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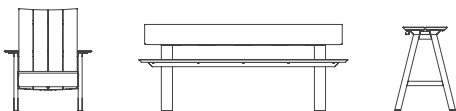
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Published by | Publié par :



ASSOCIATION SOLUTIONS

200-1200 Portage Avenue, Winnipeg, MB R3G 0T5
Tel: 204.947.0222 | Fax: 204.947.2047 | www.naylor.com

Publisher | Éditeur : Bryan Metcalfe

Naylor Editor | Rédactrice Naylor : Andrea Németh

Project Manager | Directrice de projet : Angela McDougall

Project Coordinator | Spécialiste de projet : Alana Place

Publication Director | Directeur de la publication : Ralph Herzberg

Marketing Associate | Adjointe à la commercialisation : Taylor Hicks

Sales Representatives | Représentants des ventes :

Maria Antonation, Brian Hoover, Trevor Perrault, Amanda Rowluk, Lana Taylor

Layout & Design | Mise en page et conception graphique : Emma Law

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Return undeliverable Canadian addresses to: Naylor (Canada) Inc.,
Distribution Dept., 200-1200 Portage Avenue, Winnipeg, MB R3G 0T5

Canadian Publication Agreement #40064978
PUBLISHED OCTOBER 2020/CSL-Q0320/1358



THE ENCAMPMENT, FORT YORK, 2012
PHOTO TAKU KUMABE

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printemps 21 | technologie
date de tombée 30 novembre

été 21 | prix d'excellence
date de tombée 5 février

For submission guidelines |
Pour connaître les normes
rédactionnelles :

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LANDSCAPES | PAYSAGES is published by the Canadian Society of Landscape Architects to provide a national platform for the exchange of ideas related to the profession. The views expressed in LANDSCAPES | PAYSAGES are those of the authors and do not necessarily reflect those of CSLA. Guest editors and contributors are volunteers, and article proposals are encouraged. Articles may be submitted in either English or French.

LANDSCAPES | PAYSAGES est publiée par l'Association des architectes paysagistes du Canada pour servir de plate-forme nationale destinée à l'échange d'idées sur la profession. Les opinions exprimées dans LANDSCAPES | PAYSAGES appartiennent aux auteurs et ne reflètent pas forcément celles de l'AAPC. Nos rédacteurs invités contribuent bénévolement. Nous attendons, en français ou en anglais, vos propositions d'articles.



ROOFTOP HEALING GARDEN AT HSC WINNIPEG WOMEN'S HOSPITAL
PHOTO TOM ARBAN

GEORGE DARK
GUEST EDITOR | RÉDACTEUR INVITÉ

THE MAGIC OF COLLABORATION

THE SUGGESTED TOPIC was Collaboration. Why?

The editors wanted to try and uncover the results of non-traditional approaches, maybe see what our members were doing with other professionals or interest groups and look for success stories. The net was thrown wide and the results truly were many, varied and surprising. We chose not to limit the responses to just landscape architecture, rather open it to examples of unique success or process, whatever they were.

What you will find ranges from the formation of an Indigenous Design and Planning Student Organization to a Bus Ride – “Tous à bord du bus pour le paysage.” You will discover a very important historical urban landscape brought new relevance by contemporary culture. There is a very compelling COVID-19 story of resilience through sharing. The piece on greenspace use in the Nova Scotian African Canadian community of Preston seems very timely in these days of discovery of Black Lives Matter. The bridge built by Swati Sahasrabudhe and Caroline Lavoie between the USA and India reinforces the value and idea of global connectivity and knowledge sharing.

Woman practitioners feature prominently in all of these stories of collaborations. Just saying.

Evergreen Brickworks has, for over 10 years, been a testing ground and lab for urban landscape – from the original design by Claude Cormier, John Hiller, Joe Lobko and Michael Leckman. The second phase of rework for the celebrated Children’s Garden tested just how much needs to be “designed” and how much rather needs to be “discovered.” Heidi and Cam are two of the most accomplished innovators I know and have been tuning up this children’s space since its inception over 10 years ago.

Keep Your Cool, which provided the cover illustration, probably falls into the category of magic – certainly it is beautiful. Along the way, the contributors were encouraged to say what worked well – and what didn’t. There are lessons there.

Finally, I asked one of the CSLA’s most seasoned practitioners for his thoughts. Greg’s reflections cross most disciplines and span a vast geography.

I have valued collaboration throughout my practice and was encouraged greatly by what we received. My strongest interest is in the possibilities between the not-for-profit/charitable world and the private sector around social enterprise and what that means to design.

Lastly, it is a great honour to guest edit the issue with the recipients of the CSLA College of Fellows inductees and Lifetime Achievement Awards. Eha Naylor and Chris Phillips are outstanding practitioners and landscape architects and I can’t think of better candidates. The Fellows’ CVs express an extraordinary range of talent and skill, making landscape architecture a strong and relevant profession in Canada.

In these times – be safe – be strong – stay positive ...
Enjoy!

LA MAGIE DE LA COLLABORATION

LE SUJET PROPOSÉ était la collaboration. Pourquoi ?

Les éditeurs voulaient essayer de découvrir les résultats d’approches non traditionnelles, peut-être voir ce que nos membres faisaient avec d’autres professionnels ou groupes d’intérêt et chercher des exemples de réussite. Le filet a été bien lancé et les résultats ont vraiment été nombreux, variés et surprenants. Nous avons choisi de ne pas limiter les réponses à la seule architecture de paysage, mais de les ouvrir à des exemples de succès ou de processus uniques, quels qu’ils soient.

Ce que vous trouverez va de la création d’une organisation d’étudiants autochtones en conception et planification à une promenade en bus – « Tous à bord du bus pour le paysage ». Vous découvrirez un paysage urbain historique très important, dont la culture contemporaine a apporté une nouvelle pertinence. Il existe une histoire très convaincante sur la résilience par le partage face à la COVID-19. L’article sur l’utilisation des espaces verts dans le *Nova Scotian African Canadian* de Preston semble très opportun en ces temps de découverte de *Black Lives Matter*. Le pont construit par Swati Sahasrabudhe et Caroline Lavoie entre les États-Unis et l’Inde renforce la valeur et l’idée de connectivité mondiale et de partage des connaissances.

Les femmes praticiennes occupent une place importante dans toutes ces histoires de collaboration. Je dis juste ça comme ça.

Depuis plus de 10 ans, Evergreen Brickworks est un terrain d’essai et un laboratoire pour le paysage urbain – à partir de la conception originale de Claude Cormier, John Hiller, Joe Lobcko et Michael Leckman. La deuxième phase de remaniement du célèbre Jardin d’enfants a permis de déterminer ce qui doit être « conçu » et ce qui doit plutôt être « découvert ». Heidi et Cam sont deux des innovateurs les plus accomplis que je connaisse et ont mis au point cet espace pour enfants depuis sa création il y a plus de 10 ans.

Keep Your Cool, qui a fourni l’illustration de la couverture, entre probablement dans la catégorie de la magie – c’est certainement beau. En cours de route, les contributeurs ont été encouragés à dire ce qui a bien fonctionné ou pas. Il y a des leçons à en tirer.

Enfin, j’ai demandé à l’un des praticiens les plus chevronnés de l’AAPC de me faire part de ses réflexions. Les réflexions de Greg traversent la plupart des disciplines et couvrent une vaste géographie.

J’ai apprécié la collaboration tout au long de ma pratique et j’ai été très encouragé par ce que nous avons reçu. Mon plus grand intérêt est de connaître les possibilités entre le monde des organisations à but non lucratif et le secteur privé autour de l’entreprise sociale et ce que cela signifie pour la conception.

Enfin, c’est un grand honneur pour nous d’éditer le numéro avec les récipiendaires des prix d’intrônisation du Collège des Fellows de l’AAPC et des prix d’excellence pour l’ensemble des réalisations. Eha Naylor et Chris Phillips sont des praticiens et des architectes paysagistes exceptionnels et je ne peux pas penser à de meilleurs candidats. Les CV de ces deux Fellows expriment un éventail extraordinaire de talents et de compétences, faisant de l’architecture de paysage une profession forte et pertinente au Canada.

En ces temps – soyez prudent – soyez fort – restez positif...
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OUR WRITERS/ NOS RÉDACTEURS



OUR GUEST EDITOR |
NOTRE RÉDACTEUR
INVITÉ

GEORGE DARK, OALA, FCSLA, FASLA

Following a career with two large international consulting firms, George spent 35 years as a Partner and Managing Partner at Urban Strategies, as a senior consultant and council with the firm on an ongoing basis. George is the Chairman of the Centre for Social Innovation in Toronto and past founding Chair of the Social Innovation Institute Foundation. He is also a member of the College of Fellows of the Canadian Society of Landscape Architects and the Council of Fellows of the American Society of Landscape Architects. George was awarded the second Canadian Governor General's Medal in Landscape Architecture in 2018, which is the highest honour awarded a landscape architect in Canada. He has also received the award for the Pinnacle Designation by the Ontario Association of Landscape Architects. George's work over the past 40 years has focused on the quality of urban environments and he regularly coordinates large groups of diverse professionals and excels at guiding projects through complex design, approval and consultation processes. He is the recipient of over 45 national and international awards for work throughout North America and The Caribbean. George is a member of the Willowbank Academic Council (also past Chair), the City of Toronto Design Review Panel, Board Chair of the Social Innovation Institute Foundation at CSI Toronto, Past and Founding Chair of the Toronto Parks Foundation, Chairman Emeritus of the Evergreen Foundation of Canada/Brickworks and a member of the Honour Roll of the Toronto Region Conservation Authority. He is listed in Canada's Who's Who.

dark@urbanstrategies.com



HEIDI CAMPBELL

Senior Design Lead, Evergreen. Over the past 20 years, Heidi has specialized in the development of child-friendly, sustainable, urban environments. In collaboration with national and international networks of educators and design professionals, she leads iterative design processes that engage children and their families in realizing vibrant, resilient and inclusive public spaces for their communities.



CAM COLLYER

Principal, People and Place Consulting, Senior Advisor at Evergreen. Cam developed the organization's school ground greening program into an international leader in its field and stands as one of Canada's foremost thought leaders in the fields of outdoor education and school ground design.



BHAVANA BONDE

Bhavana Bonde has a broad range of experience in the areas of urban design, site studies and international landscape architecture through her work in India, Singapore, Mexico and Canada. She has worked as a planning assistant for the City of Winnipeg and on numerous landscape and urban planning projects for firms in Vancouver and Toronto. Bhavana's role at Architecture49 is leadership of the Landscape Architecture, Planning and Urban Design group. With a strong commitment to design excellence and sustainable development, she brings critical experience in the delivery of integrated design, planning and architectural solutions.



GREG SMALLERBERG

Greg Smallerberg, Principal, CM, FCSLA, FASLA, BCCLA, OALA, a founding partner of PFS Studio, is a Member of the Order of Canada, conferred for his notable achievements in urban design and landscape architecture. Greg has amassed over 35 years of national and international experience in large scale open space planning, detailed design, and project implementation.

PROLOGUE

01/

COLLEGE OF FELLOWS TO INDUCT SIX NEW MEMBERS INTO THE 2020 CLASS OF FELLOWS

The CSLA College of Fellows will welcome six new members during the CSLA Congress to be held May 27-29, 2021, in Ottawa, in recognition of their outstanding contributions to the profession over an extended period of time.

Induction to the College of Fellows is the highest honour the CSLA bestows on its members. Candidates for Fellowship may be nominated by individuals or through their CSLA component association. A jury of six Fellows, representing regions across Canada, selected the new Fellows based on extensive submissions documenting each candidate's contributions to the profession.

Since the inception of the CSLA's College of Fellows in 1964, 252 members have been given the prestigious designation "FCSLA", making it a true distinction and honour conferred by the Society.

To learn more about the College of Fellows, visit www.csla-aapc.ca/awards/college-fellows.

The new fellows are:



Sophie Beaudoin

AAPQ – In the category of Executed Works of Landscape Architecture

Learn more at csla-aapc.ca/awards/college-fellows/sophie-beaudoin



Dr. Katherine Dunster

BCSLA, CSLA – In the categories of Professional Writing and Service to the Community or the Public on Behalf of the Profession

Learn more at csla-aapc.ca/awards/college-fellows/dr-katherine-dunster



Isabelle Giasson

AAPQ, CSLA – In the category of Executed Works of Landscape Architecture and Direct Service to the Society (CSLA and Component Associations)

Learn more at csla-aapc.ca/awards/college-fellows/isabelle-giasson



Lloyd Isaak

ALA, CSLA – In the category of Administrative Professional Work in Public Agencies or Government Service

Learn more at csla-aapc.ca/awards/college-fellows/lloyd-isaak



Edward Versteeg

APALA, CSLA – In the category of Direct Service to the Society (CSLA and Component Associations)

Learn more at csla-aapc.ca/awards/college-fellows/edward-versteeg



Steven Wimmer

OALA, CSLA – In the category of Executed Works of Landscape Architecture

Learn more at csla-aapc.ca/awards/college-fellows/steven-wimmer



02/ CSLA RECOGNITION AWARDS

THE CANADIAN SOCIETY of Landscape Architects (CSLA) recently announced that **Chris Phillips** will receive the CSLA's Lifetime Achievement Award and that **Eha Naylor** will receive the CSLA President's Award. These CSLA Recognition Awards honour the work and commitment of Canadians to the profession of landscape architecture. The awards will be given at the CSLA Gala to be held during the 2021 CSLA Congress in Ottawa, ON.

The Lifetime Achievement Award is awarded annually to a member of the CSLA whose lifetime achievements and contributions to the profession have had a unique and lasting impact on the welfare of the public and on the environment.

Chris Phillips is a CSLA Fellow and a founding partner of PFS Studio, a Vancouver-based landscape architecture, urban design and planning firm. Chris has directed a diverse range of acclaimed projects ranging from



Chris Phillips

broad-scale community and campus master plans to the design of parks, open spaces and the public realm of major urban developments. Central to Chris' design philosophy is the importance of public open space in place-making, as a locus of urban public life and culture, and as an opportunity for ecological diversity.

"Throughout his career, [Chris Phillips] has exemplified a consistently high level of professional competence, an ability to deliver innovative solutions to complex problems in ways that appear natural and even self-evident, to engage those most directly impacted by his projects in an inclusive and respectful manner, and to do so with grace and a fair measure of modesty," said Peter Jacobs, RCA, AAPQ, FCSLA, FASLA.

The CSLA President's Award is the honour the President of the Canadian Society of Landscape Architects may bestow upon a CSLA member for outstanding contribution to the profession.

Eha Naylor was the president of Envision the Hough Group until 2009 and became a leader in Dillon Consulting Ltd.'s national landscape architecture and community planning practice for the last 10 years of her 40-year career. Eha has practiced sustainable design and



Eha Naylor

has expertise in climate change vulnerability assessment, including work for Canada's parliamentary precinct on federal lands in Ottawa and for climate change action plans in several municipalities. She has taught and lectured on environmentally based planning and sustainable community design at a number of universities. Since 2004, she has been a member of the University of Toronto faculty council for the Faculty of Architecture, Landscape and Design. Eha served for 11 years on the federal government's national capital commission advisory committee for planning, design and realty, including three years as the chair.

"Eha Naylor, who is both a landscape architect and a planner, is enjoying a remarkable career with significant contributions to the profession that bridge planning and ecological design fields. Her skills include the integration of sustainable design measures and climate change adaptation as components of large infrastructure projects. In addition to her impressive career path, Eha has distinguished herself as an ardent advocate for the profession, chairing the OALA Practice Legislation Committee, among others. She is truly a remarkable professional and a shining example of how landscape architects impact our communities in a profound way," said Glenn A. O'Connor, OALA, FCSLA, ASLA.

