route for a landscape architect! Each year, Kent and the PPS staff train 10,000 people in Placemaking techniques.

JAN GEHL TURNS UNWORKABLE CITYSCAPES INTO LANDSCAPES

As North Americans brought Placemaking concepts to communities, a Danish architect and urban designer named Jan Gehl was conducting fundamental research into the ways people actually use – or could use – the spaces where they live and work. In his revolutionary book, *Cities for People* (2010), he clearly explains how to reconfigure unworkable cityscapes into

the landscapes he believes they should be: cities planned at a human scale.

Gehl developed a toolbox of concrete methods, which consider such fundamentals as distance. He invites placemakers to assemble the city's functions to ensure shorter distances between them, not to disperse them. Similarly, he advises planners not to segregate city functions, but to integrate them to ensure versatility, wealth of experience, social sustainability and a feeling of security. He encourages city builders to invite pedestrian and bicycling traffic, not to repel them, and to open up the edges between the city and buildings, so that life inside buildings and outside in city spaces can work together. Overall, he believes urban design should invite people to stay longer in public places, because, after all, if a few people spend a great deal of time in a place, they will provide the same animation and sense of vitality, as many people who spend just a short time.



Triangulation: the process by which some external stimulus links people, prompting strangers to talk to other strangers as if they knew each other.

1) JANE JACOBS 2, 3, 4 VOLUMES FROM THE PLACEMAKERS 5) THE POWER OF TEN

PHOTOS: 1) PHIL STANZIOLA, 1961 5) PROJECT FOR PUBLIC SPACES (PPS)



PHOTO ISABELLE GIASSON

laurier ave | before

Montréal planners awarded the cityscape a possible 2 points for each Gehl criteria met (see box below). The street was fairly safe and secure with buildings designed to human scale. It provided some places to sit and walk, but offered little else.

The score: 7/24.

THE JAN GEHL TOOLKIT: THE CITY AT EYE LEVEL

Gehl's toolkit is highly specific and therefore very useful. It can function effectively as a check list to assess creative design solutions. In Montreal, for example, we used Gehl's **12 quality criteria** to plan the revival of Laurier Street, carefully assessing its "eye level" appeal. Human scale Placemaking means providing protection from traffic, crime and unpleasantness, while providing numerous opportunities for people to positively experience their city. (See images above.)

GIL PENALOSA ENHANCES MOBILITY FOR ALL AGES



Closer to us in Toronto, Gil Penalosa works to create Placemaking projects that prioritize people's well-being. He believes that if everything we do in our public spaces is great for an 8-year-old and an 80-year-old, then it will be great for all people. Founder of "8 to 80 Cities", he improves the quality of life in cities by bringing citizens together to enhance mobility and public space so that together we can create more vibrant, healthy and equitable communities. Penalosa says that every city should have a law of two words: Pedestrians First!

WHY PLACEMAKING?

The human scale principles of Jacobs, Whyte, Gehl and Penalosa are transforming our sense of proportion and scale in our cities. The introduction of cars and car traffic a century ago was a decisive factor in creating confusions of scale, and as more and more people spaces were given to vehicles, the results favoured cars, not people. Gehl says that when speed in urban areas increased from a walking speed of 5km/h to 40 km/h (car speed), all spatial dimensions increased dramatically. Our images and visions of the cityscape followed the same line.

WIDENING HORIZONS FOR LANDSCAPE ARCHITECTS

For the last 50 years, we have been trying to repair these mistakes by advocating for a human scale approach to the public realm. Taking into account changing demographics and lifestyles, landscape architects, must consider the urban landscape through the five human senses, as experienced at the speed of walking rather than at the speed of riding in a car, bus or train. This small-scale view is too frequently neglected in contemporary projects. But when designers pay attention, the differences are dramatic. In cities from Copenhagen to New York to Montréal, a great many firms are even now transforming city neighbourhoods by focusing on pedestrians first.

To assume leadership in designing the public realm, we landscape architects are expanding our knowledge

The Jan Gehl Toolkit: 12 quality criteria

- 1 Protection against accidents (safe)
- 2 Protection against crime (secure)
- 3 Protection against sensory unpleasantness
- 4 Opportunities to walk
- 5 Opportunities to stand
- 6 Opportunities to sit
- 7 Opportunities to see
- 8 Opportunities to talk
- 9 Opportunities to play/exercise
- 10 Buildings designed to human scale
- 11 Opportunities to enjoy the climate
- 12 Positive sensory experiences: good design, materials, views

of how to design places, not through the addition of further design skills but rather through the integration of human skills. This is slowly occurring as we bring sociologists, anthropologists, psychologists, recreaologists and economists on board. Let's be more proactive about gaining back the people spaces our cities lost over time; let's first be landscape architects for PEOPLE.

To view Isabelle Giasson's PowerPoint presentation,
> bit.ly/50YearsOfPlacemaking

REFERENCES >LP+
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laurier ave | after

The proposal for a redesigned street was awarded a much higher score. The design features plentiful opportunities to sit, with furniture that provides “talkscapes”; places to linger with supports to lean against and attractive zones to invite longer stays. The avenue is safe and secure, with unhindered sightlines and lighting in the dark, and it invites people to linger, with its trees, plants, water, and plentiful opportunities to enjoy the climate, be it sun or shade, warmth or breezes.

The score: 20/24

GROUPE IBI-CHBA (NOW LEMAY) PROJECT MANAGER: ISABELLE GIASSON (FOUNDER OF ARCADIA, 2016)



THE PLACEMAKING PILOT PROJECT TIMES SQUARE, NEW YORK CITY. PHOTO SOURCE WWW.TIMESSQUARENYC.ORG





ODILE HÉNAULT

UN CIMETIÈRE RENAÎT DE SES CENDRES

« Pierres, marronniers
et océan comme
destination ultime. » |
“Stones, chestnut trees
and ocean as final
destiny...”

...Pedro Almodóvar

>EN_LP+ A CEMETERY REBUILDS ON ITS ASHES

FR_
PARTOUT AU CANADA, les cimetières
sont en difficulté. Plusieurs manquent
de fonds, certains manquent d'espace
et la plupart n'ont pas encore compris
comment s'adapter à la crémation, de
plus en plus pratiquée aujourd'hui. En
ce sens, le cimetière Mountain View de
Vancouver fait véritablement figure de
pionnier, grâce à un projet visionnaire qui
lui a permis de renaître et en assurera la
survie. Il y a quelques années, totalement
par hasard, je découvrais l'endroit.

Ma première impression : ravissement.
Puis, étonnement. Presque sans m'en
rendre compte, je venais de pénétrer au
cœur d'un splendide espace urbain doté
d'un étrange jardin minéral composé de
stèles, columbariums et urnes géantes
qui semblaient surgir du sol, le long
d'allées bordées de grands arbres.
Tout de suite, j'ai été séduite par les
formes, les matériaux—andésite au
grain très fin, granite omniprésent et
basalte—l'harmonie entre les diverses
teintes de gris, l'échelle, la cohabitation
entre l'ancien et le nouveau. Longtemps
fascinée par les cimetières, je dois avouer
être tombée sous le charme, ce jour-là,
en parcourant les allées de ce tout petit
secteur de Mountain View, le secteur
des Francs-maçons. L'endroit évoquait
également pour moi un cimetière que
j'adorais fréquenter à Barcelone, celui
du Montjuïc avec ses columbariums de
pierre ocre face à la Méditerranée. Par
Pedro Almodóvar, qui avait filmé l'une
des scènes de *Todo Sobre Mi Madre* (1999)
à Montjuïc, écrirait plus tard : « Piedras,
buganvillas y mar, como destino final. »

Mots qui, transposés au cimetière
Mountain View, se traduiraient ainsi :
« Pierres, marronniers et océan comme
destination ultime. »

En quittant Mountain View, j'étais
bien loin de me douter de la complexité
de l'opération mise en place par son
directeur, Glen Hodges, à peine quelques
années auparavant. Ce n'est qu'en faisant
une recherche plus approfondie que j'ai
compris l'importance de la solution de
Vancouver. Fondée sur des chiffres, mais
aussi sur l'esthétique, cette solution
élégante pourrait être appliquée ailleurs
au pays et ainsi assurer la survie de
plusieurs de nos plus beaux cimetières,
aujourd'hui en déclin.

LIEU DE REPOS DES VANCOUVEROIS DEPUIS 1887

Un siècle après son inauguration en 1887,
le cimetière Mountain View avait atteint
sa capacité maximale avec ses 92 000
fosses où gisent 145 000 défuntes et
défunts. Propriétaire de ce terrain de 106
acres (42,5 hectares), situé à l'ouest de la
rue Fraser, entre la 31^e et la 43^e Avenue,
la Ville de Vancouver peinait à justifier,
année après année, l'injection de deniers
publics pour pallier au déficit chronique
du cimetière. Au milieu des années
quatre-vingt-dix, suite à l'initiative d'un
groupe de citoyens, d'élus municipaux et
d'employés de la Ville, le conseil municipal
octroyait à Glen Hodges, déjà directeur à
cette époque, les sommes nécessaires à la
réalisation d'une étude visant à explorer
comment revitaliser Mountain View de
manière durable.

Un consortium de firmes spécialisées
était alors formé pour étudier la
situation du cimetière, tant sur le plan
de la planification que des opérations

1 VUE D'UNE ALLÉE PIÉTONNE BORDÉE DE
COLUMBARIUMS ET D'URNES GÉANTES FORMANT
UN PAYSAGE FUNÉRAIRE ÉVOCATEUR 2 FLEURS
DÉPOSÉES SUR UNE ALLÈGE D'ALUMINIUM
DEVANT UNE NICHE | 1 VIEW OF A PEDESTRIAN
ALLEY LINED WITH COLUMBARIA AND
SCULPTURAL URNS FORMING AN EVOCATIVE
FUNERAL LANDSCAPE 2 FLOWERS LEFT ON
ALUMINUM LEDGE IN FRONT OF A NICHE

PHOTOS 1 COURTOISIE DE PFS STUDIO 2 ODILE HÉNAULT



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et du financement. Ce travail devait aboutir à une nouvelle « vision » pour Mountain View, puis à l'adoption d'un plan d'ensemble en 2000. Le mandat de réaménager l'un des douze secteurs du cimetière, le secteur des Francs-maçons, était ensuite confié à deux firmes d'architectes du paysage, la firme Lees & Associates, connue pour son expertise unique dans le domaine des cimetières, et PFS Studio (Phillips Farevaag Smallemberg), particulièrement appréciés pour leur sensibilité et leur professionnalisme.

Très tôt dans le processus, on a également fait appel aux architectes Birmingham & Wood que l'on a chargés de concevoir trois nouveaux bâtiments administratifs devant être construits à proximité. Ces édifices, ainsi que les murs d'enceinte qui les entourent, ont été réalisés dans le même esprit d'élégance et de sobriété prôné par les architectes du paysage et en collaboration avec eux. L'un des bâtiments, le *Celebration Hall*, inauguré en 2009, a d'ailleurs fait l'objet d'un article publié par la revue *The Canadian Architect* (Respite and Ritual, Matthew Soules, octobre 2009 bit.ly/RespiteAndRitual).

