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DE PAYSAGE
AU CANADA

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vol.13_no.2 | 8.00\$

visions

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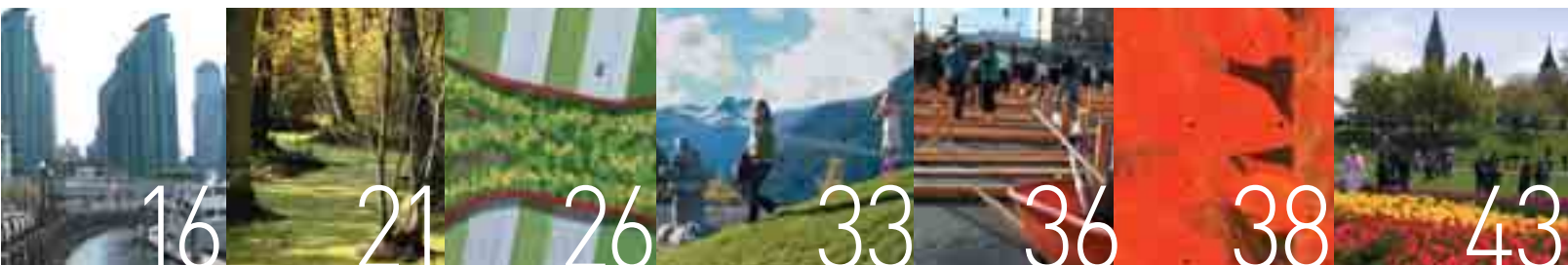
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Published by | Publié par :



Naylor (Canada), Inc.
100 Sutherland Avenue
Winnipeg, MB R2W 3C7
Tel.: 204.947.0222
Fax: 204.947.2047
www.naylor.com

Publisher | Éditeur : Robert Phillips

Naylor Editor | Rédactrice Naylor : Andrea Németh

Project Manager | Directrice de projet : Kim Davies

Book Leader | Ventes publicitaires : Ralph Herzberg

Marketing Associate | Adjointe à la commercialisation :

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Sales Representatives | Représentants des ventes :

Anook Commandeur, Brenda Ezinicki, Brian Hoover,
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Layout & Design | Mise en page et

conception graphique : Emma Law


Advertising Art | Art publicitaire :

Gregg Paris

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Return undeliverable Canadian addresses to:
Naylor (Canada), Inc., Distribution Dept.
100 Sutherland Ave., Winnipeg, MB R2W 3C7
Canadian Publication Agreement #40064978

PUBLISHED APRIL 2011/CSL-Q0211/5528

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FR_

DES VISIONS, ENCORE...

Un numéro traitant de VISIONS, encore...? Vos deux rédacteurs invités se sont longuement penchés sur la question de la pertinence, en 2011, de traiter à nouveau de ce sujet souvent galvaudé. Vous serez certainement d'accord que partout au Canada, nous nous retrouvons constamment inondés par des visions du futur et leurs promoteurs. Pendant ce temps, il semble que nous soyons plutôt pauvres du côté des réalisations. Car il faut l'admettre, toute vision devrait tendre vers une réalisation souvent tangible, du moins pour nous architectes paysagistes.

Mais s'il y a confusion, c'est peut-être que le terme n'est pas toujours bien défini. Parle-t-on du fait de « voir » ou encore d'exprimer un « point de vue » ? Peut-être qu'il s'agit d'une fameuse « vision stratégique » ? Si ces diverses visions ne sont pas exclusives à l'architecture de paysage, la période de grands questionnements que nous vivons pose de sérieuses questions et notre pratique pourra participer encore plus aux changements majeurs que notre société a déjà commencé à vivre. Quoi qu'il en soit,

l'architecte de paysage fait partie des professionnels les mieux formés pour participer à l'élaboration de visions claires tenant compte des grands enjeux de société en présence.

Vous connaissez donc notre réponse : nous croyons sans l'ombre d'un doute que la réflexion et l'échange encouragés par L|P sur le sujet des visions sont pertinents, car, si nous ne réussissons qu'à piquer votre curiosité sur les quelques sujets compris dans ce numéro, nous aurons atteint notre objectif.

ENG_

VISIONS REDUX

Another issue about VISIONS? Your two guest editors have spent a good deal of time mulling over whether, in 2011, it is truly relevant to revisit this seemingly belaboured topic. You have surely noticed that here in Canada, various proponents relentlessly bombard us with new visions of the future. Meanwhile, actual accomplishments seem to be in short supply. It is hard to escape the

conclusion that any vision should point to some kind of tangible result—or at least it should for us landscape architects.

If there is any confusion, it may be that not everyone understands “vision” the same way. Are we talking about “envisioning” a goal, or “vision” as mere point of view? Or perhaps one of those notorious “strategic visions”? These different understandings of just what vision entails may not be unique to landscape architecture, but the current era of profound questioning raises serious questions. Our profession has an opportunity to participate more fully in the sea changes already underway in our world. After all, among all the professions, landscape architects are among the best-equipped to develop clear visions that embrace the major issues facing society.

So you know our answer: we are firmly convinced that L|P is fostering a highly relevant reflection and discussion on the topic of visions. Even if we only manage to spark a little curiosity on the few subjects addressed in this issue, we will have reached our goal. We hope you enjoy the issue.

JACK KRUBNIK, KELTY MCKINNON, LUC DENIGER, JOHN ZVONAR,
YVAN LAMBERT, JANIS FEDOROWICK, KEVIN FRASER

UPFRONT _ PROLOGUE

CEOs FOR CITIES



LOCAL PROJECTS



SINCE ITS CHICAGO DEBUT, GIVE A MINUTE
HAS MOVED ON TO MEMPHIS, AND IS SETTING
ITS SIGHTS ON NEW YORK AND SAN JOSE

Hey Chicago, what
would encourage you
to walk, bike and take
CTA more often?

■ Give a Minute JACK KRUBNIK

HEY CHICAGO. what would encourage you to walk, bike and take the CTA more often? Late last year the question was front and centre, on Chicago Transit Authority buses and trains, in the Chicago Tribune, even on the streets. Community leaders were asking for answers, and people were responding in droves.

How? Using texting, Facebook, Twitter, and direct post. And the replies were often inventive. ("Healthy breakfast options to go on every platform!" Harry. Posted 11.26.10 at 11:46pm via Web) As people responded, community leaders listened, actively reviewing posts and tweets and responding directly to their favourite ideas. Responders included the three key sectors: private – Stan Day, President and CEO, SRAM Corporation; public – Terry Peterson, Chairman, Chicago Transit Board; and non-profit – Ron Burke, Executive Director, Active Transportation Alliance. The motivation? By this fairly simple gesture, leaders wanted to bridge the gap between the traditional forms of public engagement (like the public meeting) and community consultation, 20th century style. Through a campaign called "Give a Minute" city leaders were acknowledging the dominance of texting, Facebook, tweeting and direct post as powerful media of communication with incomparable rates of penetration. In short order, Give a Minute proved itself to be a fresh and inventive form of civic engagement. And although the dialogue did not imply a firm obligation for action, the intent was clearly building momentum for urban change.

JUST A MINUTE Founders Carol Coletta, president of urban advocacy non-profit CEOs for Cities, and Jake Barton, principal of the media design firm Local Projects, know what drives their initiative: most North Americans have opted out of public participation. Give a Minute sets out to re-imagine public participation in ways that are more suited to the 21st century, thereby re-establishing civic democracy. We all have great ideas, but traditional public meetings always happen in a physical space – and this gravely restricts community engagement. Carol Coletta believes "technology can be used to include far more people in a far more productive and efficient environment than most public meetings can include."

"In this day and age of competition for everyone's attention," says Jake Barton, "government is understanding that it will need to be fun and creative to engage citizens in a positive way." And, says Coletta, we need to stay tuned: "Give a Minute in its 2.0 version makes it easy for ordinary citizens to organize themselves to do things (in real time, real space) to improve their cities."

Since its Chicago debut, Give a Minute has moved on to Memphis, and is setting its sights on New York and San Jose. This indicates that momentum is building and communities are embracing their new found voices. So, how about your city? Tap into the medium of your choosing, give a minute, and perhaps your city will be next.

JACK KRUBNIK, an urban designer for the City of Toronto, is a 2007 graduate from the University of Toronto MLA program. jkrubnik@rogers.com

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What do you think?

VISIONARY MAPPING

MARKING TERRITORY IN THE CONTEMPORARY CITY KELTY MCKINNON

DRAWING COURTESY OF JASNA GUY



"MARK GESTURE VOICE SPACE" IS A ROUGH PLAN OF A HALF-HOUR DISCUSSION, WHICH CHARTS THE SEATING, THE MOVEMENT OF PEOPLE (TRACED WITH DOTTED LINES) AND THE MOMENTS OF SPEAKING (MARKED WITH DOTS AND RECTANGLES)

KELTY MCKINNON is a principal at Phillips Farevaag Smallenberg. Her artistic work has been exhibited in Vancouver, New York, Toronto, Minneapolis, Seattle, Vienna, London, Berlin and Walla Walla. keltymc@gmail.com

Rather than...reproducing what we know about a place, the maps we produce...should greatly expand imaginative possibility.

THIS YEAR'S PuSh FESTIVAL for Performing Arts occurred during Vancouver's quasiquintennial, an occasion suitable for pondering the role of mapping and its effects on the city (and the city's effects on various acts of mapping). Amidst choreographers, anthropologists, performance artists, photographers, musicians, architects and, yes, landscape architects, we critically examined the limitations and potentials of each other's disciplinary approaches to mapping. Despite this great diversity, we were all grappling with similar issues: how to move beyond stale mapping techniques that have reductive effects on space and communities, and how to map lived spaces in ways that enrich and diversify potentials.

Critical approaches to mapping in landscape architecture are a fairly recent phenomenon. No longer can we assume our tools (the survey, the diagram, the masterplan) to be neutral recordings of surface effects and proposals, purely descriptive and innocent of power. What "vision" implies is not simply retinal. Mapping necessitates a critical approach, beyond the physical elements of terrain to include multiple and often conflicting hidden forces that underlie the workings of a site—the cultural, historical, social, programmatic, economic, legislative, political, ecological and climatic. What should be mapped is the space of events, effects, experience and desire, more so than the space of objects. And our goal should be to multiply potentials. Rather than limiting or reproducing what is known about a place, the maps we produce, the plans we make, should greatly expand imaginative possibility.

TRY JASNA GUY'S BLOG SPOT: [HTTP://JASNAGUY.WORDPRESS.COM/2011/02/02/INTIMATEALTERNATE-CARTOGRAPHY/](http://JASNAGUY.WORDPRESS.COM/2011/02/02/INTIMATEALTERNATE-CARTOGRAPHY/) j.guy@telus.net

HOW TO RECREATE THE **NATIVE PRAIRIE** LUC DENIGER

IN A NEW NEIGHBOURHOOD in South Edmonton, a small area of native parkland landscape is coming to life. Almost 45,000 plants are already installed on the 0.7 ha site – that's half the number specified in the landscape plan. The rest will be planted this summer. Already, the planted and seeded areas are growing strong, much to the delight of local wildlife.

The robust growth is just a small part of the story. The site, which is next to the native vegetation communities of White Mud Creek Ravine and Mactaggart Sanctuary, was once farmland. It was transformed into a storm water management facility, but planners working with Larix Communities envisioned a landscape that closely resembled remnant native plant communities. The approach, developed with Edmonton environmental consultants Clark Ecoscience and Sustainability, differed substantially from standard landscape and engineering design practices. The native soils in and around the site were analyzed and replicated during the soil building process. The re-built soil was based on the predevelopment soil profile: a mix of topsoil, marginal material, and clay, removed during the surface preparation phase and stored on site for re-use. In certain areas, the rebuilt soil was installed to a depth of 1.5 metres. Plant species were propagated from wildcrafting and seed collection from native plant communities. A local nursery contract-grew the plants for a year to ensure a strong beginning. The planting includes native trees, shrubs and dense groupings of forbs and grass plugs: dense planting will help the native species to out-compete invasive weeds.



Luc Deniger is an intern landscape architect with IBI Group in Edmonton with experience in landscape architecture in Québec, British Columbia and Alberta. luc.deniger@IBIGroup.com
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...there is a gravitas to
protecting these places...

THE HAUNTING JOHN ZVONAR

THOSE OF US TASKED with protecting cultural landscapes are captivated by the quest to reveal the mysteries of these "stories imprinted on the land." Places such as Beaumont-Hamel in the north of France merit this approach. On the morning of 1 July 1916, during the Great War, 801 Newfoundlanders "went over the top" at Beaumont-Hamel. Only 68 answered roll call the next day. Today Beaumont-Hamel is but one of two Canadian national historic sites outside our borders. It was in large part due to the inspired vision of the Regiment's padre that this authentic battlefield terrain remains as a memorial to the Regiment's courage and sacrifice. But as landscape architects, we also remember one of our profession's forebears, Rudolf Cochi, who realized an elegant commemorative layer to ensure that those who would come to pay their respects would never forget this place. The site was inaugurated in 1925, and surely then, its powerful energy reverberated as it does to this day, especially in the early morning hours.

In the world of heritage conservation there is a gravitas to protecting these places. For each of us who count ourselves in the continuum

John Zvonar graduated with a Master's Degree in Landscape Architecture from the University of Manitoba in 1988 and now exercises his true vocation protecting nationally-significant cultural landscapes for the federal government. John.Zvonar@tpsgc-pwgsc.gc.ca



BEAUMONT-HAMEL, FRANCE: CANADIANS WHO COME TO PAY THEIR RESPECTS DO NOT FORGET THIS PLACE

of stewards, our vocation is to ensure that story lines do not fade. We are "haunted" as we strive to understand not only the places themselves, but also the visions of those landscape architects who came before and who set the stage for what we as a profession excel at today – the Frederick Todds, the Dunnington-Grubbs, and a host of other inspired practitioners. Our collective yearning drives us to protect and enhance their visions, while we seek our own visions each day in our own particular ways. This spirit will forever haunt us.

UN BASSIN DE RÉTENTION COMME PROJET DE PAYSAGE YVAN LAMBERT, AAPQ



PARC SCHULTZ, LA VILLE DE SAINT-JÉRÔME : UNE « VISION » EST MAINTENANT RÉALITÉ

LA VILLE DE SAINT-JÉRÔME, située à un peu plus de 50 km au nord-ouest de l'île de Montréal, est la capitale de la région des Laurentides, la « Porte du nord ». En 2010, la population de Saint-Jérôme s'élevait à 68 097 habitants sur un territoire d'environ 90 km².

