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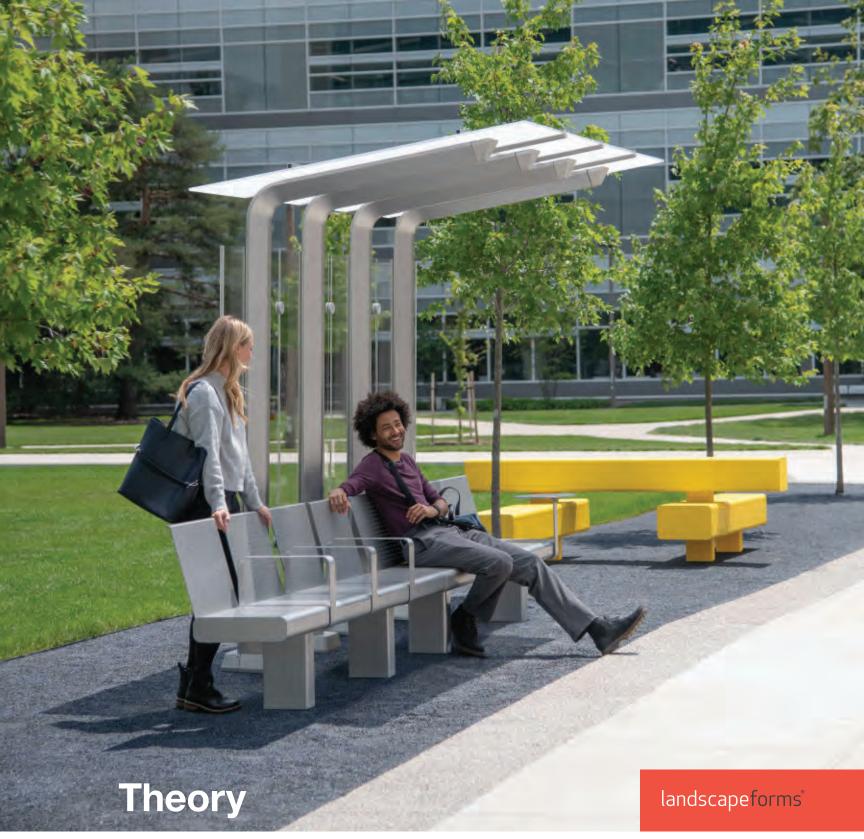
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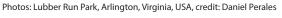
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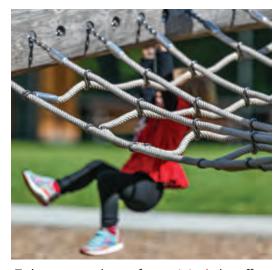
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GUEST EDITOR. CINDI ROWAN RÉDACTRICE INVITÉE, CINDI ROWAN

Explore! Experience! Enjoy!

AFTER NEARLY THREE years of COVID lockdowns, restrictions and travel chaos, 2022 was the year the world began to open back up. Since the beginning of the pandemic, people began to shift their focus toward opportunities to enjoy the outdoors closer to home. Parks, hiking trails and campgrounds saw a surge of new users, with many people taking up outdoor pursuits they had never tried before. The allure of nature, with a dose of physical activity, became a panacea for the heavy mind-body impact of the COVID years. While tourism, recreation and entertainment are returning to "normal," we find the new normal is very different than it was prior to January 2020.

A recent article from Conde Nast on 2023 tourism trends ties these changes to the "Experience Economy" - the idea that goods or services with a positive effect on our lives are most valuable. Tourists in 2023 and beyond will seek out experiences that benefit the places and people we visit, that make a difference for the environment, and that deepen our connection to ourselves and to one another. Destinations that focus on the guest experience, offering educational itineraries, transformational wellness, minimal environmental impact, cultural immersion and connection to nature will become the focus. Innovative ideas such as "adaptogenic" retreats that map dining, healing and experience to our biometric data aim to heal the impacts of isolation and grief.

As a landscape architect these ideas are novel and fascinating, but at the same time quite familiar. For most of us, designing places that promote a meaningful experience - connecting users and visitors to nature, to others and to themselves – are all in a day's work. We understand intrinsically that a forest trail with overlooks on rocky outcrops, boardwalks through quiet wetlands and brightly blooming wildflower meadows buzzing with pollinators are good for the soul. When we design streetscapes, parks and plazas, we consider the entry experience, gathering spaces and playscapes. We hone in on the all-important idea of "vibrancy" that makes people want to spend time in places where there are other people having a

Some of us take this pursuit of engaging and immersive experiences a step further, by imagining and creating places that people will go out of their way to explore - places that tell us stories, encourage us to share our own account and develop new narratives. Places that challenge our minds, bodies and imagination, leaving us - and the planet - a bit better after our visit. Places that offer an opportunity to engage, to explore, experience and enjoy. In this explorative issue of Landscapes | Paysages, come along with us as we share some of these places... and perhaps we will see you there soon! LP

Explorer! Expérimenter! Apprécier!

APRÈS TROIS ANS de confinement, de restrictions et de difficultés de voyager, 2022 marque la réouverture du monde. Depuis le début de la pandémie, nous souhaitons plus que jamais profiter du plein air près de chez soi. Les parcs, sentiers pédestres et terrains de camping ont vu leur clientèle augmenter, et de nombreux citoyens pratiquent désormais des activités de plein air qu'ils n'auraient jamais pratiquées auparavant. Une simple activité physique en pleine nature est devenue un remède contre l'impact de cette crise sanitaire sur notre corps et notre esprit. Alors que le tourisme, les loisirs et les divertissements reviennent à la « normale », nous constatons que cette nouvelle normalité est très différente de ce qu'elle fut avant janvier 2020.

Un article récent de Conde Nast sur les tendances touristiques en 2023 lie ces changements à « l'économie de l'expérience » -Privilégier les biens et les services qui favorisent notre bien-être. Les touristes souhaitent maintenant des activités respectueuses de l'environnement et des résidents qu'ils visitent, et qui favorisent le développement personnel et les relations humaines. Les destinations à thème qui proposent des itinéraires éducatifs, des activités transformationnelles, des immersions culturelles et respectueuses de l'environnement seront privilégiées. Les idées novatrices comme les retraites « adaptogènes », qui associent l'alimentation et ses effets bénéfiques sur le stress émotionnel, physique ou environnemental, visent à contrer l'impact de l'isolement et de la solitude.

Ces idées innovantes sont certes nouvelles pour les architectes paysagistes, mais elles correspondent à notre philosophie. Pour la plupart d'entre nous, concevoir des aménagements qui favorisent les liens avec la nature, les autres et soi-même fait partie de notre quotidien. Nous comprenons tous intrinsèquement qu'un sentier forestier le long d'affleurements rocheux, qu'une promenade qui sillonne des zones humides ou encore qu'une prairie en pleine floraison qui bourdonne de pollinisateurs est bon pour l'âme. Les portails, les aires de rassemblement et de jeux sont des éléments que nous considérons lorsque nous concevons des paysages de rue, des parcs et des places. Concevoir des aménagements « dynamiques » qui invitent les citoyens à venir se divertir est au cœur de nos préoccupations.

Certains d'entre nous explorent davantage cette quête de l'expérience immersive en imaginant et en concevant des lieux que l'on souhaite explorer - des lieux qui nous racontent des histoires, qui nous encouragent à partager notre propre récit et d'en imaginer de nouveaux. Des lieux écologiques qui stimulent notre esprit, notre corps et notre imagination, qui nous vivifient. Des lieux qui nous invitent à explorer, à expérimenter et à apprécier. Dans ce numéro, Landscapes | Paysages vous fera découvrir quelques-uns de ces lieux... que vous visiterez peut-être bientôt! LP



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OUR GUEST EDITOR | NOTRE RÉDACTEUR INVITÉE



CINDI ROWAN

Cindi Rowan OALA, CSLA, ASLA, is the Director of the Landscape Architecture Studio at FORREC in Toronto, ON. Originally from the US, she operated her own award-winning firm there before moving to Canada in 2010. Over the years, she has led multi-disciplinary teams on projects ranging from landscape architecture, master planning and urban design to environmental design, heritage consultation and downtown revitalization, always with a focus on visitor experience and storytelling in the built environment. In her "spare" time, she enjoys the outdoors and is an avid camper, bushcrafter and forager.

OUR WRITERS | NOS COLLABORATEURS



MATT WILLIAMS

Matt Williams, MLA, BES, AALA, CSLA, is a Principal at 02, managing city shaping park and public realm projects. Prior to 2017 he had never been to the Calgary Stampede and will always live with that regret. He is a past president of the Alberta Association of Landscape Architects and currently sits on the Landscapes | Paysages Editorial Board.



STEVE BARNHART

Steve Barnhart, OALA, CSLA, Senior Director Planning, Environment and Culture, Niagara Parks, has over 20 years' experience in environmental planning and design; 17 years in public sector landscape architecture and the last seven with Niagara Parks. As a senior executive with the NPC, Steve is responsible for the organization's environmental planning and stewardship, cultural heritage and landscape design. He oversees the development policy and planning strategy to delivery on the organization's mandate of environmental and cultural stewardship for the Niagara River corridor. Steve has been a member of the Ontario Association of Landscape Architects since 2000 and is currently serving as the association's president.



PATRICK BEECH

Patrick Beech, MLA, BCSLA Intern, is a landscape designer at LEES+Associates. He is proud to be the second generation in his family to practice this profession. An avid trail user, as you can infer from his article "Trail Planning in BC," Patrick also helps maintain over 500m² of gardens at his east Vancouver housing co-op.



IIM HILL

Jim Hill, Senior Manager Heritage and Legacy, Niagara Parks, has been with the Niagara Parks Commission historic sites for 28 years. The sites currently include: Old Fort Erie, Laura Secord Homestead, Mackenzie Printery and McFarland House, plus an extensive art and artefact collection plus over 100 markers, monuments and plaques along the Niagara Parkway. Jim also worked for Parks Canada and the Friends of Fort George, holds a private pilot's license, formerly served as a Captain in the Reserve Army and lives with his wife Jeannie and two children in Niagara Falls, ON.



CAMERON DELONG

Cameron DeLong, NuALA, CSLA is a landscape architect based in Iqaluit, NU. He is the Director of Nunavut's Climate Change Secretariat and serves on the board of directors for the NuALA and CSLA. He is also the CSLA board champion for the Landscapes | Paysages editorial board.