03/ *MORE CSLA NEWS*

RECONCILIATION AND THE PROFESSION – On June 23, 2020, the CSLA board adopted the Reconciliation Statement. Read the statement at csla-aapc.ca/advocacy/reconciliation.

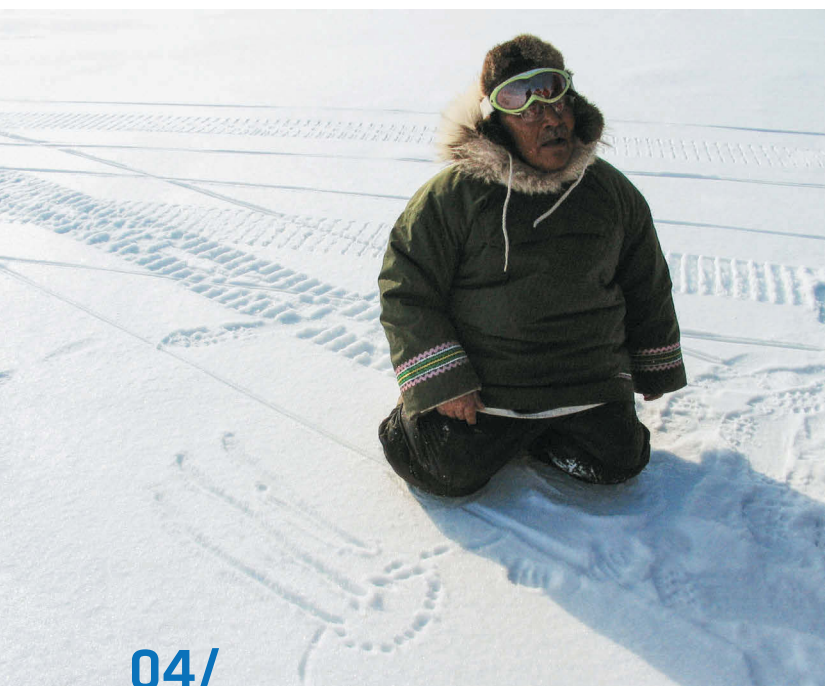
2021-2023 CSLA STRATEGIC PLAN – The 2021-2023 CSLA strategic plan was adopted on June 19, 2020 at the CSLA annual general meeting. Learn more about the CSLA's objectives at csla-aapc.ca/society/governance.

EQUITY AND DIVERSITY IN THE PROFESSION – On September 10, 2020, the CSLA board approved a statement on diversity and equity. Please visit csla-aapc.ca/mission-areas/csla-statement-inequality-and-injustice to read the statement.

CORRECTION | ERRATUM

In the Summer 2020 issue of *Landscapes | Paysages*, in the article "Talent and Trends" (page 20), the Top of the World project should have been attributed to the stories of the local First Nations people, Tr'ondek Hwech'in, and not Inuit. We apologize to the authors and the communities involved for the error.

Dans le numéro de l'été 2020 de *Landscapes | Paysages*, dans l'article « Talents et tendances » (page 20), le projet Top of the World aurait dû être attribué à la première nation Tr'ondek Hwech'in, et non aux Inuits. Nous nous excusons auprès des auteurs et des communautés concernées pour cette erreur.



04/ DESIGNING PATHWAYS

NAOMI RATTE

WHEN I GRADUATED from the Environmental Design program at the University of Manitoba in 2016, I knew of two other self-identifying Indigenous students in the program. As I prepared for graduate studies in fall 2019, I thought to myself, "There must be more of us in this faculty." I understood that we are connected, but we don't know each other.

Within the first few weeks of the fall semester, I was introduced to Reanna Merasty, a Cree master of architecture student from Barren Lands First Nation. Our first meeting was filled with excitement as we shared a similar vision for the future of our school. We knew we had to do something. So, we founded the Indigenous Design and Planning Students Association (IDPSA).

To officially launch the establishment of our association, I organized an interdisciplinary panel discussion called Designing Pathways, which was fully supported by our faculty leadership. Participants from the professions of architecture, interior design, planning and landscape architecture joined us at the John A. Russell Building in Centre Space on a bitterly cold Friday afternoon in January 2020. Each of the participants was a source of

inspiration and encouragement. I believe that they are all leaders in their professions through their active contribution to the advancement of Indigenous-led processes and perspectives in their work. The discussion focused on their experience and lessons learned working with Indigenous communities, and included advice on informed practical skills including research, engagement, planning and design.

Recalling the reconciliation edition of *Landscapes | Paysages*, guest editor and panelist Grant Fahlgren spoke to the colonial structures that were designed to separate us from our culture, land and each other. The establishment of our association strives to build a foundation to overcome these structures by bringing us together through our shared interest in design. IDPSA is made up of 13 Indigenous students from all four of the faculty's graduate programs and undergraduate programs and we come from all three of Canada's Indigenous groups.

Our goal is to become mentors and unite our cultural values in our training as designers. We are in the process of creating a publication to showcase the work of our members in an effort to build the profile of Indigenous designers. This publication is scheduled to be released in January 2021. Our prerogative is to create

a publication that will inspire and facilitate the pursuit of design careers in Indigenous youth. This, I believe, will allow us to continue designing our pathways to knowing one another.

The Designing Pathways panel discussion can be found on the University of Manitoba's Faculty of Architecture YouTube page.

Naomi Ratte is a master of landscape architecture student in her practicum year, a landscape architectural intern with NVision Insight Group and a member of Peguis First Nation. She has also recently joined the CSLA's Reconciliation Advisory Committee. Her practicum research is focused on studying landscape narratives and connections to the land from an Indigenous perspective in Southern Manitoba. She can be reached at ratten@myumanitoba.ca.

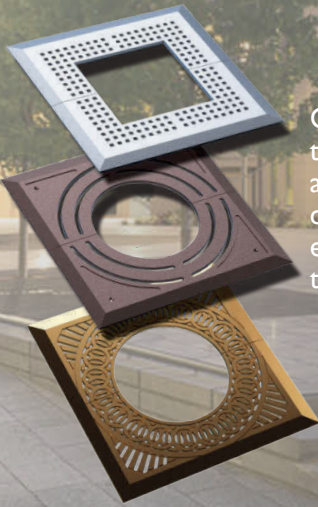
1 BARTHELEMY NURLUNGAYUK FROM KUUGAARUK, NUNAVUT EXPLAINING THAT THERE IS A FISH WEIR, A TRADITIONAL FISH HARVESTING SITE, UNDER THE ICE WHERE THE PHOTO WAS TAKEN. THE DRAWING IN THE SNOW ILLUSTRATES THE WEIR AND HOW IT WORKS. **2** DESIGNING PATHWAYS EVENT PANELISTS (RIGHT TO LEFT): RYAN GORRIE (BROOK MCLLOY), ZOË MAGER (HTFC PLANNING AND DESIGN), GRANT FAHLGREN (PFS STUDIO), DESTINY SEYMOUR (INDIGO ARROWS) AND MODERATOR CHRIS GROSSET (NVISION INSIGHT GROUP). **3** IDPSA LOGO DESIGNED BY MACKENZIE SKOZYLAS (OJIBWAY, FROM SHOAL LAKE 40, MASTER OF ARCHITECTURE STUDENT). AS INDIGENOUS PEOPLE, OUR LANGUAGE, PRACTICES, DESIGNS AND TEACHINGS ARE BASED ON THE LAND. THE LOGO REFLECTS THE LANDSCAPE OF TURTLE ISLAND, FROM THE ARCTIC TO THE PRAIRIES.

PHOTOS NUNAVUT PARKS/C. GROSSET





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CAROLINE LAVOIE +
SWATI SAHASRABUDHE

GIVEN TODAY'S GLOBAL challenges, collaborative effort is a necessary response, more effective than working in isolation or competition. Collaboration may also be understood as complementary relationships, such as: local and global, research and design, East and West, scientific and intuitive, rationality and creativity, reason and empathy. A good example of these types of collaboration occurred in the Spring of 2020, when an international team of female faculty from Utah State University (USU), USA, and Pune, India, joined efforts in collaborating on an urban ecology workshop on the theme of "Urban Ecology – A perspective for well-being, Pune City" at the Dr. Bhanuben Nanawati College of Architecture (BNCA) in Pune, a women's college in the State of Maharashtra, India. Leading the team were Dr. Sahasrabudhe, of BNCA, and Professor Caroline Lavoie, of USU.

The two women had never met in person prior to the 15-day interdisciplinary workshop in India, but virtually planned a face-to-face studio that combined their diverse backgrounds and specialties. BNCA brought to the table experience in embracing natural systems as a design influence, and mixing the scales of awareness in analysis, while USU introduced sketching and studio culture to facilitate a collaborative problem-solving atmosphere. Together, they trusted the process of discovery. The goal was to offer a response to the rapid increase of urban development currently threatening the health of Pune's ecological systems. The successful result combined a unity of contrasts that enriched the design process and outputs, the level of knowledge and project development and the depth of relationships. Two aspects of collaboration were key in addressing global problems:

1. the empathetic collaboration of women, and
2. the collaboration of rational and creative processes.

EMPATHETIC, HORIZONTAL LEADERSHIP: A WOMAN'S DOMAIN?

> FR_LP+

LEADERSHIP EMPATHIQUE ET HORIZONTAL :
LE DOMAINE DES FEMMES?

Le résultat, réussi, combine une unité de contrastes qui enrichit le processus de conception et les réalisations, le niveau de connaissance et de développement du projet et la profondeur des relations.



2

All faculty and student participants were women. Participants felt this all-woman team valued collaboration and cooperation over competition. Emphasizing inclusivity, the studio was characterized by building on each other's ideas and concepts, rather than competing for the best idea to be implemented. The resulting synergy of the group was extraordinary.

Women do tend to work well together, but why? Empathy may be part of the answer. The level of listening and intensive production required during a workshop, paired with spontaneous flexibility in leadership roles also contributed to the studio success. Embracing a social learning pattern, faculty and students all became learners. Through horizontal leadership, all voices were heard, and everyone's ideas and positions were valued equally. The faculty noticed a strong sense of empathy forming within the whole group and between team individuals. Working toward a common goal, the unique empathetic atmosphere facilitated an openness in communication and created a climate for insightful exchanges.

The successful result combined a unity of contrasts that enriched the design process and outputs, the level of knowledge and project development and the depth of relationships.



3

Two activities stood out for their effectiveness in enabling a better comprehension of the studio project, thus solidifying the design directions. First, coming together on the floor on a large map allowed the group to gather – like birds in flight investigating the larger landscape before landing – and draw each team's findings on a common map at the large city scale. Here students and mentors engaged together in creative activities to better understand each team's role and their interconnectivity. The second moment was an activity using dry pastels to facilitate the development of their design ideas together.

*Drawing on the floor together as a class:
A constant realignment for better design decisions – Women experts from allied fields were brought in at the beginning and*



4

were also welcomed into the creative process for design “parti” development – the essence of their design directions. The group visualized and transformed ecological science inputs into spatial and programmatic solutions and approaches. Each team presented and drew the “big picture” of their design schemes, linking their local ecological unit to the larger city systems and other teams, e.g., the river system, transportation, etc.

Pastel drawing: softness of medium for flexibility of ideas – Simultaneously and in continuous process, teams developed their specific site’s design solutions. Overwhelmed by the scale of the site and its complexity, given India’s rich cultural history and ecological fragility, frustrated students could not get past the complex inventory and analysis stage. A surge of collaborative creativity helped the whole group to move forward together, prompted by quick sketching exercises using soft pastels, drawing in a continuous motion. While brainstorming aloud, each team organized their design and programming thoughts visually on paper, plans and photographs. Pastel felt less rigid and daunting than pen, allowing ideas to flow and helping teams work together to better

articulate ideas, intentions and directions into organized design “partis.” Trusting the process alleviated frustration and allowed teams to create a canvas for their design development together.

India’s urbanization and environmental challenges must rely on all men and women to address the accelerating impacts. Women’s ability to create an empathetic collaborative atmosphere is especially conducive to creating design solutions. The experience of all-women collaboration between BNCA and USU helped to create a greater spectrum of ideas, including more voices, helping to mobilize the local stakeholders to see the potential that the city of Pune, India offers. The project will continue in an online fashion as we all hunkered down amidst the global crisis.

1 TEAM PASTEL INTENSE 2 PLAN PASTEL BIG
IDEA EXPLORATION 3 TEAM PASTEL BIRD’S
VIEW 4 FLOOR MAP CLASS TOGETHER
PHOTOS 1-3 C. LAVOIE 4 DEEPA JINDAM



Caroline Lavoie, AAPQ, CSLA, is French Canadian-American and is currently a professor in the Department of Landscape Architecture and Environmental Planning at Utah State University, where she teaches planning, urban design and landscape architecture. Caroline is also an artist who has exhibited her drawings around the world. Lavoie is the recipient of the CELA 2019 Award Senior Level for Design Studio Teaching. She recently returned from sabbatical in India.



Swati Sahasrabudhe, ISOLA, Education Board Convener, is Professor (Ph.D.) and Head of the Department of Landscape Architecture at the Dr. Bhanuben Nanawati College of Architecture (BNCA), MKSSS, Pune, India. She is an active person, who likes to explore new horizons in academics and their close connections with practice and research on design thinking in Landscape Architecture. Keen to bring people from different domains on a collaborative platform, she has founded CEL (Center for Ecological Landscapes) at BNCA, and wishes to bring together ecological concepts from different disciplines for ground implementation in the near future.

CAM COLLYER + HEIDI CAMPBELL

CHILD'S PLAY

COLLABORATION AT THE HEART OF THE CHILDREN'S GARDEN AT EVERGREEN BRICK WORKS

>FR_LP+ JEU D'ENFANT

LA COLLABORATION AU CŒUR DU JARDIN D'ENFANTS À EVERGREEN BRICK WORKS

« Brut, mais plein de potentiel. » C'est ainsi qu'on a d'abord décrit la future maison d'Evergreen à la Don Valley Brick Works.



1

GRITTY BUT FULL of potential. That was how Evergreen's future home at the Don Valley Brick Works was first described.

It was more than a decade ago when Evergreen, a national not-for-profit dedicated to making cities flourish, set its sights on reimagining an abandoned brick factory into what is now known as Evergreen Brick Works. Since opening its doors in September 2010, the 13-acre site has become a leading example of adaptive reuse, a thriving community hub and a demonstration site for sustainable practices. One of its most beloved spaces is the Children's Garden, nestled at the foot of the last remaining tall chimney on site.

The Children's Garden was a natural choice for Evergreen that would build on its now 20-plus-year history of leading a school ground greening movement across Canada. Beginning in the summer of 2008 (two years before the site opened), two prototypes were brought to life simultaneously amidst the factory ruins – a farmer's market and a children's garden. Both would foreshadow key long-term program tenants of the site.

Setting the vision for the Children's Garden was put into the hands of two of Evergreen's leads on school ground greening, Cam Collyer and Heidi Campbell who, along with artist Ferruccio Sardella, also led the prototype. Guest artists, play workers and gardeners all shaped an exploratory summer. Visitors were deeply engaged in designing, building and adorning the temporary children's space. Attendance steadily grew, creating a warm, family-friendly atmosphere.

Emboldened by the success of the prototype, the master planning process began. The team from DTAH, led by John Hillier and Bryce Miranda, worked with the Evergreen team to shape the bones of the site, a high functioning, but largely open-ended stage for play. Evergreen was eager not to overdesign or overfill the space so that program staff would have the flexibility to adapt the setting to the seasons and enable a hands-on program to impact the site's development in concert with children. FORREC, with a team led by Terry Brown, Linda Hung and Rick Bondi, then picked up on the work of DTAH and in collaboration with the Evergreen team, added numerous fine details and produced a set of construction drawings.