DESIGN POUR UNE NOUVELLE RÉALITÉ

Le réaménagement du secteur des Francs-maçons est fondé sur une nouvelle réalité, la crémation, qui a totalement bouleversé le secteur funéraire au cours des dernières décennies. En cherchant à densifier le cimetière pour en assurer la survie à long terme, les designers sont partis de deux constats. Ils ont d'abord tenu compte du fait que l'espace requis pour une urne cinéraire était minime, contrairement aux dimensions de la fosse traditionnelle. Deuxièmement, puisque les cendres sont légères, on les transporte aisément à pied, plutôt qu'en corbillard, vers leur destination finale. Enfin, les designers avaient pu l'observer lors de leurs recherches, plutôt que d'être intégrés à des intérieurs souvent stériles, les columbariums sont fréquemment érigés à l'extérieur et constituent un élément essentiel du paysage funéraire.

Selon Erik Lees, « Notre plan de réaménagement a consisté en une série d'interventions, d'abord sur la circulation, puis sur les pratiques d'inhumation et enfin sur l'intégration de rites commémoratifs. Les allées historiques, datant de l'origine du cimetière, ont été réduites en largeur et sont devenues des parcours piétonniers. Au moment d'aborder la question des lieux d'inhumation, par contre, nous avons eu certaines hésitations. (...) Étant donné l'importance historique du secteur des Francs-maçons et notre désir d'en faire un jardin, nous avons finalement choisi de ne pas en maximiser la

3 VUE AXONOMÉTRIQUE MONTRANT L'EMPLACEMENT DES DEUX BASSINS ET LES ALLÉES PIÉTONNIÈRES LE LONG DESQUELLES SE TROUVENT LES COLUMBARIUMS 4 ALLÉE CENTRALE AVEC PAVÉS DE BASALTE ET D'ANDÉSITE 5 LE MAUSOLÉE DE LA FAMILLE WOOD, SOURCE D'INSPIRATION POUR LES CONCEPTEURS 6 LE NOUVEAU BASSIN, CONTEMPORAIN, À L'EST DE L'ANCIEN.

PHOTOS 3 COURTESY LEES + ASSOCIATES 4 + 6 AMANDA BULLICK PHOTOGRAPHY 5 ODILE HÉNAULT



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capacité d'accueil. Troisièmement, grâce à un programme qui nous laissait une grande latitude, nous avons voulu profiter de la nouvelle configuration pour permettre la tenue d'événements commémoratifs. »

Le secteur s'organise désormais autour d'une allée centrale, *Chestnut Walk*, évocatrice des magnifiques spécimens de maronniers qui la bordent. Trois sentiers, perpendiculaires, la rejoignent. Sur les terrains libérés par la disparition des anciennes voies véhiculaires, les designers ont érigé des unités de columbariums, murets de granite d'un peu moins de deux mètres, à l'intérieur desquels se trouvent les niches. Des plaques d'andésite, sur lesquelles sont gravées les inscriptions funéraires, referment les niches, le plus souvent individuelles, mais doubles ou même triples dans certains cas. Fleurs et souvenirs sont déposés sur d'étroites allées d'aluminium soulignant chaque rangée de niches. La forme des murets varie, certains étant alignés alors que d'autres bifurquent à 60 ou 90 degrés selon leur emplacement dans le cimetière. Ces columbariums aux lignes géométriques fortes contrastent avec les courbes des 26 urnes géantes, à proximité des murets. Outre leur fonction sculpturale, ces urnes d'un mètre de hauteur sont autant de

« vaisseaux familiaux » pouvant recevoir jusqu'à 10 urnes individuelles provenant des membres d'une même famille ou d'un même groupe d'amis.

LA PRÉSENCE DE L'EAU DANS LE PAYSAGE

Au départ, le secteur des Francs-maçons a été choisi comme lieu d'implantation de ce premier projet à cause de sa beauté, de sa valeur historique et de la qualité de ses monuments, dont le Mausolée de la famille Wood, l'une des sources d'inspiration des concepteurs. Désireux par-dessus tout de s'inscrire dans le respect de la tradition maçonnique, ceux-ci ont eu recours à des matériaux nobles et à une géométrie sans artifice. Le patrimoine paysager du secteur, dominé par de grands maronniers, justifiait également cette intervention. Le projet prévoyait la plantation de nouveaux arbres pour compléter des alignements existants et pour remplacer des individus proches de leur fin de vie. Au sol, pavages et bordures de granite ont été soigneusement préservés; un granite finement concassé a été utilisé pour les allées piétonnières. Enfin, les vues spectaculaires donnant sur les montagnes ont été priorisées.

Dans un désir d'accueillir des gens de toutes confessions religieuses, ou sans

attache particulière, Mountain View a accordé une grande attention à l'aspect commémoratif des lieux de même qu'à la présence de l'eau, symbole de vie et de purification. « Lorsque nous avons commencé à travailler sur le projet, écrit Erik Lees, nous avons découvert un très beau bassin à l'abandon : nous l'avons restauré, avec son splendide rebord de fonte, et en avons fait un bassin à double niveau. C'est devenu l'un des lieux de prédilection des artistes qui y créent des événements, célébration du Jour des morts, par exemple, ou encore fête du solstice d'été. Au quotidien, le bassin est un lieu de contemplation où l'on retrouve calme et sérénité en écoutant le chant de l'eau. »

Un second bassin circulaire, inspiré du cimetière de Brion-Vega, conçu par Carlo Scarpa, a été aménagé un peu plus à l'est, le long du même axe piétonnier. Le design, contemporain cette fois, et soigné jusque dans ses menus détails, combine pierre et métal. Le filet d'eau, qui alimente le bassin, parvient à sa destination finale après avoir franchi sept minuscules barrages, représentatifs des sept étapes de la vie d'un être.

Nous vivons des temps nouveaux et les rites entourant la mort n'échappent pas à cette transformation profonde. Pourtant,

...Longtemps fascinée par les cimetières, je dois avouer être tombée sous le charme.



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peu de cimetières ont compris comment ils pourraient transformer à leur avantage ces changements, provoqués entre autres par la pratique de la crémation. Le cimetière de Mountain View, littéralement ressuscité de ses cendres, a su s'adapter à cette nouvelle réalité de manière exemplaire. La solution adoptée par Glen Hodges a non seulement assuré la survie du cimetière pour les cent prochaines années, mais elle a doté Vancouver d'un lieu d'une beauté saisissante. On ne peut qu'espérer que d'autres cimetières canadiens, tout particulièrement ceux qui ont été construits à la fin du 19^e siècle dans la tradition du jardin anglais, s'inspirent de cette solution à la fois simple et remarquable.

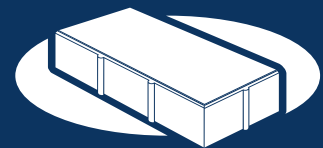
odile_henault@hotmail.com

7 CELEBRATION HALL A ÉTÉ CONÇU PAR LES ARCHITECTES BIRMINGHAM & WOOD DANS LE MÊME ESPRIT QUE LE PROJET DE RÉAMÉNAGEMENT
8 VUE D'ENSEMBLE MONTRANT L'ALLÉE MOUNTAIN VIEW ET UNE PARTIE DU CIMETIÈRE OÙ SE CÔTOIENT COLUMBARIUMS, ANCIENS MONUMENTS ET BORDURES HISTORIQUES
9 VUE DU BASSIN HISTORIQUE, RESTAURÉ, AVEC COLUMBARIUMS DISPOSÉS EN DEMI-CERCLE.

PHOTOS 7+ 9 ODILE HÉNAULT **8** AMANDA BULLICK PHOTOGRAPHY



9



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“In heritage landscapes, integrity and authenticity are key to our understanding of time.”

WHAT IS SEGD?

The Society for Experiential Graphic Design is a global, multidisciplinary community of professionals: graphic and information designers, fabricators, architects, exhibition designers, technology integrators, interaction designers, brand strategists, students, wayfinding specialists, teachers, and others who have a hand in shaping content-rich, experiential spaces. The SEGD's membership includes some 1700 people in 20 countries.

“What is Experiential Graphic Design?”

> <https://segd.org/what-we-do>

INSET ABOVE GRANDPRÉ LOGO SECTION
PHOTO 1 EACH LUNENBURG SIGN INCLUDES:
STREET NAME; TOWN AND ZONE MAP; UNESCO
INFORMATION; AND NEAR-BY BUILDINGS OF
SIGNIFICANCE **2** THE REVERSE SIDE: PERIOD
PHOTOGRAPHY ESTABLISHES HOW LITTLE
THE TOWN HAS CHANGED **3** CLEAR SIGNAGE
PROMOTES WALKING TO LESS EXPLORED AREAS

JOHN DEWOLF

OLD PLACES: NEW CONNECTIONS

>FR_LP+ SE LIER AU LIEU

EN_ **WHEN WE BRAND** a landscape, are we turning it into a commodity or are we building a sense of place? According to a recent article in Forbes, “brand” is a term that is “widely used but unevenly understood.” Agreed. Brand expert Marty Neumeier, author of *The Brand Gap*, describes brand as a gut feeling. It is the emotional connection *they* – the public – have when traversing a street or trail, that *we* – landscape architects and experiential graphic designers – have a role in building. When done well, landscape architecture and branding both strengthen emotional connections to place.

Experiential graphic design is located at the intersection of landscape architecture, architecture, urban planning and communication design. According to the SEGD (the Society for Experiential Graphic Design), the industry “create[s] content-rich, emotionally compelling, experiential spaces for a wide range of environments” to fuel a dialogue between users and the spaces they inhabit. Experiential graphic designers orchestrate familiar elements of design – typography, color, imagery, form, light and sound – to communicate themes and narratives by means of fixtures in the environment, including signage, panels and objects. Like LAs, we consider how and when information is delivered to evoke emotional connections.

As practitioners, our work is made more challenging when the landscape is considered special because of its historic or cultural significance. In these heritage landscapes, integrity and authenticity are key to our understanding of time.

A QUESTION OF AUTHENTICITY

The same question challenges so many heritage towns: how do you add anything to your community, such as buildings and signage, which respects the past while being relevant to the present? Old Town Lunenburg, for example, is one of the few spots in Canada used for 19th and 20th century period films because it lacks many artifacts of the present-day. Time, however, has taken a toll, perhaps irreversibly on the offshore Atlantic fishery. As traditional industries vanish and society adapts to socio-economic change, communities like Lunenburg must, by virtue their UNESCO designation, carefully protect the fragility of their historic fabric.

When our experiential graphic design firm, Form: Media, began to work with Lunenburg to develop a place brand, it was well understood by the town that we “should” use period fixtures and design wooden signs with rope and wrought iron, in keeping with the tradition of boat building, regional design vernacular and the fishery. That said, the sincerest form of flattery may NOT be imitation. Today, material and craft differ vastly from that of over a century ago. When the work is not truthful – fake old – the lack of authenticity impedes the visitors' ability to understand the value of the artifact – the town.

Signage is a modern necessity for most communities, and in cultural heritage landscapes, promotion and interpretation are essential. Taking time for contemplation, Lunenburg chose instead to respect the integrity of the UN designation by implementing signage which would contrast with the town's historic background, not mimic it. The



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design team purposefully choose modern typefaces suggestive of eras past, and a colour palette that would not detract from the town's brightly coloured houses. The signs share historical information and directions to historical buildings of note and the area's main attractions. Each includes not only the street name and town and zone map, but also UNESCO information and buildings of significance in the immediate vicinity. The zone map in particular, highlights the town's 18th century rectangular grid pattern plan. The sign's slender vertical design fits within a very narrow pedestrian corridor: visible when required, inconspicuous when not. The form easily allows for film crews to temporarily disguise signage when the town is used as a film set. Map kiosks sited in open areas give an overview of the town and communicate events and amenities. The reverse side uses period photography to establish how little the town has changed. Hence, from a visitor's perspective, the signage directs and informs, supporting the notion of authenticity by not undermining the heritage landscape.