MARK VAN DER ZALM

Mark van der Zalm, BCSLA, CSLA, ASLA, the founder of van der Zalm + associates (VDZ+A) in Vancouver, Fort Langley, and Kelowna, BC, has over 25 years' experience as a landscape architect and is a leader globally in the Parks and Recreation and Action Sports consulting community. Mark has presented on panels across North America advocating for greater appreciation for "Tactical Recreation," and diversity in programming and design for inclusive use of public space. He has served as a member of the City of Surrey Design Panel. He is the president-elect of Metro Vancouver Parks Foundation and has also served as President of the BCSLA – overseeing the 10-year strategic plan. Mark is LEED AP certified and is actively engaged with governmental think-tanks for the incorporation of green infrastructure into municipal development projects.



MARLA LIMOUSIN

Marla Limousin has studied in the disciplines of environmental studies - urban and regional planning, urban design, landscape architecture and municipal administration – and has been fortunate to combine these passions in an area of both incredible beauty and hardships. She has spent all of her career in Nunavut working with a focus on consultation and a strengthbased approach to development. She works from the advice of Lilla Watson, an Aboriginal elder, activist and educator from Queensland, Australia, who says: "If you have come here to help me, you are wasting your time. But if you have come because your liberation is bound up with mine, then let us work together." Marla is currently the Executive Director of the Nunavut Association of Municipalities.



ANNA INGEBRIGTSEN

Anna Ingebrigsten, OALA, CSLA, is a landscape architect and urban and architectural designer with almost a decade of global and local experience in master planning, landscape architecture, sustainable urban design and global-themed entertainment. After several years at FORREC, she recently became Senior Landscape Architect at Waterfront Toronto. Anna participated in the interview and development of the article with Moment Factory.



BRENT HARLEY

Brent Harley, BES, BLA, MBA, CSLA, has been involved in all aspects of resort development for the past 35 years. Brent has focused on mountain resort master planning, village planning and golf and mountain bike resort planning throughout Canada, the USA, Australia, China, Japan, Korea and New Zealand. As an extension to the planning, Brent has also become very involved in the approval processes for these projects, working closely with his clients and the various government bodies to achieve the desired end results. Living in Whistler since 1978 has afforded Brent the opportunity to participate in the planning of all aspects of that resorts' development. He is a member of the CSLA, the Canada West Ski Areas Association and the National Ski Areas Association.







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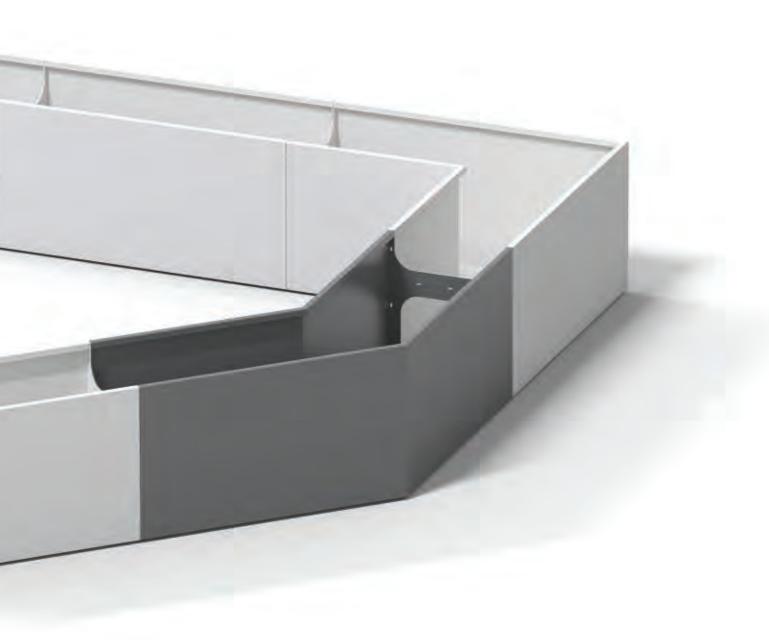


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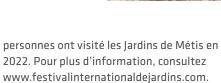
PROLOGUE

O1/ LE FESTIVAL INTERNATIONAL DES JARDINS DÉVOILE LES LAURÉATS DE SA 24e ÉDITION AYANT POUR THÈME RACINES



LE FESTIVAL INTERNATIONAL des jardins dévoile les lauréats de sa 24e édition, qui se déroulera du 24 juin au 1er octobre 2023. Sous le thème RACINES, Ève De Garie-Lamanque, directrice artistique de l'événement, a invité les concepteurs à imaginer un avenir durable sur le plan écologique, économique et culturel, en tenant compte des leçons du passé.

Il s'agit d'un grand festival de jardins contemporains d'Amérique du Nord. Depuis sa création en 2000, près de 250 jardins ont été présentés à Grand-Métis et dans le cadre de projets ailleurs au Canada et à l'étranger. Le Festival se déroule aux Jardins de Métis, aux portes de la péninsule Gaspésienne, à deux pas des jardins historiques créés par Elsie Reford, établissant un pont entre l'histoire et la modernité, et un dialogue entre la conservation. la tradition et l'innovation. Le festival propose tous les ans des œuvres réalisées par plus de 70 artisans du paysage (architectes, architectes paysagistes et concepteurs de diverses disciplines) dans un environnement intact sur les rives du fleuve Saint-Laurent. Près de 60 000



Le comité de sélection de la 24e édition était composé de :

David Bonnard, architecte HMONP

- David Bonnard, architecte HMONP (ENSAL) et fondateur de HYTT Architecture, Lyon, France;
- Stéphanie Henry, architecte paysagiste AAPQ-AAPC et cofondatrice de Castor et Pollux - Agence de paysage et design urbain, Montréal;
- François Côté, associé principal de Norton Rose Fulbright Canada et membre du conseil d'administration du Festival;
- Alexander Reford, directeur des Jardins de Métis et du Festival international des jardins;
- Ève De Garie-Lamanque, directrice artistique du Festival international des jardins;
- François Leblanc, coordonnateur technique du Festival.

Au total, 134 propositions en provenance de 32 pays ont été étudiées. Voici les cinq projets retenus par le comité de sélection :





LE JARDIN DES QUATRE COLONNES

Vincent Dumay et Baptiste Wullschleger, Suède/France

Le projet, un manifeste poétique, nous présente des solutions possibles pour un avenir plus viable et vertueux. L'objectif est de nous faire prendre conscience que les ressources naturelles ne sont pas illimitées. Le Jardin des quatre colonnes se déploie dans le temps, les éléments en terre brute évolueront en symbiose avec leur environnement vivant au fil des ans. La construction en pisé est une technique qui consiste à compacter des couches successives de terre légèrement humide dans un coffrage. Construits à l'aide de coffrages tubulaires, les fûts cannelés évoquent des colonnes dorigues et dévoilent la terre cachée sous nos pieds.





RACINES DE MER

Cassandra Ducharme-Martin et Gabriel Demeule, Canada (Québec)

À Læsø, une île danoise aux conditions climatiques similaires au nôtre, les femmes fabriquaient la toiture de leurs maisons à l'aide de zostère, une plante marine. Grâce aux propriétés imperméables et ignifuges de ces végétaux récoltés sur les plages, les toits ont résisté aux ravages du temps pendant plus de 300 ans. *Racines de mer* nous amène à réfléchir sur l'univers anthropique de demain. Il propose au visiteur de découvrir le territoire et le savoir-faire québécois. L'ossature en bois laissée à découvert souligne l'élégance de cette méthode de construction omniprésente en Amérique du Nord. La toiture d'algues, inspirée de celles de l'île de Læsø, exploite quant à elle les richesses du fleuve Saint-Laurent qui dévoile son potentiel caché.





S'Y RETROUVER

Jinny Yu, Ki Jun Kim and Frédéric Pitre, Germany/Canada (Ontario + Québec)

Les visiteurs sont invités à entrer dans le labyrinthe, un dédale de sentiers et d'impasses conçu pour défier l'explorateur. La hauteur des murets, au niveau du sol, permet une vue d'ensemble du parcours afin de déterminer le trajet à emprunter. En entrant dans le monde souterrain, les visiteurs découvrent le système racinaire de deux arbres reliés par le mycélium fongique dans un composé de terre et de trèfle blanc. Le trèfle blanc, tout comme beaucoup de citoyens, provient d'Europe. Il s'est répandu partout en Amérique du Nord en s'intégrant à l'écologie du milieu. S'y retrouver incite les visiteurs à réfléchir au système racinaire et à la naturalisation.





Friche Atelier (Frédérique Allard, Jean-Jacques Yervant et Aliénor de Montalivet), Canada (Québec)

L'utilisation des plantes est au cœur du développement de nos civilisations. Pour survivre et prospérer, nos ancêtres ont utilisé cette ressource pour se nourrir, se protéger, se soigner et se vêtir. Les propriétés tinctoriales des différentes parties de la plante (feuilles, racines, fleurs, fruits...) sont connues depuis l'Antiquité. Leur utilisation pour la coloration des fibres végétales et animales reflète un savoir-faire millénaire. Maillage explore de manière métaphorique la relation entre deux univers, celui du textile et celui des végétaux.

MATIÈRE-MATIÈRE

Studio Haricot (Marie-Pier Caron-Desrochers, Tristan Morissette), Rose-Marie Guévin et Vincent Ouellet, Canada (Québec)

Matière-matière, c'est l'expérience du ton sur ton (texture sur texture, couleur sur couleur): des volumes qui émergent du site à la manière d'un fruit d'un arbre. Trois murs se courbent, convergent, se projettent, se dilatent et se contractent. Le projet incite le visiteur à toucher cette forme méconnue de la matière, une rencontre particulière. La structure en béton de chanvre, érigée sur un lopin de blé et un tapis de paillis, nous présente les transformations possibles des fibres végétales jusqu'à la matérialisation.



MENTIONS SPÉCIALES

Une mention spéciale a été accordée à deux projets : Divine nature, par Bernard-Félix Chénier, Hugo Duguay, Nathaniel Proulx Joanisse, Karl Robert et Justine Valois; et Edwidge, par Ariane Ouellet-Pelletier et Thomas O. St-Pierre.







02/ ECLECTIC EDGES: BOULEVARD GARDENS OF EAST VANCOUVER*

SABA FARMAND

MUCH LIKE THE landscapes we work on, the general public does not always appreciate the design efforts and the stories that go into creating a boulevard garden. We may stop to recognize and appreciate boulevard gardens, then learn who is responsible for each creation and attempt to promote them to the general public. In this way we can appreciate the unique and individual nature of such local passion projects.

What began from a love for going on walks and taking photos with my phone led to a project on Instagram documenting boulevard gardens in my neighbourhood. My project defines a boulevard garden as any sort of garden installation that a member of the public installs on the boulevard between the road and the sidewalk.