Children as architects and builders

The process wasn't always smooth as the teams wrestled with some fundamentals such as how much of the space should be filled with the designers' vision versus how much could be left to develop, after opening, with children. Following through on the promise of the 2008 prototype, after opening in fall 2010, children and families were engaged in numerous build days that brought energy to the space and validated the light touch design approach and rough-hewn aesthetic. Evergreen's site and program teams ultimately embraced an emergent and iterative approach to placemaking that emphasizes relationships, sense of wonder, experimentation and risk taking. For the first eight years of its operation, the most consistent compliment of the space was that it was a little different every visit and that one could see and sense the hands of children at play.

So when the opportunity for a refresh of the site came in 2018, the same collaborative approach with children was taken. Evergreen's original design team led while engaging key partners including WSP Canada (Thomas Rapley – engineering), Richters Spielgeräte GmbH (Florian Pichler) and APE Studio (Julia Rousakis – Water studio



equipment). Equal time and resources went into restoring core functions of the site (grading, drainage, tree health) as did the creation of new elements – a tip of the hat to the original design's lasting value. Toronto design/build firm Oriole Landscaping led by Peter Guinane, led the construction. The result is a space that feels both familiar and new at the same time.

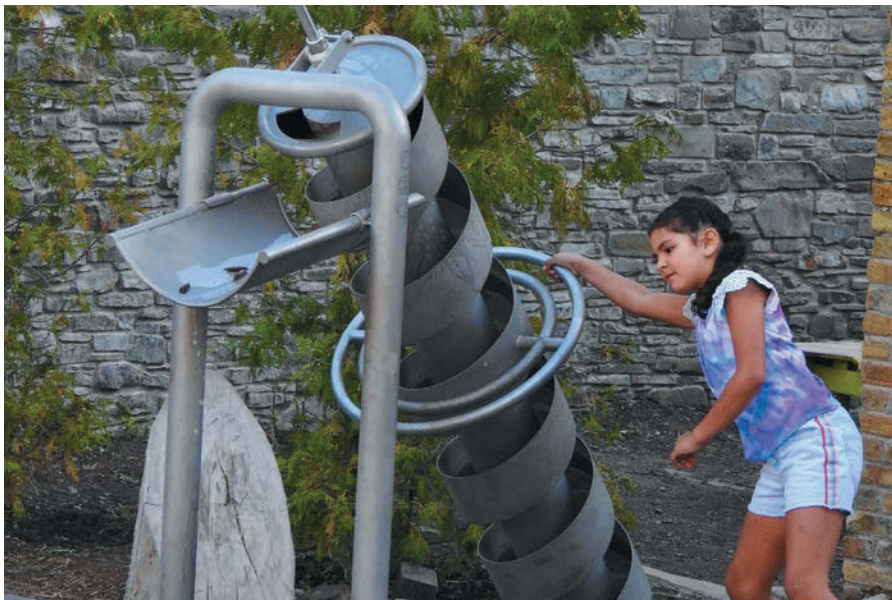
Now, over 10 years in, we've watched campers become staff and students

become teachers – and the site has become a special place for many. The strong sense of “ownership” can sometimes inhibit creative thinking, even amongst the Evergreen staff that regularly work in the space. Thus, new collaborators are highly valued to help see the site with new eyes and bring fresh ideas. The culture we hope to preserve is the ongoing engagement with children and a site that remains responsive to changes in climate, seasons and visitors.



2

...the most consistent compliment of the space was that it was a little different every visit and that one could see and sense the hands of children at play.



3

1 SUMMER WEDNESDAYS - NEW PLAY STRUCTURE ADDED IN 2019 **2** VIEW OF THE CHILDREN'S GARDEN AT EVERGREEN BRICK WORKS **3** ARCHIMEDES SCREW BY GERMAN PLAY EQUIPMENT MANUFACTURER, RICHTER SPIELGERATE, FEATURED IN THE WATER WORKS STUDIO DESIGNED BY HEIDI CAMPBELL AND WSP GLOBAL DESIGN INNOVATION TEAM
PHOTOS 1 DANIE WANG **2** MARC CRABTREE **3** JIM FELSTINER

Placemaking with Children

The Children's Garden at the Brick Works, once seen as the child of Evergreen's school ground greening program, is now providing a steady harvest of design and public programming ideas that are bearing fruit in its placemaking work in schools, parks and public spaces.

Much focus is being brought to bear on how spaces for children and families can support climate adaptation – better shade provision and storm water management. And now, the many questions that a global pandemic brings to public space design and programming. A question is emerging about how school's outdoor spaces may be better optimized to support outdoor play and learning when physical distancing and mandates for improved air quality are squarely in focus. The answer will require new teams of collaborators, and in particular, with public health.

A collaborative and participatory approach to child-friendly placemaking in cities is galvanizing interest and catalyzing change at both a site and systems level to ensure cities and its residents are sustainable and resilient.

PATRICK SHEITO

ÊTRE L'OURS VIRTUEL

1



PATRICK SHEITO, M.A.P., AAPQ, AAPC, s'intéresse aux technologies de visualisation informatique depuis plus de 15 ans. Il en a fait un sujet d'étude dans son parcours académique et continu de développer ce volet dans un contexte professionnel. Il oeuvre chez Rousseau Lefebvre depuis 2016 où il combine cette passion à sa profession d'architecte paysagiste. p.sheito@rousseau-lefebvre.com

> EN_LP+ <

BEING THE BEAR, VIRTUALLY

Practicing a profession sometimes brings surprises and unexpected discoveries. In some cases, these discoveries give us an opportunity to apply heretofore theoretical principles. Is there a better test bench than the real world?

LA PRATIQUE PROFESSIONNELLE apporte parfois des surprises et des découvertes inattendues. Parfois, ces découvertes deviennent des opportunités et permettent de mettre en application des principes jusque-là théoriques. Existe-t-il un meilleur laboratoire d'essai que le monde réel?

C'est dans ce contexte que la firme Rousseau Lefebvre a été mandatée par la SÉPAQ pour la conception de l'amélioration de l'habitat de l'ours blanc de l'aquarium de Québec. Ce projet a impliqué de nombreux collaborateurs répartis dans plusieurs disciplines tels que les ingénieurs CIMA+, les architectes Labonté Marcil, et les éclairagistes Ombrages. Quelle opportunité de sonder le potentiel collaboratif des outils de modélisation 3D, combinés à des outils de simulation visuelle en temps réel!

L'approche conceptuelle de ce projet a été faite en traitant la maquette 3D du site comme une maquette de travail. Il nous était possible de produire rapidement des esquisses conceptuelles, de les transposer sur la maquette virtuelle et en quelques instants d'obtenir un visuel réaliste et fidèle à la vision du concepteur. Ce processus permet d'identifier des pistes conceptuelles à développer et de les communiquer rapidement aux autres collaborateurs. Contrairement à une maquette de travail physique, il est ainsi possible de générer un point de vue à l'échelle humaine tout en simulant les conditions météo choisies ou en reproduisant avec précision les conditions d'ensoleillement.

Qu'est-ce qu'un ours perçoit dans un habitat artificiel? Comment est-il perçu à son tour par des visiteurs? Ce sont ces questions importantes qui ont été au cœur du processus de design de ce projet. Le mot d'ordre était donc de s'imaginer être l'ours. Le confort de l'animal était primordial pour le client, car il assure la santé mentale de l'ours blanc et donc de la pérennité de l'ouvrage. Cet animal solitaire qui adore jouer n'est pas dans son élément devant une foule de spectateurs qui ne désire que l'admirer de proche. Comment rejoindre ces deux paradoxes?



La réponse a été de concevoir des espaces où l'ours pouvait se sentir caché, mais en même temps en étant visible par les usagers. C'est ici où la maquette 3D a été particulièrement importante, car elle permettait de simuler la perspective de l'ours et celle de l'usager. C'est ainsi que nous avons développé, en collaboration avec les architectes de Labonté Marcil, une tanière fermée annexant un espace clôt pour l'ours séparé par un mur vitré à échelle intime. L'ours pourra s'y cloître confortablement tout en permettant aux usagers de l'admirer de proche. Les simulations visuelles générées en temps réel permettaient des ajustements fins au concept et donnaient une idée de la perspective de l'ours et de l'humain en même temps.

La collaboration entre disciplines a été facilitée par la possibilité de simuler les interventions de tous. Tous ces outils ont été mis à profit dans la conception de l'habitat de l'ours, car le point de vue et l'appréciation de l'usager dépendent grandement du confort de l'ours. En plus d'aider à la conception, ce processus a permis également de présenter clairement au client le concept imaginé. Sans être parfait, ce processus permet néanmoins de présenter à des gens qui ne sont pas toujours issus du milieu de la construction

une vision claire et facilement compréhensible, sans un investissement de temps faramineux de la part du professionnel. Cet outil a accompagné la présentation des plans, des élévations et des croquis traditionnels à chaque étape du projet.

En plus des avantages en conception et présentation interne, la maquette 3D permet, par la simulation en temps réel de produire des résultats pour plusieurs médiums de diffusion tel que les images promotionnelles, les vidéos, et même une scène de réalité virtuelle sur téléphone intelligent.

La technologie se veut un outil de plus dans la boîte de l'architecte paysagiste. M'imaginai-je un jour me mettre dans la peau d'un ours blanc? S'il existe un meilleur laboratoire d'essai que le monde réel pour explorer cette passion, je ne le connais pas encore.

...la maquette 3D a été particulièrement importante, car elle permettait de simuler la perspective de l'ours et celle de l'usager.



2



1

BHAVANA BONDE

DESIGNING THE FEMININE

“This deeply integrated and collaborative design process was key to the success of the project.”



2

> FR_LP+ CONCEVOIR LE FÉMININ

Le dimanche 1er décembre 2019, un premier bébé est né dans le nouvel hôpital pour femmes du Health Sciences Centre (HSC) de Winnipeg, marquant une nouvelle ère dans la prestation de soins de santé au Manitoba.

ON SUNDAY DECEMBER 1, 2019, the first baby was born in the new Health Sciences Centre (HSC) Women's Hospital in Winnipeg, marking a new era in healthcare delivery in the province of Manitoba. The wonderful news was the end of a long journey for me, as this unique project began more than 10 years ago.

In 2008, at the project's conception, Architecture 49 (previously Smith Crater Architects), along with Parkin Architects, assembled a multidisciplinary design team that included landscape architects right

from the earliest pre-design stages of the project. At that time, in my experience with highly technical, function-focussed healthcare projects, this early involvement of landscape architecture at the program analysis level was almost unheard of – but in hindsight, the success of this project indicates that this kind of collaboration should be standard protocol. This collaborative process was not possible without the client's vision and whole team's passion to deliver a state-of-the-art healthcare facility for our community.

The opportunity to work together with consultants and stakeholders at all stages of design, allowed our team to strategically integrate comforting, biophilic and playfully “feminine” landscape spaces within the building massing, including a calming rooftop sensory garden, soft planting residential buffers and an entrance plaza with bold, pink, curvaceous planters, all on a very

tight urban site. This would not have been possible if, as in typical healthcare projects, the landscape architecture team had been called in at the end of the project to work around an already-designed building.

This deeply integrated and collaborative design process was key to the success of the project. We were able to incorporate landscape spaces contributing to well being, therapy and recuperation while addressing all the issues raised by Winnipeg Regional Health Authority (WRHA) related to infection control and maintenance. The project's design goals emphasized holistic healing through biophilia (our desire to connect with other forms of life) and spatial comfort, as well as an aesthetic that plays on certain established ideas of gender.

Hospital programs are complex and rigid, which often results in cold, hard objects that relate to neither patient comfort nor context. The complicated technical demands and energy requirements of hospitals typically result in what many consider a "masculine" aesthetic with rectilinear geometry, harsh edges, and impersonal features. Since nature and curvilinear landscapes are historically associated with femininity and healing environments, the role of the landscape architecture team was critical in achieving the project's design goals.



3



4

The site's zero-setback zoning regulations negated any possibility of landscape interventions along the building's periphery, which posed a challenge for incorporating healing landscape spaces. In response, our team worked to integrate these healing spaces within the building itself, rather than outside it. The first of these spaces is the entrance plaza, which establishes a comforting, quieting transition between the busy streets of downtown and the hospital entrance. The ground-level building massing was pushed inward and upward, providing a covered plaza or "front porch" underneath the building, which is supported by massive tilted steel clad concrete

columns. Bright pink jellybean shaped planters suggest femininity through their curvilinear shapes, while embracing the traditional association of the colour pink with femininity (notably Breast Cancer Awareness and its iconic pink ribbon).

Next, a relaxing, south-facing rooftop garden was carved from the building massing to create an urban oasis for patients, visitors and hospital staff. Wood decking provides warmth and softness suitable for bare feet, while textural planting beds engage the senses. Traditional herbs such as sage support Indigenous smudging ceremonies in conjunction with an adjacent ceremonial room.

Lastly, the planting beds along Elgin Street soften the intersection between residential and institutional zones. Shade-tolerant planting beds soften the corresponding views from interior waiting rooms, and a floor-to-ceiling trellis supports a lush, green wall of climbing vines.

Given the heavy functional demands of the building, none of these landscape spaces would have been possible without the collaborative design approach that empowered our landscape architecture team to deliver meaningful, holistically-designed healing spaces.

1 THE ROOFTOP HEALING GARDEN PROVIDES A PLACE TO RELAX AND ENGAGE THE SENSES **2** THE SOUTH-FACING ROOFTOP HEALING GARDEN WAS ONLY POSSIBLE THROUGH EARLY COLLABORATION WITH THE ARCHITECTURAL TEAM **3** RENDERED PLAN SHOWING ROOFTOP GARDEN ABOVE AND ENTRANCE PLAZA BELOW **4** THE COVERED ENTRANCE PLAZA PROVIDES A WELCOMING ENTRANCE EXPERIENCE WITH PINK "JELLYBEAN" PLANTERS, TREE-LIKE COLUMNS, AND WOOD CLADDING
PHOTOS 1 ARCHITECTURE49 **2** TOM ARBAN
3 ARCHITECTURE49 **4** TOM ARBAN

DAVID O'HARA

CULTURAL LANDSCAPE COLLABORATIONS AT FORT YORK



1

> FR_LP+

COLLABORATIONS EN MATIÈRE DE PAYSAGES CULTURELS À FORT YORK

En tant qu'architectes paysagistes, nous savons que le véritable succès de notre travail réside souvent dans la manière dont les projets réalisés s'incarnent à travers l'utilisation et la programmation publiques [...]

WHEN I FIRST began as Manager of Fort York, I was excited by the prospect of advancing plans for the 43-acre site. I knew Fort York was supported by a well-established network of people who cared about the National Historic Site, most notably the Friends of Fort York. What I didn't realize at the time was that most of what I was about to embark upon relied so heavily on collaboration.

As landscape architects, we know how often the true success of our work lies in how the completed projects are brought to life through public use and programming and how these places are embraced by those who use them. At Fort York we brought the same collaborative approach we took to implementing the site's physical plans to the development of a robust calendar of programming and events. In fact, it's worth noting that many of the funding sources we considered for capital projects, such as recently completed Visitor Centre, required that we demonstrate project value by identifying resulting programmatic and collaborative opportunities.

While we pursued implementation of the Fort York's physical master plan, parallel efforts focussed on programming. With essentially no budget of our own for programs and events, we knew we had to rely on partnerships and collaboration in order to advance our collective vision and desire to bring the site to life. Similar to an early lesson with the Tecumseh Collective, our numerous partners brought the creativity and ideas that allowed for the site's creative animation, outside of regular museum programming, and we provided the venue and support. Together we worked all angles in order to seek funding or to bring already-funded works, programs and events to Fort York.