La Ville de Saint-Jérôme connaît depuis quelques années une forte croissance démographique résultant du développement résidentiel sur son territoire. Dans ce contexte, la Ville a décidé de gérer le développement avec une vision à long terme et globale en fonction des bassins versants de drainage plutôt que de gérer le développement au cas par cas, par projets résidentiels ou limites « artificielles » de propriété. Cette approche de développement par bassins versants de drainage est beaucoup plus respectueuse du paysage et de l'environnement et économiquement avantageuse. C'est ainsi que la Ville, dans les projets résidentiels de grande envergure, favorise maintenant la

rétenion des eaux de ruissellement plutôt que d'envoyer ces mêmes eaux immédiatement à l'égout pluvial. Le bassin de rétention du parc Schulz, situé dans le secteur nord-est de la Ville de Saint-Jérôme, est un exemple concret de projet de paysage illustrant une approche multifonctionnelle apportant une plus-value : utilitaire (égout pluvial), écologique (marais), récréatif (sentiers et aire de repos) et allégorique (élément sculptural de gabions et galets de rivière). Ce projet se distingue également par l'approche multidisciplinaire qui a été retenue où l'architecte paysagiste, l'ingénieur et l'urbaniste ont été réunis ensemble autour de la même table dès le début du projet et on travaillé en collaboration plutôt que de façon isolée.



Yvan Lambert est architecte paysagiste – urbaniste et depuis 2006, est agent à la planification et au design urbain à la direction générale de la Ville de Saint-Jérôme, Monsieur Lambert est Président de l'Association des architectes paysagistes du Québec (AAPQ). ylam@vsj.ca

SCHOFIELD'S GARDEN IN KOREA, EVERYBODY KNOWS HIS NAME

JANIS FEDOROWICK

UNIVERSITY DEPARTMENTS are named after him, a softball league in Seoul with over 1,000 teams bears his picture on their baseball caps, a chamber in the Korean Consulate is named in his honour. Thousands upon thousands of Koreans speak of his legacy, yet here in Canada, Dr. Frank Schofield is virtually an unknown.

First arriving in Korea in 1916 as a Christian missionary and teacher, Dr. Schofield began helping the Koreans formulate a resistance movement against the Japanese occupation. Although he was recalled to Canada, he returned to an independent Korea after his retirement, and dedicated his life to helping the unfortunate, including taking in a homeless boy who was later to become the Prime Minister of Korea, Dr. Un-Chan Chung.

Dr. Schofield is now a "Person of Historical Significance" in Canada – a Parks Canada designation acquired five years ago by a non-profit organization formed in Toronto to commemorate Dr. Schofield's life. The group then partnered with the Toronto Zoo to secure .5 ha to create a traditional Korean garden as a setting for a statue of Dr. Schofield. Already the statue is installed: the unveiling, held in September, 2010, brought together Dr. Un-Chan Chung as well



as other dignitaries. The construction of the gardens will continue this summer, and will include a square lily pond, stone walkways, fields of wildflowers and a traditional Korean pagoda. When funding is attained for the final phases, the garden will contain a traditional wooden gateway and stone wall, an Interpretive Centre, a central stone plaza, viewing platforms, a waterfall and jangseung (wooden totem poles) at the entrance to guard against evil spirits. The plan, which I produced with Terraplan Landscape Architects and JCI Architects, will produce a landscape which is a fusion of the traditional and the modern, and of two cultures, Korean and Canadian. Upon completion, the garden will be one of only a handful of Korean gardens located outside of Korea.

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3 YEARS...3 CONTINENTS : WHERE VISION BEGINS

KEVIN FRASER

UPON GRADUATION, I was determined to obtain international work experience. Three years and three continents later, I'm back where I started but as a changed individual.

After a year's internship in familiar Toronto, I worked for a year among the masters of bikes and dikes in the Netherlands, followed by a stint studying sustainable design in the cloud forest of Monteverde, Costa Rica. My most recent port of call was the burgeoning Andean metropolis of Santiago. Chile provided a glimpse of Latin American reality. I worked on a government-funded revitalization project, Parque Río Viejo, a derelict 25 hectare site in an impoverished barrio of Santiago. On my first day of work, I attended a community participation session and watched as the design process empowered residents to make their voices heard. It was a humbling experience. While my Spanish was minimal then, I soon realized that sensitivity to local concerns is fundamental to a project's success. This local sensitivity was one of the profound parallels I witnessed in LA practices spanning the globe. In the densely populated Netherlands, for example, the focus was on cultural sensitivity; in Costa Rica, there existed a vested interest in mitigating development impacts on the country's remarkable biodiversity.

The most marked common denominator for success, though, was inspiration. Europe opened my eyes to the promise of public space and integrated transit infrastructure, the likes of which is rarely demonstrated in North America. The Dutch capital, Amsterdam, is often described as "gezellig." (The term has no English equivalent, but

it suggests "cozy.") The city's compact urban centre, where all modes of transport function harmoniously, would have seemed a pipe dream had I not lived it, both in my commute—by bicycle, train and foot—and in work projects, where the automobile rarely, if ever, took priority. No longer a rookie in the game, I can attest to the ineffable benefits of working abroad. In this age of uncomfortably frequent global disasters, it behooves us to reduce ethnocentrism and look to other cultures for answers and inspiration. Working internationally introduces us to brilliant minds and innovators, as well as the diverse landscapes in which they flourish.



Kevin Fraser hails from the small community of Haileybury in Northeastern Ontario. He holds a BLA from the University of Guelph. His ingrained passion for travel and adventure has led to work on three continents. el_kevo@hotmail.com



KELTY MCKINNON

SUPERNATURAL

THE BURDEN OF WILDERNESS

FR_

SURNATUREL LE FARDEAU DE LA NATURE SAUVAGE

En Colombie-Britannique, où la nature occupe une place importante, la campagne publicitaire de la province, dont le mot clé est « SuperNatural », renforce la primauté de la nature sur la culture dans la définition de l'identité civique. Les architectes paysagistes ont dû composer avec le fardeau de la nature sauvage, où le « paysage » a été assimilé de force à la « Nature ».

L'obsession vancouveroise de la nature est conforme à l'engouement des Canadiens pour leur environnement, si bien représenté par les peintures du Groupe des Sept. L'auteure souligne toutefois le travail de la peintre britanno-colombienne Emily Carr pour donner une autre image de la nature canadienne, celle la côte ouest. Bien que l'archétype du paysage canadien du Groupe des Sept ait été le grand espace vierge et sauvage, le paysage de Carr est celui d'une nature active et intime avec les gens.

L'œuvre de Carr augurait une pratique alternative des architectes paysagistes qui explorent le mythe de la nature virginale. L'essai montre comment son écriture et sa peinture incarnent des caractéristiques du paysage qui suggèrent des approches de conception alternatives.

ENG_

IN VANCOUVER, NATURE looms large. Snow capped mountains form a dramatic backdrop to the city skyline, a thousand acre temperate rainforest is located just blocks from the downtown core, and water surrounds the city on three sides in the form of bays, inlets and rivers. In the 1980s, the British Columbia Ministry of Small Business, Tourism and Culture developed the campaign 'SuperNatural BC,' promoting and defining the province by its spectacular and diverse Edenic scenery. The SuperNatural campaign reinforced the primacy of nature over culture, placing wilderness at the fore of provincial and civic identity. Landscape architects working in this context have had to contend with the burden of wilderness, where 'landscape' has been forcibly equated to 'Nature.'

Vancouver's obsession with its natural environment is in keeping with a general Canadian preoccupation with wilderness. "Above all, [Canada] is a country in which nature makes a direct impression on the... mind," Northrop Frye writes, "...a country divided by...great stretches of wilderness, so that its frontier is a circumference rather than a boundary; a country with huge rivers and islands that most of its natives have never seen... this is the environment that [Canadians] have to grapple with, and many of the imaginative problems it presents have no counterpart in the United States, or anywhere else."¹

A PREOCCUPATION WITH WILDERNESS

In size, Canada is second only to Russia, yet its population, a mere 33 million (almost a tenth of the USA), largely huddles close to the American border. The myth of the great, unpeopled Canadian north was elaborated by the Group of Seven, whose collective manifesto was to capture in paint what they saw as a distinctly Canadian consciousness. Finding Old World approaches to painting ineffective in expressing the "authentic" Canadian landscape, the group sought to paint what they saw as the "essence" of the land through a grounded knowledge of particular, remote Northern landscapes.

AN ACTIVE AND INTIMATE WILDERNESS

While the Group of Seven's imagery reflected a predominant focus on Eastern and Northern Canada, the British Columbian painter Emily Carr, loosely affiliated with the Group, offered a divergent image of Canadian nature, one particular to the Pacific West Coast. Carr joined the Group's quest to express the nation's cultural identity by painting the coastal landscape, but her style and choice of subject matter redefined what landscape could be. While the archetypal Canadian landscape for the Group of Seven was one of pristine and rugged emptiness, Carr's was an active and intimate wilderness inhabited by

References are available at www.csla.ca

1 VIEW OVER BURRARD INLET TO COAL HARBOUR. FOR COASTAL FIRST NATIONS, PUBLIC LIFE PLAYED OUT PRIMARILY ON WATER AND BEACH. TODAY, INTERACTION IS NO LESS COMPLEX AND ENGAGING: THE SEA AND SEAWALL ACT AS PUBLIC FORUM. **2** LANGARA COLLEGE LIBRARY | **1** VUE AUX DESSOUS DE L'INLET BURRARD: POUR LES AUTOCHTONES DES CÔTES, LA VIE PUBLIQUE SE PASSAIT ESSENTIELLEMENT SUR L'EAU ET SUR LA PLAGE. AUJOURD'HUI, L'INTERACTION N'EST PAS MOINS COMPLEXE. **2** BIBLIOTHÈQUE DU COLLÈGE LANGARA

PHOTO 1 SITE PHOTOGRAPHY SCOTT MASSEY **2** SHAI GIL PHOTOGRAPHY





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Perhaps Carr's proclivities grew out of a reaction to the sheer bigness and density of things. | Les propensions d'Emily Carr étaient peut-être des réactions à la démesure et à la densité du réel.

people, where people and nature were closely intertwined.

Carr's writing at times seems old fashioned in its fascination with transcendentalism and the sublime, but in her painting there is a persistent determination to articulate something beyond, and perhaps counter to these concepts. Her assertion that nature projects its own subjectivity, and that it is intertwined with culture, anticipated an alternate practice for landscape architects working through the myth of virginal Nature as the "scenographic other." Carr's writing and painting embody three related landscape characteristics that distinguish her conception of nature from her contemporaries and suggest alternative approaches to design.

A CONFLATION OF NATURE AND CULTURE

First, Carr communicates a vision of nature that is not antithetical to culture. The Group of Seven, and indeed most North American landscape painters and photographers of the time including Ansel Adams, actively constructed images of virgin wilderness by cropping any signs of people or history from the frame. The aesthetic they sought was one of purity: an image of land before human occupation. Lawren Harris described this idealized space as, "... a vast expanse of immensely varied, virgin land reaching into the remote north," and goes on to laud the

purifying effects of nature: "Our whole country is cleansed by the pristine and replenishing air which sweeps out of that great hinterland."²

But while the British Columbian coast is exceptionally wild, it was also densely occupied for over ten thousand years by a number of cultural groups including the Haida, Tsimshian, Nuxalk, Northern Wakashan, Kwakwaka'wakw, Nuuchah-nulth and the Coast Salish. By the time Emily Carr began to record these landscapes, an estimated ninety percent of native populations had been decimated by smallpox and other diseases introduced by Europeans. While many communities have thrived since that time, others were abandoned and gradually overtaken by forest. Carr painted both the imagery of everyday village life—children playing in front of cedar longhouses, Native canoes pulled up onto beaches—and the abandoned villages with their totems, welcome figures and longhouses overtaken by foliage. In both the peopled and unpeopled villages, there is an integration, indeed, a conflation of nature and culture.³ The forest is seen as historical, occupied and mutable, and the products of settlement seem to grow out of it.

Carr's depiction of nature also included mined and forested landscapes.⁴ But rather than depicting resource extraction as destructive, her landscapes were rendered with a "mood ...not one of despair, but of renewal and regeneration."⁵ Unlike the Group of Seven, Carr depicted landscapes as bound up with culture, and constantly changing.

INSIDER OR OUTSIDER?

Second, Emily Carr's work departs from a scenographic approach to landscape that addresses the land as a distanced, aestheticized object in favour of an embedded and embodied intimacy. In his essay "Eidetic Operations and New Landscapes," James Corner contrasts these attitudes in his description of *landskip* versus *landschaft*.⁶ The old English term *landskip* "...at first referred not to land but a picture of it, as in the later selectively framed representations

of seventeenth century Dutch *Landschap* paintings. Soon after the appearance of this genre of painting, the scenic concept was applied to the land itself in the form of large scale rural vistas, designed estates, and ornamental garden art."

In contrast, the Old German term *landschaft* refers to "the environment of a working community, a setting comprising dwellings, pastures, meadows and fields and surrounded by unimproved forest or meadow." In other words, it was a relational amalgam of nature and culture requiring the situatedness of an insider versus the point of view of an outsider.

The distancing and detachment of traditional landscape painting was simply not possible in the rainforests of British Columbia. BC's coastal temperate rainforest is characterized in part by its numerous canopy layers, its wide range of tree sizes and ages, the abundance of epiphytes (plants living on the surface of other plants such as mosses, lichens and ferns), and its impenetrable understory of rapidly growing salal, salmonberry, alder and fern. Perhaps Carr's proclivities grew out of a reaction to the sheer bigness and density of things. Her forest interiors are cropped close, stretched to the edge of the picture frame, "with no sky above and no anchoring earth below...."⁷ In a letter to Eric Brown she writes, "Woods and skies out west are big. You can't pin them down."⁸ Rather than lapsing into the folly of attempting to see and portray things in their totality, Carr layered numerous gradations of green to depict either an impenetrable, living wall or light, air, and the space between branches. On positioning herself in these woods, she writes, "You go, find a space wide enough to sit in and clear enough so that the undergrowth is not drowning you....Everything is green. Everything is waiting and still. Slowly things begin to move, to slip into their place....Nothing is still now. Life is sweeping through the spaces....You must be still in order to hear and see."⁹

Carr strove to paint a multisensory landscape, one that went beyond the visual to include sound, smell, touch and the kinesthetic:



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senses that require proximity and interaction. She was interested in synesthesia, where a secondary sensation accompanies an actual perception. In pondering this sensory overlap she wrote, "If the air is jam full of sounds which we can tune in with, why should it not also be full of feels and smells...."¹⁰ Of course as a painter, she did not discard the visual, but attempted to communicate the sensual density of particular, intimate and relational environments.

OBJECTS DISSOLVE...IN PURE MOVEMENT

Third, in Carr's later paintings, objects dissolve. Form gives way to process and movement. As she became more and more interested in capturing the dynamic landscape around her, the "well defined, contained and very tangible sculpted forms" of her painted trees, poles, rocks, leaves and skies "lost their defining edges, their particular substance...as they sway(ed) and merge(d) in a mutual life of movement."¹¹ Likewise, her earlier work positioned objects in the fore, middle and background as a device to express space and to frame a central object as the focus of the painting. As Carr concentrated more and more on expressing movement, these objects were discarded or merged together into one sweeping gesture of energy. "Direction, that's what I'm after, everything moving together, relative movement, sympathetic movement, connected movement, flowing, liquid, universal movement, all directions summing up in one grand direction, leading the eye forward, and satisfying. So to control direction of movement that the whole structure sways, vibrates and rocks...."¹² Tree, earth and the spaces between were whorled dynamically together in the depiction of pure movement.