This online and real-world environmental education and nature awareness project has helped to build and foster community, raise funds for an important local non-profit and inspire more boulevard gardens to be created, while increasing the profile of landscape architecture.

Two years into this project, my Instagram account, @eastvan_blvd_gardens, had a few thousand followers, including a local community group. That group asked me to host a Boulevard Garden Walking Tour, which was a success. Since then, I have hosted multiple other sold-out tours. The tours are by donation and all funds raised go directly to the Mount Pleasant Neighbourhood House, an important non-profit that does amazing work with at-risk youth, recent immigrants and refugees. For the most recent tours, a corporate sponsor approached me and offered to match the donations received.

The tours really set this project off. A couple local celebrities and influencers attended and promoted the tours, which led to a spike in followers and even some attention in the national media. ^[1] People have told me the tour was a "powerful experience." Others have mentioned that the tours made them laugh, cry and feel inspired.

A memorable moment from my tour was meeting a follower of my Instagram page, Barbara, who is responsible for a story I share at one of the stops. This story is about a murder that occurred in the neighbourhood more than 40 years ago. Barbara told me this story as a comment under my Instagram post of the boulevard garden where the murder occurred. Barbara grew up next door and during the tour she went on to share many interesting stories about the neighbourhood through the years. She said Mount Pleasant was a "rough part of town" back then and she and her family dealt with many police incidents and often did not feel safe. But despite its reputation, she says she still loves the neighbourhood. Positive initiatives like the Boulevard Gardens and tour make returning an extra special experience.

The tours demonstrate how boulevard gardening can help increase the environmental, social and economic sustainability of our communities. This is demonstrated through various stories and environmental education lessons I share at some of the favourite boulevard gardens in my neighbourhood. I also offer some personal commentary and insights from a landscape architect's perspective. This one, for example, gets a lot of "a-has" from the crowd: One of my favourite things about boulevard gardens is that they are each unique. They are often a bit rough around the edges, eclectic, and very reflective of their surrounding communities - which is quite different from typical open spaces or gardens that are open to the public. That is why, for me, it's not so much about photographing only the beautiful boulevard gardens, but more about documenting each and every one to showcase the many individual personalities and the different effects on the surrounding streetscapes.

These tours have brought together neighbours from all walks of life. Through shared movement, conversation and connection, there have been transformative

and impactful community dialogues on public space, nature, and the importance of landscape architecture in public and community life.

So, what's next for @eastvan_blvd_ gardens? A current goal is to continue my series of posts that introduces the people behind the boulevard gardens and finding boulevard gardeners representative of our diverse city and the neighbourhood of East Vancouver. This is important to me, not only as a visible minority myself, but also as the curator of this Instagram project that is based in a neighbourhood which has historically had a large Chinese, Southeast Asian and South Asian population. This coupled with the so-called nature gap [2] is my current focus as well as an overarching goal of my project: to help promote the profession of landscape architecture and an appreciation for nature to the general population and a more diverse audience.

- 1. In addition to being on the cover of the April 27th, 2022 print edition of The Globe and Mail and the main story on its website for an entire day (bit.ly/GM blvd gdns). @eastvan_blvd_gardens was also a guest on CBC's On the Coast (bit.ly/CBC_blvd_gdns), Global News' Morning Show and featured in Scout.
- 2. Research shows that people of colour are far less likely to engage in nature-based outdoor activities, with historic discrimination being a large underlying factor. See bit.ly/Nature_Gap.

Saba Farmand, BCSLA, is a landscape architect (BCSLA, CSLA) and a certified arborist (PNW-ISA). Separate from his full-time job in the City of Vancouver's Planning, Urban Design & Sustainability group, Saba began his passion project @eastvan_blvd_gardens out of his love for walking through his neighbourhood and photographing it. When not searching for new boulevard gardens, Saba enjoys playing basketball, spending time in nature, and urban exploration.

Saba will be hosting another round of his popular boulevard garden walking tours to benefit the Mount Pleasant Neighbourhood House in late April. Follow @eastvan_blvd_gardens on Instagram (www.instagram.com/eastvan_blvd_ gardens) for more information or email Saba at eastvanblvdgardens@gmail.com to receive tour updates.

*This article first appeared in the BCSLA's Sitelines magazine, Fall 2022, and is reprinted with permission – view the original at bit.ly/ Eclectic_edges



NESTLED IN THE boreal forest of southeastern Manitoba, the Tulabi Falls vurts offer comfortable camping experiences for travellers searching for connection with the natural environment. Local trends in ecotourism and adventure travel have driven the development of basic fixed roof (yurt) accommodations in Manitoba, notably in its provincial parks. Ecotourism is the fastest growing segment of the travel industry, which represents a desire for responsible travel to natural areas that conserves the environment, while nurturing the well-being of local people. While working with Manitoba Parks, I took on the Tulabi Falls yurts project as lead site designer with the aim to provide unique campsites developed in harmony with the natural landscape.

Tulabi Falls campground in Manitoba's Nopiming Provincial Park is home to six yurt camping sites, including three universally accessible sites. Yurt camping sites have been proven to be popular accommodations since their introduction in other Manitoba Parks locations in 2007. Although the Tulabi Falls campsites utilize a standard yurt structure, our team wanted to create new camping experiences through site selection and immersive site development within a previously undeveloped landscape. Located on a spectacular peninsula on Bird Lake, the six sites offer unique views showcasing breathtaking sunsets and unobstructed starry skies, reflected in the pristine rock-bottom lake. Site selection involved numerous backcountry site visits where I marked out ideal campsite locations and access routes that would showcase the natural environment while ensuring minimal impact on the land. We customized plans to suit specific sites, taking advantage of existing features and natural elements, boldly harmonizing with the existing topography of the land.

The campsites offer comfortable, three-seasons accommodations, while connecting travelers with the pristine surroundings of the Canadian Shield. Each yurt is fully furnished and heated, allowing visitors to have an immersive camping experience without bringing or purchasing as much gear. Consistent with all Manitoba Provincial Park yurt campsites, each site includes a deck with awning, stainless steel outdoor food prep station, an accessible picnic table and a fire pit. Each site also includes a bear box to keep food safely stored outside of the yurt structures. Our extensive site investigation informed individual designs for each deck to suit the existing conditions, above and below ground. This process of working with the land allowed us to build a yurt atop a 20-metre cliff, a yurt with a bridge to a private island, one on the point of the peninsula and another with the deck surrounding an exposed rock outcrop. Since their opening in 2016, the Tulabi Falls yurts have consistently sold out for the entire camping season within the first hour of online availability.

The popularity of these yurt camping sites in Manitoba continues to increase as locals seek out travel experiences that are close to home, have low environmental impact and are immersive in nature. Recent trends in ecotourism and the desire (or need) to get outdoors has caused an uptick in the demand for traditional camping and "glamping" experiences alike. The Tulabi Falls yurts provide convenient amenities suitable for campers of all skill levels, while remaining rooted in a traditional camping experience that highlights the immense natural beauty the Manitoba landscape has to offer. LP

Blaise Lachiver, MALA, CSLA, is the Principal Landscape Architect and co-founder of LandForum Landscape Architects in Winnipeg, MB. He was previously a landscape designer with Manitoba Parks, where he designed campgrounds and park facilities. Blaise also worked as a playground consultant with a design-build firm, where he developed playgrounds and recreation facilities across Manitoba, Saskatchewan and NW Ontario. His main focus during this tenure was to develop recreation spaces in indigenous and remote communities.







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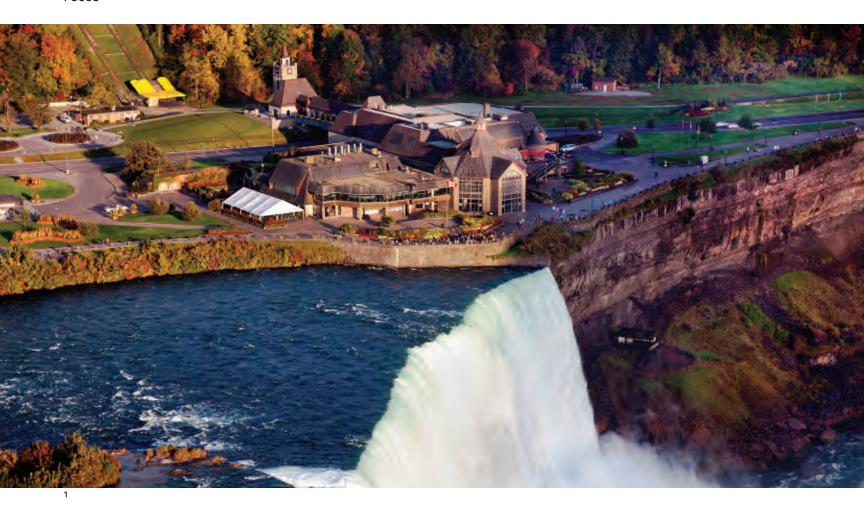








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STEVE BARNHART + JIM HILL

SUSTAINABLE MANAGEMENT OF A GLOBAL TOURIST DESTINATION

LANDSCAPE ARCHITECTS AND THE NIAGARA PARKS COMMISSION LANDS

> FR_LP+ GESTION TOURISTIQUE DURABLE D'UNE DESTINATION MONDIALE

Les architectes paysagistes et les terrains de la Commission des parcs du Niagara.

1TABLE ROCK COMPLEX AT THE BRINK OF THE HORSESHOE FALLS 2 OAKS GARDEN THEATRE ENTRANCE OF THE NIAGARA RIVER PARKWAY 3 MATHER ARCH GATEWAY NEAR THE FORT ERIE PEACE BRIDGE PHOTOS NIAGARA PARKS COMMISSION **THE ALLURE OF** Niagara Falls attracts visitors from around the world and is recognized as one of the natural wonders that must be seen in person. The majestic power of the falls continues to inspire millions, with visitation to the Niagara River corridor now close to 14 million annually and rising. Since the inception of the Niagara Parks Commission (NPC) in 1885, its core mandate has remained constant: to protect the natural beauty

and cultural heritage landscapes that have evolved around this global destination, and to maintain Niagara River corridor as an environmental and cultural heritage treasure. The challenge for the Commission is to balance the protection of the natural environment with the desires of global tourists.

Today, the NPC manages sustainable tourism by providing a safe and accessible setting, linking natural spaces, a 56km



Landscape architects have played a vital role in [Niagara Parks] stewardship almost from the start through long-term planning and the design of meaningful spaces, connected seamlessly along the parkway.



parkway connecting Lake Ontario (Niagara-on-the-Lake) and Lake Erie (Fort Erie) and associated recreational trail, the Niagara Parks School of Horticulture, golf courses, restaurants, retail stores and various other attractions. The variety of amenities contribute to enhancing the experience along the Niagara River, which continues to be recognized for the iconic, natural beauty of Niagara Falls surrounded by Queen Victoria Park.