One of the very first initiatives I was fortunate enough to be involved with was supporting the creation of an 80-foot-long mural (20 4'x8' panels) by the Tecumseh Collective. Artists Philip Cote and Rebecca Baird worked closely with individuals from the Tumivut Youth Shelter and the Native Men's Residence (Na Me Res) to complete the project at Fort York through an artist in-residence-type program funded by a very small grant. Completed in 2006, Niinwin Dabaadjmowin/We Are Talking, tells the Anishinaabe creation story through the woodland style of painting. It was working with the artists and the range of partners and participants, and being witness to the creation of such a wonderful finished product with such reach, that really opened my eyes to how much we can all benefit by combining our efforts and resources. This was an early lesson for me and an approach I relied on throughout my time at Fort York.

A more recent collaborative effort was working with those spearheading The Bentway, establishing The Bentway Conservancy, and implementing the first phase of this project, which actually forms part of the National Historic Site. In fact, the positioning and design of Fort York's Visitor Centre relative to the expressway overhead was a catalyst for The Bentway and we collectively saw the opportunity to complete another portion of Fort York's grounds, as well as working with the Conservancy to bring another layer or programming and animation to Fort York.

Although there are dozens of examples, a few of my favourites included working with artists Thom Sokoloski and Jenny-Anne McCowan on "The Encampment," as part of the 2012 Luminato Festival (see photo, pp. 6-7), as well as with many artists and curators on Nuit Blanche in both 2014 and 2019 to bring thousands to Fort York.

Bringing Indigenous programming and focussing on Indigenous place-making at Fort York has also been the result of significant collaborative efforts. The Indigenous Arts Festival, which would have been going into its eighth year in 2020, has resulted from the City of Toronto (Fort York) working in partnership with The Mississaugas of the Credit First Nation, Na Me Res, Red Sky Performance, APTN, the Native Canadian Centre of Toronto and many others over the years. The festival, which was to have been led by Métis curator and producer Rhéanne Chartrand in 2020, is a free celebration of traditional and contemporary Indigenous music, dance, theatre, storytelling, film, crafts and culinary experiences of the First Nations, Inuit and Metis peoples of Canada.

My final example is from 2017, when we worked with The Bentway Conservancy to seek Canada 150 funding from Canadian Heritage for the development of a site-specific contemporary Indigenous performance by Sandra Laronde's Red Sky Performance. According to Red Sky, in Anishnaabe culture the miigis shell represents "the breath of life," a symbol that informs our origin story of travel from the Atlantic Coast to the Great Lakes. Fusing contemporary Indigenous dance with athleticism, Miigis explores the catalysts for movement, ancestral forces and living memory, and the cycle of life. (For more about Red Sky Performance, visit www.redskyperformance.com/index.php/miigis.)

Developed entirely on-site at Fort York, Miigis went on to be performed, in part, at the 2018 Venice Biennale and won the Lieutenant Governor's Ontario Heritage Award for Excellence in Conservation the same year.

Although I was aware of the importance of collaborating early on during my time at Fort York, watching such an important cultural

landscape brought to life by so many collaborators on such a wide range of events and programs over the years certainly drives the point home.



2

Having recently left Fort York to begin work with the City of Toronto's Parks, Forestry and Recreation Division, the one topic I've heard more about than any other is the interest in how we might consider a range of collaborative governance options for many of Toronto's parks. How do we build on our current models where they're successful already and how we develop new or modified models for working with our non-profit partners, whose mandate it is to align with us to program, operate and maintain public spaces?

With such significant interest in parks and public spaces and in ensuring our public realm is well-resourced and maintained, collaboration is more important now than ever.



David O'Hara, OALA, CSLA, RPP, has spent over 25 years working for the City of Toronto as a Park Planner, Landscape Architect and Project Manager with the Parks, Forestry & Recreation Division, and as Museum Administrator and Manager at Fort York National Historic Site. A strong interest in Toronto's history and cultural landscapes combined with his background in both planning and landscape architecture allowed David to bring a unique city-building approach to his role at Fort York National Historic Site and towards ensuring that the massive amount of development occurring around the 43-acre site was done in a manner which respects the site as Toronto's founding landscape. David's current work as Project Manager of Strategic Projects with Toronto's Parks, Forestry and Recreation Division includes advancing plans for the proposed Rail Deck Park, master plans for the Toronto Islands and Etobicoke's Centennial Park, and working on a wide range of other park projects and park-related initiatives.

1 RED SKY PERFORMANCE MIIGIS 2 FORT YORK MASTER PLAN
PHOTOS 1 RBMDIVITO 2 FORT YORK



CHANTAL ALARY + ERIKA SAMMONS + SUZY MELO

KEEP YOUR COOL

>FR_LP+

GARDEZ LA TÊTE FROIDE

Pourtant, notre objectif était de découvrir comment un partenariat intégré pouvait susciter de nouvelles perspectives générant des solutions de conception inédites. Nous avons baptisé le résultat Gardez la tête froide.

COLLABORATION IS A guiding principle at ft3. Our collective team is made up of architects, landscape architects and professional interior designers. In each design project, we push to blur the distinction between each discipline and to pursue an open and collective approach; fundamentally, each team member brings expertise from a different perspective. For many of our projects, this process is fluid; however, we have had less opportunity for our interior designers to work directly with our landscape architecture team.

In 2019, our firm began brainstorming for an international design competition entitled “Cool Gardens.” Cool Gardens is curated by a local not-for-profit organization, Storefront Manitoba, showcasing public exhibitions of contemporary garden and art installations in Winnipeg. The ft3 project team for Cool Gardens consisted of two landscape architects, Chantal Alary and Suzy Melo, and a professional interior designer, Erika Sammons. At first glance, the differences in scope and scale of these two disciplines place them at opposite ends of the architectural design spectrum. Yet our goal was to discover how an integrated partnership could reveal new perspectives and create the potential for alternative design solutions, resulting in the winning idea entitled, **Keep Your Cool**.

Typically, the design disciplines of landscape architecture and interior design meet at the threshold of inside and

outside. Interior design is practiced at a smaller scale, often concerned with the comfort, safety and intimacy of private space. Landscape architecture borders the built environment and concentrates on the openness, accessibility and edges of public space. The Keep Your Cool project afforded the opportunity for our team to critically assess how interior and landscape environments are linked and how the values of each discipline can influence one another to create new meanings and relationships. We approached the design process with the idea that our disciplines are inextricably tied to one another and sought to explore both similarities and differences.

1 COLLABORATIVE WEAVING PROCESS **2** INTERSTITIAL SPACE BETWEEN GROUND, SHADOW, CEILING AND SKY **3** FT3 TEAM – CHANTAL ALARY, ERIKA SAMMONS, SUZY MELO
PHOTOS **1** HANDCRAFT CREATIVE INC. **2** EMERSON GONZALES **3** FT3

During the ideation period, we looked for the ways in which outdoor space could exhibit interior characteristics of enclosure, familiarity and intimacy. Alternatively, we examined the possibilities of connecting interior space to the larger urban environment through physical form, views and activities. We envisioned the site with its grassy slope as an enveloped surface for sitting or lounging and used layers of interwoven thread as a frame to both define and connect the ground plane with the limitless, open sky above. Through the added elements of color, light and shadow, the Keep Your Cool structure defines, connects and stimulates both types of spaces.

As the process moved into manufacture and install, the reality of cost, materiality and constructability motivated us to expand the collaborative design team to include Jon Reid of Wolfrom Engineering, Aaron Zadworny 204 Project Mfg, and Kellen Deighton, J Neufeld and Ray Chan of Wood Anchor. Various project team meetings, material explorations and installation strategies strengthened the execution of the physical form. The depth of knowledge of this expanded team resulted in a fully resolved finished product: a blue

rebar structure, adjustable connection plates and over 7,000 feet of woven blue paracord.

Ultimately, the Cool Gardens competition offered our team the unusual opportunity to work closely with our own colleagues and peers who, by the very nature of their disparate disciplines, are not always able to have an immediate and direct working relationship. Through this new partnership, not only were we able to push the limits of our creative capacity but we were also able to uncover our professional commonalities – a shared interest in the potential for architectural intervention to enhance human life in our community.

For more information regarding the design concept of **Keep Your Cool** and a time lapse video of installation, please visit ft3.ca/projects/health-wellness/wellness/cool-gardens

Our goal was to discover how an integrated partnership could reveal new perspectives and create the potential for alternative design solutions, resulting in the winning idea entitled, *Keep Your Cool*.



3




2

Chantal Alary, MALA, OALA, SALA, CSLA, is a principal landscape architect with ft3 Architecture Landscape Interior Design. She has been practising for over 20 years. Her work approach is based on intent, focused on context, program and, ultimately, user needs. Her innate ability to work in a team environment across disciplines facilitates the collective aspect of design.

Erika Sammons, PIDIM, IDC, NCIDQ, is a professional interior designer and associate with ft3 Architecture Landscape Interior Design. Her enthusiasm for design drives her to push past conventional wisdom to create uniquely value-added solutions in all projects. Specializing in Wellness projects, there's an energy to her approach, drawn from the belief that good design works with us, not because of us. The places where we live and work add meaning when they fulfill their purpose as an extension of ourselves.

Suzy Melo, MALA, CSLA, is a landscape architect with ft3 Architecture Landscape Interior Design. With great enthusiasm and a distinct strength in visual communication, Suzy is passionate about transitional spaces between interior and exterior; those that are strongly delineated by built architecture. She is keen with focusing on the details and collaborating with team members on every project.



TOUS À BORD DU BUS POUR LE PAYSAGE

LOUIS-PHILIPPE
ROUSSELLE-BROSSEAU

DÉCOUVRIR SON PROPRE PAYSAGE RÉGIONAL POUR MIEUX COLLABORER

>EN_LP+

ALL ABOARD THE LANDSCAPE BUS

Today is a special day: we've invited municipal elected officials, local planners and a few interested citizens to take a day trip focused on the region's landscape. In all, there will be about 50 people on the bus.

IL EST 8H45, un vendredi matin de la fin du mois de novembre. Notre équipe d'architectes paysagistes met en place les derniers préparatifs dans la salle du Conseil de cette Municipalité régionale de comté (MRC) du sud du Québec. L'aménagiste, l'urbaniste et le chargé de projets en culture de la MRC passent en revue la liste des participants avec nous. C'est qu'aujourd'hui, nous avons invité les élus municipaux, les urbanistes locaux et quelques citoyens avisés à parcourir la région en bus avec nous dans le cadre d'une journée thématique sur le paysage. Nous serons une cinquantaine.

Au Québec, ce sont les MRC qui ont le mandat d'aménager le territoire, et donc de mettre en valeur les paysages régionaux. Or, trop souvent, par manque de temps et de ressources, il est impossible pour les professionnels de sortir du bureau et d'explorer le paysage, d'en connaître les qualités fines. Les maires et conseillers des plus petites municipalités ont aussi de nombreuses tâches à accomplir et travaillent, le plus souvent, à temps partiel.

Chaque MRC s'étend sur un ou des milliers de kilomètres carrés. Dans cette MRC du sud du Québec, les paysages sont variés. À l'ouest, les municipalités agricoles sont situées dans la plaine du Saint-Laurent. À l'est, les premiers sommets des Appalaches génèrent une importante activité récréotouristique et environnementale. Les gens de la plaine vont parfois à la montagne en tant que touristes, mais les gens de la montagne ne font que traverser la plaine sans trop y porter attention. Les acteurs de la vingtaine de municipalités de la région ne communiquent pas souvent entre eux pour discuter de paysage.

8h50. Les participants affluent dans la salle du Conseil. Ce matin, nous débuterons la journée thématique par une activité de collage. À l'aide de petites tuiles de papier, les participants sont invités à recréer une carte mentale des paysages de leur région. D'un côté à l'autre de la salle, maires, urbanistes et élus s'envoient des blagues à propos de leur milieu de vie : « Les p'tits châteaux beiges en plastique, c'est chez vous, ça ! » ; « Au moins, ça ne sent pas

Le ton monte. « Ce que tu dis est FAUX ! ». C'est là que la vraie conversation constructive sur le paysage survient.



1 2



la porcherie quand j'étends mon linge!». Ambiance d'école primaire à la récréation. Le dialogue est lancé.

10h45. Il est temps de partir confronter nos cartes mentales des paysages à la réalité sur le terrain. Boîte à lunch en main, nous embarquons dans le bus pour un trajet de 200 kilomètres, quatre escales, qui nous mènera à travers tous les paysages régionaux. À bord du bus, les visages sont contrastés : blasés, gênés, enthousiastes, indifférents... Le maire d'une petite municipalité rurale sort du lot, tout sourire, tiré à quatre épingles avec son veston. De son côté, l'aménagiste de la MRC en découd avec un élu, un activiste qui s'oppose à tout et cherche à tirer tout le bus dans ses combats. Avec un autre participant, il occupe tout l'espace. Le caractère très antagoniste et verbal de certains invités, qui au départ avait un effet inhibiteur sur les autres participants, vient tranquillement piquer ces derniers au vif. Le ton monte. « Ce que tu dis est FAUX ! ». C'est là que la vraie conversation constructive sur le

paysage survient. Les esprits dégénés s'expriment sur l'agriculture intensive, sur le développement de condos à flanc de montagne, sur la périurbanisation et sur les paysages de la viticulture. Des consensus se créent, des mythes se défont, et tous se parlent, même si parfois, ils se parlent très fort. Ma collègue et moi sourions. Il est presque 16h, et nous avons atteint notre objectif. C'est peut-être le début d'un véritable projet de paysage régional.

16h. Nous rentrons tous à la salle du Conseil. Avant de nous quitter, nous demandons à nos invités de faire ressortir les enjeux de paysage auxquels ils ont été confrontés en autobus, puis de les prioriser. Ce sera à nous, par la suite, de prendre ce matériel et de le transposer en plan. En se quittant, les participants se serrent la main et se font la bise. Certains s'interpellent sur des dossiers. Deux ans plus tard, nous avons vu quelques projets de paysage émerger, et sommes convaincus que cette balade en autobus a contribué à créer des ponts.



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4

Aide à la traduction : Isabelle Gervais Chapman

Louis-Philippe Rousselle-Brosselle s'est forgé un champ de pratique gravitant autour des questions paysagères et patrimoniales des milieux ruraux québécois : aménagement régional, participation citoyenne, caractérisation paysagère, représentation graphique de dynamiques, enquête toponymique, viabilité et revitalisation des communautés. Il a aussi développé une expertise en patrimonialisation dynamique. Ses projets ont pour point commun l'entrée en contact directe et sensible avec les lieux et leurs acteurs, le plus souvent par le biais de la marche. À temps perdu, il enseigne le Grand paysage à l'Université de Montréal.

1 LE BUS POUR LE PAYSAGE **2** DISCUSSION DE GROUPE LORS D'UNE ESCALE **3** CARTOGRAPHIE MENTALE DES PAYSAGES RÉGIONAUX **4** LE BUS POUR LE PAYSAGE
PHOTOS 1,2,4 MRC BROME-MISSISQUOI 3 LOUIS-PHILIPPE ROUSSELLE-BROSSEAU

TONYA SURMAN

CSI – SOCIAL CONNECTIONS KEY DURING THE PANDEMIC

>FR_LP+

CSI : LES LIENS SOCIAUX ESSENTIELS PENDANT LA PANDÉMIE

Le Centre for Social Innovation (CSI) a toujours été bien plus qu'un simple espace physique. Nous sommes une communauté. Ainsi, lorsque la réalité de la COVID-19 s'est imposée, nous avons d'abord pensé à ce que nous pourrions faire pour aider nos membres à s'en sortir.