GRAND PRÉ

4 AN EFFICIENT BILINGUAL WORD MARK: A STAR REPLACES THE HYPHEN USED ONLY IN FRENCH, WHILE ALSO SYMBOLIZING THE SIGNIFICANT ACADIAN HERITAGE OF GRAND PRÉ 5 BEACONS IDENTIFY IMPORTANT DESTINATIONS AND NAMED AREAS 6 INTERPRETIVE PANELS HIGHLIGHT AREAS OF HISTORICAL, CULTURAL, NATURAL OR GEOGRAPHIC SIGNIFICANCE

EVOKING EMOTIONAL CONNECTIONS

The landscape of Grand Pré is a living artifact. It is an historic polder landscape with a preserved community-based land management system, a heritage landscape inhabited by Mi'kmaq people and European settlers, and a cultural landscape that serves to commemorate the Acadian diaspora. Since brand is about evoking emotional connections through design, Grand Pré needed design that would overtly interpret the cultural landscape to enhance understanding, even elicit feelings of empathy. Whereas the landscape of Old Town Lunenburg is a protected urban fabric, the landscape of Grand Pré bears testimony to those who formed, harvested and lost, and continue to work this artificial hydrological entity.

The 1,300 hectare site now has a unified signage program to welcome guests to the land, to direct them to points of interest and to interpret the environment. Because integrity was key, the work required a light footprint on a landscape already dramatically shaped by human activity, however imperceptible those past interventions were to the modern eye.

History and reflection are of great importance to the community. The creation of a painterly bilingual brandmark posed a unique challenge. A star replaces the hyphen used only in French, while also symbolizing the significant Acadian heritage of Grand Pré. The logo pays homage to Glooscap and the high bluffs of Blomidon, the 17th century Acadian dyke system, current day farming practice and the Acadian memorial. Interpretive panels encourage understanding of the landscape by highlighting significant



5, 6



areas and directional beacons identify destinations important to visitors and residents. Together, these build an emotional attachment to the landscape.

HONOURING THE PROMISE

Integrity, according to the United Nations World Heritage program, is a measure of the wholeness and intactness of cultural heritage and its attributes. Red Bay, Labrador, is recognized as the most extensive and best preserved example of proto-industrial processing of large-scale production of whale oil rendering, anywhere. The site once bustled with 16th century activity centered on whaling, holding rendering ovens, cooperages, wharves, and temporary living quarters. Today, little historic evidence remains on the landscape, aside from an interpretive centre.

Strictly through the lens of brand, there was a disconnect between what visitors expected – the promise of a 16th century Basque whaling station – and the current town of Red Bay, mostly built in the mid-20th century. Visitors to Red Bay Basque Whaling Station (BWS) will largely experience the town, while interpreting the site's history. For the town of Red Bay, Form: Media's place-branding focussed on enhancing the destination and revealing an imperceptible history of place. Essentially, the work advocates for the

visitor by addressing another aspect of brand and the built environment: aligning the promise with the experience.

Honesty is therefore paramount. We had to be cautious about how to represent the Red Bay Basque Whaling Station. From a purely graphic perspective, the use of a modified 16th century woodcut, paired with photographs of the current Red Bay landscape promises an experience which can actually be delivered: indoor interpretation of Basque whaling heritage with rugged outdoor experience of the landscape.

The designers' consideration of the landscape was deliberate, fueled by the promise of a contemporary experience. Central to the wayfinding system are the monuments, which relate to observation posts used by Basque sailors to spot whales coming through the Strait of Belle Isle. In this system, a single metaphor (the "portal") and a unifying set of proportions guides the form of everything, including the Red Bay logo, the shape of the monuments and signs. These monuments of blackened steel evoke plumes of dark smoke which would have wafted from the tryworks where whale blubber was rendered into lamp oil.

The monument design is a work of signature architecture, and as important as other aspects of the brand (its logo, typeface, symbols, colour scheme).

As highly visible beacons in the sparse environment, they are meant to be prominently shown in photographs, yet are best seen in person. Texture and colour echo the dark oily skin of the right and bowhead whales. Their mirrored top is a contemporary reflection on the Basque sailors' use of fire to signal whale pod sightings.

For Red Bay, integrity was again the paramount criteria. The landscape, relatively unaltered for recent centuries should remain so. Situated sparingly within the natural environment, the monuments are meant as contemplative spaces for the visitor, to elicit notions of time in the present-day, and that of five centuries ago. We describe them as portals, notional views to the past. The monuments frame points of view, both towards an ocean once circumnavigated by the Basque sailors and back to a community continuing to operate as an outpost.

The symbols subtly amalgamate past and present. The silhouette of a 16th-century galleon might represent a cruise ship; the two oarsmen could

RED BAY

7 RED BAY, THE BRAND AND THE BUILT ENVIRONMENT ARE INEXTRICABLY LINKED



8

be Basque sailors or present-day visitors; the hiker wears a historical pack and walks with a harpoon; and the directional arrow is the shape of a harpoon head.


When experiential graphic designers brand a landscape, we are aiming to influence people's perceptions. The cultural heritage landscapes of UNESCO World Heritage sites are fragile environments, and we recognize that in these places, we can help shape society's understanding of the passage of time. When visitors connect emotionally with these places, then we know we have NOT commodified space, but rather built a stronger place-brand that can help preserve these landscapes for future generations.

john@form-media.ca

8+9 THE LARGE MONUMENT IS REFLECTIVE, A HIGHLY VISIBLE BEACON PLACED IN RED BAY'S SPARSE ENVIRONMENT – A SIGNATURE STRUCTURE, INTENDED TO BE SEEN IN PHOTOGRAPHS AND TO CONTRIBUTE TO RED BAY'S DESTINATION PROMISE.



9



For Red Bay, integrity was again the paramount criteria. The landscape, relatively unaltered for recent centuries, should remain so. Situated sparingly within the natural environment, the monuments are meant as contemplative spaces for the visitor, to elicit notions of time in the present day, and that of five centuries ago.

SANDRA COOKE

COMMUNITY AND COMMEMORATION: MARKING THE HALIFAX EXPLOSION

FORT NEEDHAM MEMORIAL PARK, HALIFAX, NS

FR_ COMMÉMORATION DE L'EXPLOSION D'HALIFAX

LE MATIN DU 6 décembre 1917, le navire français *Mon Blanc*, transportant 3000 tonnes d'explosifs américains, entrainé en collision avec le norvégien SS *Imo* dans le port d'Halifax, causant une explosion record. La ville marquera, en 2017, le centenaire de cette tragédie dans le parc Fort Needham Memorial, dont le paysage est devenu un symbole de la résilience de la communauté. Un nouveau plan directeur adopté en 2014-2015 rend hommage à l'histoire du parc et souligne son rôle au sein d'une communauté florissante.

EN_ ON THE MORNING of December 6, 1917, the French ship *Mont Blanc*, carrying 3000 tonnes of American explosives, collided with Norwegian vessel SS *Imo* in Halifax Harbour, causing an explosion with greater force than any other man-made explosion before it. The blast rocked the cities of Halifax and neighbouring Dartmouth, wiping out entire neighbourhoods, and killing an estimated 1950 people. In her 2008 book, *Shattered City: The Halifax Explosion & the Road to Recovery*, Janet F. Kitz recounts the damage. Some 9000 people were injured, and the blast left 6000 people homeless. It destroyed 1,630 buildings, severely damaged 12,000 others, and crippled key industrial districts. In an instant, the city was changed.

CATASTROPHE, COMMUNITY, AND PLACE

Modern-day catastrophes such as the Fort McMurray wildfires in May 2016 help us relate to past disasters. They remind us how closely our lives and communities are tied to physical place, and how notions of community and landscape are intertwined. When buildings are destroyed, the landscape remains, and often becomes temporary hospital, shelter, church, office. In pre-Explosion Halifax, an open space located in the heart of the north-end Richmond neighbourhood was about to take on this role. Since the site, situated atop a glacial drumlin some 14m (+/-) higher than adjacent streets, had been a fort from 1776 to 1815, it retained the "Fort Needham" name, but by the early 20th century, the land had become a recreational area for the surrounding neighbourhood. When the 1917 Explosion occurred in the harbour narrows directly opposite Fort Needham hill obliterating the entire neighbourhood downhill and east of the site, the landscape served as a camp for residents who had lost their homes. The hill was littered with explosion debris, and its topography had actually deflected the blast upwards (though not enough to entirely shield neighbourhoods west of the hill, as Kitz notes).

A SYMBOL OF RESILIENCE

This landscape, which played such a pivotal role in the support of a devastated community, would eventually evolve into

a symbol of the community's resilience, Fort Needham Memorial Park. It is an ideal commemorative site given its history, its location directly uphill from the Explosion site and its natural vantage points overlooking the harbour and city.

Nonetheless, the full process would take decades. Early planners recognized the value of the landscape. The Halifax Relief Commission (HRC), which was formed in 1918 to redevelop devastated areas, hired British planner Thomas Adams, along with Montreal architects Ross and Macdonald, to design the Hydrostone neighbourhood, so called for the unique hydraulically pressed stone-faced concrete block facades used in the housing construction. Fort Needham Park formed a central part of their plan, providing open space for residents of the area, but Adams' plan for the park was never actually realized. Instead, recreational facilities were constructed in an ad-hoc manner, and the area did not formally become a park until 1940. According to Kitz, the park was ceded to the City in 1959, as a memorial site to the victims of the Halifax Explosion, to remain as a public park forever. Its Memorial Bell Tower came



1



much later, in 1984, when Core Design Group, led by architect Keith Graham, designed the structure for the hilltop site. Here, an annual ceremony is held to mark each anniversary of the Explosion.

Otherwise, the park has changed little since the 1940s, excepting some wear and tear. The site lacks the presence that one would expect of a park with the weighty goal of commemorating one of the most catastrophic events in Canada's history. Nor do the park programs reflect the needs of the surrounding community.

A CENTURY LATER

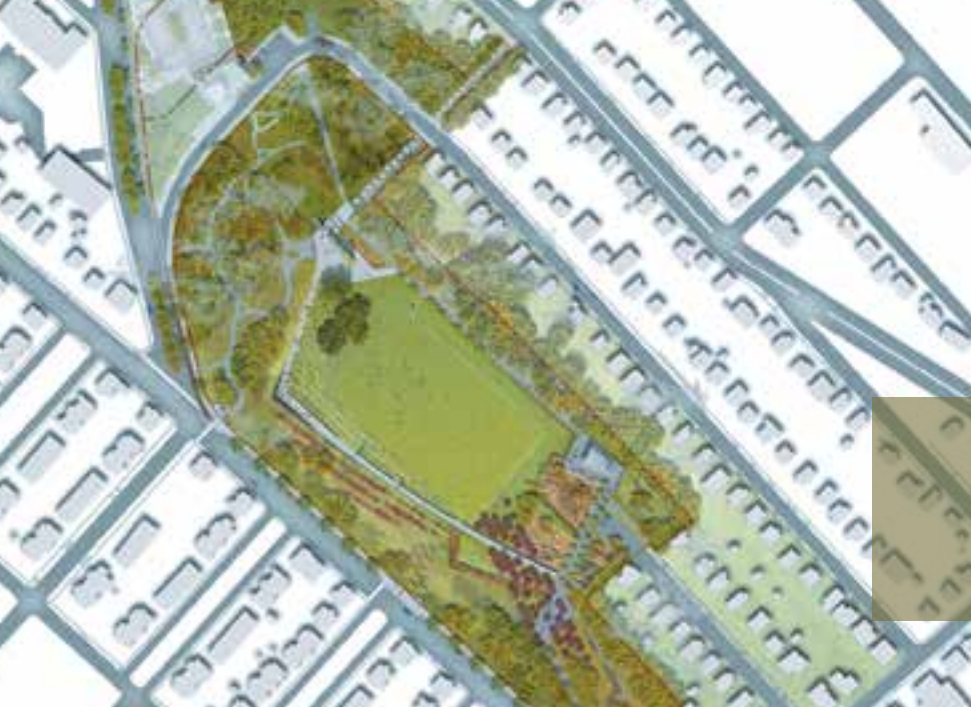
In 2014, the Halifax Regional Municipality (HRM) commissioned a design team, led by Rob LeBlanc and Devin Segal of Ekistics Planning + Design, with Davis MacIntyre & Associates Archaeologists and Dr. Peter Duinker, Urban Forester, to develop a masterplan for the 6.3 hectare Fort Needham Memorial Park that balances interpretation, ceremony and recreation. Extensive masterplan consultations revealed everyday experience and community uses of the park as key priorities, in addition to the site's commemorative functions. Hence,



2

1 EXPLOSION AFTERMATH; VIEW FROM NEEDHAM HILL LOOKING DOWN OVER THE RICHMOND NEIGHBOURHOOD TO THE HARBOUR. **2** "PLAN OF DEVASTATED AREA HALIFAX INDICATING REHOUSING AS UNDERTAKEN BY THE HALIFAX RELIEF COMMISSION." ROSS & MACDONALD, IN CONSTRUCTION, VOL. XII. NO.10 (TORONTO: OCTOBER 1999), P. 295; NSARM, HALIFAX RELIEF COMMISSION, MG 26, SERIES R, NO. 1717.29.