When the glaciers receded, the Niagara River became an important human settlement area and has remained such for more than 12,000 years. The Niagara River corridor has been used for millennia by Indigenous peoples for fishing, hunting and transportation. It has been home to

European farming settlers and a route to freedom for victims of slavery. Through this historically protected and culturally significant landscape, the Niagara Parkway is a testament to the early national parks preservation movement and the beginnings of environmental restoration.

THE PRETTIEST SUNDAY DRIVE

The NPC considers itself to be the cultural and environmental steward of this special place. Landscape architects have played a vital role in this stewardship almost from the start through long-term planning and the design of meaningful spaces, connected seamlessly along the Niagara Parkway. Constructed through the 1920s to 1940s, the planning and design of Niagara Park and the parkway reflects the ideals of the scenic byways movement. Once described by Winston Churchill as "the prettiest Sunday drive in the world," today the Parkway is a 56km pastoral scenic drive through the River valley.

In 1895, Brock's monument and the surrounding lands of Queenston Heights were placed into the care of the Niagara Parks Commission, which began to establish recreational amenities for the many visitors seeking group picnic experiences. Early site planning and garden design of Queenston Heights advanced in 1925 with Carl Borgstom (a founding figure of landscape architecture in Canada), developing a comprehensive plan for the entire park. Envisioned in the picturesque English landscape style, Borgstrom planned broad sweeping walkways, large open green spaces, key focal points such as Brock's monument and a pedestrian circulation network of walkways that showcase views of the Niagara River and cultural features facilitating views for enjoyment of the historic site.

Frederick Law Olmsted, who examined the grounds on both sides of the river to prepare plans with Calvert Vaux for the 1886 plan for the American Niagara Reservation, recognized that, "the



challenge from a landscape architectural standpoint lay in framing the falls, but also making them accessible to the masses."

Queen Victoria Park was the first of the Ontario Niagara Parks, built in 1888, and one of the first large scale design/planning projects with the goal of natural restoration and the re-establishment of a "natural" appearance to the land. The removal of buildings and homes on Niagara Parks-owned parkland – with only a few

4 OAKS GARDEN THEATRE JAPANESE GARDEN 5 NIAGARA PARKS PARKWAY AND AMENITIES PHOTOS NIAGARA PARKS COMMISSION retained for administration, police and public use – was one of the first steps, with the overall goal of naturalization and circulation efficiencies. Attempting to bring a "natural" look back to the "Front" (that is, the land stretching from the brink of the Falls to Clifton Hill), a rustic style of shelters was introduced using cedar, maple and pine that were readily available. Today, Queen Victoria Park is best described as a designed Cultural Heritage Landscape composed of many individual components that together form a distinctive resource of both natural and built features. The landscape is significant for the rarity and

unique combination of natural wonders including the Gorge, Niagara River, Niagara Falls and the moraine.

The establishment of power stations along the river created a major upheaval in the core of the park with almost 30 years of constant construction from 1892 to 1918, unprecedented in southern Ontario. The famous stone retaining wall along the top of the gorge was built during this period. The increasing influx of tourists in the 1920s became a challenge to the existing infrastructure. The pedestrian and vehicular circulation systems could no





longer accommodate the growing demand, and it was clear that planning and design updates were required.

T.B. McQuesten was appointed chairman of the NPC in 1934 and introduced a new wave of changes, many of which were led by landscape architects. McQuesten came from a political background but appreciated and understood the skills of landscape architects and involved them in realizing his goals of showcasing Canadian art, architecture and landscapes.

McQuesten's appointment coincided with a small group of landscape

architects forming the Canadian Society of Landscape Architects and Town Planners (CSLA) in 1934. The NPC and McQuesten worked together with Canadian landscape architecture pioneers Howard Dunnington-Grubb, Lorrie Alfreda Dunnington-Grubb and Carl Borgstrom to transform the parkway.

In 1936, the NPC established the Botanical Gardens and the School of Horticulture on 33 ha (88 acre) of land located at the junction of the Niagara Escarpment and the Niagara River, roughly seven kilometres north of the Horseshoe Falls. The aim of

the school was to train horticulturalists and gardeners in an immersive environment. Knut Mattias Broman, the school's first Superintendent, developed the first comprehensive plan for the campus, setting a phased approach to growth and expansion. Focusing campus development on a central axis with student residences, the Old Lecture Hall and the Rose Garden as core focal points, long axial allées were designed to frame views of the gardens and landscape beyond emanate from the focal features.



In 1937, the Dunnington-Grubbs jointly designed Oaks Garden Theatre, adjacent to busy hotels, paths and sidewalks, providing quiet spaces and opportunities for contemplation and reflection. Their innovative use of topography, hedges and stone walls frames powerful views of Niagara Falls that remain unchanged to this day. Howard followed this work with the design of the Rainbow Gardens in 1941, which combined formal lines with Art Deco details to connect the Oaks Garden Theatre to the Rainbow Bridge.

Carl Borgstrom continued the work of the NPC and in 1940 designed Mather's Park and the Memorial Gateway in Fort Erie. Similar to the Dunnington-Grubb's work, Borgstrom's mandate was to create a significant outdoor space that welcomed international and local visitors alike. While the arch itself was designed by architect William Lyle Sommerville, it was Borgstorm's skill at site planning and the creation of focal points that make the space so successful.

In 1969, the NPC appointed Richard Strong Associates Ltd., Landscape Architects and Planning Consultants, to complete a planning study that re-evaluated all lands around the falls for future pedestrian and vehicle needs. The final report included several key recommendations, one of which was to reduce parking congestion by constructing a new 71 ha (175 acre) upper park and parking complex now referred to as Rapid's View Park. From the report recommendations: "Preservation of the setting and environment in the future can only happen when new methods are introduced for bringing the visitor into and through Queen Victoria Park from auto storage areas located on the fringes."

The next planning exercise was undertaken by Moriyama & Teshima in 1988, when they completed "A 100 Year Vision, A 20-Year Plan and a 5-Year Action Plan" that defined key moves to balance nature with tourism development. This

study and resulting recommendations focused on planning nodes, enhancing gateways and improving the walkability of Queen Victoria Park. The 20-year plan included setting themes for orienting visitors to the Niagara River Corridor, as well as amenities to support activities across a range of themes: nature, education, cultural, adventure, exploration and entertainment. The report stressed the importance of quality services and facilities to position Niagara Parks as a world-class attraction.

In 1994, the Botanical Gardens and Butterfly Conservatory Master Plan introduced a modern and growing philosophy in landscape architecture centered on environmentally friendly design. Janet Rosenburg Landscape Architect Studio worked on the exterior of the Conservatory and several years later Toronto's PMA Landscape Architects Ltd. enhanced the streetscape. Another 1994 study, prepared by Environmental Planning & Design, focused on enhancing

and linking destinations, refreshing existing gardens and creating new ones, and exploring opportunities for revenue generation within the gardens.

Landscape architect Marshall-Tyler-Rausch updated the 1994 plan and goals in 2000 to reflect the needs and direction of the Niagara Parks and School of Horticulture, following the opening of the Butterfly Conservatory and expansion within the school.

In 2016, the Landscape of Nations Commemorative Memorial opened. designed by landscape architect Tom Ridout and Indigenous artist Raymond Skye. The memorial, sited within a circle of existing mature trees that were part of a former 1812 fort, stands as a signature gathering space that recognizes the contributions by Indigenous nations that helped secure victory at the Battle of Queenston Heights and throughout the War of 1812. Locally quarried Queenston limestone references each nation of the Haudenosaunee Confederacy in a sunburst pattern, along with stones identifying Indigenous allies including the Abenakis, Delaware and other nations from the north.

RECENT ACTIVITY

More recently, The Queen Victoria Park Concept Master Plan and Implementation Strategy prepared by DTAH in 2018 provides guidelines to improve the region's public realm by strengthening connectivity and establishing a hierarchy of spaces for a range of events. The plan places a strong focus on climate change and resiliency, which aims to improve and integrate ecological spaces and habitat. In essence, the 2018 plan's goal is to re-frame the way that guests can connect physically and cognitively with Niagara Falls and the rich cultural landscape that defines the park.

In 2021, Niagara Parks developed a new attraction in the area with the adaptive reuse of the historic Canadian Niagara Power Generating Station. The master concept plan and interpretation plan for the power station were prepared by FORREC with Lord Cultural Resources. The project involved developing a new attraction from a hydroelectric power station built in 1905 that remained operational up until 2006. The attraction includes interpretation of operations, information about significant





individuals involved in the development of the station, as well as the historical influence on A/C electrical power. The station includes a glass elevator ride that takes visitors down 55 metres (180 feet) to the base of the cliffs to access the tailrace tunnel walk and an exterior viewing platform where guests can see both the American and Canadian Horseshoe falls from the lower river.

The upper landscape plaza entry to the power station, designed by Moriyama & Teshima, is a gathering space for guests as well as an interpretive site focusing on native plants while also providing storm water runoff management.

Landscape architects have played key role in many of the changes of the Niagara Falls region, often as members of larger teams,

but more frequently as project leaders, always influenced by external changes in the landscape and the use of spaces by the public. In the summer 2023, the results of an RFP competition for an adaptive reuse of the two remaining decommissioned power stations will be made public. The redevelopment of either site will spawn landscape evolution within the venerable and beloved Queen Victoria Park. The continuum of time, from early Indigenous use of the lands to the present highly developed tourist destination, illustrates the complex evolution of spaces along a grand parkway and natural wonder of the world. LP

6 SUMMER DISPLAYS QUEEN VICTORIA PARK 7 BUTTERFLY CONSERVATORY AT THE BOTANICAL GARDENS 8 LANDSCAPE OF NATIONS - AERIAL VIEW PHOTOS NIAGARA PARKS COMMISSION



CINDI ROWAN

INDUSTRIAL TOURISM

TWO PROJECTS CELEBRATE THE MACHINE AGE

> FR_LP+ TOURISME INDUSTRIEL
Deux projets qui célèbrent l'ère
des machines

INDUSTRIAL TOURISM IS one of the fastest growing segments of the international attraction market. Saturated with museums, zoos and traditional entertainment, many tourists are increasingly looking to delve deeper into tactile experiences that relate directly to

their lives and interests. In 2021, despite COVID restrictions, the global Industrial Tourism market neared \$1-billion and is expected to grow to \$1.3 billion by 2028.¹ Post-Industrial tourism feeds the global fascination with abandoned factories and industrial relics. Long the domain of "urban explorers" (a close-knit community of abandoned building enthusiasts willing to take questionable risks along with their stunning photos of looming factories), Instagram sites with millions of followers celebrate the beauty and mystery of industry and capture the imagination of a forgotten age.