This particular characteristic grew out of an intimate familiarity with the rapid, dense growth of BC's coastal forests and the dynamic relationship between air, sea, rain and vegetation. Carr's paintings



6

THIS ESSAY IS EXCERPTED FROM GROUNDED: THE WORK OF PHILLIPS FAREVAAG SMALLENBERG, EDITED BY KELTY MCKINNON. FOR A REVIEW, SEE PAGE 50

1-3 CATES PARK/WHEY-AH-WICHEN PARK. THE MASTER PLAN EMPHASIZES THE QUALITY OF BEING EMBEDDED WITHIN THE FOREST WHILE CHOREOGRAPHING SCENIC VIEWS ACROSS THE WATER **4** ALONG THE SEAWALL TO COAL HARBOUR COMMUNITY CENTRE **5** COAL HARBOUR PROMENADE **6** EMILY CARR, CEDAR, 1942, OIL ON CANVAS **7** LANGARA COLLEGE LIBRARY: WATER IS DISRUPTED INTO DISCRETE REFLECTIONS: AN ABSTRACTED SCATTERING OF NATURE AND CULTURE. THE SENSORY EXPERIENCE ECHOES EMILY CARR'S DEPICTIONS OF NATURE AS PURE MOVEMENT, "COILS, SPURTS AND CASCADES OF GROWTH." **1-3** CATES PARK/WHEY-AH-WICHEN PARK: LE PLAN DIRECTEUR ACCENTUE LA QUALITÉ DU CADRE FORESTIER TOUT EN CHORÉGRAPHIANT LES VUES MAGNIFIQUES DE L'AUTRE CÔTÉ DES EAUX. **4** LE LONG DE LA DIGUE MENANT AU CENTRE COMMUNAUTAIRE DE COAL HARBOUR **5** LA PROMENADE DE COAL HARBOUR **6** EMILY CARR, CÈDRE, 1942, HUILE SUR TOILE **7** LA BIBLIOTHÈQUE DU COLLÈGE LANGARA: L'EAU ÉPARPILLE SES REFLETS DE LA NATURE ET DE LA CULTURE. L'EXPÉRIENCE SENSORIELLE ÉVOQUE LES DESCRIPTIONS DE LA NATURE D'EMILY CARR EN TANT QUE PUR MOUVEMENT, « LES ONDULATIONS, LES GICLÉES ET LES CASCADES DE LA CROISSANCE ».

PHOTOS 1,2,3,4 PHILLIPS FAREVAAG SMALLENBERG **5-7** SITE PHOTOGRAPHY SCOTT MASSEY

6 VANCOUVER ART GALLERY, EMILY CARR TRUST



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SITE PHOTOGRAPHY, SCOTT MASSEY

depict ocean, beach, forest, sky and ground as a “living arena of processes and exchanges over time,”¹³ and are pulled together into a portrayal of dynamic flux. In such an environment, “form is provisional and temporary, constantly on its way to becoming something else,”¹⁴ impossible to pin down. In discussing contemporary landscape architecture, James Corner writes, “the discipline of ecology suggests that individual agents acting across a broad field of operation produce incremental and cumulative effects that continually evolve the shape of an environment over time.”¹⁵ Carr understood this notion of ecology at a time when nature was seen as constant and immutable. Beyond superficial effects, she attempted to communicate nonlinear processes and flows, the emergent forces of nature. Carr describes the “unquenchable vitality of trees”: “There is nothing so strong as growing. Nothing can drown that force that splits rocks and pavements and spreads over the fields. To meet and check it one must fight and sweat, but it is never conquered. Man may pattern it and change its variety and shape, but leave it for even a short time and off it goes back to its own, swamping and swallowing man’s puny intentions. No killing nor stamping down can destroy it. Life is in the soil.”¹⁶

Subjectivity shifts from a removed, external, sole author to a relational field of interacting subjects that is the landscape itself. Carr’s paintings depict landscape as emerging from this “vibrating, coiling, cascading” movement.



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JEAN LANDRY, AAPQ

TALE OF TWO CITIES_DEUX VILLES MONTRÉAL + EDMONTON

FR_

DANS LE CADRE D'UN NUMÉRO sur les diverses visions visions qui peuvent guider des interventions en architecture de paysage, quoi de plus approprié que d'inviter des responsables municipaux à illustrer les visions animant leur ville par le biais d'un exemple concret des projets en préparation ou en voie de réalisation. Il s'agit donc ici de donner corps à des interventions complexes de par les nombreuses implications qu'elles sous-tendent : qu'il s'agisse d'une approche inusuelle d'intégration d'un développement résidentiel à l'intérieur d'un milieu naturel fragile ou de la mise en valeur d'un site industriel à haute valeur patrimoniale possédant de forts potentiels ludique et historique.

Ce Focus présente donc les visions animant les villes d'Edmonton et de Montréal, deux villes canadiennes au passé différent, mais unies lorsqu'il s'agit des attentes parfois contradictoires des divers intervenants municipaux, politiques ou citoyens, de la rareté des moyens et des pressions de plus en plus fortes sur les ressources, historiques ou naturelles, à leur disposition.

Malgré la brièveté de ces deux textes, nous espérons que vous partagerez notre conviction que le développement d'une vision claire adaptée à un contexte particulier peut entraîner des réalisations tenant compte d'enjeux sociaux et environnementaux souvent considérés comme trop complexes pour être résolus par des aménagements.

ENG_

What visions are driving our cities? For this Visioning issue, we set ourselves a clear task: to present concrete examples of city projects in the planning or execution phase, and to explain their complexity and their multiple implications.

We focus upon Edmonton and Montreal, two Canadian cities with very different histories and visions. Montreal is pioneering an unusual integration approach for residential development in environmentally sensitive areas. Edmonton wants to reclaim an industrial site with significant heritage value and at the same time, get re-acquainted with its river. Although each city's focus is different, like most cities, both Montreal and Edmonton contend with the sometimes contradictory expectations of various municipal, political, and civil stakeholders; they struggle to make inroads with modest means, and they face ever-growing pressure on their historic and natural resources.

Despite the brevity of these two pieces, they illustrate the power of a clear vision, tailored to a particular context. Both, in their own way, offer exciting solutions to issues often considered too complex to be resolved through urban design and development.

1 MONTREAL 2 EDMONTON: A SIGNATURE BRIDGE CONCEPT |

1 MONTRÉAL 2 EDMONTON : UN CONCEPT DE PONT EMBLÉMATIQUE

PHOTOS 1 JEAN LANDRY 2 CARLYLE + ASSOCIATES

PIERRE BOUCHARD

MONTRÉAL : un choix naturel

ENG_

MONTREAL : A NATURAL CHOICE

In 2004, the City of Montreal noted that governments were making policies to protect biodiversity in regions far from large cities. In response, the City itself set the goal of protecting 8% of its territory, including 6% of its land base. But how could the City protect 6% of its most valuable and developable land? It was necessary to develop a strategy to protect 2,000 hectares of land with an estimated value of \$200 million, at minimal cost. Innovative methods were needed; to that end the City division responsible for major parks invented the concept of the Ecoterritory – ten special zones covering the local ecosystems with the highest ecological value. The City's goal was not to acquire the land, only to preserve it. And the concept worked. Six years after the strategy was launched, the City has protected 5.8% of its land base and revised its goal to 8%.

English version www.csla.ca

FR_

POUR TOUTE VILLE, la présence d'espaces verts ainsi que l'intégration de la nature demeurent des enjeux préoccupants pour les citoyens. La place qu'occupe la nature est déterminante lorsqu'il est question de qualité de vie et d'harmonie. Elle module l'espace, adoucit la ville et donne l'impression à l'humain de se retrouver plus près de sa nature propre.

ADOUCIR LA VILLE La place de la nature dans la ville est abordée de façon différente dans chaque ville et ces approches sont tributaires de l'intérêt qu'une société accorde à cette préoccupation de même qu'elle est le reflet de la culture particulière d'un coin de pays.

Il y a donc de multiples façons pour les villes d'aborder ce domaine et chaque approche est le résultat d'un choix. À Montréal, le choix s'est fait naturellement en abordant la nature sous l'angle de la préservation et de l'augmentation de la biodiversité. Ce choix offre ses avantages, possède ses propres limites. Cependant, et c'est là le plus important, il reflète la culture et la société montréalaise. Les citoyens s'y sentent interpellés et sont prêts à en discuter, à en débattre et à y investir. En fait, ce choix s'impose de lui-même depuis le début des années quatre-vingt-dix. À cet égard, le Sommet de la Terre de Rio en 1992, a beaucoup touché et impressionné la population montréalaise. Le maire de l'époque a d'ailleurs participé activement au sommet et depuis, les maires qui se sont succédé assurent un leadership d'engagement en matière d'environnement ce qui a entraîné l'établissement à Montréal du Secrétariat international de la Convention sur la biodiversité de l'ONU.

En 2004, voyant que les États se dotaient de politiques visant à préserver la biodiversité dans les régions éloignées des grands centres urbains, la Ville relève le défi lancé par l'UICN et se lance dans une politique visant à démontrer qu'il est important et possible de préserver la nature dans les grandes villes. Ainsi la Ville se dote d'une stratégie visant, dans une première étape à préserver les

écosystèmes naturels encore présents sur le territoire et se fixe un objectif de protéger 8 % du territoire dont 6 % en milieu terrestre. La Direction des grands parcs et du verdissement est mandatée pour développer les moyens d'y arriver.

LES ENJEUX ÉTAIENT DE TAILLE Les enjeux étaient de taille : comment protéger 6 % du territoire en milieu urbain, là où la pression de développement est la plus intense au Québec et là où le coût du terrain est le plus élevé. À cela s'ajoute le fait que les outils dont disposent les villes sont beaucoup plus limités que ceux des gouvernements. En effet, l'outil le plus efficace que possède une ville est son plan d'urbanisme complété par sa réglementation. Or le plan d'urbanisme est essentiellement un moyen d'orienter le « développement » et il n'est pas conçu à proprement parler pour arrêter le « développement ». D'ailleurs, cet outil de planification urbaine qu'est le plan d'urbanisme n'a pas vraiment beaucoup évolué depuis 40 ans.

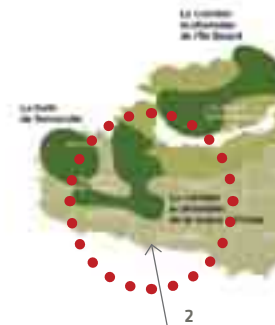
PROTÉGER AU MOINDRE COÛT Il fallait donc élaborer une stratégie permettant de protéger au moindre coût possible, 2000 ha de terrain, d'une valeur estimée à 200 M\$. Pour y arriver, il fallait donc se doter de moyens innovateurs. C'est ainsi que la Direction des grands parcs et du verdissement a inventé la notion d'Écoterritoire*. Ces écoterritoires, au nombre de 10, sont des secteurs qui comprennent les écosystèmes à plus haute valeur écologique du territoire. Leurs délimitations sont volontairement floues en ce sens qu'elles ne suivent pas les limites du cadastre et qu'on les a intégrées au plan d'urbanisme.

LA NOTION D'ÉCOTERRITOIRE Chaque écoterritoire se voit doté d'un plan de conservation qui définit les secteurs à préserver, les corridors écologiques à maintenir ou à renforcer ainsi que les zones tampons à conserver. Ce plan est élaboré en concertation avec les propriétaires et fait l'objet d'une consultation publique.

Avec un tel outil de planification, tout promoteur y compris les services de la Ville, les agences gouvernementales ainsi que tous services publics, avant d'agir, doit obtenir une autorisation de la Ville. Cet outil est donc d'abord une invitation à négocier avec la Ville les conditions de maintien du plan de conservation et d'orientation du développement limitrophe à venir.

L'objectif de la Ville est de préserver et non pas d'acquérir le terrain. Aussi, tout promoteur se fait offrir trois options. Premièrement, faire un don écologique et profiter d'avantages fiscaux des gouvernements. Deuxièmement, mettre le terrain sous statut de protection pour une durée de plus de 30 ans. Et finalement, donner une compensation sous forme de terrains à valeur écologique ou sous forme monétaire. La valeur de la compensation est établie en fonction de la valeur marchande et doit être considérée comme pertinente. En dernier recours, la Ville dispose d'un budget de 40 M\$ pour acquérir une partie ou la totalité de certains terrains.

STRATÉGIE DOUBLEMENT GAGNANTE La stratégie est donc basée sur la négociation et la discussion. Mais rapidement, les promoteurs

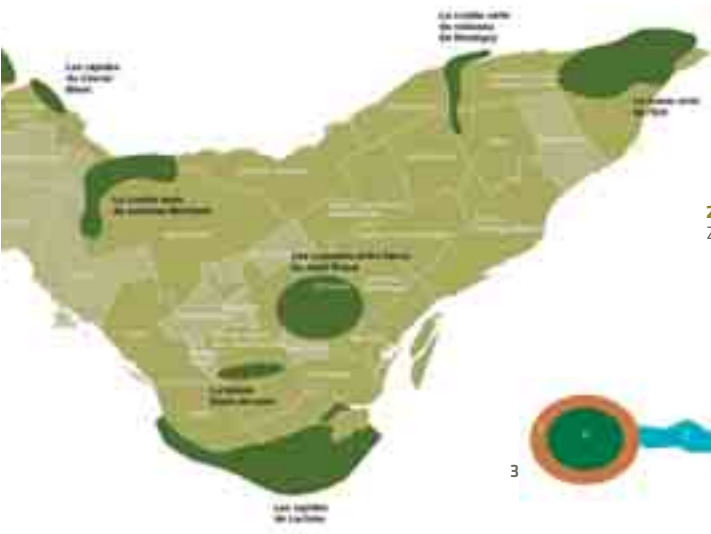


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2 LES DIX ÉCOTERRITOIRES DE L'ÎLE DE MONTRÉAL 3 MODÈLE DE DÉVELOPPEMENT ÉCOLOGIQUE = ZONES DE CONSERVATION AVEC BANDE DE PROTECTION ET LIÉES PAR DES CORRIDORS ÉCOLOGIQUES



CAS TYPE: Le projet 'Faubourg Pointe-aux-Prairies' et l'aménagement faunique sont en cours...*



Les enjeux étaient de taille : comment protéger 6 % du territoire... là où le coût du terrain est le plus élevé.

comprennent qu'il s'agit d'une stratégie gagnant-gagnant puisqu'au final, les projets d'habitation se vendent six fois plus vite pour un coût supérieur moyen de 20 %. De plus les projets sont plus denses et des entreprises se spécialisent dans ce genre de projet.