IMAGE 1 CITY OF TORONTO ARCHIVES (FONDS 1244; WILLIAM JAMES FAMILY FONDS. ITEM 2435) **2** NOVA SCOTIA ARCHIVES



3

**Modern-day catastrophes
...remind us how closely
our lives and communities
are tied to physical place.**

the resultant 2014/15 masterplan not only pays homage to the site's pre- and post-explosion history, but also addresses the park's everyday role in today's thriving north-end community.

ADDRESSING THE DISCONNECTS

The design begins by addressing the park's lack of presence from the bottom of the hill, by creating enhanced park entrances with wider sidewalks and clear pathways up the hill and into the park. At the top of the hill, the chain-link fences that presently greet park users entering the park will be replaced by an inviting sequence of plazas and gardens. Community uses will be relocated to a hub at the south end of the park, with an improved playing field, dog off-leash area, a new natural playground, sensory garden and community garden. Around the perimeter of the plateau, a cohesive circuit of paths will connect the park's features and improve casual trail networks through the wooded area on the north-west slope of

the park. The plan also addresses drainage issues and enhances urban ecology through a forest management plan.

A DESIGN SHAPED BY MEMORY

References to the Halifax Explosion are integral to the park's design. The Esplanade pathway along the west side of the park, for instance, follows the blast radius projected 650m from the centre of the 1917 explosion. Where this path connects to the Memorial Bell Tower, the pavement breaks apart, evoking the image of a "shattered path". The slope adjacent to the path will be sculpted as though rippled by shockwaves. The Memorial Bell Tower is given a more suitable setting for ceremonial gatherings, with a paved plaza at its base. Looking further back in time, the Redoubt Plaza boardwalk re-traces the footprint of the original fort. Perhaps the most powerful feature, however, is the natural topography, which affords views east to the harbour (now partially blocked by the new Irving Shipyard assembly hall), looking directly on

the explosion site. The esplanade on the west ridge captures panoramic views over the Hydrostone neighbourhood, which itself is a symbol of the city's resilience and rebuilding efforts. The first phases of the park renewal will be implemented in time for the Halifax Explosion centenary event on December 6, 2017.

The redevelopment plan provides all of the ingredients for a successful neighbourhood park. However, because it is important to remember that this site, where daily life continues, has borne witness to incredible loss, devastation and recovery, interpretive meaning will be integrated at every step. At Fort Needham Memorial Park, each park user should be able to honour the memory of the Halifax Explosion in his or her own way, either consciously, or simply through their everyday use and enjoyment of the park. Moving forward as part of the community is the most powerful symbol of triumph. What better way to commemorate such an event?

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4

**3 MASTER PLAN FOR FORT NEEDHAM PARK
4 THE PAVEMENT BREAKS APART, EVOKING
THE IMAGE OF A 'SHATTERED PATH' LEADING
TO THE BELL TOWER MEMORIAL PLAZA.**

IMAGES 3 + 4: EKISTICS PLANNING & DESIGN

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1

MARILOU CHAMPAGNE

A LOST MEMORY IS A VANISHED REALITY

>FR_LP+ UN SOUVENIR PERDU EST
UNE RÉALITÉ DISPARUE

EN_
SPRINGTIME BERRIES WERE scarce that spring, and I enjoyed watching the fascinating theatre of bears living in their “natural habitat” – the local dump. Bears are deeply ingrained in my childhood memories. As far as I was concerned, there were only camping bears and fishing bears – wild animals that frightened families.

Later, my father often shared his memories of circus bears – the fierce beasts put on display in the city during fairs. Under the trainer’s watchful eyes, you could have your photo taken with the animal; often, its senses were dulled by alcohol. Alongside the strongman, the bear would stand on a huge ball, causing children and adults alike to burst into laughter tinged with a note of terror.

**THE GRIZZLY BEAR:
TOTEM OR THEATRE?**

Looking farther back, the stories of Aboriginal Peoples reveal a fascination for this animal, which First Nations endowed with anthropomorphic qualities and supernatural powers. Our perceptions were not the same: they had changed over time. We may see the same animal, but we ascribe different characteristics to it than our forebears did.

The same paradigm shift occurs with landscapes. Each generation has a different vision of what we consider normal – the ecosystem’s permanent state. The apparently static nature of the landscape and its constituent elements makes it difficult to see its evolution. We struggle to identify territorial and ecological shifts when they occur over a long period. Slow, progressive changes make it difficult to quantify and qualify certain landscape changes and pressures on the ecosystem. We call this phenomena **landscape amnesia**.

BLIND SPOTS

Jared Diamond introduced this concept in his 2005 book, *Collapse*. It is characterized by the loss of collective consciousness and memory. According to Diamond, even the slightest change, applied over decades, represents a considerable transformation of the landscape. Global

How can landscape architects avoid landscape amnesia in their approach to the land? | Comment les architectes paysagistes peuvent-ils éviter l’amnésie paysagère dans leur rapport au paysage?

warming, deforestation, shoreline erosion and certain species extinctions are all examples. In Diamond’s view, if we accept our youth as time zero, we come to consider our experience of an ecosystem as being the static state of the landscape. With this perception, it is impossible to clearly identify the factors responsible for change, adding complexity to the task of identifying not only the roots of a problem, but approaches to solving it. This condition leads us to repeat our forebears’ mistakes and perpetuates human-driven environmental change.

A few decades earlier, in 1968, A. R. Byrne outlined this problem in his first book, *Man and Landscape Change*

1 THE AUTHOR’S FATHER: VACATION 1956;
A STOP AT SAINTE-ANNE-DE-BEAUPRÉ

PHOTO 1 COURTESY MARILOU CHAMPAGNE



2

in the Banff National Park Area before 1911. This work analyzes the shaping of the landscape through the prism of historical knowledge and memory. The absence of a holistic memory, which would thwart our romantic notions of the mythical “unspoiled original state”, is posited as the root cause of our lack of understanding of the evolutionary processes that have shaped the territory. To illustrate that idea, Byrne looks back to the last glacial period, concluding that the place has never been static. “Without an awareness of the significance of changes in physical processes through time, the interpretation of any aspect of a landscape is prone to error. The dangers inherent in a short term assessment have been clearly shown in western Canada.”

MEMORY AND INTERPRETATION

In Banff National Park today, the apex predator, the grizzly bear, is the species most profoundly affected by changes to the landscape. Yet we will be able to clearly ponder the bear’s future only once we understand the long-term changes that affect the species and its habitat. The perceptions of future generations and their relationship with the animal will depend on our ability to maintain our memory traces, our awareness of “changes in physical processes through time,” and to act accordingly.

For example, human impacts define and limit grizzlies’ territory in Banff National Park, making the bear a refugee in its own territory. Limited

by the site’s natural topography, among other things, grizzly territory is undergoing significant landscape fragmentation. The bears must avoid obstacles to their survival by adapting their movement patterns in response to the site’s heterogeneity. While special structures allow the animals to cross the TransCanada highway (18,000 vehicles/day), the Canadian Pacific Railway’s freight trains represent a threat to their survival. By spilling grain as they pass, the trains attract bears who find sustenance near the tracks, particularly during spring thaw.

The grizzly bear is among the species categorized as fundamental or key to the ecosystem. They are designated as such because their lives have an affirmative impact on the landscape and the territory. These “ecological engineers” are able to travel very long distances every day, contributing to floral regeneration and the spreading of seeds through their excrement. The bears support the survival and success of other species by establishing a prey/predator balance. Their presence can help us understand an ecosystem’s viability index.

RECONCILIATION ECOLOGY

In the 1950s, plantigrade management was characterized by deep intolerance. Later, the 1980s brought a certain level of acceptance. According to Steve Michel, an expert in human–animal conflict resolution, we are now in a period of tolerance and respect; humans are no longer seeking to be the sole masters of the land, but to

understand the importance of sharing territories. Contemporary planning, responsible for managing and conserving large predators, stems directly from that paradigm shift. This new attitude is related to reconciliation ecology: “It is necessary to share space with other species. To design human habitats to be suitable for as many species as possible, which also benefits local societies. In other words, we need to ‘reconcile’ humanity and nature” (Rosenzweig, 2014).

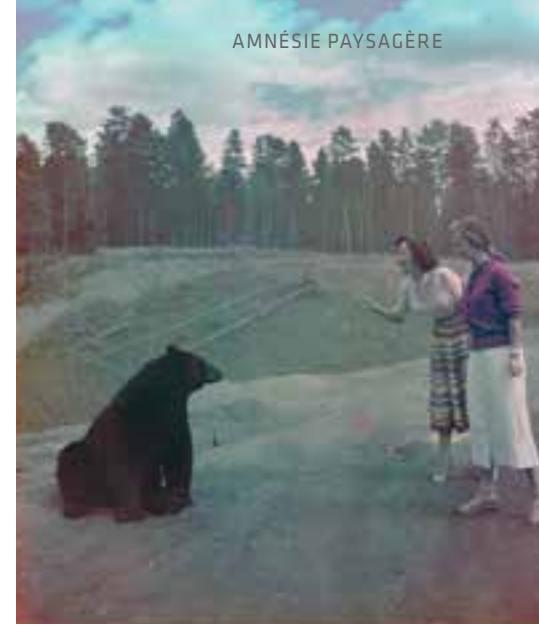
2 ANIMAL CROSSING ON THE TRANSCANADA HIGHWAY **3** A GRIZZLY IN ITS NATURAL HABITAT.

PHOTOS **2** PARKS CANADA/ROSS MACDONALD/
BANFFNP/2014 **3** PUBLIC DOMAIN



3

...if we accept our youth as time zero, we...consider our experience of an ecosystem as being the static state of the landscape. | ...si nous considérons notre jeunesse comme le temps zéro, nous [...] considérons notre expérience d'un écosystème comme l'état statique du paysage.