1 SIMULATION OF FRONT ENTRY TO POWER STATION 2 RENDERING OF FRONT ENTRY TO POWER STATION 3 RENDERING OF "CURRENTS" MULTIMEDIA SHOW 4 NIAGARA PARKS POWER STATION ATTRACTION

5 CURRENTS MULTIMEDIA SHOW **PHOTOS 1-3, 5** FORREC **4** CINDI ROWAN



NIAGARA PARKS POWER STATION

The close of the 19th century was the dawn of the electric age. Electric light and power had the potential to revolutionize industry and daily life, but technology capable of powering a city eluded invention. In the 1890s, some of the world's greatest minds competed to find a way to capture the power of Niagara Falls and transmit

electric current to businesses and homes. Thomas Edison believed that his invention, direct current, would be the ideal solution. George Westinghouse joined with Nikola Tesla and purchased his patents for alternating current, which could transmit electricity over longer distances. Edison and Westinghouse/Tesla were engaged in a "current war" to decide the future of electric power generation. A recent movie of the same name tells part of this story, which has a chapter very close to home for Canadians.

In 1893, Westinghouse and Tesla beat out George Edison to build the world's first hydroelectric plant to generate AC power commercially, near Buffalo, New York. In 1904. The William Birch Rankine Power Station above Horseshoe Falls in Niagara Park used the Westinghouse and Tesla technology to generate AC current for surrounding cities. It was one of the first major hydroelectric plants in Canada, generating power until it closed in 2006.

Because Niagara Falls was a wellestablished tourist destination, it was important that the plant not have any significant visual impact on the Falls. An innovative design brings the nearby Niagara River into a pool inside the building, where it then drops nine stories through massive pipes to spin a turbine deep below the surface. Each floor houses intricate and innovative machinery to turn the power of water into the power of civilization.





The exterior, interior and landscape were designed to a quality suitable for a worldclass tourist destination.

In 2019, FORREC undertook an adaptive reuse plan to transform the power station into a visitor attraction, to tell the story of the important role Niagara Falls played in the development of electricity and the establishment of cities such as Hamilton and Toronto. Entering the plant on our first site visit was like taking a step back in time. A





towering hall held a long row of cerulean blue generators, brass switches and regulators gleaming in rays of sunlight from towering pane glass windows. "Exciters" used to generate the initial spark to spin the turbines stood in rows, and a dusty control panel leaned against a wall. In awe, I remember telling the project team, "This is a cathedral to the golden age of power."

Below the building, an arched brick tunnel released the water from the turbines to the base of the Falls. Clad in "Fall" gear, we made our initial descent on a cabled platform, traversing the tunnel through the darkness to discover a view of the Falls few had seen, perfectly framed by a massive granite archway.

Over the next year, we worked closely with the Niagara Parks team and a variety of stakeholders to develop our approach. Former employees told harrowing tales of logs and ice flows getting caught in the turbines. Directors from the Landscape of

Nations 360 Initiative shared the importance of the Falls for the thousands of years the Haudenosaunee, Six Nations of the Grand River, and Mississaugas of the Credit First Nations have lived in the Niagara region. The goal of the project was to use proper heritage conservation principles to minimize disturbance to the architecture and infrastructure, using interpretive features and interactive multimedia to take guests on a journey of discovery.

The Power Station is situated in Queen Victoria Park, a few hundred feet from the top of Horseshoe Falls. This cultural heritage landscape is iconic to the character of the destination and required careful balance of heritage design with the requirements for a visitor attraction to serve millions of guests. Over time, the graceful, looped drive and entrance paths revealed in historic photos had been replaced with an expanse of turf, presenting an opportunity to continue the story in the entrance plaza. The "Power

Plaza" echoes the form of the heritage landscape, with native plantings in bold colours that reflect the cool blues and greens of the Niagara River and bold orange and yellow of sunlight and electricity. Industrial remnants from the Power Station grace the entrance area, with massive wood beams from the lower floors serving as long benches with a view of the mist rising from the Falls. Surrounding the plaza, gentle articulations to the landscape with limestone slabs create seating and natural play opportunities, connecting the Power Station back to Table Rock. Future phases of the FORREC landscape comprehensive plan imagine an overlook revealing other nearby tunnels, and a garden design based on the diagram of Nikola Tesla's Patent for Alternating Current.

Kim Viney, former Director of Business Development at Niagara Parks, worked closely with the FORREC team on the development of the Niagara Falls Power Station. An expert in guest experience, she shared that, "The power station has been game-changing for us. We've never, in the history of Niagara Parks, ever generated the type of media coverage that we have for that power station. In terms of guest awareness, it has been an incredible boost.

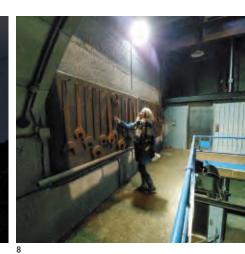
"Many people have said, 'I've driven by that building my entire life and I've always wondered what was in it.' So it was an opportunity for people to finally go behind the curtain and see what was in that building. And it was up to us working with partners like FORREC and +VG [Architects] to figure out how we make that an engaging experience, recognizing there is going to be a broad audience type," Viney noted. "We've got the engineering and hydro 'junkies' that want to know every nut and bolt and technical aspect



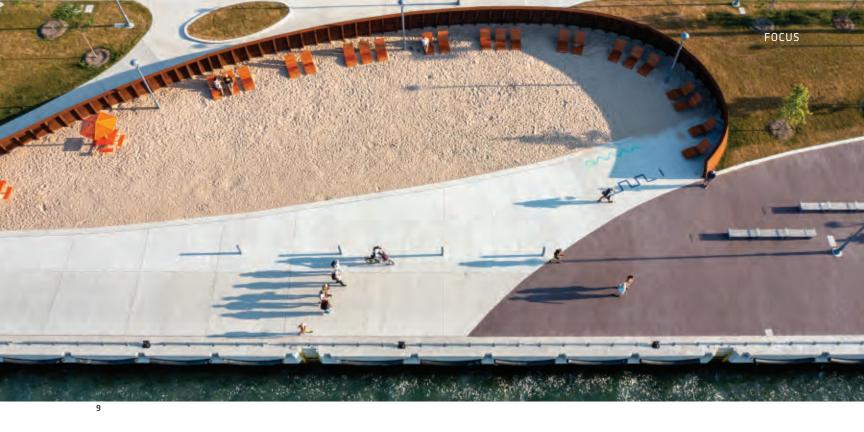
NPC WINS NIAGARA BIENNIAL AWARD 2022 FOR NIAGARA PARKS POWER STATION

The Niagara Parks Commission's Niagara Parks Power Station won the 2022 Grand Prize-Interior Public Space. Contributors included NPC's Steve Barnart and project teams from +VG Architects, ELLIS Engineering Inc., FORREC, Lord Cultural Resources, Science North, Stantec, Thinkwell Montreal. They collaboratively created a space that evolved into a multi-faceted visitor experience.

Learn more about the awards: http://ow.ly/RoQG50MNGoK



7



of the building. We have people who just love it for the architecture, and also tourists. who just want to experience it. Getting the tunnel attraction opened this past year was really, really important to us with that brand new viewing platform, and also working with Thinkwell of Montreal in 'Currents' [a sight and sound night show inside the heart of the plant]. That gives people a whole other way to discover the experience in the building and hopefully spark some imagination about what could be possible."

The FORREC team included an attractions expert, interior designer, landscape architect and creative director with Lord Cultural Resources. We worked as a team on all aspects of the project from the interior to the interpretation and multimedia approach, to the landscape. Later stages of implementation were carried out by +VG Architects with Moriyama Teshima, and Thinkwell Media, from Montreal. The project has been featured in global news media including Smithsonian Magazine and CNN and has been honoured with the 2021 Lieutenant Governor's Ontario Heritage Award for Excellence in Conservation. More recently, it received the Grand Prize at the 2023 Niagara Biennial Design Awards.

6 "BEFORE" IMAGE OF TUNNEL VIEW TO THE HORSESHOE FALLS - SEE FRONT COVER FOR "AFTER" IMAGE 7 "WRAPAROUND VIEW OF NIAGARA FALLS FROM THE TUNNEL OVERLOOK. 8 "WALL OF WRENCHES" USED FOR MAINTENANCE IN POWER STATION **9** AERIAL VIEW OF BOATWORKS PROMENADE WITH CURVED WALL AND BEACH AREA 10 INDUSTRIAL GANTRY FRAME WITH VIEW TO LAKE ONTARIO PHOTOS 6 CINDI ROWAN 7 CINDI ROWAN 8-10 FORREC

COPPS PIER

Just an hour to the north and west from Niagara, Hamilton is a proud waterside city forged in the fire of industry. For over two centuries, ships have docked in Hamilton Harbour to exchange raw materials for goods processed by Hamilton's factories. After the construction of canals linked it to Lake Ontario, the harbour became an active shipping port, positioning the city as a booming centre of urban development. Decades of manufacturing and shipping eventually led to the degradation of the

Harbour's once pristine waterfront with toxic waters and degraded habitat. In the 1960s, citizen-led action resulted in an ambitious environmental remediation plan. With improved water quality and restoration of habitats, wildlife is returning to the area.

Today, the city is undertaking plans to transform the waterfront into a vibrant destination where nature, recreation and community coincide with heritage. In 2017, FORREC won a global design competition to create a Master Plan for Pier 8 Promenade, now known as Copps Pier.



Copps Pier celebrates Hamilton's industrial past, present and future. This revitalization of a decommissioned pier adopts forms from the city's iconic industrial harbour and transforms them into scaffolding for public space in three unique ways. Along the Boatworks Promenade, giant steel boat hulls create parkettes along the north shore. In Hammer Harbour, a monumental Gantry Pavilion frames the skyline and forms a venue for diverse cityscale events. At the Landing, the prowlike form of a ship creates a special place with views to Hamilton Harbour and the Niagara Escarpment. Punctuated with native trees, reconstructed wetlands and public art, Copps Pier adds over 1.4 ha of new park space with full public access to the waterfront and connections to the existing open space system. Steel, concrete and wood celebrate Hamilton's proud industrial heritage, while new ecologies point to a

A monumental gantry frame at Hammer Harbour forms a waterfront stage with a pavilion and terraces for large community events. Fabricated from standard structural steel combined with salvaged historic signage from former buildings, it frames the iconic industrial skyline. Ladders, catwalks and framing allow rigging with lighting, props and canvas for shelter during special events.