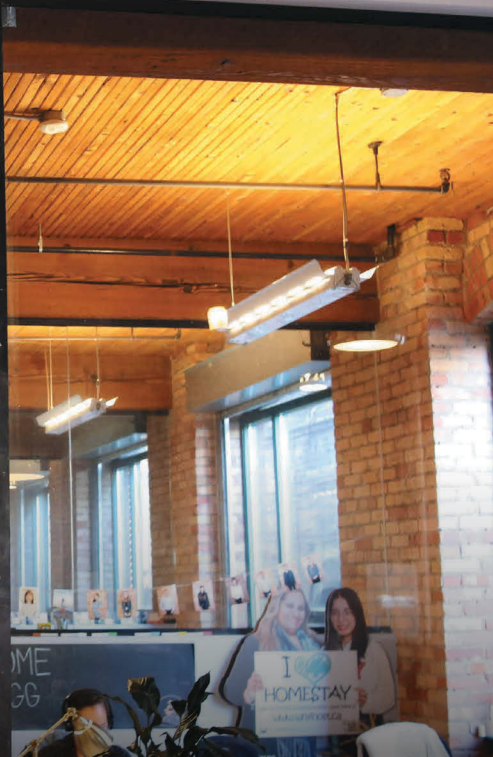
THE CENTRE FOR Social Innovation (CSI) has always been about much more than physical space. We're a community. So when the realities of COVID-19 sunk in, our first thoughts were of our members and how we could help them get through it.

As a first step, we conducted a survey to see how they were faring. Among other questions, we asked what their desired rent or membership arrangement would be to help them through these unprecedented times

The answers we got – collected in our **CSI COVID-19 Impact Report** – (socialinnovation.org/covid-19-impact-report) were grim but unsurprising. Fewer than half of our members felt they would be able to continue paying their full rent amounts.

So we asked ourselves: What do we do? How do we live our values when faced with a situation none of us had ever even imagined? What does a good community do?

ONE OF THE MANY CHALKBOARD WALLS CSI USES TO SHARE NEWS AND BRIGHTEN THEIR SPACES
PHOTO SAMMY TANGIR



The answers came pretty easily: We do what we've done from day one. We turn towards each other and we innovate. Because a good community doesn't leave anyone behind.

With this in mind, we offered a range of payment options and turned the idea into a Community Rent Pool (socialinnovation.org/csi-community-rent-pool) – effectively a pay-what-you-can rent model – in an effort to provide maximum flexibility for our members as they grapple with so many challenges that COVID-19 has brought.

When we brought the idea of the Community Rent Pool to our Board of Directors, they were incredibly supportive. They actually gave me permission to be more bold. They told me: "Take the Moon Shot, Tonya. Live your values. Step up."

So we did. We essentially said to our members: "You don't have to pay, but we invite you to pay." It was a real leap of faith. And we've collected 64% of our rent and we haven't lost a single member.

We are also getting love letters from members about their fellow members. People are responding and telling us: "I wish the rest of the world could be just like CSI."

That's the kind of stuff where you just think, "Wow!"

And there is a real recognition from our community that the social connection is key. Our connection as people. People do need people and these connections are critical, and that's who we are.

We are social creatures. And I'm feeling very, very proud of our community.

Tonya Surman is the Chief Executive Officer of the Centre for Social Innovation. Learn more at socialinnovation.org.



ANNE ROBINSON + SARAH MARSH

MANOTICK'S MAHOGANY LANDING

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LE MAHOGANY LANDING DE MANOTICK

La longue liste de collaborateurs techniques a accru la complexité du projet, mais elle a finalement assuré son succès... À mon avis, sans collaboration, ce projet aurait coulé à pic.

SOMETIMES, THEY SAY, time stands still. Sitting by the Rideau River on the newly constructed dock at Mahogany Harbour, you would never guess that it was 25 years in the making. The story of the public dock facility in the rural Village of Manotick, is a long and circuitous tale of collaboration, complete with multiple twists and turns.

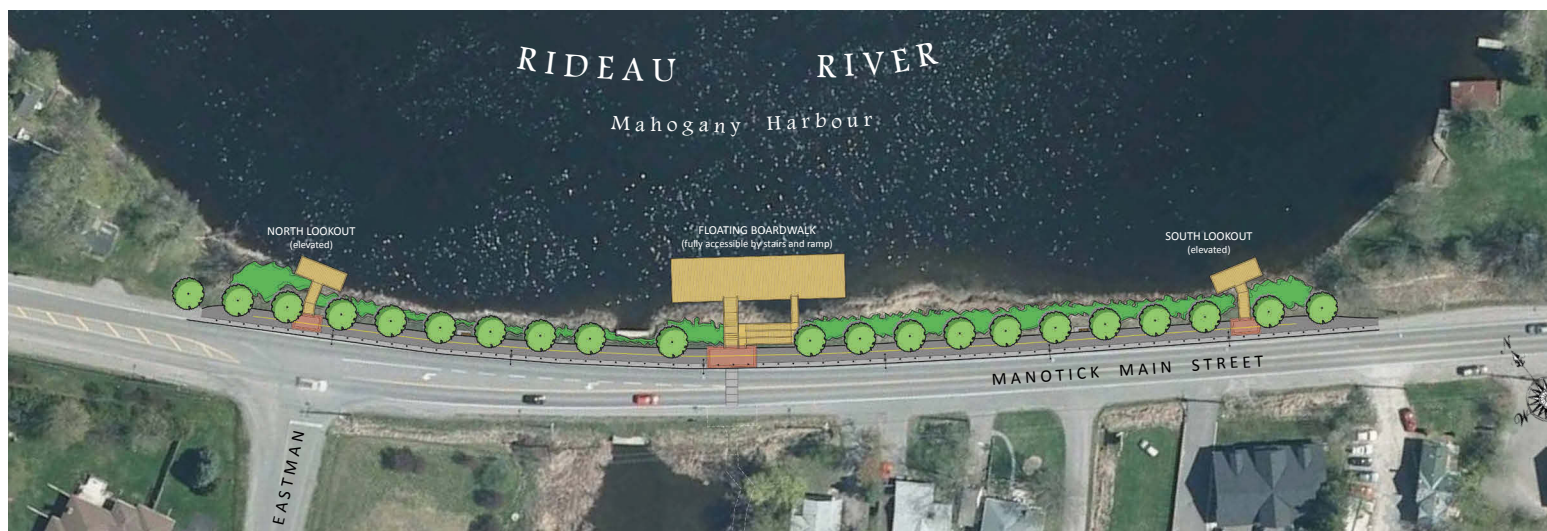
Evolution of an idea

The Mahogany Harbour project was first identified by the community in 1995, but was put on hold during amalgamation of the City of Ottawa. In 2002, the project was vociferously opposed by nearby homeowners after a feasibility assessment initiated by the Manotick BIA and the City, proposed a scale of dock that was unacceptable to locals. A decade later, the Manotick Culture Parks and Recreation Association (MCPRA), together with the Kiwanis Club of Manotick and the Manotick BIA, engaged a Landscape Architect to help refine their vision and develop a concept plan for Mahogany Harbour.

1 EARLY DESIGN CONCEPT - BIRD'S EYE VIEW

2 EARLY PATHWAY LINK PLAN

PHOTOS 1, 2 FD FOUNTAIN INC. (NOW FOTENN PLANNING + DESIGN)



“...[the] long list of technical collaborators increased the complexity of the project but ultimately ensured its success... In my opinion, without collaboration this project would have been dead in the water.”



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Doug Fountain, Principal Landscape Architect, Fotenn Planning + Design, took on the challenge: “Even though the idea of a public docking facility in Manotick pre-dates our involvement by more than 20 years, some community members remained skeptical,” Doug said. “To address their valid concerns, the MCPRA members maintained open communication and honest dialogue with residents by regularly publishing information, answering questions, hosting open houses, keeping the Councillor apprised of progress and doing an enormous amount of advocacy.”

The 2012 concept plan was widely circulated within the community, and support for the project grew. The MCPRA held meetings with the City of Ottawa, Rideau Valley Conservation Authority (RVCA) and Parks Canada to explore technical challenges and determine a path forward. Finally, the Manotick Secondary Plan, which included the Mahogany Harbour concept plan, was approved in January 2016. After more than 20 years, the project was finally gaining momentum.

Rough Waters

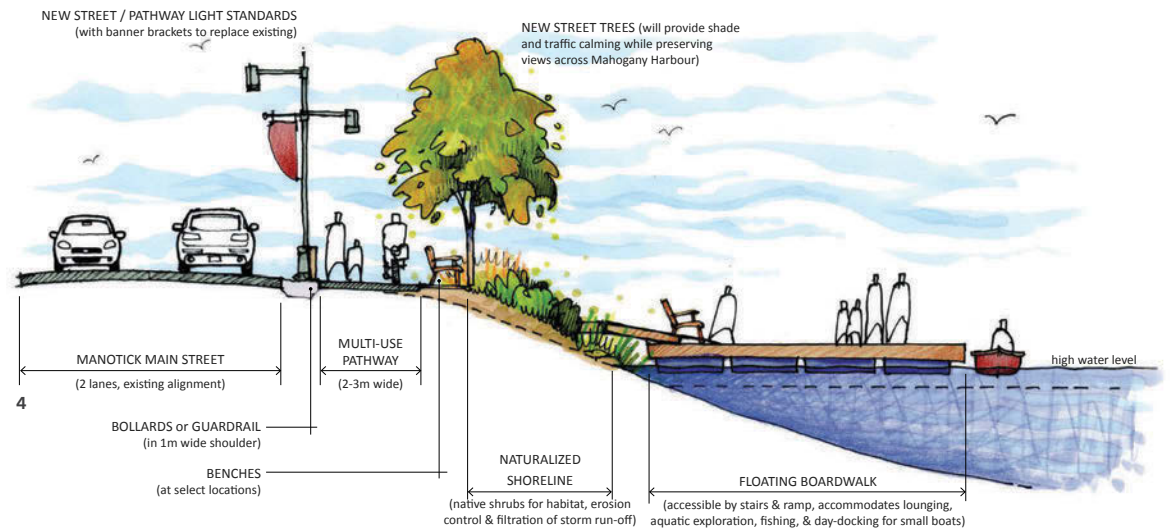
The Mahogany Harbour project was an anomaly for the City of Ottawa. Although it was considered a recreational amenity, the site was on a Right-of-Way (not within a park), so the City had to determine how to finance, review and approve the project. Eventually the City's Economic Development branch took the lead and set a legal agreement in place.

As Geraldine Wildman, City of Ottawa, noted, “All parties had to adjust expectations to ensure project goals were met within the given budget. The City agreed to accept new standards

by assuming a dock structure it was unfamiliar with, while the community group agreed to implement extra safety and accessibility measures.”

While the Rideau Valley Conservation Authority permit was issued promptly after early and helpful guidance, the Parks Canada permit proved to be much more challenging. First, an archaeological study was required to determine if there were any underwater remains of a grain elevator that existed on site, in the early 1900s. Second, when the permit was issued in November 2018, there was an in-water timing restriction, recently initiated by the Ontario Ministry of Natural Resources and Forestry, that limited winter construction due to burbot fish breeding in January.

Despite what may appear to be a relatively straightforward and simple project, challenges emerged through the design and approval process. Doug Fountain stressed the importance of collaboration on multiple levels: “As the Rideau Canal is a UNESCO World Heritage Site, there are added layers of approvals required from the federal government as well as from the local conservation authority and the municipality. In addition, our design team contributors included geotechnical and structural engineers, archaeologists, a fisheries biologist, a surveyor, local historians, local contractors and marina operators. This long list of technical collaborators increased the complexity of the project but ultimately ensured its success.... In my opinion, without collaboration this project would have been dead in the water.”



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The theme of perseverance was picked up by a number of community members, including Neil Usher at the Kiwanis Club, who stressed the importance of being “very patient and willing to persevere to get things done,” and BIA President and business advocate, Salima Ismail, who said that “some were skeptical, but we knew we could do it.”

Mahogany Landing was officially opened in August 2019. The project cost was approximately \$160,000 and was funded from multiple sources including community groups, the City, Ottawa Tourism, local businesses, local developers and individual donors.

The variety of people enjoying this space is beyond everyone's expectations. On any given day you might see swimmers, a group of people enjoying a picnic, small and large craft boaters, a grandpa fishing with his granddaughter, an employee taking a break to enjoy the outdoors, or visitors from afar. Finally, 25-years on, we don't just drive past this heritage waterway, *together* we have embraced it.

Collaborative Lessons Learned

Kevin Brady, Project Manager, D&G Landscaping, stressed the importance of a collective, collaborative approach. “The team was united and worked together, understanding that the community, donors, businesses and the City all had eyes on what we were trying to achieve, and we as a group were determined not to let them down.”

The community wasn't always “on the same page.” Scott Moffatt, Councillor Ward 21, stressed the importance of commitment to a common goal and being “considerate of inputs from various interests in order to present a willingness to collaborate in a cooperative manner. If all parties feel on equal terms, this will assist greatly in any process.”

With the Councillor and senior City of Ottawa staff on board, the project started to progress, but as Anne Robinson noted, “it took the expertise, commitment, communication and trust of the entire project team to make the dream a reality.”

Anne Robinson, BSc, MPA. – President of the Manotick Culture, Parks and Recreation Association, settled with her husband Ron, in Manotick in the mid-70s. Always an active community volunteer and recently retired, Anne's career included Cultural Supervisor, City of Nepean; Councillor, Rideau Township; Senior Recreation Planner, Anne Robinson & Associates; and Program Manager, City of Ottawa.

Sarah Marsh, OALA, BCSLA, CSLA – After graduating from the University of Guelph, Sarah moved to Kamloops, BC, where she spent the first eight years of her career before returning to Ontario in 2010. Now located in Ottawa, Sarah is enjoying working with a dynamic team of Landscape Architects, Planners, and Urban designers at Fotenn Planning + Design. Sarah is particularly interested in projects involving meaningful public consultation. In her experience the most exciting, engaging and rewarding projects are community driven.

3 LAND-BASED VISITORS AND BOATERS OF ALL AGES FREQUENT THE DOCKS
4 AN EARLY CONCEPTUAL CROSS-SECTION CONSIDERS THE INTERFACE WITH A NEW CYCLE TRACK ALONG THE VILLAGE'S MAIN STREET
5 THE LANDING HAS BECOME A POPULAR SPOT FOR RESIDENTS TO ENJOY THEIR MORNING COFFEE
PHOTOS 3 STUART PATERSON, FOTENN PLANNING + DESIGN 4 FD FOUNTAIN INC. (NOW FOTENN PLANNING + DESIGN) 5 SARAH MARSH, FOTENN PLANNING + DESIGN



1

CHRIS GROSSET, NAOMI RATTE + WENDY SHEARER

POSITIVE CONFLICT: ACCOMMODATING DIFFERENT VALUES

> FR_LP+

CONFLIT POSITIF: LA PRISE EN COMPTE DE VALEURS DIFFÉRENTES

Plus on s'ouvre au conflit, plus on a
accès aux résultats positifs qu'il offre.

CONFLICT IS A clash of interests.

Conflict may activate you to fight or to take flight as self-protection. Most of us choose to avoid conflict because it is uncomfortable, creates anxiety and leads to uncertainty. Conflict is a regular part of our work life and design process whether it arises during collaboration in our design team, between landscape architect and client, or where it boils up in the community as a result of the project. The more we open ourselves to conflict the better we become at accessing the positive outcomes it offers.

Our team collaborated through a conflict early in a recent cultural landscape planning project with multiple stakeholders. The collaboration participants involved our team as the consultants, the client representing a government department, and an Indigenous community whose territory would be host to the project.

The Terms of Reference for our cultural landscape planning project example was written by the client following their process used for previously completed projects in other locations. As professionals, we know how to respond to a Request for Proposals by laying out our approach based on the client's Terms of Reference. However, once we're successful, our approach must be reviewed to ensure that the actual intent of both the client and community is addressed in the planning process.