Afin de faciliter les discussions, la Ville s'est adjoint deux grands partenaires voués à la conservation de la nature soit Canards Illimités Canada et Conservation de la Nature Canada. Sans leur collaboration, il aurait été plus difficile pour la Ville d'utiliser les avantages fiscaux proposés par les gouvernements.

Six ans après le lancement de la stratégie, la Ville a protégé 5,8 % du milieu terrestre et a repoussé son objectif à 8 %. De plus, la Direction des grands parcs et du verdissement prépare en collaboration avec un groupe de citoyens la création d'un Paysage humanisé qui permettrait d'augmenter la surface des aires protégées tout en maintenant les dernières terres agricoles du territoire.

ONDE DE CHOC La création d'un concept innovateur des Écoterritoires imbriqué dans la réglementation d'urbanisme a provoqué une onde de choc profonde chez les planificateurs qui cherchent à éviter la présence de flou dans la réglementation. Au départ, les Écoterritoires étaient considérés comme des lacunes voire des aberrations. Mais l'expérience a été à ce point positive, puisque l'opération a connu un tel succès, que les planificateurs cherchent maintenant eux-mêmes à innover et à adapter le plan d'urbanisme aux réalités d'aujourd'hui à tel point que la prochaine mouture du plan d'urbanisme sera qualifiée de « durable ».

La stratégie de protection des milieux naturels constitue le volet le plus facile de l'ensemble de la stratégie de la Ville en matière de biodiversité. En effet, protéger les écosystèmes existants est toujours plus facile que de les recréer.

Le véritable défi de la Ville commence maintenant puisque le second volet consiste à améliorer la qualité de vie dans les quartiers centraux fortement minéralisés. La meilleure façon de satisfaire les aspirations des citoyens est de verdifier la ville et d'augmenter au maximum la biodiversité urbaine afin d'augmenter le sentiment de confort des citoyens par la présence rassurante de la nature dans leur environnement intime. Là encore il faudra innover et les architectes paysagistes de la ville se sont déjà retroussé les manches. Nous sommes... très très confiants.

DONALD RAKE, LANDSCAPE ARCHITECT, V DE M, IS THE PROJECT CO-ORDONATER OF THE 'POINTE AUX PRAIRIES' PROJECT ILLUSTRATED IN THE CASE STUDY. HE IS WORKING IN COLLABORATION WITH THE FIRM PLANIA.

*DONALD RAKE, DIRECTION DES GRANDS PARCS, VDEM, EST L'ARCHITECTE PAYSAGISTE RESPONSABLE DU PROJET 'POINTE AUX PRAIRIES' ILLUSTRÉ EN 'CAS TYPE'. IL TRAVAIL EN COLLABORATION AVEC LA FIRME PLANIA.

4 CONTEXTE: SECTEUR POINTE AUX PRAIRIES 5 SIMULATION: PROPOSITION D'INTÉGRATION D'UN PROJET FAUNIQUE AU PROJET DOMICILIAIRE 6 PONCEAU EN CONSTRUCTION 7 AMÉNAGEMENT DE L'ÉTANG NO. 1 8 A BIODIVERSITÉ _ ÎLE BIZARD : UNE VISION D'AVENIR PHOTOS 1+8 NELSON LANDRY 2,3 VILLE DE MONTRÉAL 4,5,6,7 DONALD RAKE,

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CURTIS GILLESPIE WITH | AVEC DOUG CARLYLE + DONNA CLARE

EDMONTON: a symbol-in-waiting

FR_

LE FUTUR SYMBOLE D'UNE VILLE

En plein cœur d'Edmonton, du côté nord de la rivière, se trouvent les bâtiments désaffectés de l'ancienne centrale électrique Rossdale. La salle des turbines et celle des chaudières ont une architecture impressionnante. Avec leurs plafonds suspendus à une trentaine de mètres, leurs surfaces deux fois supérieures à un terrain de football, leurs sous-sols évoquant les catacombes, leurs détails art déco et leurs échafaudages d'acier, les deux salles sont appelées à devenir des espaces publics d'une ampleur effarante : le Tate Modern des Prairies. Effectivement, des plans détaillés sont sur pied pour entreprendre la transformation des bâtiments de même qu'une série de projets sur le même site (que l'on appelle collectivement la Rive Nord). C'est un projet de nature à transformer une ville. Le genre de projet qui non seulement rehaussera le prestige d'Edmonton mais renouvellera complètement son image. Et pourtant, le projet de la Rive Nord est loin d'être chose faite...

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windows casting light year-round, floors twice the length of a football field, a catacomb-like basement level series of spaces, Art Deco detailing, and original steel scaffold crisscrossing the vast hangar-like area, both halls have the potential to become dramatic public spaces of mind-bending scale: the Tate Modern of the prairies.

Indeed, detailed plans are afoot to begin the transformation of the buildings, together with a cluster of other projects attached to the site (known collectively as The North Bank). It's a city-changing project, the kind that will not only raise Edmonton's profile, but instead completely refresh the city's image.

NO GUARANTEES The sweeping concept is all well and good, yet The North Bank is far from a sure thing. There are no guarantees that this bold and stunning project will even make it past the conceptual stage. No one doubts the value of the site and buildings, or the potential for cultural and civic transformation. The problem is systemic and institutional: the old thinking versus the new. A visionary future is battling a pragmatic heritage, and it's still far too early to say which will win out.

How, precisely, does a city evolve, mature, become its best self? These are the questions that confront and occupy some of the world's finest minds at a theoretical level, thinkers like Jane Jacobs or Richard Florida, but these questions also capture the imaginations and emotions of artists, designers and architects at the local level. Doug Carlyle and Donna Clare are two such people. Carlyle is a noted Edmonton landscape architect and prime consultant for the project. Clare is an award-winning architect and principal at the large architectural firm DIALOG. Together, they have spearheaded the drive to create The North Bank. Edmonton's Mayor, Stephen Mandel, commissioned them to create an initial vision for the project, which they produced in 2010 and which was enthusiastically received. The City hired Clare and Carlyle to produce more detailed studies of the site, including renovation and remediation plans, drilling down to a level of detail that hadn't been attempted to that point. This work is nearing completion.

At DIALOG offices, Clare and Carlyle spoke of the project's scope. "At some level, this project is all about understanding our city's relationship to our river," Clare said. "I think we've had an ambiguous relationship with our river in the past, in terms of how we ought to relate to it or use it. But I think we're now past the either/or discussion. Should we leave it untouched by the human hand or turn it into an urban playground? Today the conversation has moved beyond these extremes to one that is more balanced."

FRAMING THE VALLEY "It's also partly about creating critical destinations in our downtown core," said Carlyle. "We need to give Edmontonians a place to go, a centre. And it makes sense to make our river valley the core destination, to frame the river valley as one of the key things we use to think about and describe our city." But the project's vitality, cautioned Carlyle, and the site's success as a destination, can only be created through interdependence.

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THE SINUOUS NORTH SASKATCHEWAN River is massive in its flow and scope as it moves from its headwaters in the Rockies to where it merges with the South Saskatchewan to become the Saskatchewan River. It is a western Canadian river of beauty, drama and history.

INSPIRING POWER In the direct centre of Edmonton, hard against the north bank of the river, sits the Rossdale Generating Station, a now-decommissioned set of buildings. "The Plant" forms part of Edmonton's urban ruins, which are protected as heritage structures by provincial law. The station's Turbine Hall and Boiler Hall possess awe-inspiring architectural power. With ceilings a hundred feet high,

...both Halls have the potential to become dramatic public spaces of mind-bending scale: the Tate Modern of the prairies.
 ...les deux salles sont appelées à devenir des espaces publics d'une ampleur effarante : le Tate Modern des Prairies.

3-5

ANCHORING THE VISION Carlyle believes that Edmonton's lovely, high-banked river valley will succeed as a "core destination" only if the Generating Station serves as the anchor of the broader vision. There is certainly no lack of potential. Just upstream from the station is the Royal Albert Museum, which has long been planning its renovation. (Indeed, Clare and Carlyle have done most of the work on the concept.) Back downstream, where the two station pumphouses sit partially out over the river's edge, plans promise Edmontonians a chance to experience the river through such venues as a café and swimming pool. And at the same river bend where the Generating Station is located, an archeological site and historical centre will recognize and celebrate 11,000 years of habitation. Even the bridges are being re-envisioned. A signature bridge for vehicle traffic will replace the aging Walterdale Bridge, with a separate bridge to connect pedestrians with the river as they cross. "The generating station, the bridge, the neighbourhood, are all dependent on the other for it to work overall," said Carlyle. A mixed-use, walkable neighbourhood of several thousand people will be created with diverse housing choices, green streets, wide boulevards, generous sidewalks and public space, all complementing the creative riverside cultural life: outdoor performance venues, a river promenade linking squares and gardens, and a diverse network of cycle paths. "No buildings would be taller than the cupola of the legislature," said Carlyle, who wants to see the architectural power and majesty of the Legislature Building and its grounds rejuvenated. The vision of a broad master plan will link the grounds directly to The North Bank through the extension and enhancement of the pedestrian realm.

A SYMBOL-IN-WAITING So, yes, The North Bank is potentially city-changing, which is why it currently exists as a kind of symbol-in-waiting. But will Edmonton actually say "yes" to a future that touches the water? Or will the city huddle up and embrace its hardheaded, no-nonsense past, with the Station remaining a reminder of what Edmonton chose not to be? Both Carlyle and Clare know it could go either way, yet both feel Edmonton is a different city than it was just a few years ago. The election and re-election of Stephen Mandel, a culture-friendly mayor, has helped. So, too, has the maturation of the city's boomer population, now beginning to leave the workforce. "In some ways," said Clare, "I think this is about boomers now being at a place where they're thinking, 'What is our legacy? What are we leaving behind? What is going to bring meaning?' How, in fact, does a citizenry shape the place in which it lives?"

"We need to create a place to be proud of, a place to stay," said Carlyle. "Absolutely," said Clare. "We need to decide: are we a place people come to, or come from?"

So despite the city's pragmatic past, Clare and Carlyle believe that what's past is prologue. The city is poised to aspire to a higher expression of what it means to be a city, and The North Bank is one step in an process that never ends. "The truth is," said Clare, smiling, "this project, if it goes ahead, will still be evolving long after we're gone."



1,2 EXCITING POTENTIAL: REUSING THE ROSSDALE GENERATING STATION AS A MULTI-DIMENSIONAL CENTRE **3** VIEW WEST FROM PARK (BETWEEN ROSSDALE + 104 ST) **4** VIEW NORTH (96TH AVE + ROSSDALE) **5** AERIAL VIEW FROM EAST |
1,2 UN POTENTIEL ENTHOUSIASMANT : RÉAMÉNER LA CENTRALE ROSSDALE EN CENTRE MULTIDIMENSIONNEL **3** VUE DE L'OUEST À PARTIR DU PARC (ENTRE ROSSDALE ET LA 104^E RUE) **4** VUE DU NORD (96^E AVENUE ET ROSSDALE) **5** VUE AÉRIENNE DE L'EST E QUARTIER WEST ROSSDALE À POUR LIMITES LA 97^E AVENUE AU NORD, ROSSDALE ROAD AU SUD, LA 106^E RUE À L'OUEST ET LA 101^E RUE À L'EST.
PHOTOS CARLYLE + ASSOCIATES



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RAPHAEL JUSTEWICZ, ASLA, AIA, LEED AP

WILDLIFE ON THE MOVE: SEEING RED

FR_

VOIR ROUGE

Janet Rosenberg + Associates a été choisie comme l'un des cinq finalistes du concours international de passages fauniques de l'ARC (Denver, Colorado). Comme finaliste, l'équipe a entrepris la tâche complexe de réinventer les passages fauniques classiques. Au lieu d'attendre que les animaux s'adaptent aux structures, l'équipe a voulu adapter l'environnement construit aux besoins de la faune. Le concept a été façonné par l'analyse des indices du paysage vivant, de la manière dont la faune s'y déplace et de ses réactions à la lumière, à la couleur, à l'odeur, au goût et au son.

L'équipe a senti que ce concours pouvait marquer un tournant pour la profession : la structure de passage faunique faisait son entrée dans l'univers de l'architecte paysagiste. Le nouveau défi nécessitait entre autres une étude approfondie des sciences de l'écologie et de la restauration, des entretiens avec l'expert en comportement animal Temple Grandin et une recherche de matériaux nouveaux.

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ENG_

LAST YEAR, INTRIGUED by the promise of a new challenge, Janet Rosenberg + Associates submitted a proposal for the ARC International Wildlife Crossing Structure Design Competition in Denver, Colorado. To our delight, our team was one of five finalists assigned the complex task of re-conceptualizing the conventional animal road crossing. We set out to produce not simply a bridge, but a new species in form and function. Instead of expecting wildlife to adapt to the structures we design for them, we wanted to adapt the built environment to the needs of wildlife. Our design would be shaped by analyzing the clues in the living landscape, how wildlife moved through it, and their reactions to light, colour, smell, taste and sound.

We sensed that this competition could become a defining moment for the profession: the wildlife crossing structure was being adopted into the landscape architect's realm. We had taken on the challenge in part at the urging of Nina-Marie Lister, a Toronto academic who was a driving force behind the competition, recruiting many prominent firms to enter.

ECOLOGICAL URBANISM AT WORK

The competition was triggered by escalating costs of standard crossings: a five-fold increase over the past ten years. As well, the current bridge model was conceptually out of date. Road ecology has developed into a highly investigative science. Our team included Kari Gunson, a road ecologist at the forefront of this work.

REALITY ON THE ROAD

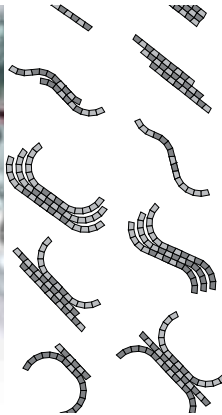
The five teams of finalists travelled the busy I-70 highway in West Vail, to a particular spot where animal and vehicle collisions are very common. Close to 19,000 vehicles travel this stretch per day (2008). Beyond it, in the forest bordering the highway, are 280,000

- 1 THE PERCEPTION OF A MARCH OF VEGETATION IN AND BETWEEN THE STRANDS
 2 MAMMALIAN VERSUS HUMAN PERCEPTION
 3 THE FINAL APPROACH 4 THE PULL-OFF
 5 PLANTING PLAN 6 MOTORISTS' VIEW |
 1 LA PERCEPTION D'UNE ALLÉE DE VÉGÉTATION DANS LES SEGMENTS ET ENTRE CEUX-CI
 2 PERCEPTION ANIMALE ET PERCEPTION HUMAINE
 3 L'APPROCHE FINALE 4 LES VOIES D'ARRÊT
 5 PLAN DE VÉGÉTALISATION 6 VUE DE LA ROUTE

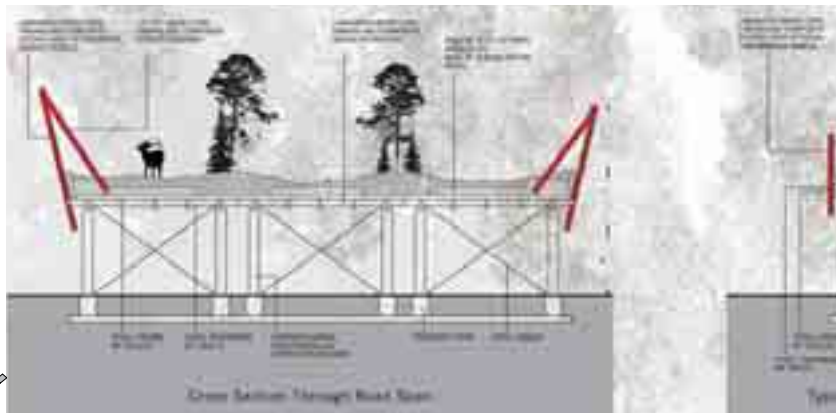
modularity
flexibility
adaptability



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elk, 10,000 bears, and a critical number of Canadian lynx, newly-introduced in a desperate attempt to strike a balance in the ecosystem. If we were to envision a remedy for increasing animal-vehicle collisions—accidents that cost an annual \$1.1-billion in U.S. insurance claims last year—we needed to discover how wildlife navigated under cover of the picturesque forests blanketing the land.