The Landing is the juncture between the two edges of the basin and the pier and a vantage point to contemplate the contrast between the industrial and natural skylines of Hamilton Harbour and the Niagara Escarpment. It is a place to celebrate the sunrise and for Hamiltonians to layer with ceremonial and spiritual ritual.

Public art features spark discussion over the harbour's challenging history as a onceprotected natural resource exploited for industry. Two constructed wetlands planted with native grasses recirculate water from the lake, raising the issue of water quality and provide a setting for TH&B Collective's work, "Filter": a pair of sculptural works that reimagine remnants of urban infrastructure as catalysts for the remediation of water within the built environment. Integrated with the steel "hulls" is the artwork, "watershed" by Simon Frank, which names the 15 creeks and tributaries that flow into Hamilton Harbour.

Delivering a park that maintained the key features of the original concept – which had been previously developed as part



of the international design competition — required a complex multidisciplinary team of landscape architects, architects, graphic designers, visualization specialists, lighting designers, engineers, irrigation designers, cost consultants, public art consultants and artists. The multi-faceted development required intensive coordination between different design teams and the municipality: onsite shore wall construction; onsite pumphouse construction; and an adjacent subdivision servicing a streetscape development.

Revit 3D modelling software was used to manage costs, minimize errors and produce a fully coordinated set of working drawings. The complex geometry of the ship hull forms was modelled in the Grasshopper application and incorporated into a Building Information Model (BIM), generating a detailed 3D schedule of posts to aid the contractors in fabrication, pricing, and installation. Lumion and Oculus rendering programs facilitated virtual walk-throughs of the project for quality control during design development.

Copps Pier adds new park space to the city and for the adjacent emerging mid-rise community. The wide promenade allows full public access to the water's edge, connecting to the existing waterfront trail system and linking local attractions such as the HCMS Haida, Hamilton Waterfront Trolley, and Princess Point. Already a popular venue for family programming, pop-up markets, movie nights, and festivals, the rejuvenated Copps Pier turns a remnant of Hamilton's industrial past into a gathering place for future generations. LP

Notes

1. www.sbwire.com/Industrial Tourism Market Size





11, 12, 13

11 BOAT HULL SCULPTURE AT SUNSET 12 INDUSTRIAL GANTRY FRAME AT HAMMER HARBOUR WITH TIERED SEATING 13 WATERFRONT SEATING AND LIGHTING WITH INDUSTRIAL BACKDROP PHOTOS 11-13 FORREC



MATT WILLIAMS

STAMPEDE PARK – REGAINING THE SPIRIT OF PLACE

> FR_LP+ STAMPEDE PARK – RETROUVER L'ESPRIT DU LIEU

La Ville, conformément au plan directeur du Rivers District (www.calgarymlc.ca/riversdistrictmasterplan#rivers-districtintro»RDMP), poursuit sa lancée et investira dans le quartier culturel pour en faire une référence mondiale en matière de divertissement. Depuis une quinzaine d'années, en partenariat avec le Stampede de Calgary, CMLC dirige le réaménagement du secteur situé au sud d'East Village.

1 BMOx AERIAL 2 AREA MAP 3 CALGARY AERIAL ALL IMAGES CALGARY MUNICIPAL LAND CORPORATION

AFTER COMPLETING MY degree at the University of Guelph, my wife and I went walking through France for six weeks. I had a lot of time to let my thoughts wander and as we moved slowly, step by step from place to place, seeing subtle shifts in the landscape and corresponding shifts in the vernacular of the towns. While walking, I really began to understand how place is formed by this innate relationship between nature and culture. It is a simple lesson, but one that has stuck with me.

The idea struck me again when thinking about work O2 has been doing with the Calgary Municipal Land Corporation (CMLC) and the Calgary Stampede to reimagine the area surrounding Stampede Park as Calgary's emerging Culture + Entertainment District

(www.cedistrict.com). Although this work takes place at a completely different scale from the French villages I visited 16 years ago, the team's design approach seeks to capture and enhance the innate qualities that emanate from these harmoniously developed places.

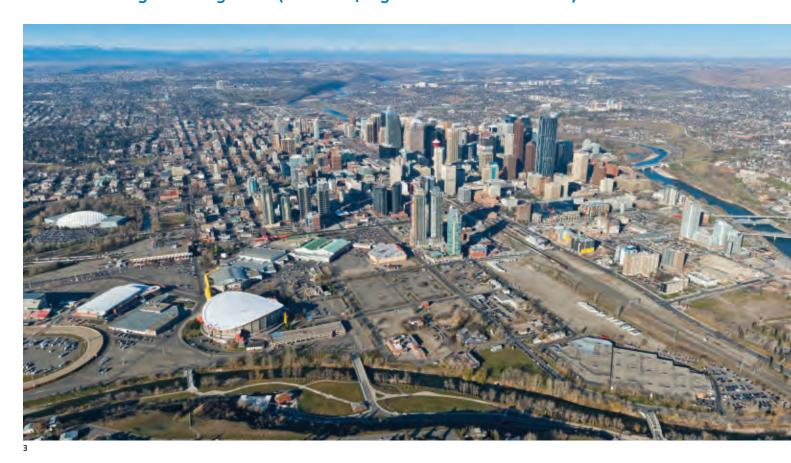
A Sense of place

The Calgary Stampede has been rooted in one place for over 100 years, virtually as long as Calgary has existed. For hundreds of years before that, it was a significant gathering place of Indigenous Peoples. Guy Weadick was the visionary behind the first Stampede in 1912, which attracted 80,000 people – double Calgary's population at the time – to celebrate western culture. His ambition for the event was challenged by the First World War and the economic





With the rise of experiential tourism, place has become something of a spectacle, harnessed as a means to attract visitors while strengthening local pride-of-place and a desire to welcome visitors with the joy of sharing their way of life (while reaping the economic benefits).



recessions of the 1920s, but by the Second World War, the Calgary Stampede grounds had become a true community gathering place, poised for continued growth alongside the emerging city. Over the years, Stampede Park has expanded to include other venues for events including a convention centre, the Saddledome sports arena and the commencement of the Aggie Days event, an agricultural education event held over five days every year. More recently, the Youth Campus on the eastern edge of Stampede Park was established to foster performing arts education in partnerships with organizations such as Calgary Arts Academy and the University of Calgary.

Now, Calgary is building on this momentum, investing further in the area to establish the district as a year-round destination for culture and entertainment, guided by the Rivers District Master Plan (RDMP – www.calgarymlc.ca/ riversdistrictmasterplan#rivers-districtintro). The partnership between CMLC and the Calgary Stampede enables the evolution of the area just south of Calgary's East Village, for which CMLC has stewarded the redevelopment for the past 15 years. East Village is home to other landmark cultural facilities including Studio Bell: Home of the National Music Centre and Calgary's new Central Library. Nearby, CMLC is overseeing the redevelopment of Calgary's performing arts centre with the Arts Commons Transformation project, while a massive renovation is underway at the adjacent Glenbow Museum as well. All told, Calgary's cultural institutions are undergoing significant upgrade.

The Culture + Entertainment District is already underway, with a new 50,000 m² (500,000+ sq. ft.) expansion to the convention centre (www.calgarymlc. ca/bmo-centre-expansion) under construction alongside new pedestrian-focused streets, a hotel and other major destinations. When thinking of the future of Stampede Park, it was critical to engage with the rich culture and sublime Alberta landscape that has shaped the area to create a place that weaves these stories

into the fabric of the public realm. Our intention is to imbue everything with these place-specific qualities, reinforcing and conveying the vast history of this place and where it sits within Calgary, Alberta and Canada.

The role of identity in placemaking is inherently understood. We strive to build cohesively conceived environments that exude the best qualities of a particular location, reinforcing local natural and cultural heritage. With the rise of experiential tourism, place has become something of a spectacle, harnessed as a means to attract visitors while strengthening local pride-of-place and a desire to welcome visitors with the joy of sharing their way of life (while reaping the economic benefits). This premise has been the foundation of planning outlined in the RDMP for Calgary's Culture + Entertainment District, guiding design decisions ranging from the circulation network to land uses, open spaces and materials.

Reconnecting to the city

Paramount to creating a vibrant district was first connecting it back to the surrounding city. Cut off in the 1980s by an imposing LRT station, Stampede Park has long been inaccessible on its western edge. A new transit station reconnects the District with street and public realm extensions, a key move that injects the daily life of the city back into the entire district. When completed in 2024, 17th Avenue will

open into a broad, pedestrian-oriented streetscape with attention to fine grain details that exude the history of the Calgary Stampede and Calgary's regional landscapes as outlined below.

One of the unique experiences in the area that has been displaced by the new development is the Parade of Posters, a display of all the yearly Calgary Stampede posters going back to the beginning. Historically, the display was visible to thousands of people on their way to every game and event at the Saddledome part of the existing building that was demolished to make way for the BMO Centre expansion. The posters are an iconic part of the Stampede, depicting scenes of events and people in evolving contemporary design over the decades. Using graphic concrete inlays, copies of the posters are planned for installation on 17th Avenue to continue the tradition.

The general paving along the 17th Ave Extension, and the forthcoming Stampede Trail redevelopment, also draws from the place's cultural heritage with pavers covering the district, creating a rich fabric that extends across pedestrian and vehicle areas. A broad and intricate pattern, drawn from the weaving of traditional blankets, envelops the district. It is punctuated by "The Track," a meandering promenade that connects the LRT station to all entry points of the convention centre through a new event plaza at the heart of the building.



4 BMOx PAVILION LIGHTS 5 STAMPEDE TRAIL EVENING EVENT 617TH AVENUE -BMOx RENDER

The role of landscape is vital to the reimagining of this area to reestablish a cohesive, equitable and celebratory relationship between important natural features – the river valleys - and all people who visit this place.





Inspired by the patterns left by grooming lines in the Stampede Grounds in-field during barrel racing, The Track is the main pedestrian spine through the space and a conduit for temporary programming throughout the year. It wraps around the event plaza, connecting smaller gathering spaces, public art and a large open lawn that is anchored by a dramatic extension of the building's canopy. Stampede 365, the idea of celebrating the Stampede year-round, was a guiding design principle, and this space will be activated by convention centre activities and other programming throughout all seasons.

Reconnect city to the landscape

The meeting of the Elbow River and the Bow River is a significant place in Calgary. Through the Calgary Stampede's meaningful engagement of Indigenous Peoples from the very beginning in

1912, it has been a place that carries on centuries of traditions, culture and knowledge. It has been significant throughout history, as a traditional place of gathering for many First Nations, a tradition that will continue as people from all over the world are welcomed. The district presents an opportunity to learn about the cultures of this place and the surrounding landscape.