4

THE END OF WILDERNESS: DEVELOPING AN URBAN INSTINCT

To illustrate grizzlies' lives today, an interactive web documentary titled *Bear 71* uses the "voice" of a grizzly fitted with a GPS collar to capture the details of his life in Banff National Park. For a bear in contact with the modern world, "the first rule of survival is to avoid doing what comes naturally." In a habitat altered by humans, "it is difficult to see where the networked world ends and the wilderness begins." This work of digital poetry encourages us to think about our relationship with the land. Rather than settling for the status quo, how can we plan a landscape footprint that fosters long-term viability? By studying the integration of the site's plantigrades, *Bear 71* forces us to take a long-term view as we examine our process of occupying the landscape.

Well known to the public, bear no. 71 died on the Canadian Pacific tracks. The public soon bonded with a new idol – known as the Boss. And so one bear will follow another, but they will not leave the same impression on our memory. New generations of bears will not know the same territory as their predecessors. Each time, the reality of the present will be the only certainty – a bear's memory, like a human memory.

LEARNING AND LESSONS

Is there a future for grizzly bears, in which we will have successfully integrated and planned for landscape changes resulting from ecosystem transformations? As Jared Diamond asks, what can we learn from the past

that would allow us to better manage the impacts of our activities?

Ironically, the silent force of slow landscape transformation is our barrier to memory. These silent processes create a reality that limits our perception of changes in the landscape and its inhabitants. It is up to us to account for these changes, in order to plan and approach the landscapes of today and especially tomorrow with due care. Byrne warned us: "planning for the future should be based on sufficient scientific knowledge and historical understanding." How can landscape architects actively support mnemonic acuity and avoid landscape amnesia in their approach to the land?

An approach involving developers, planning professionals and scientists would foster the long-term viability of integrated development, while enriching the memory of changes that have shaped the landscape and ecosystems, the better to account for them.

A memory is a monument – a lost memory is a vanished reality.

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4 1951: WOMEN APPROACHING A BEAR, BANFF NATIONAL PARK **5** ANIMAL CROSSING AS SEEN THROUGH A SECURITY CAMERA

PHOTOS 4 TRUEMAN & CAPLE/LIBRARY AND ARCHIVES CANADA/PA-025050 **5** PARKS CANADA/BANFFNP/2013



5

RUI FELIX

BORDERLESS LANDSCAPES OF CONTROL: PASTORAL RENAISSANCE IN A DIGITAL ERA

EN_

EARLY WESTERN LANDSCAPE paintings were nostalgic pastoral compositions deep in symbolism. The themes, often rich with religious or political overtones, consistently exhibited nostalgia for a common-land era, with the shepherd, the main protagonist, overseeing the ideal ordering of man and nature through domestication.

Today, our reality is far removed from these assembled and ideal depictions of the pastoral. As we struggle to harmonize the cultural with the ecological, our landscapes have been fractured into complex networks managed through a series of property lines and conflicting land management principles. In our urbanized 21st century landscapes – in and around airports, for example – those conflicting uses can have dire consequences.

On October 4th, 1960, Eastern Airlines flight 375 struck a flock of European Starlings during takeoff, crashing and killing 62 people on board. This disaster, then one of the largest losses of life in aviation history, was the first jet crash due to a bird strike. As a result, airfields today are highly regulated and engineered landscapes. Nevertheless, the attempt to restrict both vegetation and wildlife has yet to succeed in eliminating the risk of bird strikes today.

BORDERLESS CONTROL

At the same time, today's airports are pivotal case studies in the reconceptualization of the contemporary human border. Security fears post 9/11 became the catalyst for border control to evolve into a more complex multidimensional surveillance system, made up of behavioral monitoring, sequential pattern mining and data sharing across both private and public agencies.

The modern airport has developed into a border site operating at a greater biological scale, made up of individual systems for human, botanical and zoological control. Given the scale of development and investment in the human border system, perhaps it could become a model for managing an ecological border system. If so, what sort of ethical questions would emerge? Furthermore, could this be the opportunity for a type of ancient shepherd to re-emerge as the main protagonist, managing the landscape as a borderless canvas?

In my 2015 thesis, *Borderless Landscapes of Control*, I proposed using the Toronto International Airport as a test site for a new land management model, translating principles from the human border control system into an ecological context.

RISK, SURVEILLANCE AND OBSERVATION

Airports currently inhibit the movement of wildlife onto the airfield through a series of techniques: a perimeter fence to restrict the movement of large mammals, a series of devices to frighten away any trespassing birds, and – of primary importance – vegetation management to restrict bird habitat in the airport and surrounding areas. Lawn has always been the vegetative choice for airfields as it meets obvious height restrictions and it is not considered bird-nesting territory. Nonetheless, certain species have adapted and now see airfields as attractive foraging space. This is especially true for high-risk bird species such as large raptors and waterfowl and flocking species such as the European Starling.

This strategy of categorizing all animals as an equal risk contrasts with how humans are managed. Human risk management involves no-fly lists, generated using complex predictive analytics that assess intelligence gathered through mass surveillance, and becomes the backbone of an automated filtered-border system.

This observation-based strategy, applied to wildlife, would not be a new concept. The origins can be traced to 17th century thinkers who sought a new understanding of nature and began to shift their focus from knowledge-based Greek and Roman philosophy towards empirical observation. Philosophers like Francis Bacon and René Descartes led this discussion, arguing that the return of man to an ideal dominion over nature necessitates a complete understanding of its rules, achieved through quantitative sciences. This shift was also reflected in the arts with the emergence of Cartesian geometry in garden design and the ultra-realistic depictions of animals and landscapes in paintings. Landscapes were often shown from a controlling bird's-eye view, with the shepherd who guards his flock and acts as a keen observer.

THE LANDSCAPE ARCHITECT AS SHEPHERD

My thesis project asks if the landscape architect could play the role of the shepherd, the lone figure watching over the domain he manages. It proposes to integrate existing airport surveillance technologies into a wildlife-monitoring program, enabling the study of the social and behavioral patterns of animals. The synthesis of resulting data with data from other environmental monitoring programs could expand our understanding of bird movement and the influencing parameters. Landscape architects would then begin to strategically manage vegetation to draw higher-risk bird species away from aircraft approach zones and limit airfield access to the



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no-risk bird populations. For example, grassland songbirds represent the lowest risk to aircraft, meaning that their tall grass meadow habitat could be used as the initial choice for the airfield and approach zones. The bird-monitoring program would then incorporate an adaptive management strategy over the network of open space in and around the airport.

BORDER DEVICES

The management of such a complex system would require the development of a new typology of automated hybrid surveillance and management infrastructure that would allow real-time response to eliminate risk. By replacing the current airport perimeter fence with a mist-net system, for example, it would become a monitoring device that would not only permit us to tag birds along airport edges, but would also act as a filtering device that would prevent large grazing animals from entering without blocking species like the coyote, which would help control the rodent population. A network of new radio towers equipped with a variety of environmental monitoring technologies could act as central land-management control towers and viewing stations, and also serve as drone nests, housing and charging drones responsible for monitoring grazing and vegetation programs.

With such an overlapping and symbiotic land use system, the landscape architect could emerge as a mediator, enabling a wider mix of landscape uses and marking a renaissance of the pastoral in the 21st century.

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1+2 COULD THE LANDSCAPE ARCHITECT EMERGE AS THE MAIN PROTAGONIST? THE SHEPHERD MANAGING THE LANDSCAPE AS A BORDERLESS CANVAS?

IMAGES DRAWN FROM THE AUTHOR'S MLA THESIS, 2015: BORDERLESS LANDSCAPES OF CONTROL

| GLEN MANNING + JAMES THOMAS

A TIMEFUL WAY

Once in his life a man ought to concentrate his mind upon the remembered earth, I believe. He ought to give himself up to a particular landscape in his experience, to look at it from as many angles as he can, to wonder about it, to dwell upon it. He ought to imagine that he touches it with his hands at every season and listens to the sounds that are made upon it. He ought to imagine the creatures there and all the faintest motions of the wind. He ought to recollect the glare of noon and all the colours of the dawn and dusk.

N. Scott Momaday, The Way to Rainy Mountain. UNM Press (1969). Published in "Crossings".



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GARRY HILDERMAN, C.M., FCSLA

EN_

IT'S DARK AT 9 a.m. on a frigid December morning, but still crowds assemble. There is dancing and drumming. A bonfire. And if it is clear, the first glimmer of sunlight slipping through the narrow cobblestone slot will be greeted with cheers. It's an odd sight in downtown Winnipeg, but the winter solstice celebrations at Oodena Celebration Circle echo rituals that have been played out around the world for millennia.

At 8:25 p.m. the same day, the star Rigel in the constellation Orion will pass through the sighting rings on the southeast armature. Like the 16 other star alignments marked by Oodena's steel armatures, this passage will occur without ceremony, but there is something powerful about its regularity, and something wondrous in our ability to tap into these churning cosmic cycles that our forebears called the Music of the Spheres.

Oodena is located in Winnipeg at the junction of the Red and Assiniboine Rivers, in a redeveloped downtown railyard site called The Forks. The name "Oodena" comes from an Ojibway word approximately meaning "Heart of the City." The site was previously profiled in an article written by Garry Hilderman and published in the CSLA/AAPC 75th anniversary edition of *LANDSCAPES PAYSAGES*, Spring 2009. Oodena

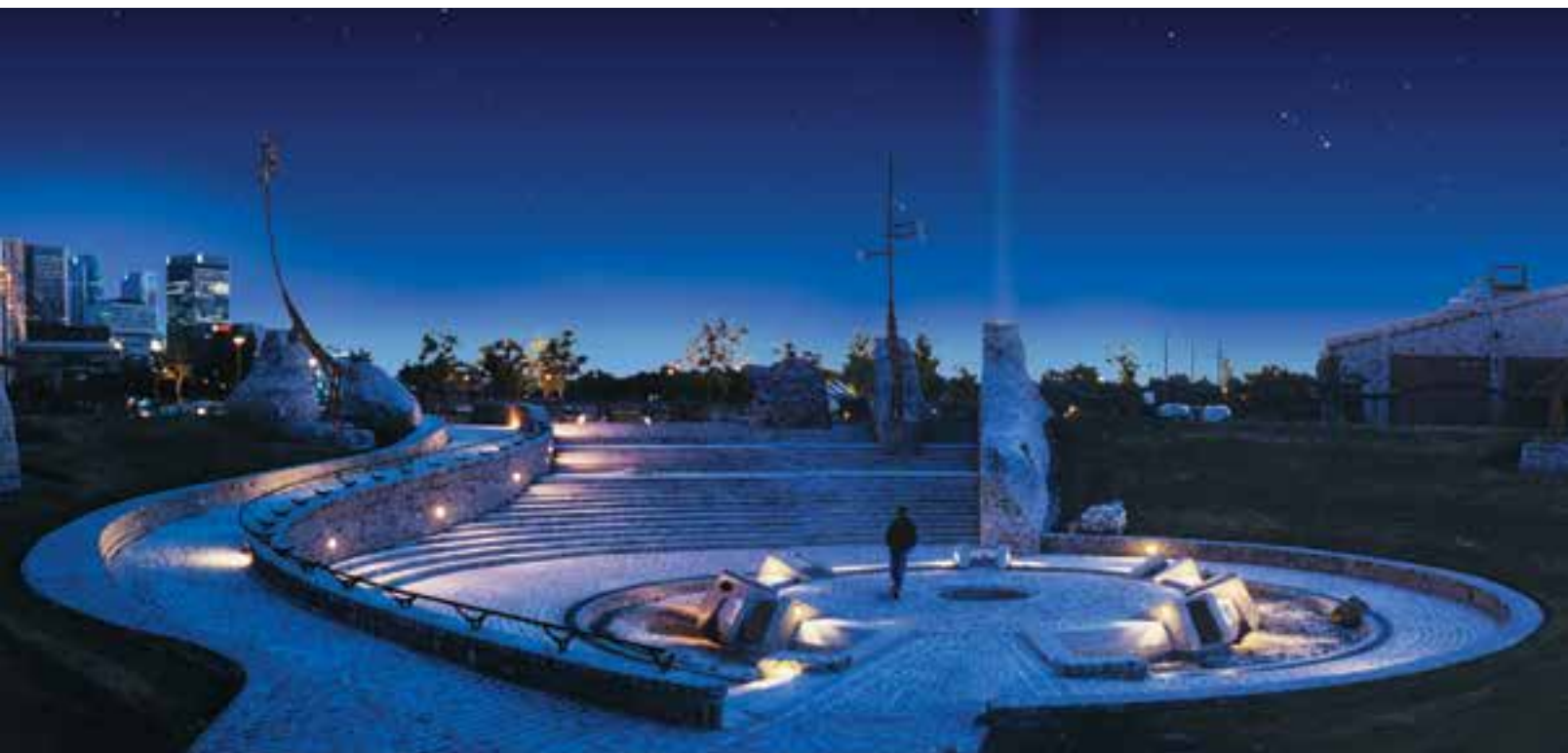
has gained international attention and received a number of awards including an Award of Excellence (National Honour) from the CSLA in 1995. Garry, Oodena's creator, considered it the best embodiment of his design philosophy: that every project should create a space that touches the spirit of those who use it, and as profoundly as possible remind us of our place on this earth, and our environmental and cultural heritage.