Our team's restoration ecologist, Todd Fell of Dougan & Associates, pointed to tracks, trails, bedding mats and droppings, all revealing a finer grain than the objectified landscape in Ian McHarg's mappings or the empowering land mosaics from Richard Forman. This sense of the living landscape would define the ultimate footprint of our crossing structure and the extent to which it would enter the forest habitat. We postulated the crossing should connect areas where wildlife congregated.

Together with our engineers, Blackwell Bowick Partnership, we conceptualized a structure made up of a series of strands, each connecting two points across the road from each other. The lightweight strands would minimally impact the forest habitat, but the strands would converge over the road to create a greater width.

The strands, we knew, should mimic the forest trails and their topography. Like us, animals are lazy and unlikely to go out of their way. We developed structural modules that could link to form a larger footprint, and orientations to produce linear and curved segments. With these building blocks, we could generate an infinite number of footprints for future sites.

PHEROMONE-CONSCIOUS DESIGN

To determine our design parameters, we delved into science. Our team's road-

ecologist Kari Gunson, together with the noted animal behaviourist, Temple Grandin, introduced us to the sensory world of the animal. We learned, for instance, that the pheromones from each animal generate a map of each animal's trajectory. Pheromones become an animal's unique fingerprint changing to identify mood, illness, sex, or maturity. Using pheromones on the prevailing winds, many animals can detect predators, identify offspring, recognize territorial boundaries, or allow mature males to detect a female in season. Smell is often hard wired as a reflex response.

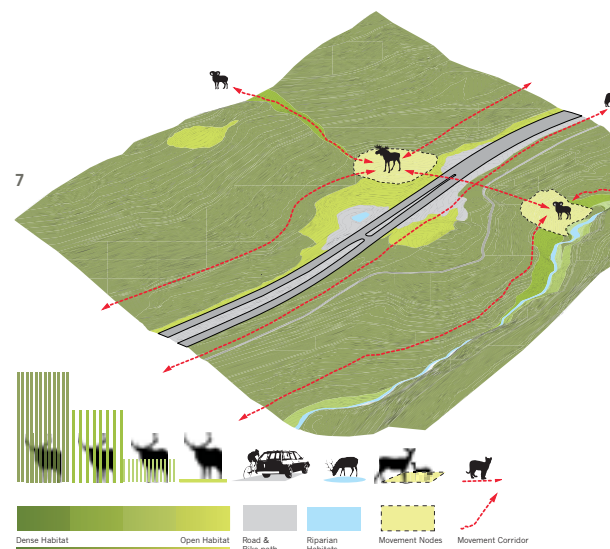
Kari Gunson and Todd Fell helped us explore the role of smell and vegetation, which led us to select plant species by matching native reference communities, and to develop three planting strategies. The first strategy, simply mimicking surrounding communities, would allow the forest to naturally creep in between the strands and fill the gaps, and would encourage tall tree growth. (In Vail, the dry climate and 300-plus days of sunshine a year promote tall tree growth.) The second strategy introduced pre-vegetated trays for the crossing structure decks and slopes. The plantings—primarily alpine shrubs, grasses and forbes—would thrive in the native shallow soils, the infrequent hydro-period and the frequent freeze/thaw cycles. The trays would provide instant habitat (vegetation is established in a controlled environment), and installation of trays is effortless. The third strategy involved utilizing the train corridor. Here we would create a deeper cross-section for the structure, to act as a baffle against the train's vibration and noise. Trees would grow tall here.

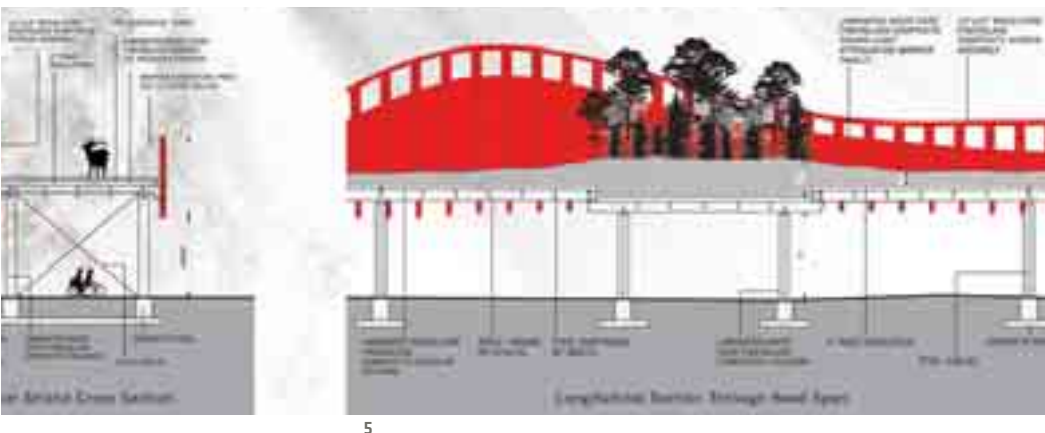
ACOUSTICS AND BIRD-SONG

Hearing in animals is also a different paradigm. Since road noise is a great source of stress, we integrated a continuous

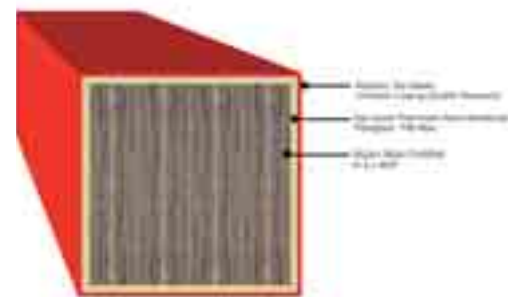
disturbance attenuation barrier along the crossing's outer edges. The barrier's profile (which rises from road-fencing height to 5.5m) is determined by the typical profile of tractor-trailer high beams, and the Doppler effect that makes the sound of approaching vehicles that much louder. An acoustic engineer analyzed our design to find almost perfectly quiet spaces for the wildlife on the crossing structure. Aesthetically, the gentle arcs would mimic the sinuous curves of the landscape, and the barriers would invite perching birds, a reminder that birdsong is a calming influence.

The science of a crossing structure demands a close look not only at the keen olfactory and auditory sensory perceptions of wildlife, but also knowledge of how they see. For example, crossings in Banff National Park are often 50–60m wide, a size based not only





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on diminishing noise, but also on providing clear views. European crossings, however, recommend just 30m.

SEEING: ANIMAL AND HUMAN DYNAMICS

Elk, whose eyes are set far apart, have panoramic vision that enables them to see behind their heads. They detect patterns of intense contrast of light and dark, a direct physiological extension of their better night vision. But elk have lessened colour acuity, and see the world through the purple, green, blue, and yellow gradient. Red registers as gray. Humans are unique among mammals in the ability to see the colour red. (Birds and reptiles detect the four basic wavelengths: ultraviolet, blue, green, and red.) This struck us as the means to use red as a secret code to communicate to humans beyond the perception of other mammals. Moreover, red is symbolic and emotional.

Red was no problem for Crawford Dewar's company, Guardian Bridge, which has developed a light-weight Wood Core Fiberglass (WCF). This would be our primary building material. The advantages were considerable: WCF decks exceed 22 million cycles (concrete decks typically fail at 2 million); weight is vastly reduced; production is cleaner; and since wood is coated by fiberglass, rotting is eliminated. WCF can be custom-coloured—there was our red—and it is graffiti-proof. Because it is prefabricated, installation can be done in less than one week, minimizing disruption.

A SPLAYED FOOTPRINT

With our research in place, we settled on a footprint with three strands to connect key points in the landscape, and collect those animals that come to the protective

fence along the road. Because the strands move gently into the forest at different points, the crossing has greater reach in the forest. Our footprint is 30m wide over the road, but has an effective reach of 80m along the road (compared to the 50-60m in the Banff model.) The splayed footprint gives animals 18 paths to follow...which will be useful to scientists studying predator-prey relationships.

SEEING RED

For us humans—the predator above all others—the decision to make the structure red was a deliberate branding mechanism. We want to spread the word of a renewed compassion. Janet Rosenberg suspects this red branding is a Canadian trait. That may be so, yet the design is our proof that we want to assess our creation (the medium) by virtue of the changes it effects (the message).

1 AT THIS SITE, THE STRUCTURE PROVIDES 18 WAYS TO CROSS. 2 FLEXIBILITY DIAGRAMS 3, 4 CROSS SECTIONS 5 LONGITUDINAL SECTION THROUGH THE ROAD SPAN 6 FIBERGLASS COMPOSITE 7 LIVING LANDSCAPE: HABITAT TYPES + MOVEMENT CORRIDORS 8 THE BRIDGE | 1 À CET ENDROIT, LA STRUCTURE AUTORISE 18 FAÇONS DE TRAVERSER. 2 DIAGRAMMES DE LEXIBILITÉ 3, 4 VUES EN COUPE 5 L'EMPREINTE S'EST RÉSUMÉE À UNE TRENTAINE DE MODULES RHOMBOÏDAUX DE 10 M DE LARGE AVEC DES CÔTÉS PARALLÈLES DE 12,5 ET 14,5 M. 6 COMPOSITE DE FIBRE DE VERRE 7 PAYSAGE VIVANT: TYPES D'HABITAT ET VOIES DE PASSAGE 8 LA PASSERELLE



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8

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- ◆ The Penthouses at "La Caille on the Bow" in Calgary
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TOM BARRATT + LAURELIN FONDACARO

SEEING DOUBLE IN WHISTLER

FR_

COUP DOUBLE À WHISTLER

Dans les tout premiers stades de la planification pour les Jeux olympiques d'hiver 2010, la municipalité de Whistler a décidé de concevoir un village des athlètes qui laisserait derrière lui un héritage – qui pourrait être transformé en logements abordables, réduisant ainsi la pénurie saisonnière d'appartements. Pour les architectes paysagistes de Tom Barratt l'été cela impliquait de concevoir deux projets distincts sur le même site – le tout devant être prêt à temps pour les Olympiques.

ENG_

PART OF PLANNING for the 2010 Olympic Winter Games in Whistler involved determining where all the athletes, coaches and their support people would stay. Whistler would need an Athletes' Village for the Olympics, and then for the Paralympics two months later. In the very early stages, however, the Resort Municipality of Whistler decided they would not simply construct temporary facilities. Instead, they would design a village that would leave behind a legacy, an Athletes' Village that could be transformed into permanent, affordable housing for local residents, reducing the town's seasonal housing crunch.

After feasibility studies determined the best location for the Athletes' Village—a brownfield landfill site at the town's south end—the planning and landscape architecture firms, Ekistics and Brent Harley & Associates, took the project through master planning and rezoning stages. As site clearing and landfill conversion got underway in the fall of 2006, our office, Tom Barratt Ltd., began work on the detailed landscape planning and



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implementation. The municipality drafted detailed design guidelines, and we collaborated with Ray Letkeman Architects and Eldon Beck Associates to produce a site plan. Landscape Architects Crosland Doak and Senga Lindsay began work on several of the upper site parcels.

UNDER THE RADAR

The project drew considerable local attention. "A lot of people want to put their fingerprint on this project," the municipal project manager would tell us. Many saw the Whistler Athletes' Village as the place to put new smart growth ideas and sustainability notions into practice. Inevitably, many ideas conflicted with each other and with project plans and budget.

Still, unlike Vancouver's Athletes' Village, the Whistler Village did not draw much media attention, managing to stay under the radar. At the time, we put this down to good luck, often saying, "No news is good news."

THE WHISTLER STORY

We did wonder how our story would ultimately unfold. How should we approach something so

high profile, with such critically short timelines, limited budgets, and conflicting visions about what it should become? Since a separate new Board of Directors at arm's length from the municipality controlled the project, it was neither a typical development nor a straightforward municipal project. Throw in the Olympics and we had a different creature.

Because the village would house 3,000 athletes during the games and then transform into a permanent community for 800 Whistler locals, we were essentially designing two separate projects in the same place—all under the shadow of the looming Olympic schedule. The word from the client was clear: "You better have the plans ready and approved or we will decide for you and just start building."

LANDSCAPE MAKES THE VILLAGE

As the project moved along, the role of the landscape architect became greater than any of us had imagined. While the actual village buildings were fairly straightforward, what was going to make or break the village was how it would all tie together in the landscape:

1 OPENING CEREMONIES OF THE 2010 WINTER OLYMPICS: THE OLYMPICS GAVE "DESIGNING TO DEADLINE" A WHOLE NEW MEANING | CÉRÉMONIES D'OUVERTURE DES OLYMPIQUES D'HIVER DE 2010 : LES JEUX ONT DONNÉ UN TOUT NOUVEAU SENS À LA « COURSE » AUX DÉLAIS.

PHOTO DAVID MCCOLM PHOTOGRAPHY

the permanent buildings, site functions, and architectural styles. Equally critical was our coordination with the Olympic “overlay”: temporary buildings/tents, storage, transportation, site circulation, security and accessibility issues...and, of course, the Olympic decor.

Very early, as we confronted the realities of budgets and timelines, we realized we would need to combine, scale down, and rationalize some of the “big ideas” being tossed around. Iconic towers, grand entry features and expensive public art pieces were all out of reach. We decided instead to try and embed desirable features into the basic landscape. We focused on some of the simple but important elements that were truly necessary to make the village work, and we simplified our philosophy: “Do at least a couple of things really well.”

...we were essentially designing two separate projects in the same place – all under the looming Olympic schedule.

For example, as an Olympic and Paralympic Village, universal accessibility was a driving objective of the design. All building entries, road crossings, site pathways, general site furnishings—even children’s play areas—had to be universally accessible. We began to look more carefully at site furnishings as a way to both effectively achieve accessibility, and showcase art at the same time.