The role of landscape is vital to the reimagining of this area to reestablish a cohesive, equitable and celebratory relationship between important natural features - the river valleys - and all people who visit this place. Establishing the public realm framework to reconnect the City with the area and the river is one of the most important big moves in the RDMP, connecting multi-modal streets and pathways in an intricate

mobility network that lays the groundwork for future cultural and residential development.

Plans to extend the successful RiverWalk south from the Bow River along the Elbow will give this river the prominence it deserves and capitalize on the latent experiences and urban life to energize the district. The new place is reimagined as a reflection of the area's heritage, while striving for a more resilient future. Long an underused backside of the Stampede Park, the 2016 transformation of industrial uses into a new park on the east bank of the river has reestablished year-round traditional gathering and ceremonial spaces. The west side transformation will create a seamless new connection from the district to the Bow River pathway network, which features many city-defining public spaces including East Village, St. Patrick's Island, West Eau Claire Park, Harvie Passage and the Inglewood Bird Sanctuary.

All the work to create The Culture + Entertainment District has been the result of the partnership between CMLC, tasked with delivery the master plan, and their partners at Calgary Stampede, as well as dozens of design and engineering professionals working on dozens of projects. With place as a primary guiding principle, all involved have seen the promise of creating a district grounded in unique qualities and forces that have shaped life over centuries in this area. The positive contributions that this approach can bring to the future of this place are being realized, one step at a time. LP

PATRICK BEECH

TRAIL PLANNING IN BC IS COMING OF AGE

> FR_LP+ PLANIFICATION D'ENSEMBLE DES SENTIERS EN C.-B.

En 2020, les sentiers des parcs provinciaux sont devenus tellement occupés que BC Parks a instauré un système de laissezpasser d'une journée pour limiter le nombre de visiteurs.

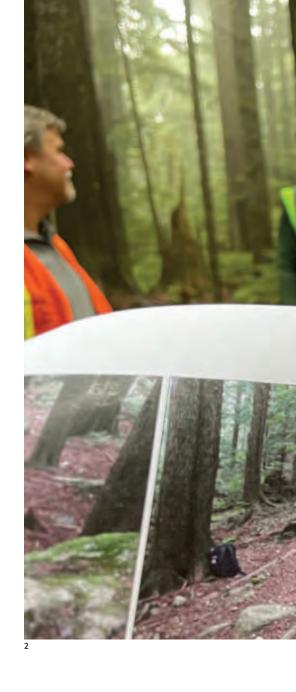
IF YOU HAVE been out on your local trails in recent years, you have probably had plenty of company. The COVID-19 pandemic limited recreation options, gave extra free time to some, and led many to rediscover the experience of travelling through nature under their own power. In 2020, trails in BC's most popular provincial parks became so busy that BC Parks introduced a day-pass system to limit the number of users.



Yet, trail use in Canada was on the rise before the pandemic forced people outside. Growth in participation in outdoor recreation and individual activities has been outpacing that of traditional team sports such as hockey. This increase in visitors has strained many trail networks, not only worsening wear-and-tear, but also highlighting shortcomings in network connectivity, wayfinding, parking and regulation. Aware of the increasing demands on their trail networks, land managers are initiating planning efforts to help get the most benefits to their community out of trail systems that nearly always developed organically.

While every project is unique – trails have a way of popping up in management grey areas - there are challenges common across jurisdictions. LEES+Associates has completed numerous trail planning projects over its 20+ year history. Recent LEES' work in two locations in our home province of British Columbia highlights the wide range of issues facing trail networks today. The first is a series of planning and restoration projects for mountain bike trails in the Lower Seymour Conservation Reserve (LSCR) in North Vancouver. The second is a trails master plan for the town of Blue River, over 500 km northeast in the North Thompson Valley. The two locations offer a striking contrast. The LSCR is at

1 DECOMMISSIONED BOARDWALK ON CBC TRAIL 2 BEFORE AND AFTER OF A CBC ROCK FEATURE 3 CBC TRAIL PHOTOS 1, 3 JAMES NADEL, NSMBA 2 PATRICK BEECH



the doorstep of a metro area with over 2.5 million people and faces intense recreation demand with over 600,000 visitors a year. Blue River is an unincorporated community of 175 residents that is looking to grow its trail network and attract visitors. Despite their differences and distinct issues, the two sites share the challenge of creating a cohesive network out of a patchwork of unplanned trails. Taken together, the two communities illustrate the range of issues that trail planning addresses today.

LOWER SEYMOUR CONSERVATION RESERVE (LSCR)

LEES has worked extensively on LSCR's trail network planning, including 2004 and 2018 Trails Strategic Plans and rigorous visitor intercept surveys. Last year the LSCR worked with LEES, the





International Mountain Bike Association (IMBA) Canada, the North Shore Mountain Bike Association (NSMBA) and professional trail contractor Dream Wizards to undertake a comprehensive refurbishment of the "CBC" mountain bike trail (so called as it's located under a CBC transmission tower). CBC had fallen into disrepair in recent years as mountain biking preferences changed, trail conditions deteriorated and declining user interest set in. While not ridden as often as it used to be, the trail was still highly valued by the mountain bike community as one of the classic "North Shore"-style mountain biking trails that helped define modern mountain biking through technical, naturalistic, and feature-heavy routings.

The refurbishment aimed to update the CBC Trail with a routing that accommodates contemporary bikes and a sustainable trail layout that manages water, while preserving the trail's unique identity. LEES and IMBA worked carefully to identify drainage and safety issues as well as the features that contribute to the trail's rich sense of place, such as the many instances of intricate rock armouring and the "Millenium Log," a massive cedar tree that had fallen across a creek and served as a bridge for those skilled enough to ride across it. The resulting design document guided an overhaul that was executed by Dream Wizards and the NSMBA, in close collaboration with LSCR staff and the consulting team.







In addition to the state of the trail itself, the restoration of the CBC advanced strategies identified in previous planning work for the LSCR. Chief among these is reducing unauthorized trail building by investing in upgrades to the official trail network. This includes updates to individual trails like the CBC, as well as improving the flow of the network by adding new connections.

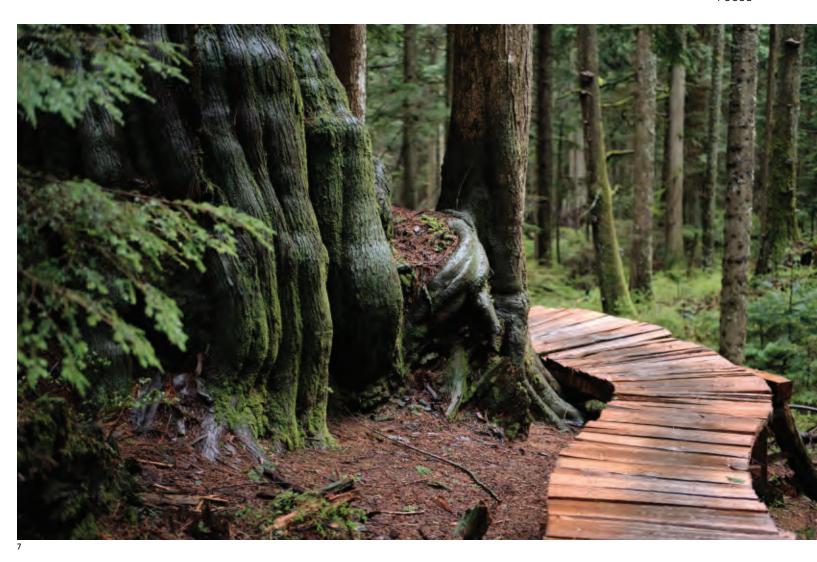
The design objectives were conveyed through performance specifications and photo markups for each trail feature, rather than a traditional set of construction drawings. This approach enabled the contractors and volunteers to use on-site materials and field-fit the proposed reroutes to achieve optimal trail flow. To ensure this method of working produced a high-quality product that met the design objectives, an RFP process was used to secure a contractor based on their experience, skills and project understanding, as well as budget. Frequent field meetings, strong communication and meaningful collaboration were crucial to balance modernization of the trail with retaining what made the original layout so special. Particular attention was paid to bringing rock and wood features in line with risk management best practices while keeping them fun for riders and unmistakably "North Shore."

BLUE RIVER

As a small community with both resource and outdoor recreation industries, Blue River wished to address a different set of challenges. The first goal was to have a plan that collected information in one place, established the needs and wants of the community, and set priorities. Having a plan in hand has enabled Blue River to begin establishing a signage and wayfinding program, seeking authorization from the province for trails on Crown Land and applying for grant funding.

Another goal was balancing trail network improvements that serve residents with

4 DREAM WIZARDS LEAD TED TEMPANY SAMPLING A REWORKED ROCK ROLL ON CBC TRAIL 5 MEMBERS OF THE LEES, LSCR, NSMBA, AND DREAM WIZARDS TEAMS ON CBC TRAIL REOPENING DAY 6 THE GREEN MILE TRAIL, BLUE RIVER 7 FRESH BOARDWALK AROUND AN OLD GROWTH CEDAR ON CBC TRAIL PHOTOS 4, 5, 8 JAMES NADEL, NSMBA 7 PATRICK BEECH



those aimed at enhancing the tourism economy. The approach we recommended was to meet the needs of the local community first and then build capacity for expanding the trail network with the rationale that amenities designed to serve visitors can then be layered on top of trails that already have local support. As the community develops more capacity for trail maintenance, it can grow the network incrementally and build sustainably toward more ambitious, long-term opportunities identified in the plan, such as alpine riding areas.

Building partnerships through the planning process was crucial to the plan's success. Simpcw First Nation, who were involved throughout the process, helped establish a framework for working together on trail naming and interpretive programs. The other key instrument for partnerships was the trails working group, made up of stakeholders from the forestry and tourism industries and local volunteer trail enthusiasts. According to Sherri Madden,

Services Coordinator at the Thompson-Nicola Regional District, bringing stakeholders together in the working group "helped us identify issues up front" and find solutions.

For example, during the project, we identified that timber harvests were scheduled for an area with some wellloved, but unofficial, trails. Because the timber licensee was participating in the working group, they were able to hear first-hand how important the trails were to residents, and how the trails fit into plans for the network as a whole. The licensee voluntarily cancelled their harvest in that area so that the trails could be preserved and incorporated into the official network. Since the completion of the plan in 2021, collaboration has continued. The Regional District and forestry stakeholders have recently met in the field to review proposed trail alignments and identify opportunities for forestry operations to leave behind infrastructure that supports future trail development.