THE LONG VIEW

Garry Hilderman passed away on January 21, 2016. Since then, his friends and colleagues have been reflecting on his influence on the design community in Winnipeg and beyond. This article is an attempt to convey a few aspects of his singular vision and voice.

Like so many of the projects undertaken by Garry and his colleagues at the firm he founded, known today as HTFC Planning & Design, Oodena is imbued with a powerful sense of time: the passage of the sun through the sky, the change of seasons, weather and climate, the orbit of the earth. Garry had a remarkably long view of things and inspired a similar outlook in his co-workers. Every major project started with a survey of the human and natural history of the site, often stretching

At heart Garry was a storyteller, driven by a need to say what needs to be said, and an uncanny ability to zero in on what matters.



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back to the last ice age. His favourite projects were those with interesting pasts and the opportunity to influence future generations: the Red River Floodway project; the negotiation of land claims with Indigenous clients to address grievances dating back to the time of treaties; the Ducks Unlimited headquarters; FortWhyte Alive – all were projects with client relationships spanning decades and touching the lives of multiple generations.

Garry's formal path to Oodena, as a landscape architect, began with the firm's 1972 commission from the Manitoba government to undertake an inventory and study of the Red and Assiniboine Rivers in Manitoba's Capital Region. The firm won a second commission in 1979 to prepare a Master Plan for the 90 km length of Red River from St. Norbert to Lake Winnipeg; that plan identified The Forks as the most important site for heritage conservation and recreation within the City of Winnipeg and the river corridor. The report proposed numerous heritage interpretation, commemoration

1 GARRY HILDERMAN IN THE GARDEN **2** PROMISE OF A CLEAR NIGHT AT OODENA CELEBRATION CIRCLE, THE FORKS **3** THE CN EAST YARDS, THE FORKS, 1970
PHOTOS 1-2 HTFC PLANNING AND DESIGN **3** COURTESY WINNIPEG TRIBUNE PHOTOGRAPH COLLECTION, PC 18, THE UNIVERSITY OF MANITOBA ARCHIVES & SPECIAL COLLECTIONS



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“We must begin to utilize the historical significance of the place in formulating design solutions as much as we use topography, climate and vegetation pattern. We must look for historical spirit as much as for objects with historic value.”

Garry Hilderman, from a lecture at University of Toronto, 1980



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and conservation projects that were subsequently built, including a major public park at the “East Yards” (The Forks today) and a proposal for Upper Fort Garry, located across Main Street from the Forks. These projects have transformed Winnipeg’s downtown, and form the heart of what was recently described in the Winnipeg Free Press as a “river renaissance”.

ONE TIMELESS WAY OF BUILDING

Garry’s works were dense with time, full with time. His way of seeing the world was a Timeful Way – yet he also advocated for design that is Timeless: Design that adheres to the classical principles of *commodity, firmness and delight*; Design informed by spirit of place, which responds to site and touches the human spirit; Design that is profound, meaningful and fashion exempt. Garry would agree with Christopher Alexander, author of the 1979 classic, *The Timeless Way of Building* (Oxford University Press). “There is one timeless way of building. It is thousands of years old, and the same today as it has always been.”

THE ESSENTIAL DIALOGUE WITH HISTORY

Garry’s final accomplishment was Upper Fort Garry Provincial Park, a project that began for him in 1977 and remained close

to his heart for the balance of his career. This site in downtown Winnipeg was once the hub of the fur trade operations in Western Canada, and the epicentre of the Red River Resistance. Activities there played a central role in the formation of Manitoba as a province, and paved the way for a transcontinental Confederation. The fort was dismantled in the 1880s and the city grew up around it, leaving only the north gate to languish between a PetroCanada station and a curling rink. The 1977 work, one of the first projects completed under the Red River master plan, included historically accurate reconstruction of sections of the fort’s timber walls, and a small interpretive space to flesh out a few of the site’s many stories. Garry insisted the walls were necessary to help visitors relate to the scale and extent of the fort, which was over 500 feet long (over 150 m). In subsequent work on the site, the designers proposed to remove a small portion of the walls for better circulation and sightlines and were denied by Historic Resources Branch, who now considered Garry’s reconstructed walls “an integral part of the site’s heritage resources.”

When a proposed highrise development on the property threatened to overshadow the fort site in 2008, Garry was among several prominent citizens in Winnipeg that formed



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the Friends of Upper Fort Garry to successfully oppose the project, and raise millions for the development of a new interpretive park in its place. Between 2009 and 2016, he was a tireless champion for the project, assuming a nearly full time role promoting, fundraising, doing battle with various administrations, and reviewing all design and construction activities, which are wrapping up mere months after his death.

Though he was not the designer but the client in this case, he exerted a strong influence, and Upper Fort Garry Provincial Park reflects many of the themes that ran through Garry's body of work – his disdain for convention but great respect for heritage, his sense of wonder, his long view, his focus on connecting with youth, and the notion that history is not an inert relic but a living, essential dialogue.

SAYING WHAT NEEDS TO BE SAID

In addition to thousands of executed works, Garry's legacy is also manifested in the firm he founded which carries on the traditions, in his partners and staff who share his philosophies, in the hundreds of practitioners across Canada and around the world who were students and/or employees, and in the clients and the public whose lives are touched by the work.

At heart Garry was a storyteller, driven by a need to say what needs to be said, and an uncanny ability to zero in on what matters. And so the timeless places he created and guided into being live on, as captivating and relevant as ever.

In addition to thousands of executed works, Garry's legacy is also manifested in the firm he founded which carries on the traditions, in his partners and staff who share his philosophies, in the hundreds of practitioners across Canada and around the world who were students and/or employees, and in the clients and the public whose lives are touched by the work.

For more about the life and work of Garry Hilderman:

> www.winnipegarchitecture.ca/garry-hilderman/

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4 THE FORKS, WINNIPEG, 2015 **5** OODENA CELEBRATION CIRCLE, THE FORKS
6 UPPER FORT GARRY PROVINCIAL PARK, WINNIPEG **7** UPPER FORT GARRY

PHOTOS **4** THE FORKS, DAN HARPER **5** TOM THOMSON **6** WESTLAND CONSTRUCTION LTD. **7** COURTESY HTFC PLANNING & DESIGN



@landtecanada



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ROB LEBLANC

MULTI-SPECTRAL TIME MACHINES

TECHNOLOGIES THAT WILL SHAPE THE PRACTICE OF LANDSCAPE ARCHITECTURE

EN_

THE "SCIENCE" OF landscape architecture is an ever-changing and evolving playground. LIDAR (Light Imaging, Detection and Ranging), VR/AR (Virtual and Augmented Reality), remote sensing, e-publishing, BIM (Building Information Modelling), drone reconnaissance, collective intelligence and even a technological evolution in how we facilitate community and social engagement are becoming everyday tools which are reshaping our profession. At the same time, physical and virtual spaces are merging. Automated vehicles, the internet-of-things, and new social and collaborative paradigms are promising to reshape our cities and will undoubtedly impact our role in city building and place making.

Today, these technological changes are arriving at a staggering pace, radically changing how we work as landscape architects and how we interface with our clients and other professionals. This is our focus in our new LP column, @landtecanada.

1 L'ANSE AUX MEADOWS **2** UNDATED COPY OF THE SATELLITE IMAGE USED BY SARAH PARCAK IN SEARCHING FOR VIKING SETTLEMENTS: THE DARK STRAIGHT LINES INDICATE POSSIBLE REMAINS OF STRUCTURES

PHOTOS 1 COURTESY BIRGITTA WALLACE, SENIOR ARCHAEOLOGIST, PARKS CANADA **2** SATELLITE IMAGERY BY DIGITAL GLOBE

UNCOVERING INVISIBLE ANCIENT LANDSCAPES

In the summer of 1960, two Norwegian archaeologists (the husband and wife team of Helge Ingstad and Anne Stine Ingstad) uncovered the first Viking Settlement in North America at L'Anse aux Meadows, Newfoundland. The 1000 AD settlement predated Christopher Columbus's voyage by 500 years. The discovery not only rewrote the history books; it also reaffirmed the stories of the Vikings told in the Icelandic Sagas.

During the archaeological dig in this Boreal Forest region, the (surprising) discovery of several Acadian Forest Butternut seeds (*Juglans cinerea*) suggested that the Vikings had previously travelled further south to New Brunswick or even as far as the St. Lawrence Valley. Indeed, "Vinland", the land of wild grapes described in the Icelandic Sagas, was thought to have been in the Gulf of Saint Lawrence region. For over half a century, however, since the discovery of L'Anse aux Meadows, no other Viking site was found in North America. Possibly, until now.

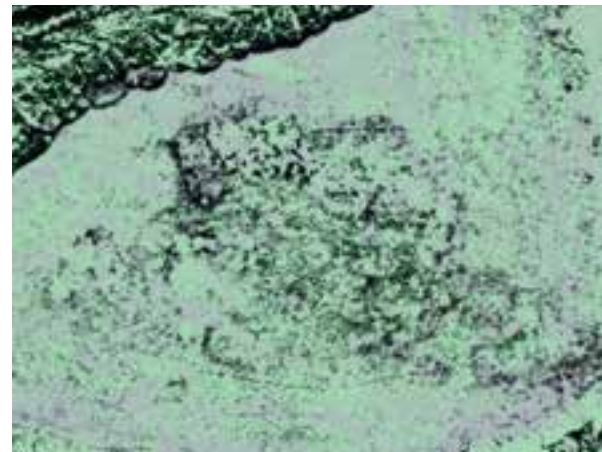
SPACE ARCHAEOLOGY

Using multispectral satellite imagery, a new breed of "space archaeologists" have made astonishing archaeological finds from space. They have, for example, located lost Egyptian cities, temples and tombs. In 2015, Sarah Parcak, a specialist in Egyptology from the University of Alabama at Birmingham, set her sights on piecing together the story of Vinland, and finding the next Viking settlement. Using

high resolution infrared satellite imagery, she and her team narrowed 50 'sites of interest' down to one potential site in Point Rosee, Newfoundland.