SOMETHING UNIQUE

To bring a unique style to the Athletes’ Village, we purposely departed from the existing aging Whistler Village style and brought in some outside expertise. We collaborated with Urban Movement of New York (Architects, Body Movement Specialists) to produce the custom curvy corian benches, the bus shelters, and the multi-purpose bike rack/stretching features (www.urbanmovementdesign.com). To



1 BIRD'S EYE RENDERING OF THE NEW COMMUNITY
2 BIKE RACKS ON THE COMMONS 3 CHEAKAMUS CROSSING: SUMMER PLANTINGS 4 WAITING AT THE BUS STOP WHISTLER STYLE
5 ARTIST-DESIGNED BEAR PROOF CONTAINERS | 1 ILLUSTRATION DU NOUVEAU COMPLEXE D'HABITATION 2 PORTE-BICYCLETTES 3 CHEAKAMUS CROSSING : PLANTATIONS D'ÉTÉ 4 PASSAGERS ATTENDANT L'AUTOBUS 5 CONTENANTS À L'ÉPREUVE DES OURS
PHOTOS 1 CALUM SRIGLEY 2-4 © RACHEL RABHAN; COURTESY URBAN MOVEMENT DESIGN 3 TOM BARRATT 5 ROBIN O'NEILL

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produce the essential bear-proof garbage cans, we retained an artist: Issenberg Design of Colorado (www.issenbergdesign.com). The cutting-edge LED lighting standards were supplied by the Schreder Group.

STORMWATER ANGST

Another concern was stormwater management. Kerr Wood Leidal engineers designed a comprehensive stormwater system; we coordinated raingardens, bio-detention ponds and overall site drainage. Plans were complicated by roof runoff from buildings in the lower area of the village, which drained into a series of raingardens. We could not allow the water to seep into the ground, since there was a risk it would leach into the landfill. All drainage had to be sealed with liners to assure water would drain back to the detention pond – a detail that would cause much angst and complications on the site.

"GET 'ER DONE!"

As the project evolved, the role of the landscape architect continued to grow. Taking a back seat role was not an option. This was due in no small part to our work in building and maintaining the CAD database, which integrated all consultants' information, including the overlays from VANOC (Vancouver Organizing Committee). This database facilitated close collaboration; we avoided mistakes and oversights. Our office became the dumping ground, if you will, of all site information. Just to make it interesting, VANOC village planners who came with experience from past events brought with them a raft of terminology, methods, and jargon specific to Olympic events, such as the Australian "carwash" – no, not a carwash but a portable bathroom trailer!

Concurrently, VANOC's priorities were strictly short term: to do only what was needed for the games. Yet Olympic planning and security were complex and constantly changing, and



7

included essentials such as extra servicing, power, lighting, drainage, and storage. These elements had to fit into the long term landscape plans. We could not get caught up in the pressure to "get 'er done," nor could we afford the "leave the rest for next year" attitude. After the games, we knew, all the momentum and money would be gone.

At times it felt like the integrity of the Athletes' Village landscape might fail. There were unending compromises, losses of vision, and endless cuts from site superintendents with budget shortfalls. We got used to their running joke: "Here, we brought you some Kleenex. This is what we are cutting today." As the 2010 deadline loomed nearer and general stress levels on the site began rising, there would be less and less interest in new ideas, and no time left to deal with complications or fix mistakes.

FROM ATHLETES' VILLAGE TO CHEAKAMUS CROSSING

After all the rush and stress and thrill of the games, the site was like a ghost town frozen in time: empty, eerie and waiting for something to happen. There was no measure by which to see if the landscape design was working. Finally, when we entered the Village during the Paralympic Games in March, we could experience it functioning and see that the athletes were enjoying the place, hanging out, interacting and relaxing.

It helped mightily, too, that the village was a fiscal success with virtually all the units sold. As locals moved in, the project became part of our community. It was particularly rewarding to hear the reactions of people we knew and to see them out enjoying their new neighbourhood, finally out of Whistler's ubiquitous basement suites. Other LAs will know the feeling well: sometimes the most stressful and worrisome projects can be the most rewarding.



8

GOOD VIBES:

Maria Lungren, who visited the Athletes' Village during the Olympics to see her pals on the Swedish National Ski Team, is an athlete, coach, and resident in Whistler's re-born village, now called Cheakamus Crossing.

Maria, who is originally from Sweden, is head coach of the Whistler Nordics Cross-Country Ski Club. The ski club's President, who is none other than LA (and story author) Tom Barratt, is delighted that Maria is now "at home" in Cheakamus Crossing. "It's a big win for the community," he said, adding that affordable housing helped convince her to stay in Whistler. "We kept our coach," said Barratt, and local skiers are reaping the benefits. "She got the Swedish gold medalists, the world's best skiers, to help coach our kids' ski team," he said.



9

6+9 LIFE AT CHEAKAMUS CROSSING **7** WHISTLER PARALYMPIC ATHLETES IN THE ATHLETES' VILLAGE
8 MARIA LUNGREN, SKI COACH + CHEAKAMUS RESIDENT | **6+9** LA VIE À CHEAKAMUS CROSSING.
7 ATHLÈTES PARALYMPIQUES DANS LE VILLAGE DES ATHLÈTES DE WHISTLER **8** MARIA LUNGREN, PROFESSEURE DE SKI ET RÉSIDENTE DE CHEAKAMUS
PHOTOS 6,7,8 TOM BARRATT **9** GABI MOELLER

800 VOLUNTEERS AND COUNTING!

BRYCE GAUTHIER

I didn't start PiP ... to save the world.
Je n'ai pas lancé PiP pour sauver le monde.

FR_

800 BÉNÉVOLES ET ÇA CONTINUE!

Il les a trouvées bien monotones, ses années de stage en AP alors il cherche les projets stimulants. Il en trouve parmi les projets communautaires, fondés sur le bénévolat. Bryce Gauthier a même trouvé une formule qui permet à de jeunes concepteurs de servir la société tout en gagnant de l'expérience et en rencontrant des mentors. L'organisation s'appelle PiP (Projects in Place). En ligne depuis douze mois, elle a déjà été maître d'œuvre dans des projets de terrain de jeu, de potager urbain, d'art public et de toit vert, tous réalisés par des bénévoles (on en a compté 800).

1+2 VOLUNTEERS INSTALL A GREEN ROOF ON TOP OF RADHA YOGA **3** VOLUNTEERS MAINTAINING A GREEN ROOF IN DOWNTOWN EAST SIDE **4** PIP DOESN'T JUST DESIGN; IT BUILDS TOO **5** VOLUNTEERS FOR SOLEFOOD URBAN FARM | **1+2** BÉNÉVOLES RÉALISANT UN TOIT VERT SUR LE RESTAURANT RADHA YOGA **3** ENTRETIEN D'UN TOIT VERT PAR DES BÉNÉVOLES DANS LE CENTRE EST **4** PIP CONÇOIT ET CONSTRUIT AUSSI **5** BÉNÉVOLES DU POTAGER URBAIN SOLEFOOD



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ENG_

MY EARLY DAYS as an intern landscape architect were frustrating. This profession had attracted me with the promise of design and time spent outdoors. I wasn't prepared for the long hours, the monotony of CAD details and the endless deadlines.

In frustration, I searched for projects that I could learn from and take responsibility for. Gradually, these experiences coalesced into the realization that there needed to be a better way to handle the growing demand for community-based work and Projects in Place (PiP) was born. I didn't start PiP so much to save the world. I started it to save my career.

My wife, an architect who graduated at the same time, was key to this evolution. Seeing her challenges convinced me that my experiences were not unique to landscape architecture, and that there was merit in bringing young design professionals together. With PiP, we could make places better but we could also gain experience and find the mentors we needed.

It's been a little over twelve months since we took PiP online as a non-profit. With no money or staff, we have slowly built an organization that has made a difference in neighbourhoods around Vancouver. We have designed, planned, and built playgrounds, urban farms, community gardens, public art installations, and green roofs, all with help of volunteers (more than 800 at last count).

We operate by a simple creed: anyone who wants to learn how to tackle an environmental problem, build a better community, or implement a green technology deserves our help. We don't just design; we build too. We organize large Volunteer Builds to ensure a project is realized for a fraction of what it might otherwise cost,



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thereby addressing one of the biggest barriers to successful community design: lack of funds. Our members include young designers, planners and engineers who volunteer their time in order to gain hands-on construction experience and specific knowledge in applying sustainable technologies.

THAT FIRST RUSH

A green roof on Radha Yoga & Eatery in East Vancouver was our first project. I will never forget the morning of our build day. I had no idea what to expect, but when I arrived, a dozen volunteers were already there waiting. Their enthusiasm was incredible. We made sure that every person who came had a chance to install part of the green roof. By the end of the second day more than 100 people had participated in turning an unused space into something beautiful. The project conveyed a powerful message about community and sustainability, reinforcing the relevance of the work PiP does.

SWEATING THE SMALL STUFF

Our members work together to solve a wide range of problems. With PiP, young designers experience far more than project design. PiP's work with United We Can, for example, is helping this acclaimed non-profit to create economic opportunity for some of Vancouver's poorest residents by building SOLEfood Urban Farm. The Farm sites have included abandoned parking lots, parkade structures, and freeway viaducts. PiP project managers have spent long hours consulting with planners, land owners and stakeholders. They have done careful budgeting and quantity surveying to determine the most cost-effective methods of construction in an urban environment. From an event planning perspective, liability and insurance issues have to be considered, as well as keeping the comfort and safety of volunteers foremost in mind. Every detail

is planned; there is little room for error, since volunteers need to easily understand the job.

THE YOUNG FOLKS

Although its mandate is to make places better, I believe PiP's greatest achievement lies in the opportunities it provides for young people. It has provided work opportunities and some small stipends to nearly a dozen young professionals, almost all of whom have parlayed this experience into full-time jobs. I like to think PiP has given young designers hope in an uncertain time, a sense of optimism I didn't have when I was starting out.

Every PiP project is run by a young professional, whom we partner with a mentor. Edwin Guerra, for example, is a recent structural engineering graduate from UBC who stumbled upon PiP through his involvement with Emerging Green Builders at UBC. Edwin is dedicated to the notion that design needs to happen collaboratively and he is passionate about sustainable construction. His structural engineering knowledge has been a tremendous asset to us, but as a recent graduate, he had limited experience and no firm to protect him from liability. PiP partnered him with Walid Salman at Krahn Engineering, who donated his time to oversee Edwin's work.

The transition from school to the profession of landscape architecture and design in general can be difficult. In my mind, community-based projects help young designers with that transition, and I hope Projects In Place continues to play a role in that regard.

www.projects inplace.org
projectsinplace@gmail.com

MARIE-CLAUDE MASSICOTTE, AAPQ
JEAN LANDRY, PHOTOGRAPHER, AAPQ

CARTES POSTALES DE CHINE POSTCARDS FROM CHINA

FR_

**Faites le
bonheur des
gens d'ici
et les gens
d'ailleurs
viendront**

...proverbe chinois

Une vision élaborée il y a maintenant plus de 25 années. Une vision basée sur des valeurs communes dans deux mondes qui semblaient aux antipodes. Mais ce serait oublié que malgré les apparentes différences, l'humain reste partout le même, que nous soyons à Montréal où à Shanghai.

La création d'une vision nourrit à même des décennies d'échanges s'est cristallisée à l'automne de 2010 lorsqu'une délégation d'architectes paysagistes montréalais a eu l'opportunité de partager ses expériences les plus récentes avec ses pairs shanghaiens.

L'occasion était rêvée, l'Exposition Internationale de 2010 doublée d'une convention amicale regroupant deux équipes ayant la responsabilité « d'aménager et de verdier » leur ville. Le contexte encourageait l'échange des projets mettant en évidence les interactions

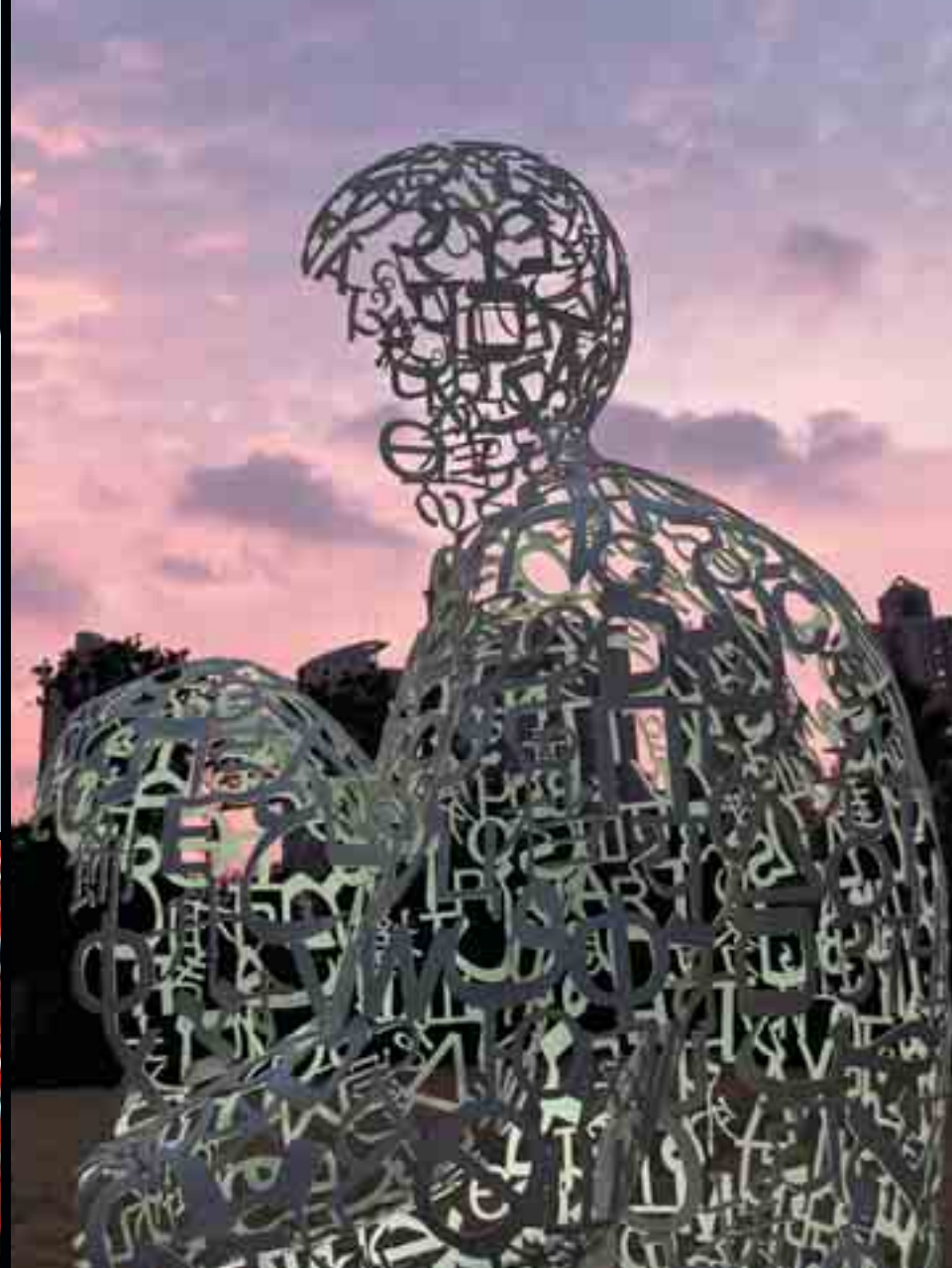
entre architecture de paysage, développement urbain, environnement et les multiples enjeux liés aux changements climatiques.