At the first meeting the community partner rejected the process outright because it didn't reflect how the Indigenous community values the land. When a vision for the project isn't shared the potential for conflict to derail the job is high.

Collaborating through the conflict required respect for differing points of view. Each partner needed to be respected for the vital role they contribute through their own expertise. As the consultants, we had to convey a change in the project Terms of Reference as soon as the conflict arose. A shared approach was the requirement for the project's successful initiation and conclusion.

To bring forward the Indigenous community's world view, the process had to be grounded in co-planning and co-management. A cultural landscape



2

has been described as “a web of interconnected experiences” in the *Guide for Heritage Stewardship for Yukon First Nations (2018)*. This description captured the view of the community partner. The Indigenous community's point of view, which was missing from the Terms of Reference, was described as “we are the land”, a relationship of inherent and intangible social and spiritual values placed on the natural environment and woven in the actions and beliefs of how humans and nature interact. Community engagement was integrated in all stages of our work as the model for bringing the community view into the actions to be taken in the project.

Cooperation presents an opportunity to bring forward new ideas and new patterns of behaviour among the partners. When conflict arises in the collaboration, the partners have to work at addressing their inherent biases; verbalizing their thoughts, needs and desires; and listening. Collaborating through a conflict also requires setting limits when there is resistance to cooperation – such as knowing the limits of respect, tolerance, emotion and the boundaries that we require from ourselves and others.

The purpose of our cultural landscape project was defined through the engagement process to have the community provide a clear expression of their bond to the land. As professionals, we are skilled at documenting tangible site features that are visible and able to be readily integrated in any planning work. However, for our project, the numerous intangible values were only understood through listening to the many voices of the community. The original conflict resulted in a collaboration enhanced by the planning process and expanded solutions that found their way into the plan.*

**This plan is now known as the Top of the World Highway Interpretive Plan and won the 2020 Award of Excellence for Planning + Analysis. Editor*

Cooperation presents an opportunity to bring forward new ideas and new patterns of behaviour among the partners.



3

Wendy Shearer, DALA, NuALA, FCSLA, ASLA, CAHP, (in photo's foreground) is an award-winning landscape architect and Cultural Heritage Specialist who consults on a variety of heritage sites in Yukon, Nova Scotia and Ontario. She applies current best practices in heritage conservation to significant public sites that contribute to the history and identity of the community.

Chris Grosset, NuALA, NWTALA, FCSLA, (back left of photo) + **Naomi Ratte** (back right) work at NVision Insight Group Inc. They collaborate with northern and Indigenous communities under the motto “every Indigenous community is unique”. Chris was the Chair of the CSLA Reconciliation Advisory Committee between 2016-2020. Chris and Naomi taught Wendy Shearer how to take selfies in 2018. cgrosset@nvisiongroup.ca

1 DESIGN COLLAB: COMMUNITY ENGAGEMENT ON DESIGNED ELEMENTS **2** PLAN COLLAB: CO-MANAGEMENT REQUIRES SHARING AND BEING OPEN TO DIFFERENT VALUES **3** TEAM COLLAB: WENDY SHEARER'S FIRST SELFIE WAS A TEAM COLLABORATION
PHOTOS 1,2 NVISION/N. RATTE **3** WENDY SHEARER



1

RICHARD LE BRASSEUR

COMMUNITY COLLABORATION AND RESILIENCE

THE CULTURAL USE OF GREENSPACES IN NOVA SCOTIA'S AFRICAN-CANADIAN COMMUNITIES

>FR_LP+

COLLABORATION COMMUNAUTAIRE ET RÉSILIENCE

Les communautés afro-canadiennes près de Preston, en Nouvelle-Écosse, ont été et sont encore confrontées à des conflits de propriété foncière, au racisme environnemental et à des problèmes d'expropriation d'espaces verts, tant sur le plan spatial que culturel.

THE AFRICAN CANADIAN communities near Preston, Nova Scotia, have and continue to confront land ownership disputes, environmental racism and greenspace expropriation challenges, both spatially and culturally. Culturally, marginalization and discrimination are

still present. Spatially, the continued urbanization of Dartmouth's predominately white communities creates constant pressures for landscape change and community fragmentation. Yet, their unique resilience and strong cultural identity has maintained a firm commitment to being a vibrant, collective community through internal empowerment.

The Preston area is the oldest and largest Black community in Canada, as well as having the highest concentration of African Canadians. Today, feelings of shame, anger and government mistrust persist. These communities still feel marginalized and have witnessed the continued expropriation of their land resulting in environmental impacts and lack of economic support

and development such as forced relocation, multiple landfill and disposal facilities openings and closings with no environmental cleanup, and unfulfilled economic revitalization promises. These are examples of environmental racism – racial discrimination in environmental policy making.

In the late 18th century, Black Loyalists were forcibly settled after betrayal and deportation by the British. Africville's well-documented environmental racism in the 1950s also led to forced relocation. The Lincolnville landfill's opening in 1974 without community consultation and with intimidation tactics continued the feelings of distrust. Lake Major's community and economic development in Preston never happened; the land sale profits and land ownership were somehow directed to government agencies. A recycling facility ultimately opened in Preston in 1997 — and subsequently closed in 2002 — but environmental cleanup has not occurred. Currently, the community of Preston is fighting the proposal to locate a construction demolition debris processing facility adjacent to East Preston.

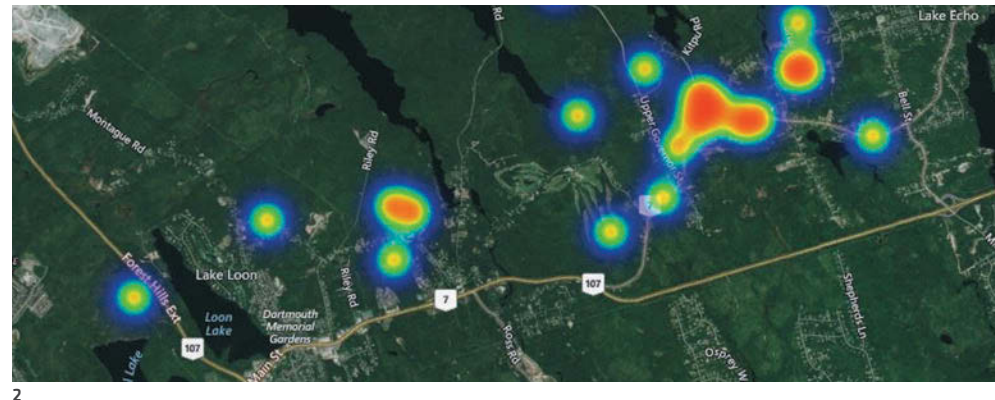
The history of systemic environmental racism is perceived as still enduring today and has resulted in more insular community dynamics. This complex history and relationship to the landscape continues to be at risk.

Yet, the resilience and strong cultural identity of these Black communities means they maintain a firm commitment to being a vibrant, collective community.

The pressures for change to these small communities' landscapes will continue, both internally and externally. But how does this community's strong cultural identity and landscape history reveal itself on the local greenspaces and their use?

As part of its Green Communities outreach, the Green Infrastructure Performance Lab at Dalhousie University sought to understand which greenspaces participants visit, how they are being used and map those results. The project was based on community-based participation (CBP), a collaborative approach that involves community members throughout the process and advocates co-learning between partners and capacity building. Information was gathered through a geo-questionnaire, a type of interactive map-based, public participatory geographical information system (PPGIS) to document location-based information on the perceptions of and behavioral interactions within local greenspaces and open spaces. This provided a map of the many open spaces and "un-titled" greenspaces in the community that don't show up on any physical maps, drawings or planning documents. These are just some examples of local, undocumented, socio-cultural infrastructure and is key to the community and its relationship to the landscape.

The resilience and strong cultural identity of these Black communities means they maintain a firm commitment to being a vibrant, collective community.



In Nova Scotia's African Canadian communities, greenspaces, open spaces and natural areas have substantial benefits: well-being, reduced stress, exercise, sociability, sense of community, safety and happiness.

Results of on-line interactive survey revealed that 58% of residents in these communities visited local greenspaces to socially interact with neighbours and friends, to picnic or to play with children. Another 29% also saw them as a place to relax and enjoy nature.

"We come out in full for church and basketball games. The central firehall is the hangout spot — if you park or go there, someone will often join you." Kardeisha Provo, resident.

There is an increasing need for contextualized approaches directed toward real-life events and embedded in a locally meaningful context. This unique collaborative approach and public participatory mapping enabled residents to articulate and give meaning to their experiences with local greenspaces, thereby informing the planning process within this community.

Findings were discussed and analyzed with a small group of community members. Overall, there is a distinct concern that this community will change.

"Soon our community will be like Beechville, all the houses, stores and undeveloped land will be owned by white people who are not from our community and will not appreciate the struggles of Black people." Spencer Colley, resident.

"We managed to put the brakes on Dartmouth's expansion for a while...but we can't sit back on our laurels now. Dartmouth is going to keep looking here, and if they think we aren't doing anything to develop the land ourselves, they'll come after us again." Wayne Adams, resident.

This approach to collaboration contributed to a greater understanding of the Preston area's greenspace identification, resident behaviour, preferences and interaction, as well as frameworks for improving environmental equality and building community empowerment capacity. It also provides valuable tools to engage the public, reduce stakeholder conflict, increase community cohesion, and inform strategies and goals for policy.

The African Canadian communities of the Preston area have evolved a cultural identity and efforts underway to establish a community land trust. This is a unique area of unique people, and

how this community interacts with their local greenspaces provide insight into not only how they physically shape their community and spaces, but offer insight into other rapidly developing and under-represented communities as well.



Richard le Brasseur, PhD, is an Associate Professor of Landscape Architecture at Dalhousie University within the Department of Plant, Food and Environmental Sciences. He is a licensed landscape architect, environmental psychologist, researcher, peri-urbanist and the Director of the interdisciplinary Green Infrastructure Performance Lab. His research encourages designers to think about complex landscape-individual processes in relational terms, whereby landscapes can apply diverse frameworks to understand built and natural morphologies of people and place.

1 OCTOBER 1934, PRESTON NOVA SCOTIA **2** AN INTENSITY MAP OF NORTH PRESTON SHOWING WHERE RESIDENTS SPENT TIME IN COMMUNITY GREENSPACES

IMAGES 1 AUVIN & GENTZEL, NOVA SCOTIA ARCHIVES PHOTO COLLECTION: PLACES: PRESTON | NSARM NEG. N-265 **2** RICHARD LE BRASSEUR



JAKE TOBIN GARRETT

PARK PARTNERSHIPS: VICTORIA'S NEW ROOTS PROGRAM

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>FR_LP+

PARCS ET PARTENARIATS:

LE PROGRAMME NEW ROOTS DE VICTORIA

Les villes étant confrontées à une demande croissante en équipements neufs, nous avons constaté que plusieurs se tournent vers des partenariats avec des organismes à but non lucratif et des groupes communautaires pour trouver une expertise locale, de nouveaux programmes et de nouveaux financements.

WITH CITIES FACING increasing demands for new amenities, we found many are turning to partnerships with non-profits and community groups to bring local expertise, new programming, and new funding.

Park People's Canadian City Parks Report found that 74% of cities had at least one programming or operational partnership with a non-profit and 52% have a formal program for community groups to get involved in their park.

Many cities have forged relationships with non-profit and community-led organizations to bring in local expertise and renewed focus.

One great example of the potential of park partnerships featured in Park People's Canadian City Parks Report is a partnership between the City of Victoria and Human Nature Counselling builds on that with a program called New Roots.

Research has established strong links between spending time in nature and improved mental health. This unique collaboration between the City of Victoria and New Roots brings youth out into city parks for nature-based therapy that targets anxiety and negative thinking. Participants take part in a variety of solo and group activities such as mindfulness, journaling, hiking and nature play. It's designed to help "them to slow down and dip into their senses and connect them to the natural world," said Katy Rose from Human Nature Counselling.

Running the program in city parks is an important part of its success because youth "want to be there," Katy said. Other mental health programs are indoors, which can be uncomfortable for some people. "It's just so much easier to build community outside," she notes, adding that youth are also building connections to their local parks.

The City of Victoria is a crucial champion of the program, helping to find funding and making connections to specific

parks. The afterschool program, fully funded by Island Health in 2018, is open to youth in middle and high school.

Staff also provide youth with service projects, such as pulling invasive English ivy, which is then dried and woven. Katy said this helps show youth how so-called negatives can be translated into positives by using the invasive species as a metaphor.

One of the program's key champions is Shelley Brown, a City Parks and Recreation Programmer. She had been working with students on a meadow restoration program and "saw how quickly the youth became passionate about parks and natural spaces," she said.

Shelley said a big part of her job is to help find funding to keep New Roots free, noting, "Because this program is fairly new and quite different to what people think of when they think therapy, we wanted as few barriers as possible."

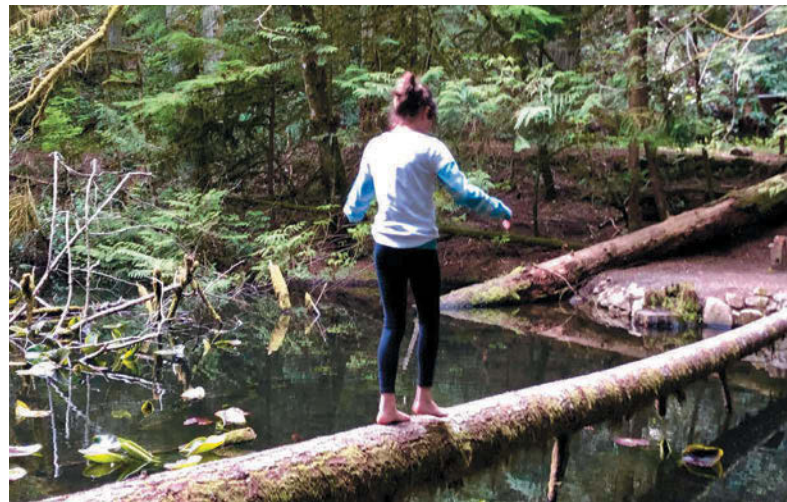
I saw how quickly the youth became passionate about parks and natural spaces.



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Park People's Canadian City Parks Report found that while there are many innovative examples of park partnerships across the country, this area is underdeveloped in terms of actions and policies. There is no one-size-fits-all strategy, but we must learn how to build effective partnerships in Canada from successful existing partnerships and burgeoning new ones.

To read the Canadian City Parks Report, supported by The W. Garfield Weston Foundation, visit cityparksreport.parkpeople.ca.



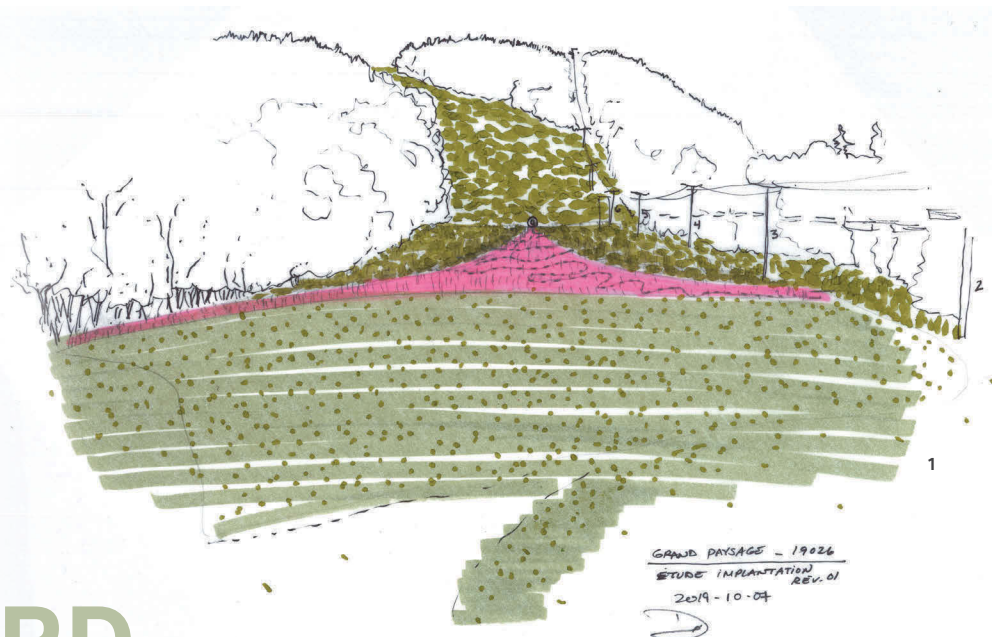
Jake Tobin Garrett – With his background in journalism and Masters in Urban Planning from the University of Toronto, Jake leads Park People's research, policy development, and community engagement work. This includes writing Park People's research reports, leading public walks, and managing projects such as the City of Toronto's first downtown public life study. He is a strong public speaker, writer, and is passionate about pushing the boundaries of parks as places of physical and social connection.