The infrared light used by these satellites has a longer wavelength than visible light and is capable of penetrating the earth's surface to a depth of about one metre, detecting the different densities of soil to reveal outlines of built works. As well, man-made structures such as ancient walls or walkways below the surface change the chemical signature of plants living above them, and the plants show up as different colours depending on what lies underground. Multi-spectral satellites can detect these changes with extreme precision. The plants become intermediaries, allowing archaeologists to travel back in time.

In 2016, *Nova* documented the story in "Vikings Unearthed", and the program



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Google's Project Tango will put the power of LIDAR in your future cell phone, allowing you to scan and recreate 3D sites from your phone or from your aerial drone.

was captivating. So, too, was the technology which offers us the ability to glimpse into the past, and the promise of further breakthroughs in the future.

> bit.ly/PointRosee

3D LIDAR TERRAIN MODELS

In addition to the multispectral imagery, Parcak and her team used LIDAR technology to detect almost imperceptible variations in the topography through laser imaging. 3D LIDAR terrain models are now becoming fairly commonplace, replacing traditional topographic surveys. Programs like Autodesk Civil 3D are able to import

detailed point clouds and translate them into topographic maps.

In the past, the LIDAR hardware has been expensive and out of reach for most LAs. Google's Project Tango will put the power of LIDAR in your future cell phone, allowing you to scan and recreate 3D sites from your phone or from your aerial drone. Within a few years, topographic mapping and 3D site imaging will be available for the same cost as a PC and we will be able to carry the hardware in our pockets. This will make site analysis, quantity take-offs and cut-and-fill analysis simple and ubiquitous.

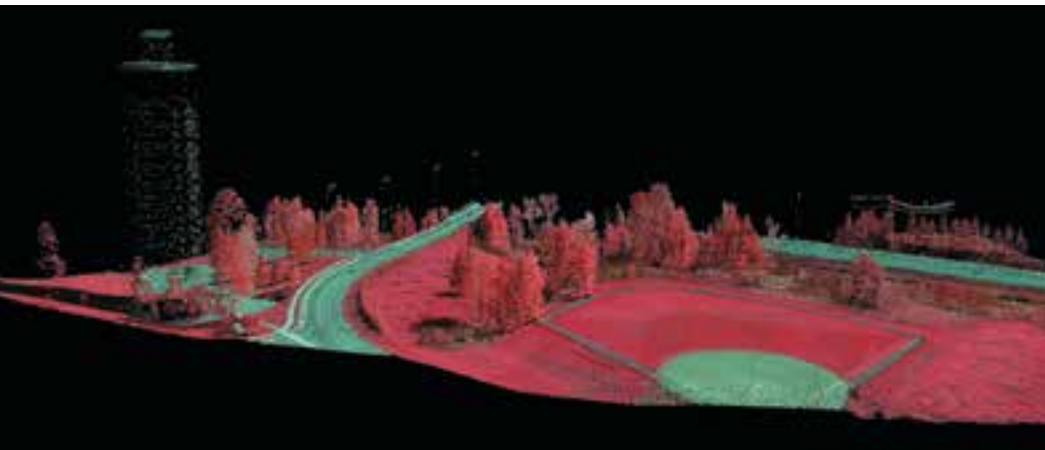
> www.google.com/atap/project-tango/

LIDAR coupled with machine-learning algorithms (which 'learn' to differentiate a tree or house from the terrain below it) and advanced multispectral satellite imaging will change how landscape architects work on both large and small sites in the not-too-distant future.

For a brief and tantalizing look at how Sarah Parcak works with satellite imagery, and news about the app she is developing, check out these links:

> bit.ly/NextLostCity

> bit.ly/VikingDiscovery

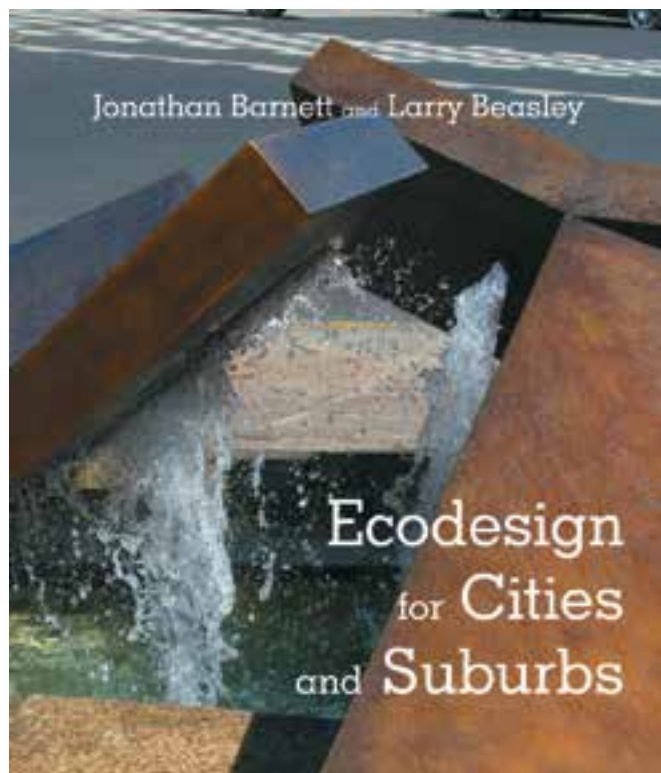


MEET ROB LEBLANC

Rob LeBlanc is a self-confessed tech geek who is fascinated with the application of emerging technologies to landscape architecture and urban design. As well as launching this new column for techies (and tech wanna-bes), he invites you to his Twitter forum. How will technology shape – and be shaped by – our profession? How do we filter what's really important from all the hype and background noise? Join the discussion on **Twitter: @landtecanada**

3 MONCTON, NEW BRUNSWICK SIX POINT PER METRE 3D VIEW OF A COLORIZED LIDAR POINT CLOUD USING COLOR-INFRARED (CIR) AERIAL IMAGERY **4** SARAH PARCAK AT POINT ROSEE WITH DOUG BOLENDER AND DAN SNOW

PHOTOS 3 LEADING EDGE GEOMATICS
HTTP://LEGED.CA 4 COURTESY PBS



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book info:

Ecodesign for Cities and Suburbs
Jonathan Barnett + Larry Beasley
Island Press. June 23, 2015
280 pages
ISBN-10: 1610913426
ISBN-13: 978-1610913423

The second half of the book comes alive with... new insights relevant to landscape architecture.

1 HARBOUR GREEN PARK, COAL HARBOUR: VANCOUVER. FORMER SITE OF THE CANADIAN PACIFIC RAIL YARD 2 PORTLAND STREETCAR: PORTLAND, OREGON. PART OF PORTLAND'S MULTIMODAL TRANSPORTATION SYSTEM

ECODESIGN FOR CITIES AND SUBURBS

READ BY | LU PAR KEVIN CONNERY + RYAN JAMES

THE PREFIX "ECO-" saturated popular language back in the late 1990s. "Eco" went past the point of being an easy way to sum up a way of thinking, until it ran the risk of saying nothing at all because the prefix has been applied to just about everything. In the opening pages of this book, the two authors define eco-design as "a way of looking at cities and their hinterlands that integrates considerations of environmental soundness and resilience with human health and well-being." More precisely, they explain that "*Eco* reminds us that everything we build becomes part of both local and global natural systems...*Design* is a reminder that new development should always be part of a coherent, responsive structure that satisfies what people need and want." [p.8]

The front half of the book rolls out a broad survey of all the things that have brought urban planning to the point where we really need a sensible guide on how to do things differently. If you've been listening to the media for the past twenty years, you will readily grasp the argument. The authors provide detailed documentation of our follies: the book could certainly serve well as a university text. For the more general reader, this does not make for exhilarating reading, but it does get us up to modest speed for the second half of the book where the cadence shifts.

A BOOK FOR AND ABOUT PLANNERS

The second half of the book comes alive with in-depth case studies which provide a forward-thinking perspective and immerse the reader in exploring more positive directions for the future. Through the wide variety of studies, drawn not only from across Canada but also from distant countries, we are presented with new insights relevant to landscape architecture.

It is worth mentioning that the two authors are planners and though the book does include many discussions of design and what could be identified as landscape architecture, the term "landscape" is not listed in the index. The book's greater interest is the discipline of planning. Notwithstanding the laudable collection of exemplary urban planning practices featured, there are two topics that are thinly explored despite their inclusion in the book's title. The 'Ecodesign' referred to here is the one that picks familiar themes: mixed-use, transit-oriented development with convivial public realms, and green buildings. Otherwise, it offers up an overly simplistic discussion of the emerging



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power of GIS and provides little discussion of fundamentals such as the necessity for restoring the regional ecosystem (Forman's *Urban Regions*) or the emerging discipline of urban ecology (Richter and Weiland's *Applied Urban Ecology*).

THE PERI-URBAN RIDDLE

The other unfulfilled promise is the lack of a meaningful exploration as to how the 'Suburbs' are to be re-envisioned. The peri-urban landscape presents far more challenges and obstacles towards realising even a modicum of sustainability in human settlements, yet other than acknowledging said challenges, the authors spend little time with this riddle.

The book, however, does address disparate challenges with complex solutions. The authors tackle such difficult questions as exploring who is going to pay for change and what it will take to make change happen. There are mechanisms in planning that can push us in the right direction; this is no surprise. There are also market forces that can pull us forward. Some land-owners may experience losses, but those kinds of risks have always been part of the market. The book builds our understanding of the forces at play and optimistically points to a wide variety of measures – some of them simple – which could form key elements in our search for solutions.

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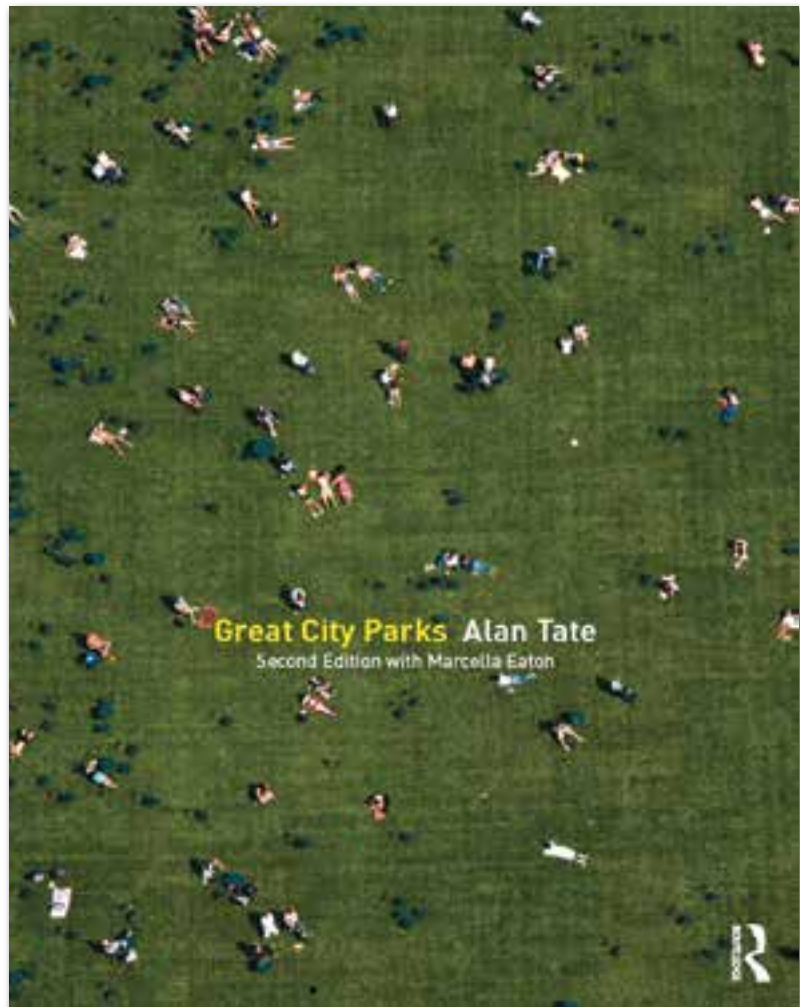
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GREAT CITY PARKS

READ BY SUSAN HERRINGTON

book info:

Great City Parks, Second Edition
 Alan Tate with Marcella Eaton
 New York, NY: Routledge,
 Taylor + Francis Group, 2015.
 Pages: 332
 ISBN: 9780415538022
 (hb: alk. paper)
 Project team: Peter Siry +
 Shawn Stankewich, plans
 Belinda Chan + Martin Jones,
 photography



EN_

MARRED BY GRAFFITI, crumbling buildings, and crime, New York City's Central Park of the 1970s was at best a derelict stage set for the rock musical *Hair*. Today, it is ranked as one of the finest parks in the world. The past three decades have witnessed not only a revival of 19th century parks, but also the creation of new parks on post-industrial lands in cities throughout the world. As an integral part of a city's green infrastructure, parks are also connected to the health of human and non-human life, and most are free. Parks are even promoted on social media, and some have friends on Facebook.