Cette visite laissera sans contredit une marque indélébile dans le cœur des participants qui vit sa conclusion dans la consolidation des liens d'amitié unissant Shanghai à Montréal. Une histoire de vision s'appuyant sur des liens riches d'expériences personnelles partagées et sur des valeurs qui semblent de plus en plus transcender les frontières et les cultures.

Nous vous invitons à revivre quelques moments visuels marquant au travers d'un court périple photographique qui cherche à illustrer autant l'exotique et le surprenant que le déjà vu. La leçon semble être qu'il n'y a pas que l'humain qui soit partout le même...

1 PUDONG DE LA AUTRE COTÉ DU HUANGPUJIANG, VU DU BUND 2 LE PARC GUOJI, SHANGHAI : SCULPTURE MONUMENTALE, FRANÇAIS PHILIPPE HIQUILY 3 ATELIER DE RÉPARATION DE VÉLOS 4 PARC GUOJI : SCULPTURE DE JAUME PLENZA 5+6 AU PARC XUJIAHUI, SHANGHAI 7 NETTOYAGE DE VITRES À L'EXPOSITION UNIVERSELLE 2010 DE SHANGHAI 8 SUR LE BUND 9 ÉCHAFAUDAGE DE BAMBOU SUR LA RUE ZHONGSHAN À HANGZHOU 1 VIEW OF PUDONG ACROSS THE HUANGPUJIANG FROM THE BUND 2 MONUMENTAL SCULPTURE BY PHILIPPE HIQUILY, GUOJI PARK, SHANGHAI 3 RENTAL BIKE REPAIR STATION 4 GUOJI PARK: SCULPTURE BY JAUME PLENZA 5+6 IN XUJIAHUI PARK, SHANGHAI 7 WINDOW CLEANING AT SHANGHAI 2010 INTERNATIONAL EXPOSITION 8 ON THE BUND 9 BAMBOO SCAFFOLDING ON ZHONGSHAN ROAD, HANGZHOU





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ENG_

The vision came into focus more than 25 years ago: a vision of landscape architects from two worlds, poles apart, coming together through shared values. Working in distinctly different cities, but often working together, they nurtured a friendship through decades of dialogue. This crystallized in the fall of 2010, when a delegation of landscape architects from Montreal visited their peers in Shanghai. The opportunity was ideal: an informal convention during the Shanghai World Expo of 2010. The two teams, both responsible for organizing and greening their respective cities, discussed projects at the intersection of landscape architecture, urban development, the environment and climate change.



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There is no doubt that this visit left an indelible impression on the participants, and strengthened the strong bonds between Shanghai and Montreal. We invite you to experience a few key moments, captured in these “postcards” illustrating the exotic, the surprising and the cheerfully mundane. The images reflect the richness of our shared personal experiences, and remind us of the values that increasingly transcend borders and cultural differences.

Make happy those
who are near, and
those who are
far will come

....Chinese proverb



12



1 FROM THE SHUTTLE TOWARDS THE INTERNATIONAL EXPOSITION (SHANGHAI SIDE) 2 OLD FRIENDS CELEBRATE 25 YEARS OF FRIENDSHIP 3 LIFE SIZE BRONZE SCULPTURE, ZHONGSHAN ROAD, HANGZHOU 4 BRITISH PAVILION, SHANGHAI EXPO 5 PUDONG INTERNATIONAL AIRPORT 6 GOLDFISH 7 SHANGHAI PARK DEPARTMENT EMPLOYEES +8 MADAME CIU, DIRECTOR 9+12 GARDEN: WEST LAKE, HANGZHOU 10 FIELD OF COSMOS ALONG THE MAIN ROAD IN CENTURY PARK, PUDONG 11 XUJIAHUI PARK MAINTENANCE WORKER 13 THE ORIENTAL PEARL AT NIGHT | 1 VUE DU TRAVERSIER EN DIRECTION DU CÔTÉ SHANGAI DE L'EXPOSITION UNIVERSELLE 2 DE VIEUX AMIS CÉLÈBRENT 25 ANS D'AMITIÉ 3 SCULPTURE DE BRONZE GRANDEUR NATURE, SUR LA RUE ZHONGSHAN À HANGZHOU 4 LE PAVILLON BRITANNIQUE 5 AÉROPORT INTERNATIONAL DE PUDONG 6 AQUARIUM DE CYPRINS DORÉS 7 EMPLOYÉS DES PARCS DE SHANGAI +8 MADAME CIU, DIRECTRICE 9+12 JARDIN : LE LAC DE L'OUEST À HANGZHOU 10 CHAMP DE COSMOS LE LONG DE LA RUE PRINCIPALE DU PARC DU CENTENAIRE À PUDONG 11 PRÉPOSÉS À L'ENTERTEN DU PARC XUJIAHUI 13 LA PERLE DE L'ORIENT LA NUIT

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13





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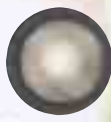
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DANIEL MIRON, CSLA, AAPQ, OUQ, ASLA,
+ CLAUDE POTVIN, CSLA, AAPQ,

150 ANS PLUS TARD, OÙ EN SOMMES-NOUS? UNE CAPITALE CANADIENNE

ENG_

A CANADIAN CAPITAL : 150 YEARS LATER, WHERE ARE WE?

After more than a century of planning and beautification, and with the marquee project of Confederation Boulevard nearly complete, what lies in store for Canada's National Capital Region? The National Capital Commission's mission remains to develop the region as the symbolic home of all Canadians, while also working to make the area as liveable as possible for its residents. Its future efforts are therefore focused on green transportation, safe and accessible public spaces, greater emphasis on biodiversity in ornamental plantings, and a larger number of monuments and memorials commemorating Canadian heroes and notables. All of these efforts are to be incorporated into a new long-term vision for the Capital Region, Horizon 2067: Charting the Future of Canada's Capital in the 21st Century, with additional guidance from the new Greenbelt Master Plan and Urban Lands Master Plan.

🔗 English version www.csla.ca

FR_

CHOISIE PAR LA reine Victoria en 1857, Ottawa n'est qu'une ville de chantier forestier sans égouts, ni rues. 150 ans plus tard où en sommes-nous? Même si la vision des Todd, Holt, Greber et autres nous inspire toujours, en ce XXI^e siècle, les choses sont bien différentes. Elles nous obligent à repenser notre façon de voir l'avenir en fonction des nouvelles réalités sans pour autant perdre de vue certains des objectifs premiers d'omniprésence de la verdure, de qualité de vie et de représentation canadienne – la Capitale un symbole national pour tous les Canadiens et Canadiennes. En 1988, la Commission de la capitale nationale se dotait d'un premier plan soit le Plan de la capitale du Canada – Schéma d'aménagement des terrains fédéraux et modifiait son mandat afin d'inclure des activités de programmation nationale qui furent suivies du Plan de la Capitale de 1999.

D'ores et déjà, l'expression physique de la capitale est relativement bien définie. Que nous reste-t-il à faire en matière d'aménagement. Sommes-nous voués au chômage? Loin de là! Ce qui suit résume les principaux champs d'intervention en aménagement urbain pour les années à venir.

LE BOULEVARD ET SES POINTS NÉVRALGIQUES

Une grande partie de notre effort continue de porter sur la principale destination des visiteurs, le cœur de la capitale et les axes y menant. Le boulevard de la Confédération constitue, depuis plus de 25 ans, le projet vedette d'aménagement du cœur. Caractérisé à la fois par sa majesté et par son accessibilité, il relie le Québec et l'Ontario ainsi que toute une gamme de lieux et de symboles d'importance nationale se trouvant au centre d'un grand anneau. Seul un segment final, un tronçon de la promenade Sussex, reste à compléter et est prévu pour 2012. Les principaux axes du boulevard étant maintenant achevés, nous pouvons désormais consacrer nos efforts à valoriser les sept grands carrefours ou nœuds du boulevard, dont deux restent à aménager au cours des prochaines années : les intersections Wellington-Portage et Colonel-By – Rideau.

RÉFLÉCHIR SUR CE QUE NOUS SOMMES

La CCN a porté beaucoup d'attention à l'impact des symboles dans la capitale, notamment les nouveaux monuments et commémorations à l'intérieur du cœur. En effet, les symboles tangibles et non tangibles qui nous rassemblent ont pris

l'image verte de la capitale sera grandement enrichie et appréciée du public...

d'avantage d'importance, se manifestant par le biais de commémorations, de sculptures et autres objets d'art, de médias d'interprétation, d'animation et de célébrations. Ce sont des représentations puissantes de nos valeurs, de nos liens avec le passé et de nos aspirations pour l'avenir. Pour mieux refléter l'identité et la diversité du Canada, la CCN vise à accroître le nombre de monuments et commémorations. Le Monument de la Marine canadienne et le Monument aux pompiers canadiens constituent deux projets majeurs qui sont en voie d'être réalisés.

VERS UNE APPROCHE PLUS HUMANISTE

Ces dernières années, la prise de conscience mondiale des menaces à la sécurité a rendu plus intenses les préoccupations à l'égard des mesures de sécurité des personnes et des édifices. Toutefois les mesures de sécurité doivent contribuer et non nuire à la qualité du milieu urbain.

Malgré l'importance accrue de la sécurité, nos aménagements évoluent vers une approche plus humaniste. Il est devenu essentiel de penser avant tout aux personnes et à la diversité qui est présente dans notre société, de créer un milieu et des espaces stimulants, vivables et sécuritaires. Ce souci se reflète entre autres dans la politique très rigoureuse d'accès universel visant à éliminer, dans la mesure du possible, tous les obstacles physiques dans les aménagements urbains.

La notion de paysage culturel est également importante, particulièrement la protection des vues. Dans le cadre de sa mission, la CCN met en place des mesures pour préserver l'intégrité visuelle des édifices, monuments et paysages de la capitale. Les mesures actuelles de protection des vues sont basées sur un modèle tridimensionnel informatisé. Cette méthodologie tient compte de la hauteur des édifices et de la protection des avant-plans et arrière-plans de la cité parlementaire à partir de divers

points de vue sur les deux côtés de la rivière des Outaouais.

UNE NOUVELLE VISION FLORALE

La CCN est à développer une nouvelle « vision florale » qui désormais ne sera plus axée uniquement sur les traditionnels massifs de tulipes et annuelles, mais qui mettra en valeur un vocabulaire végétal plus varié et plus étendu, incluant les espèces ornementales indigènes, notamment les graminées. Visuellement, les compositions florales seront plus extensives, plus novatrices, de plus longue durée et écoresponsables. Nous anticipons que l'image verte de la capitale sera grandement enrichie et appréciée du public par l'entremise également d'autres projets qui nous permettront de réaliser nos objectifs environnementaux.

VELO CITY

La population et les visiteurs de la région de la capitale nationale jouissent présentement d'un bon système de transport. Cependant,



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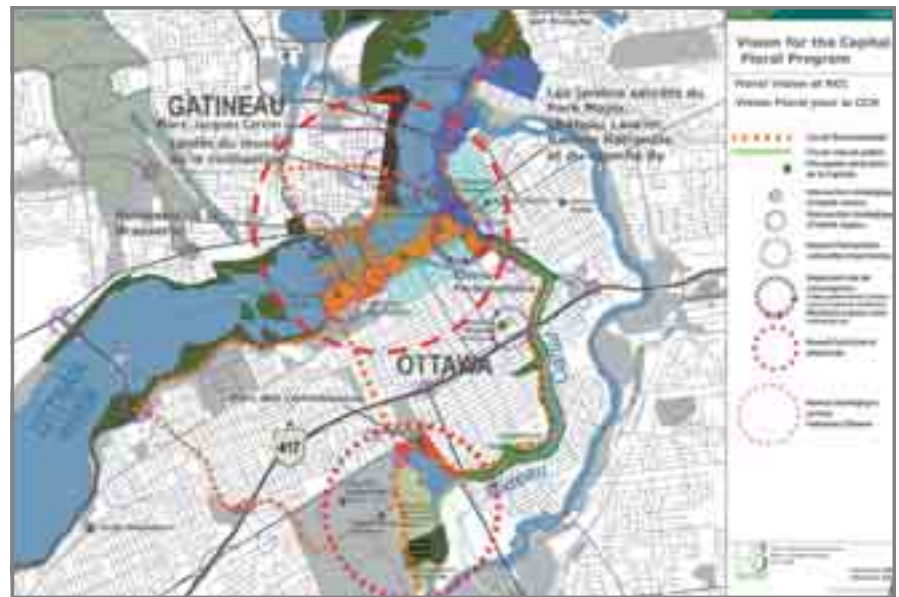
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la CCN, avec le support de ses partenaires municipaux, propose de passer d'un système de transport dominé par l'automobile à un système plus équilibré, qui réduit les émissions de GES et privilégie le transport en commun et les solutions de rechange novatrices, particulièrement l'utilisation du vélo. En 2006, la CCN a complété avec ses partenaires municipaux le Plan stratégique du réseau des sentiers de la région de la capitale nationale. Force est de constater que la région possède un excellent réseau de sentiers cyclables mis en place aux cours des dernières décennies, mais les connexions et les infrastructures cyclables dans le centre-ville sont insuffisantes.

En juin 2010, des représentants de la CCN et des deux villes ont pris part à la conférence Velo City à Copenhague et ont visité plusieurs villes « cyclables » du nord de l'Europe. Depuis, la CCN poursuit, de concert avec les instances municipales, des mesures visant à améliorer l'infrastructure cyclable au centre-ville, notamment l'intégration de bandes cyclables sur les principales artères du centre-ville et l'intégration future d'un programme de vélos en libre-service.

VOIR PLUS LOIN

À la fin du dernier millénaire, la CCN avait soumis au grand public plusieurs idées d'aménagement au cœur même de la capitale. Cette Vision pour le cœur de la capitale du Canada a permis à certains projets de se réaliser et ce, des deux côtés de la rivière des Outaouais, par exemple les axes Des Allumettières – Maisonneuve, les plaines Le Breton et le musée de la



7

Guerre, tandis que d'autres devront peut-être attendre le moment opportun pour voir le jour.