1 PADDLING A VOYAGER CANOE ON PROSPECT LAKE, BC WITH POWER TO BE SOCIETY **2** YOUTH SHARING THEIR WEAVING CREATION AT POWER TO BE SOCIETY **3** WEAVING CREATED FROM THE VINES OF INVASIVE ENGLISH IVY FROM BEAVER LAKE PARK **4** CROSSING THE LOG ON MOUNT ÉAU, WELNEW (OTHERWISE KNOWN AS JOHN DEAN PROVINCIAL PARK)

PHOTOS KATY ROSE

FANIE ST-MICHEL + DÉLINE PETRONE

UNE CARTE POSTALE SUR LE MONT ORFORD



>EN_LP+

A MONT ORFORD POSTCARD

Mont Orford, for decades a popular attraction for locals and tourists, was unique in that it was a large, publicly accessible private park surrounded by a provincial park. In 2009, the community mounted stiff opposition to real estate development on the site.

LE MONT-ORFORD, FRÉQUENTÉ

depuis plusieurs décennies par les gens de la région et les touristes, offre la particularité d'être un grand parc privé mais accessible au cœur d'un parc provincial. En 2009, la communauté locale s'oppose au développement immobilier du site. C'est alors que le gouvernement acquiert le mont et que la Corporation Ski et Golf Mont-Orford, gérée par la MRC Memphrémagog est mise sur pied.

En 2017 Petrone Architecture est mandaté pour dresser un plan directeur du site en vue d'un réaménagement des pavillons, incluant l'agrandissement du pavillon principal, et la conception des principes d'aménagement extérieur pouvant accueillir des événements culturels et corporatifs. Conscience urbaine assure le maillage entre les acteurs locaux. En collaboration avec Matane Productions, Conscience urbaine réalise une étude de faisabilité technique et financière d'une programmation quatre saisons s'échelonnant sur une période de trois ans et énonce les recommandations s'y rattachant.



Grand paysage constitue une occasion unique de transformer les cicatrices laissées sur la montagne par les pistes de ski en un site attractif et immersif, par l'implantation d'un tracé de végétaux indigènes. Les plantes qui seront utilisées pour créer l'œuvre horticole immersive auront un effet significatif sur les insectes pollinisateurs et les monarques. Dans une perspective de développement durable, le souhait est de révéler le potentiel artistique de ce site d'exception en plus de mettre en valeur la biodiversité de la région.

Dès l'été 2018, Conscience urbaine développe, en concertation avec la région, les opportunités événementielles en lien avec la nouvelle signature de la montagne.

L'activité *Cuisine de rue*, rassemblant les restaurateurs locaux sur le site, sera un événement récurrent de l'été 2018 et 2019. On y recevra Laura Pedebas, bénévole auprès de la Fondation David Suzuki et cyclonomade qui a parcouru plus de 6000 km en vélo à travers l'Amérique sur les traces du papillon monarque dans le but de sensibiliser la population à cette espèce menacée. Dès le début du projet, invitant les visiteurs à prendre une pause, une grande balançoire est installée à flanc de montagne. Visible d'en bas, elle place l'humain au cœur de la montagne. C'est ce genre de détails mariant l'expérience du visiteur avec les lieux qui font la signature du duo. Et ce n'est que le début du projet qui se déploie sur différents fronts avec plusieurs partenaires.



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Le principal objectif consistera donc à séduire la population par des gestes écologiques et esthétiques qui prendront de l'ampleur année après année.

La création avec le vivant nécessitant de nombreuses étapes de réalisation afin d'en assurer la qualité, Conscience urbaine ajoutera à chacune d'elles une dimension artistique et esthétique. Par exemple, la préparation du sol qui exigera l'installation d'une toile sur de grandes surfaces sera rehaussée d'une touche artistique, afin de maximiser l'impact visuel du projet.

Conscience urbaine en collaboration avec Petrone Architecture souhaite produire un impact positif dans la région et mobiliser la communauté autour de l'œuvre Grand paysage. Afin d'assurer le succès de cette première édition, le principal objectif consistera donc à séduire la population par des gestes écologiques et esthétiques qui prendront de l'ampleur année après année. Pouvant compter pour l'édition 2020 sur l'appui financier du Conseil des arts du Canada, Conscience urbaine sera en mesure de poser des gestes stratégiques en vue de garantir la pérennité du projet.

Fanie St-Michel est fondatrice et directrice artistique de Conscience Urbaine, un OBNL fondé en 2008, récipiendaire de plusieurs prix et bourses dont le prix « Sécurité des femmes » pour le meilleur projet au Canada dans la catégorie « Aménagement sécuritaire des lieux publics ».

Déline Petrone, d'abord scénographe formée à l'École nationale de théâtre du Canada, s'est jointe à l'équipe de Petrone Architecture en 2012 et elle est membre agréée de l'Association des architectes paysagistes du Québec.



4

1 ESQUISSE 2 INSTALLATION-BALANÇOIRE 3 L'ACTIVITÉ CUISINE DE RUE - MONT ORFORD 4 PISTE DE SKI
UN POTENTIEL CRÉATIF POUR GRAND PAYSAGE
PHOTOS FANIE ST-MICHEL



GREG SMALLENBERG

1

PROFESSIONAL COLLABORATIONS

>FR_LP+ COLLABORATIONS PROFESSIONNELLES

Les professionnels peuvent sembler méfiants les uns envers les autres; ils craignent qu'une contribution ne soit trop audacieuse ou trop timide ou trop coûteuse ou pas assez en phase avec une vision particulière ...

FROM UNIVERSITY DAYS on, landscape-architects-in-waiting are told that the profession they are about to enter is a highly collaborative one where creative professionals from a wide variety of disciplines come together to produce something that is far greater than the sum of its parts.

In practice, this idea often turns out to be a bit more tenuous. Professionals can seem wary of one another – worrying that a contribution might be too bold or too timid or too expensive or not aligned with a particular vision, etc. Add to those concerns the possibility of a process fraught with angst, confrontation and budget overruns and it might be hard to blame landscape architects for thinking they would be better off doing it themselves.

Yet, at PFS Studio we have found that collaborations with well-chosen collaborators *do* make our work better and our projects more “whole.” Acting in both lead and supporting roles over many years we have successfully teamed

with planners, architects, geographers, artists and, yes, engineers to produce extraordinary work – made more so by a truly collective effort.

But all collaborations are not equal even if they are equal collaborations. Depending on which disciplines are involved in a PFS Studio collaboration, the reality is that there are always different considerations and sensitivities leading to different results. Below is a cross-section of some projects that demonstrate the quality our many successful collaborations produced.

Planners

Although PFS Studio has always had planners and urban designers embedded in our firm we have also had rewarding collaborations with other planning and



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urban design firms, often working together on projects in different jurisdictions. Invariably these sorts of arrangements lead to fresh ideas, unanticipated perspectives and problem solving at the highest level. (Image 1)

Architects

Yes, we all have the mug at our desks. But in truth, PFS Studio enjoys working with leading architects and most often we have found a high degree of project success because of mutually held respect and trust. Sometimes they hire us – other times we hire them – but in all cases we seek out collaborations where team confidence in decision making is not an issue. (Image 2)

Engineers

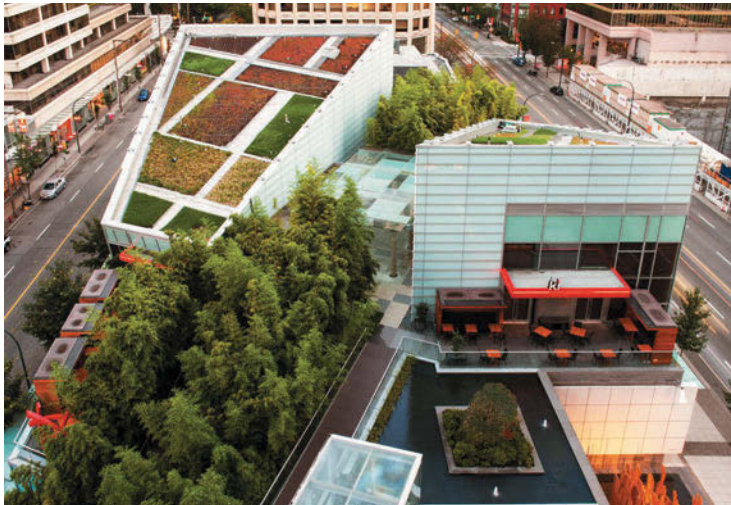
Reading the history of engineering can be inspiring. Many of the world's most creative structures and systems came from the engineering community even though, in the not-so- distant past, it seemed that the profession was being steered into an overly pragmatic formula trap. While that may or may not have been true, in recent years many in the engineering community have wholeheartedly embraced urban design and landscape architecture and have contributed to some of PFS Studios greatest successes. (Image 3)



4

1 PUNGGOL MASTERPLAN, SINGAPORE. CLIENT: THE HOUSING AND DEVELOPMENT BOARD OF SINGAPORE. PLANNING COLLABORATOR: URBAN STRATEGIES
2 UNIVERSITY OF BRITISH COLUMBIA OKANAGAN (UBCO) MASTERPLAN, KELOWNA, BC. CLIENT: UNIVERSITY OF BRITISH COLUMBIA. ARCHITECTURE COLLABORATOR: KPMB ARCHITECTS **3** SHERBOURNE COMMONS, TORONTO, ON. CLIENT: WATERFRONT TORONTO STORMWATER. ENGINEERING COLLABORATOR: TMIG, THE MUNICIPAL INFRASTRUCTURE GROUP **4** RICHMOND OLYMPIC OVAL, RICHMOND, BC. CLIENT: THE CITY OF RICHMOND ART COLLABORATOR: JANET ECHELMAN
PHOTOS **1** URBAN STRATEGIES **2** PFS STUDIO **3** TEEPLE ARCHITECTS AND PFS STUDIO **4** BRETT RYAN STUDIOS

In the end, well-planned collaborations can deliver great projects, help disseminate best practices and create professional and personal bonds – something so essential to a healthy professional society.



5



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Artists

PFS Studio is particularly fond of working together with great public artists. Most of them look differently at things, often with an invaluable irreverence to budgets and timelines. As unshackled thinkers they bring so much to the narrative of a place and are natural collaborators with landscape architects. *(Image 4)*

Clients

Clients are often lost in this idea of collaboration when, in fact, if there isn't collective thinking between the client and the designer a project will never reach its potential. PFS Studio has worked with and formed a collaborative bond with many of the same clients continuously for over the past 35 years and we value the synergies that come from a confident client-consultant relationship. And when a client is a visionary, all the better. *(Image 5)*

First Nations

PFS Studio has worked alongside First Nations since the inception of the firm back in the 1980s. Through numerous projects, we have formed strong bonds and trust with many First Nations across the country. This relationship has allowed us into cultures with extraordinarily rich histories and put us in front of incomparable story tellers. Such an opportunity to absorb, interpret and transpose these stories into landscape has led to some of PFS Studio's most important work to date. *(Image 6)*

Other Landscape Architects

It is commonplace for architects and engineers to share project responsibilities within their respective disciplines and across countries and continents. Many of these collaborations have shown to bring out the best of a particular practice. It has



7

been less common for landscape architects to collaborate with one another. In some instances it may be a matter of project size or composition, overlapping scope or the division of project fees but in other instances it is simply a matter of circling the wagons. PFS Studio embraces cross-country and international collaborations with other landscape architects. We have found these arrangements highly efficient from a location perspective, overall more cost effective and much easier on the environment. *(Image 7)*

In the end, well-planned collaborations can deliver great projects, help disseminate best practices and create professional and personal bonds – something so essential to a healthy professional society.

5 SHANGRI-LA HOTEL, VANCOUVER, BC. *CLIENT:* WESTBANK CORP. *ARCHITECTURE COLLABORATOR:* JAMES KM CHENG ARCHITECTS **6** INDIAN RESIDENTIAL SCHOOL HISTORY AND DIALOGUE CENTRE - UNIVERSITY OF BRITISH COLUMBIA, VANCOUVER, BC. *CLIENT:* UNIVERSITY OF BRITISH COLUMBIA *FIRST NATIONS COLLABORATOR:* MUSQUEAM AND FORMLINE ARCHITECTURE **7** WEST DON LANDS, TORONTO, ON. *CLIENT:* WATERFRONT TORONTO. *LANDSCAPE ARCHITECTURE COLLABORATOR:* THE PLANNING PARTNERSHIP
PHOTOS 5 SCOTT MASSEY **6** ANDREW LATREILLE **7** BRETT RYAN STUDIOS

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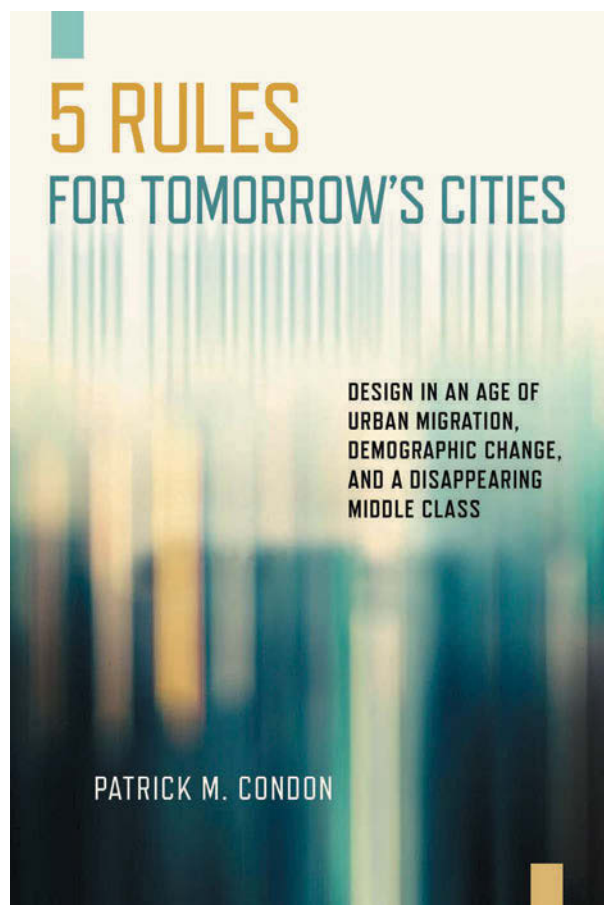
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Johan Verde &
Hong Ngo-Aandal



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Design in an age of urban migration, demographic change, and a disappearing middle class

Patrick M. Condon
Island Press, 2019

5 RULES FOR TOMORROW'S CITIES

REVIEWED BY LINDA DICAIRE

IN HIS NEW BOOK, *5 Rules for Tomorrow's Cities*, author and scholar Patrick Condon does not tell you what to think. He tells you what to think about. He suggests that his book is for designers of this generation. But it is not. It is for everyone who cares about the demonstrable trend that, by 2060, 80 per cent of humanity will be living in cities.