This rebirth of the urban park is deftly captured in *Great City Parks: Second Edition*, by Alan Tate with Marcella Eaton. Transporting us from the dappled light and cascading water of Paley Park (390m²) to the ambitiously crafted logistics of the Minneapolis Park System (2,729 ha), the depth and clarity of *Great City Parks* is impressive, and the sections on "Management and Use" over time are

particularly valuable as this information can be difficult to obtain. The case study format is also very effective as it enables the book to be used as an office resource or a student textbook.

Even if you are familiar with Tate's first edition, this new edition is certainly worth the read. The authors have added ten more case studies, which provide readers with a more comprehensive grasp of parks and why we should be celebrating them. The 20 parks from the previous edition were revisited by the authors in 2012 and 2013 and the text updated. But what has changed in the world of park making since Tate penned *Great City Parks* in 2001? The authors note, "park planning has become more strategic and park management has become more proactive and more market oriented" (311). Greater emphasis, too, has been placed on the delivery of money generating events that attract adolescents – once ostracized park users. Interestingly, parks built in the

past ten years, and covered by Tate and Eaton, also exploit the idea of time.

Westergasfabriek in Amsterdam, The High Line in New York City, and Queen Elizabeth Olympic Park in London have all involved the Dutch gardener Piet Oudolf. Landscape architects have traditionally expressed the role of seasonal time with their plantings; however, Oudolf not only manipulates the color and texture of his gardens over time, but also the garden's spatial volumes. In all three projects, Oudolf's layering of grasses and herbaceous perennials draws attention to the passage of the seasons by virtue of their differing bloom periods. Moreover, the sheer volume of biomass generated by these plantings, with some plants attaining two meters in height during a single season, afford dramatically different spatial experiences over the course of a year. While Oudolf's work might be categorized as part of the "rewilding" movement, which calls for the passive management of a project's

...This rebirth of the urban park is deftly captured in *Great City Parks*... [The authors transport] us from the dappled light and cascading water of Paley Park to the ambitiously crafted logistics of the Minneapolis Park System...

ecosystems, Tate and Eaton reveal that these gardens are anything but passively managed. The High Line has 70 people on site to manage the park “– with the perennials being particularly demanding” (45).

The addition of Eaton as an author has also enriched the theoretical dimensions of the book with an expanded Preface and Introduction that speculates on the book’s thoughtful underpinnings and organization, and includes quotes from people as diverse as the British statesman and philosopher Edmund Burke and George Hargreaves. The concluding chapter, “Reflections”, too, has been lengthened and now follows the format of the case studies: Introduction, History, Planning and Design, Management and Use, Plans for the Park, and Conclusions.

Tate and Eaton rightly stress that sensory experiences are important attributes of the selected parks. Divulging the non-visual sensory dimensions of a park is challenging in a book format, and these are strongest in the smaller parks, such as Paley Park, described by the authors. In the “Reflections” chapter, Tate and Eaton conclude, “One of the strongest points about the design of most of the parks in this study is the extent to which they are a direct response to their context. They reflect an approach based on comprehension, interpretation and expression of their unique and intrinsic natural and cultural characteristics” (308). This point is reaffirmed throughout the book and speaks to the distinctive contributions that landscape architects have made and continue to make in the realization of great city parks.

Note: the first edition, published 2001, examined 20 urban parks in North American and Western Europe. The second edition covers the original 20 plus 10 additional parks, some designed and built during the intervening 14 years.

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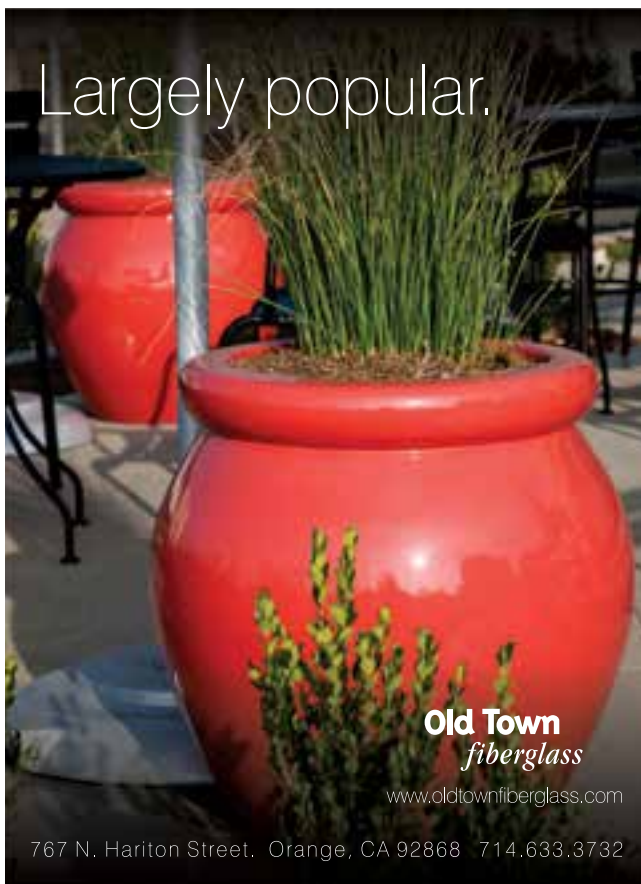


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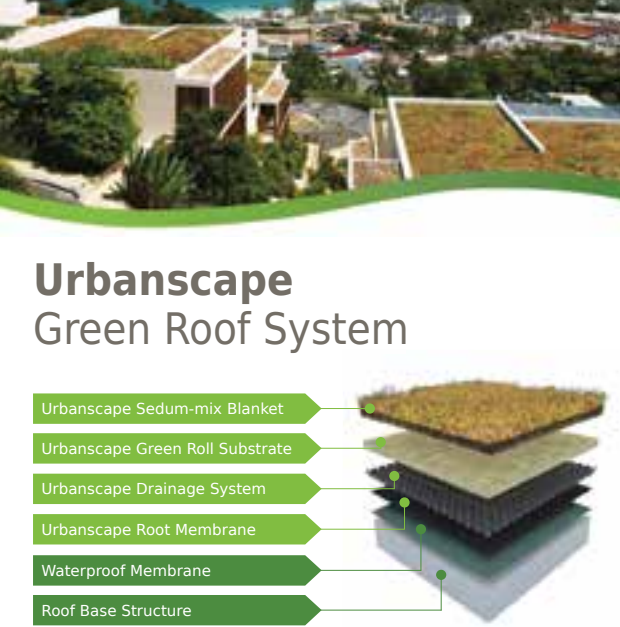


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



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VISUAL PROJECTIONS IN URBAN SPACE

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I REMEMBER BEING FASCINATED in the mid-1980s by the work of artist Krzysztof Wodiczko, whose work represented Canada at the XLII Biennale di Venezia. Wodiczko's politically charged projections on buildings have lingered in my mind ever since. His incredibly provocative projections could turn the power of an authoritative architectural façade against itself; his images-in-light forcefully dematerialized the edifice into a thought-provoking visual lesson. While the projections were static, they magically transformed our experience of the city into a dynamic cultural encounter, coating buildings with a veneer of new meanings.

FROM POLITICAL MANIFESTO TO URBAN ANIMATION

Projections on building façades have now become common in cities hosting major cultural events. The projection, in Wodiczko's hands a strong political art statement, has been diluted into mainstream culture. In Quebec City, Robert Lepage's 2008 *Moulin à images*, produced for the City's 400th anniversary and projected on the 600 m-wide by 30 m-high Bunge silos, was a phenomenal public success. In Ottawa, the summertime sound and light show projected on Parliament Hill's Centre Block is advertised as a nightly marvel that "illuminates Canadian stories of nation-building, partnership, discovery,

valour, pride and vision for a country." In Montreal, the Partenariat Quartier des Spectacles holds an annual competition to secure architectural projections for façades that frame the space of its winter Festival des lumières (see our story, *Impulse*, *Indulged*, page 18).

Visual imagery, which permeates our society and is consumed on every possible device, has been blown-up to the scale of the city. The multiplication of urban projections demonstrates the power and danger of transforming public space into an event-filled realm. Urban spaces devoid of visual animation can be deemed "uneventful", as if public space cannot be properly experienced without powerful – at times blinding – light shows. The simple pleasure of a well-designed collective space with a sensitive mix of uses seems to be forgotten, and the slow discovery necessary to appreciate the subtle qualities of urban culture is foregone.

Nonetheless, the most astonishing proposals are now possible in urban space. Layers of history, normally hidden to the naked eye, come to life thanks to unusual encounters between 3D virtual reality and historical tableaux. Such visual archeology, urban museology and storytelling are fascinating uses of technology that can seem Disneyesque in their more popular manifestations.

At Civiliti, we too tapped into the power of light when designing a new railway bridge over a decommissioned railyard for the University of Montreal's future

Outremont campus. Responsible for the architectural and lighting treatment of this bridge, we opted to create a dynamic visual experience. The bridge's deck offered a wonderful surface to deploy an abstract and graphic animation, inspired by some of Sol Lewitt's wall drawings. Was this necessary? Could a strong and simple design solution not have provided the appropriate backdrop to the campus' main thoroughfare? We believed that a subtle and poetic use of light would resonate within the heavily-transformed environment, drawing attention to the railyard's history, which will be forever annihilated with the advent of the new pavilions and urban streetscape. The typical diagonal bracing of a bridge truss structure is given new meaning: the diagonal light grid provides the support for a thematic animation celebrating the four seasons: rain (Fall), snowflakes (Winter), growing vines (Spring) and fireflies (Summer). The virtual seasonality adds a time-honored landscape theme to the hard reality of heavy urban infrastructure.

peter@civiliti.com

1 HIROSHIMA, 1999, VIDEO, BY KRZYSZTOF WODICZKO **2** PRELIMINARY TESTING OF THE LIGHTING AT THE BRIDGE OVER THE OLD RAILYARDS AT THE NEW OUTREMONT CAMPUS. LIGHTING WILL BE FULLY OPERATIONAL ONCE THE NEW CAMPUS'S FULL HYDRO GRID IS UP (2017-2018)

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