La CCN travaille actuellement sur une nouvelle vision d'avenir pour la grande région de la Capitale nationale. En effet, Horizon 2067 – Tracer l'avenir de la Capitale au XXI^e siècle permettra à la CCN de se doter d'une vision et des éléments-clés d'une planification à long terme, et ce, avec l'aide de l'ensemble de tous les Canadiens et les Canadiennes. De plus, elle revoit présentement le Plan de la ceinture de verdure afin d'y intégrer les principes urbanistiques les plus novateurs et elle prépare le Plan des terrains urbains, dernier maillon qui complètera l'ensemble des instruments de planification nécessaires pour faire face aux nombreux défis d'une capitale du XXI^e siècle.

... the green image of the capital will be greatly enriched...

1 BOULEVARD DES ALLUMETTIÈRES 2 MONUMENT DE LA MARINE CANADIENNE 3 BOULEVARD DE LA CONFÉDÉRATION 4 PARC DE LA CONFÉDÉRATION 5 MONUMENT DE LA MARINE CANADIENNE 6 PRÉSERVATION DES VUES : CANAL RIDEAU 7 SCHÉMA CONCEPTUEL : VISION FLORALE 8 PARC MAJOR : ÉCLOSION PRINTANIÈRE | 1 ALLUMETTIÈRES BOULEVARD 2 CANADIAN NAVY MONUMENT 3 CONFEDERATION BOULEVARD 4 CONFEDERATION PARK 5 CANADIAN NAVY MONUMENT 6 PRESERVING THE VIEWS: RIDEAU CANAL 7 CONCEPT DIAGRAM: FLORAL VISION 8 MAJOR PARK: SPRING BLOOMS
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8

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FLAVIE HALAIS WITH | AVEC SCOTT TORRANCE

TO BLOG OR NOT TO BLOG? THAT IS THE QUESTION...

THINKING OF OPENING a Facebook page or a Twitter account? When taking your company online, the possibilities seem endless, and often overwhelming. But ask Toronto-based landscape architect Scott Torrance what really works, and he has a clear favourite. What is the best way to be heard, build credibility and attract clients? Blogging, he says, is an undeniable asset.

"It's part of a social media package," says Torrance. "A blog is much more dynamic and immediate than a traditional website."

Gone are the days when a simple web page was sufficient for an landscape architectural firm. Torrance started his own blog after noticing most LA websites were similar. They included little more than a few elements of information about the firms and their services. He felt his own business would benefit from sharing more personal content with its clients.

"It's your voice on the Internet," says Torrance, adding that a blog can give clients an invaluable insight into a firm's approach and style. In its simplest form, blog posts are a useful way to share project experience. When one client asked him to create a garden,

for example, he pointed to his own blog. "I already had a post I could redirect them to about a similar project we did in that area," remembers Torrance.

But Torrance's blog is not simply a portfolio. He writes not only about his firm's projects, but also about interesting industry news and ideas. He sees his blog as an information hub. Because the subject range is broad, the blog can reveal the landscape architect's inspiration and his professional vision.

Torrance sees blogs and other social media tools as a way to foster a positive discussion between professionals. Sharing information, he believes, is much more beneficial to the industry than maintaining a competitive culture. He is planning on revamping his website to give even more visibility to his blog.

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BLOGGING, MICROBLOGGING... AND FAMILY

[1] Follow industry blogs yourself.

This will give you an idea of what's out there, plus it's a great way to get the latest news about what's going on in your field!

[2] Realize how much time it's going to take.

You really need to commit to putting material up regularly. Post a minimum of once a month, but once a week is ideal. You'll be spending roughly an hour on each post.

[3] Start with Twitter.

140 characters is a lot easier to deal with! This microblogging format allows you to post links, and to establish an online network of like-minded people.

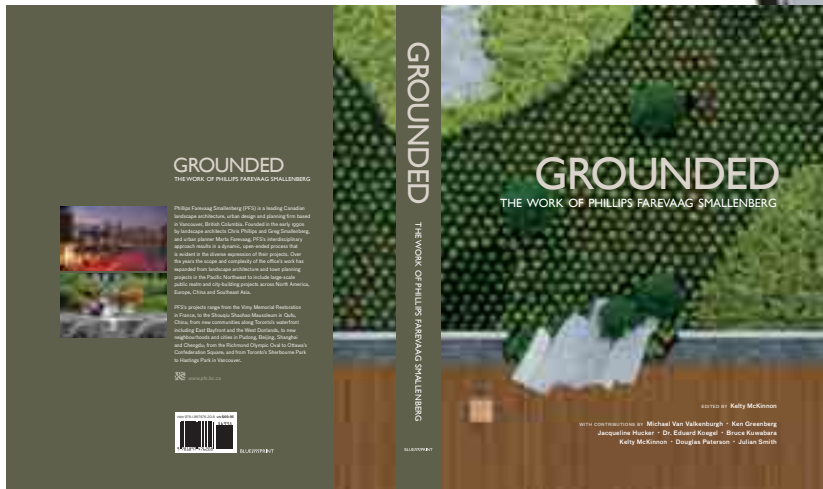
[4] Try to develop a personality.

This is not a news-like publication; you can really put yourself into the words you write. The goal is to let your readers know what you're all about, and find your place in the vast family of bloggers. Words and pictures don't have to be perfect.

READ BY | LU PAR JANE DURANTE, BCSLA, FCSLA, ASLA, RCA

GROUND

The Work of Phillips Farevaag Smallerberg



Book info:

GROUND: The Work of Phillips Farevaag Smallerberg

Edited by Kelly McKinnon.

Contributors: Michael Van Valkenburgh, Ken Greenberg, Jacqueline Hucker, Dr. Eduard Kogel, Bruce Kuwabara, Kelly McKinnon, Douglas Paterson, Julian Smith.

Blueimprint, 2010. 285 pages.

Book Design: Pablo Mandel / Circular Studio

ISBN 978-1-897476-20-8

GROUND - The Work of Phillips Farevaag Smallerberg, is an exceptional monograph. Rather than simply showcasing a selection of the firm's projects, the book includes a series of essays from critical thinkers: seven academics and practitioners of landscape architecture and allied professions, who put the firm's work into a global perspective. The book, however, is neither a purely academic polemic nor the usual fine art coffee table book. *GROUND* will be appreciated by a wide audience for its clear, readable, intelligent text and very legible graphics.

In his Foreword, Michael Van Valkenburgh points clearly to two criteria against which the book can be evaluated. "Phillips Farevaag Smallerberg is the kind of practice that restores my faith in the idea that the 21st century will find the core social and environmental leadership values of the discipline restored," he writes. On each page, *GROUND* eloquently reflects those leadership values, and conveys a second essential message: "PFS has a masterful command of the communicative powers of the landscape," writes Van Valkenburgh.

The power of this book comes not only from the work presented but also from the context in which it is presented. Each essayist chooses one or more PFS projects, to illustrate how the firm's approach speaks to overarching principles such as

placemaking, city building, specificity and collaboration. For this reader, the work, thus analyzed, feels rooted in places like Palmyra, Versailles, the Tuilleries, the Alhambra, even the Inca cities and other similar sites overlaid with 21st century ideologies of place, nature and culture. As in these iconic examples, there is nothing superfluous in the thinking and ideas that generate PFS's work. Each essayist takes a position. In *Landscape into Urbanism*, Bruce Kuwabara discusses the global emergence of the walkable and engaging public realm, where landscape and city building come together to transform the urban environment into a civil community. Ken Greenberg looks at the collaborative design process that is our essential *modus operandi* today, exploring how the firm addresses complex urban issues through a multidisciplinary (and often global) team approach. Douglas Paterson subtitles his essay, *Placemaking in a Global World*, calling attention to "particularness." Ultimately, he writes, "to think, live and act locally is to explicitly focus on the particular: particular ecologies, climates, and people with particular memories embodied in the local."

Julian Smith, an architect with a practice that combines interests in historic conservation and contemporary design, looks at the PFS practice through the lens of the cultural landscape of the 21st

READ BY | LU PAR ALAN TATE,
MALA, CSLA, PPLI

DESIGN WITH MICROCLIMATE

The Secret to Comfortable Outdoor Space



century. He postulates that landscape may be understandable only through cultural association. Dr. Eduard Koegel continues the cultural discussion in *Global Acculturation: Urbanism in Contemporary China*, tracing the evolution of Chinese culture from the agricultural to the urban, and setting PFS's work into that context.

Jacqueline Hucker looks at the role of landscape in expressing solemn commemoration, focusing in particular on the Vimy Memorial. And finally, Editor Kelty McKinnon finds alternative approaches to landscape design in the west coast paintings and writings of Emily Carr, whose work conveys a world in which "nature is entwined with culture that is embedded and multisensory."

In addition to the essays, McKinnon recounts a summer evening spent in rambling conversation with the three partners of PFS, Chris Phillips, Marta Farevaag and Greg Smallerberg. It is both engaging and informative.

The book is liberally illustrated with over 40 of PFS's projects in Canada and around the world. This is a monograph that is dense with ideas and illustration. It not only clearly reflects the firm's position globally, but also speaks eloquently of possibilities for the future of landscape architecture.

Book info:

Design with Microclimate:
The Secret to Comfortable
Outdoor Space

By Robert Brown.

Washington DC: Island Press, 2010.

192 pages. US\$60.00 (Cloth) US\$
30.00 (Paper)

ISBN: 978-1-59726-739-7 (Cloth)
978-1-59726-740-3 (Paper)

IT IS A COMMON quip that the first thing students of landscape architecture need to know is that "the sun rises in the east and water flows downhill." This slim volume by Robert Brown, professor of Landscape Architecture at Guelph, moves beyond that, noting, in particular, that solar radiation and the wind are the two elements that can be most effectively modified by judicious site planning and design. And Brown does a thorough job of demonstrating—in very clear (if sometimes chatty) writing and with equally clear diagrams—the ways in which microclimate can be manipulated. The ability

to effect such manipulations is part of the portable skills, knowledge and values of landscape architects. Their portability is underwritten by his examples and anecdotes from Saskatchewan to Shinjuku and from New York to New Zealand.

The book does not describe its intended audience. It would seem, however, that it is intended for undergraduate students in the discipline. But it is disappointing, from an academic perspective, that Brown provides only a limited bibliography and does not set his work in the context of other studies in and adjacent to the topic, including the work of Gary Robinette on landscape design energy conservation; of Jane Jacobs and William H. Whyte on how microclimate affects human use of urban space; and of Anne Whiston Spirn on landscape measures to address city-wide climate issues (as with the protected ridgeline woodland designed to mitigate inversions in Stuttgart, Germany.) And, in terms of the history of the profession, Brown could easily have discovered that Sir Peter Shepherd and Dame Sylvia Crowe received similar royal recognition to Sir Geoffrey Jellicoe.

The principal message of *Design with Microclimate* is distilled into the final chapter on Principles and Guidelines. Overall, it is an accessible and informative book suitable for beginning students in landscape architecture.

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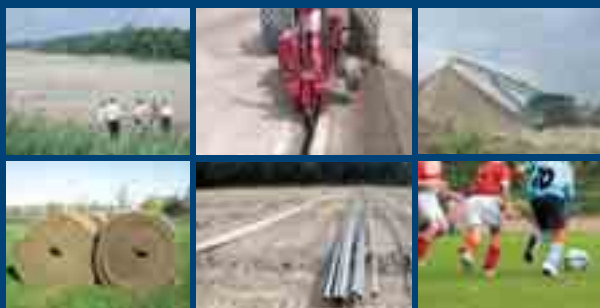
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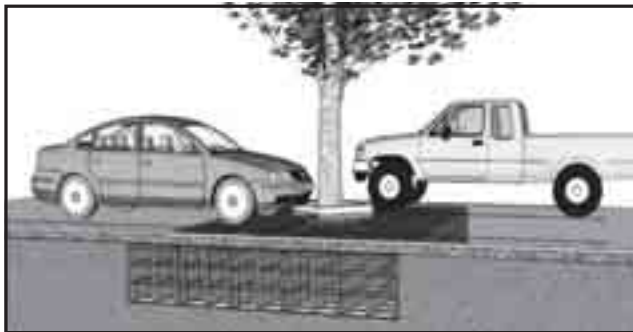
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ROBERT GIBBS, FCSLA

DECADES IN THE MAKING



DECEMBER 16, 2010, was a day of great significance for landscape architects in Alberta and Canada. The provincial cabinet of the Province of Alberta approved the *Landscape Architects Regulation (LAR)*, officially making the AALA a publicly accountable Professional Regulatory Organization (PRO). Across Canada, the AALA joins two other provincial organizations, OALA and BCSLA, to gain this right.

This recognition has been decades in the making. The AALA has actively pursued regulation throughout its forty-year history. In 2004, the AALA decided to proceed with a formal application, and I was tasked with spearheading the initiative. Passage of this legislation is a time for celebration and reflection.

THE ACCOMPLISHMENT

It is difficult to assess the full significance of the regulation: only time will tell. Landscape Architects in Alberta now take our place at the table of regulated organizations. In the past, as the province devolved its regulatory authority to the professions, we have simply lost ground. Now we have clearly demonstrated our worthiness and the public need for self-regulation of our profession. The title "Landscape Architect" is protected. The legislation comes with new responsibilities to protect the public interest. While the legislation is not intended to define or protect practice, it can become a platform to build brand recognition, leading to a more robust future for the AALA and its practitioners.

With this benchmark recognition, the profession has moved well beyond the missionary stage. Many of us in Alberta can recall conversations with LAs who struggled to make a go of it in the province. Some gave up and others felt poorly served by the profession. In my view the future is much brighter.

PERSISTENCE COUNTS!

The AALA's success stems from a number of factors. First, individual AALA members have practiced their profession in a manner

that has gained the respect of their peer professionals. In the end, letters of support from such professions as the architects and engineers were critical. Over the years the AALA explored all options including amalgamating with the Architects. There have been many AALA presidents, boards and practitioners who have built this file and who share in this success.

THE ALBERTA PROCESS

Alberta's process was unique due to the province's legislative history. The umbrella, Professional and Occupational Associations Registration Act permitted the AALA to proceed through a Regulation as opposed to an Act. The process did not go through the legislature, but instead required only cabinet committee approval at various stages.

Nonetheless, the process was lengthy, spanning six AALA president's terms. For a volunteer-based organization like the AALA, this presented an enormous continuity and logistical challenge. In response, the AALA Board appointed an AALA member to provide the continuity, to advise the Board and to be the prime government liaison officer.

WHAT NEXT?

Organizationally, in the short term, the AALA will be required to revamp its governance system to accommodate the requirements of the Act, Regulation and Labour Mobility legislation. Beyond that, the AALA can simply move on. The focus can now be on member services such as continuing education, promoting the profession, managing our relationships and maintaining high standards for a publically accountable profession.

For other CSLA component associations seeking regulatory status, the AALA success adds critical mass and regulatory experience. In my view, the CSLA should be an advocate and supporter for regulation of the profession in all provinces. Like the RAIC, the CSLA should be the custodian of a national set of professional standards that will not only facilitate labour mobility, but also promote more regulatory successes.

The profession in Alberta has moved well beyond the missionary stage. | En Alberta, la profession a depuis longtemps dépassé le stade du missionnariat.

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