The book is reasoned, laid out methodically, backed up with verifiable data and references; it is written by an academic and a practitioner who has considered the complexity of cities, of people, and of planning and design theories. Condon's writing is admirably accessible to laypeople, municipal councillors, politicians of any stripe, architects, landscape architect, the environmentalist, the student, the advocate, the economist, the urban designer and many others. Millennials, the leaders of our planet and the champions of our cities, be they in social justice, environmental stewardship or heritage conservation, would be better prepared for the impacts on cities of rural-to-urban migration, the collapse of global fertility rates and the disappearance of the middle class over the next 40 years were they to take in this shrewd analysis.

Condon proposes how those three waves will intermingle and affect the city. He then explores urban design responses. His five rules for these responses are thoughtfully laid out in distinct chapters:

1. See the city as a system
2. Recognize patterns in urban environments
3. Apply lighter, greener, smarter infrastructure
4. Strengthen social resilience through affordable housing design
5. Adapts to shifts in jobs, retail and wages

Condon wrote this book in a world without COVID-19. Overnight, cities became vectors for infection.

The book uses relevant examples borrowed from around the world: the natural cooling of Mendoza; the removal of freeways in Seoul; the deep interlock of Piazza San Marco in Venice; the urban acupuncture of Medellín; the zero-impact street infrastructure in Pringle Creek Community, Salem; and the transformation of a non-descript former business park into Little India in Surrey.



1

His prescription to reconsider the “inertia embodied in land use regulations policies in most parts of the developed world” joins Jill Stoner’s *Towards a Minor Architecture* (MIT Press, 2012, p.93–107), where she lays out the possibilities of reterritorialization, when values firmly affixed to provenance (history) and to preservation (materiality) are set aside. Her deep assessment of the 45-stories, half-built Torre de David, in Carracas, without elevators, as a “settlement,” buttresses Condon’s invitation to repurpose more humble structures. Little India and Torre de David seem to share fascinating dimensions of “cultural” or “settlement” identity. Condon and Stoner both demonstrate a positive outcome that results from forces that defy convention.

A future edition of this book might round out the 2002 Damascus, Portland, design charrette with the later story of its gained, lost and re-gained city status as it invites the lessons learned from events subsequent to this well-orchestrated workshop. Similarly, elaboration on the “Vienna Model for Nonmarket Housing” might integrate the eventual context of World Heritage and its Historic Urban Landscapes framework, and address the impacts of high-rises on Vienna’s visual qualities, with some discussion about planning for the dynamic experience of views of landmarks throughout a city as reassuring, orientation, visual connectors.

Condon’s statement, “Cities are never finished,” and his suggestion that “our favorite places are places that have evolved over time,” ring true. We can anticipate the eventual cross-pollination of his ideas with those of Azpeitia Santander, Augustin Azkarate Gard-Olaun and André de la Fuente Arana¹ who discuss the challenges surrounding historic urban landscapes.

5 Rules for Tomorrow’s Cities thoughtfully repositions Jane Jacobs’ philosophy, for example, why the retention of traditional streets and the traditional ways that urban buildings attached to streets worked and still does. He makes Christopher Alexander’s 15 properties leap off the page into our reach, reminding us of their use as sophisticated analytical and design tools.

On infrastructure, his messages are clear: “It’s nice to arrive five minutes faster, but not if the planet is dead.” He makes a compelling case that “to save the environment we should spend less on infrastructure, not more” and that we should “re-examine our commitment to a style of infrastructure that is eroding our social, economic and financial wellbeing.” City councils should heed his advice and reconsider costly infrastructure projects that will burden Millennials with their carrying costs – including maintenance – and also press for the re-writing of codes in order for them to result in a reduced environmental footprint.

Condon wrote this book in a world without COVID-19. Overnight, cities became vectors for infection. Media show built designs with people isolated in an apartment tower alone or with kids, without a balcony, for weeks – potentially months – without access to public parks which are closed, without a view to nature, without sunlight because of the angle or proximity of their tower to another. Design failure upon compound design failure. All planned and approved. All “code compliant.”

Condon points us, with the sense of urgency that is necessary at the dawn of a crisis, to a kinder, smarter, more responsible way to nurture cities where each gesture matters.



Linda Dicaire, B.Sc., BLA, MA, OALA, FCSLA, ICOMOS, runs her LA and cultural resources management firm in Ottawa, based on a cultural landscape approach. Designer of the Vimy Bench and of the Vimy Foundation Centennial Park, France, near the Vimy Memorial. Advocate as Chair Rockcliffe Park Residents Association Heritage Committee. Visiting lecturer and Member Local Advisory Board, Azrieli School of Architecture&Urbanism University of Carleton. In 2021, a book *A Portrait of Canada’s Parliament* will see Linda co-author a chapter on the urban design history of Parliament Hill. Linda has also recently joined the CSLA’s Committee on Climate Adaptation.

1. Arturo Azpeitia Santander, Agustín Azkarate Garai-Olaun, André de la Fuente Arana, *Sustainability* 2018, 10, 2603; doi: 10.3390/su10082603, Article Historic Urban Landscapes: A review on Trends and Methodologies in the Urban Context of the 21st Century Published 25 July 2018 www.mdpi.com/journal/sustainability

1 PRINGLE CREEK COMMUNITY, BY OPSIS ARCHITECTURE, PORTLAND, OREGON. PREVIOUS PAVED STREETS WITH CURBLESS INFILTRATION VERGES SET A NEW STANDARD FOR AFFORDABLE GREEN INFRASTRUCTURE. NO PIPES OR INLET BASINS WERE USED ON THIS PROJECT, REDUCING COST AND IMPROVING ECOLOGICAL PERFORMANCE. (SOURCE: PATRICK M. CONDON)



THE FUTURE OF WORKING DRAWINGS

ROB LEBLANC

WITH THE RECENT release of Microsoft's Hololens 2, the future of design and construction implementation is coming into sharper focus and it could mean a radical change for how we implement the construction of landscape architecture projects.

Digital Staking

Up until the last decade, contractors relied solely on detailed paper drawings and paper specifications to build our creations. More recently, contractors have begun to request landscape architect's digital files for on-site grading and layout, provided that the files have been prepped for digital staking.

Civil 3D (Autodesk) and other 3D CAD platforms allow designers to grade and design completely in 3D space. This work starts with a georeferenced 3D site survey so the designer is working in real-world space. Then the design is built completely of 3D points, 3D polylines and alignments and even 3D drainage structures which can be uploaded to the surveying equipment on a construction site for digital staking. Dozers are now equipped with GPS controlled blades for grade control so that grading is completely automated once the 3D files are uploaded to the dozer. Fully autonomous dozers will soon be able to grade large sites using 3D data. If you

are not already working in a fully 3D cad platform, it will soon be a requirement for many construction projects in the near future.

Mixed Reality Construction

Trimble, a world leader in construction and geospatial technologies (and owner of SketchUp) have recently partnered with Microsoft Hololens 2 to release the Trimble XR-10 augmented reality headset for the construction industry. With this headset, construction workers can "see" the fully built plans and details overlain on the real world to simplify construction. The projected holograms in the headset

Landscape architects of the future will need to communicate design intent using 3D mixed reality technologies that merge the virtual and real world.





3



4



5

can show each stage of construction at every location of the site, helping people efficiently interpret physical and digital information, and the spatial relations between them.

The merging of 3D and reality will reduce the reliance on paper plans and details on future construction sites. Landscapers will be able to plant specified species with pinpoint accuracy, and full 3D details will be available at a moment's notice in their actual location on the construction site. Construction workers will be able to see the finished design in place, peer through the ground or walls to see pipes and underground structures, measure without traditional surveying equipment, and interact with the virtual environment seamlessly during construction.

Landscape architects of the future will need to communicate design intent using

3D mixed reality technologies that merge the virtual and real world. Apple is also rumored to be developing a similar AR (augmented reality) glasses technology which will bring AR to the mainstream. The technology is developing extremely rapidly and the future of many landscape architecture firms may be tied to their ability to quickly adopt these new technologies in parallel with our sister industries in architecture and engineering.

The future of working drawings in landscape architecture is coming quickly.



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Landscape Technology Canada: Uncovering the technologies that will shape the practice of landscape architecture in Canada

Rob LeBlanc, APALA, CSLA is the president of Fathom Studio (formerly known as Ekistics Plan + Design and Form: Media), in Halifax, NS. His innate curiosity guides his fascination with new technology and its application to landscape research and design.

1 BUILT RUGGED AND HARDHAT-READY, THE TRIMBLE XR10 IS MADE FOR WORK IN THE FIELD **2** WITH THE TRIMBLE XR10 AND TRIMBLE CONNECT FOR HOLOLENS, USERS ARE ABLE TO VISUALLY VALIDATE FIELD WORK **3-5** DIGITAL VISUALIZATION ON A 1:1 SCALE IS A PRACTICAL STEP THAT CAN UNCOVER COSTLY HIDDEN ISSUES ON THE WORK SITE
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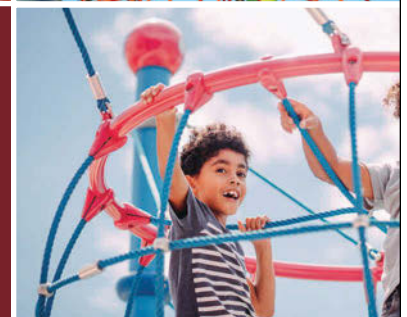
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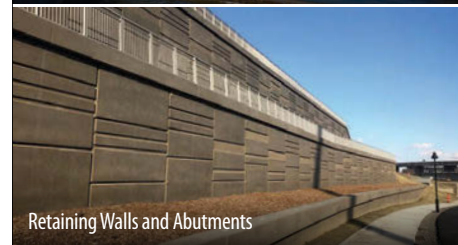
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NYC GRIEF

QUINN HOWARD

AS A UNIVERSITY of Guelph Master of Landscape Architecture graduate, I have spent the last year investigating the intersection of ecological grief and landscape architecture. Doing this work in the midst of the climate crisis has raised the need to begin a new dialog in the practice of landscape architecture: How do we design for disappearance? And, can the experience of loss mediated through art, memorial and landscape shape new relationships with the natural world?

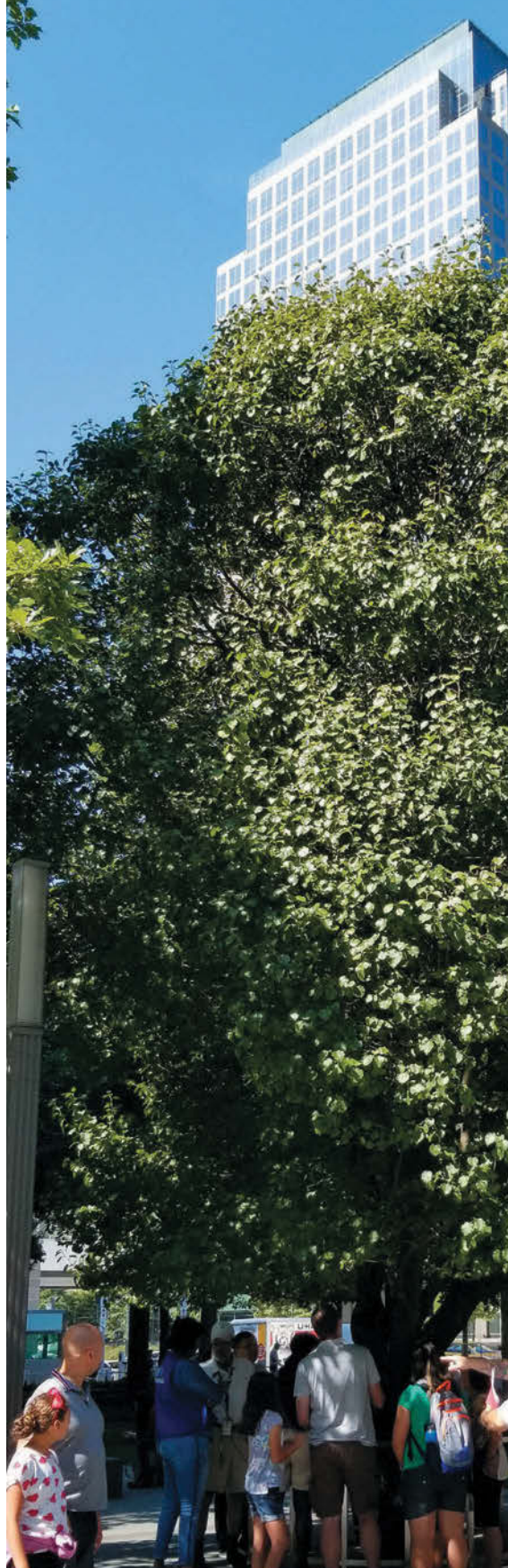
Landscape architects have often been involved in making loss visible. Designed by Michael Arad and Peter Walker Partners Landscape Architects, the 9/11 Memorial grounds are a poetic tribute to the thousands of brave individuals who lost their lives in on September 11, 2001. These acts of remembrance are political – we are defined by those we grieve and those we do not.

Then Hurricane Sandy hit NYC in October 2012. Landscape architects have always been the bridge between nature and culture, and as we move deeper into the climate crisis, landscape architects will have a critical role in choosing what bodies and narratives we value.

Working through the mess of love, loss and climate, some tangible strategies to addressing the reality of climate damage are becoming clear:

1. Make it visible – talk about it, map it, name it, celebrate it! Integrate visible reminders of loss into the landscape.
2. Activist art and public disruption – create sharp experiences of heartbreak and opportunities to confront the mutual vulnerability of all bodies on our shared planet.
3. Downscale climate data and make natural systems (and their value) visible in the everyday.
4. Provide moments of beauty to spur love and opportunities to contemplate relationship with the natural world.

We have talked the talk. We have declared a climate emergency. It is now time to look beyond traditional ways of working on the land. When we raise more-than human bodies in society, we call them into partnership, making strides to toward a new ecological democracy and future of intentional, reciprocal relationships.



It is the absence of damage that
I find the hardest.
The bodies we elevate and those
we choose to hide.

The lone Callery Pear.
Adrift amongst oak sentinels.

Named, honoured and
transformed
Into our symbol.
Because we revere those who
survive.

Springy twigs, supple bark.
New roots planted on haunted
ground.

10,000
113,000
How [who] do you count?
The bodies washed from
memory

Platanus × acerifolia,
Tilia cordata, Fraxinus
pennsylvanica, Acer rubrum,
saccharinum and platanoides

Your place of honour?
Wood chips

And *Bryum argenteum*?
Or *Taraxacum spp*?
Should we grieve for you too?

Even these bodies
Ascribed hierarchy

How [who] will we choose to
remember?

Sandy
Something to be scrubbed clean

Because remembering doesn't
serve us

9/11
Because we must never forget.*

**This poem and photo essay were crafted during a New York City field research trip. Facilitated by Nadia Amoroso, a faculty member in landscape architecture from the University of Guelph, eight students participated in a series of site visits to develop an individual project in which they would analyze the urban fabric of New York through a specific theme, over the course of the semester. While walking throughout the streets of New York City, the spectre of Hurricane Sandy loomed large – as did its invisibility. Seven years down the road and there is still no sign (recognition) that we are underwater, drowning in our own choices. (ED – Quinn's musings offer not only a lovely end to this issue...but a preview to our Winter 2020 "Trees" issue.)*

SURVIVOR TREE – THE SURVIVOR TREE (CALLERY PEAR) WAS THE
LONE TREE LEFT STANDING AFTER THE 9/11 TERRORIST ATTACKS.
PHOTO EVAN WRIGLEY



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