A PROACTIVE APPROACH

Both the LSCR and Blue River projects show trail planning maturing after long being an ad hoc process. Trail systems are increasingly over capacity, as more people begin to appreciate the accessibility of trails and the health benefits of both exercise and nature. Wear and tear from greater use is putting a strain on trail maintenance groups, who are often volunteers. In some smaller communities, trails are also playing a major role in economic diversification and deserve more strategic support.

Grassroots involvement from groups like the North Shore Mountain Bike Association remains crucial, but the many demands placed on trail systems require land managers to take a more proactive approach. With everything being asked of trail systems, bringing stakeholders together and creating a solid plan is essential to meeting the challenges of today and in the future. LP

CAMERON DELONG + MARLA LIMOUSIN

MARINE TOURISM THE ITQAUMAVIK HERITAGE PARK STORY

CREATING AN HISTORICAL TAPESTRY



> FR_LP+ TOURISME MARITIME – L'HISTOIRE DU PARC PATRIMONIAL ITQAUMAVIK Créer une tapisserie historique

with the onset of climate change and the decline in sea ice cover across the waterways in the Canadian Arctic Archipelago, the community of Cambridge Bay, on Victoria Island in Nunavut's Kitikmeot Region, has the potential to become a major destination for a growing marine tourism sector. This potential comes with a growing human presence travelling the now nearly ice-free Northwest Passage, the sea route that connects the northern Atlantic and Pacific oceans.

Tourists in Nunavut can typically be grouped into two different categories:

adventurers and retired professionals. The adventurers have planned for this remote destination trip for an average of 10 years; they arrive well equipped with backpacks and a goal of truly experiencing some of the untravelled lands in this vast territory. They stop and tour communities to learn about the culture, meet the residents, trek and camp through the environment. The second group, composed primarily of wealthy retired professionals, are those who seek adventure but with a bit more security. Security that may come by way of arriving by private aircraft, having customtailored guided adventures, or sailing along the northern route in a luxurious cruise ship. Regardless of which tourist type one may fall into, Nunavut is a bucket-list destination to experience culture, wide-open spaces

and unique arctic wildlife; however, due to the sheer costs and remote location, it will remain unfulfilled on that list for many.

In Cambridge Bay, a town of nearly 1900 residents, tourism, specifically marine tourism from ships, has been steadily increasing for years. Ships have been stopping in the waters off the coast since the days of Norwegian explorer Roald Amundsen. Inuit have been greeting these seafaring Qablunaaq (non-Inuit) in numbers for years. Each year, there is a call-out for residents to lend a hand in welcoming a pre-scheduled list of large cruise ships. Community ambassadors, cultural performers and artisans are the top priority, and will set the stage for a concerted community effort geared at greeting groups of up to 700 people, who









will often only be in the community for a maximum of two hours. The large vessels have their itineraries planned out to the minute, vetted and pre-approved by the community.

The vision for a heritage park

In 2016, the Municipality of Cambridge Bay learned that three of the buildings in the surrounding community, all historic Hudson's Bay Company (HBC) buildings, were slated for demolition in favour of redeveloping the land. The Municipality took action, approaching the HBC to obtain ownership of the buildings with the intent of saving and repurposing them for future generations. In November 2016, the Municipality moved the buildings to their current site, a formerly vacant area between the Municipality's offices

and the Cambridge Bay shoreline. The Municipality, however, did not stop there – with this notion of saving history-rich community buildings, a search began for other intact buildings that were historically valuable. In their search, they found and relocated four additional buildings to the site – the historic RCMP federal building and two buildings representative of the early housing styles in the area: a "Matchbox building" and a "Rigid Digit" building. A "512," also an early housing style, was already located on the site slated for a heritage park, and would remain *in situ*.

Thus began the vision for a new heritage park, the revitalization of a waterfront industrial site previously used for marine barge staging, which would become the new home for these treasures. The site was a perfect destination as it was adjacent to the community's dock, where an increasing number of private yachts were mooring each year and was across the street from the docking point for cruise ships full of neo arctic explorers.

The Itqaumavik Heritage Park, or "Place of Memories," cradles these buildings with pride as they represent a layer of Cambridge Bay's history. While the





1 LOOKING NORTH TOWARDS THE HERITAGE PARK. BUILDINGS FROM LEFT TO RIGHT - MATCHBOX, 512, HBC FUR HOUSE, HBC STORE, RCMP, HBC SERVANTS QUARTERS, RIGID DIGIT 2 HERITAGE PARK AERIAL VIEW 3 THE BEGINNING OF THE ARCHWAY TO THE ENTRANCE OF THE PARK WITH THE RED FISH ARTS STUDIO BEFORE RENOVATION IN THE BACKGROUND. THE ARCH IS RE-PURPOSED MATERIAL FROM A TENT STRUCTURE 4 RETAINING WALL CREATED WITH SALVAGED MATERIAL PACKED INTO GABION BASKETS, ALL FROM THE METAL DUMP. PHOTOS 2 VALTER BOTELHO-RESENDES ALL OTHER IMAGES M LIMOUSIN



buildings are historically representative of the first permanent settlement in the area, the intent was to repurpose and reuse the buildings, transforming them into a living history site and interactive community space.

The Municipality's vision for the Itqaumavik Heritage Park is to establish a central creative hub, both as a gathering place for both the community and visitors, and a catalyst for community building through the Arts. The goal for the Park is to cultivate creativity, challenge mindsets and become a place to express oneself and what it means to be a member of Cambridge Bay's unique settlement.

Another goal for the Park is to salvage, restore and display remnants of the community's settlement history.

The intention is that these elements will animate the new park and share community histories. There will be a storytelling area, sales area, picnic spot, space to hold community events and more. Each of these elements have their own history and, when all woven together,

will create a rich local fabric; a historical tapestry to share with all.

As planning continued and word spread through community, residents began sharing their own stories and important moments of the community's history. Colourful stories began to emerge: the location of the long-lost airplane propeller; an abandoned jeep previously owned by the RCMP; the Loran Tower, used by the community as an important navigational aid. Pieces of chain link fencing were brought to the site, a gesture to remember the days when the whole community came together to play baseball. An old wooden freighter canoe was donated by the family of one of the first Hudson Bay traders in the area in the mid-1900s.

Developing art scene

The park includes numerous features of landscape architecture. A metal archway marks the entrance to the property from the ocean, welcoming visitors arriving by boat. Low seat walls built using local

limestone frame a central gathering space. A favorite element is the retaining walls made of gabion baskets, filled with an assortment of metal sprockets and scrap pieces.

In parallel to the community effort underway to establish this park, an art welding program was developed to support local youth, beginning in 2017 as a youth-at-risk initiative, initially operated out of donated garage space that soon outgrew its space. A search for a larger and permanent space landed on the abandoned fish plant, which could serve as a welding studio, gallery, coffee shop and art studio for teaching various art forms. One of the first projects for the welding project was the fabrication of a life size muskox sculpture, along with two wolves. Crafted from old metal barrels and scrap material from the garbage dump, this imposing sculpture now sits at the heart of the new park. Everything in Cambridge Bay is either flown in or shipped in – but nothing ever leaves the community, so there is an abundance of metal for the welders-intraining to work with.

While neither the buildings nor the Park itself have heritage designations, there is potential for future designation due to the rich interwoven history and integrity of the individual buildings. By adaptively re-using the buildings as public community spaces for community learning in creative arts, the hope is that the community will come together as stewards of the park and contribute meaningfully to its living history. Each salvaged building on-site will serve a new program and purpose: a carving studio, music and recording studio, a small power plant for the site, and a mini museum.

5 THE NEWLY RENOVATED RED FISH ARTS STUDIO FRONT.
6 DRIPS OF PAINT OOZE FROM THE CREATIVE SPACE OF
THE RED FISH ARTS STUDIO. ROLL UP DOOR TO PREVENT
WINTER SNOW AND WINDS AND VANDALISM TO THE
BIG GLASS DOOR. THE OPEN DOOR ON THE RIGHT HAND
SIDE IS ENTRY TO THE WELDING STUDIO WHERE ALL.
THE METAL SCULPTURES ARE MADE. 7 CAMBRIDGE BAY
YOUTH GROUP AND THEIR CREATIONS. 8 THE ORIGINAL
FISH PLANT BEFORE RENOVATIONS THAT AT THE TIME
PRESENTED ECONOMIC DEVELOPMENT OPPORTUNITIES
FOR THE RESIDENTS AND NOW WITH THE NEW UPGRADES
PRESENTS DIFFERENT OPPORTUNITIES. 9 THE BEAUTIFUL
REMAINS OF A HBC TRADING CANOE DONATED TO THE PARK
BY THE EVALIK FAMILY. 10 AERIAL OF HERITAGE PARK.
PHOTOS M LIMOUSIN







7, 8

With increasing cruise-line tourism and Cambridge Bay's unique art scene, the potential for a dedicated art space emerged. Located adjacent to the developing heritage park, The Red Fish Arts Studio was born. Once a fish plant, the repurposed building is a nod to one of the early economies of the community. All of these pieces have come together like the pages of a story book.

Creating long-term employment

Creating long-term employment opportunities for community members is another objective of the development. One such program is to train local guides to present an interpretive experience to visiting tourists. Another potential opportunity would be for trained guides to provide local expertise and support to the plethora of annual visiting scientists to the community's High Arctic Station.

Most important, beyond creating a tourism draw and varied community initiatives, this development has helped foster community pride, in both the place itself and in its residents.





Itqaumavik Heritage Park has become a place for youth to hang out; a destination on a walk or a place to enjoy the views of the water in the summer. Community BBQ's, music concerts and Canada Day celebrations in the park are all events that will continue to grow.

This project had an extraordinarily unique vision and was a challenge for a small team of hamlet administrators to realize, but with the engagement and support of the community, it became a showpiece in the Kitikmeot region. It has fostered community dialogue, small business development and created a destination within the community. There is hope for the revival of Inuit carving, a place to make and record music, and the instruction of other forms of art. These spaces will foster local artists, strengthen the art economy and provide an outlet for mental health and wellbeing. The site has served to build a stronger community,

facilitating traditional teachings, youth programming, increased knowledge of settlement history, language revitalization and meaningful involvement from local Elders, whose support strengthens community identity.

The plaza is bursting with living history and the stories of ancestors past. Repurposing and teaching are pillars of the Inuit way of life, and so this Park – this "Place of Memories" – aims to revitalize creativity and pass down these practices and histories from the community's residents and Elders. When completed, the Itqaumavik Park will be a beacon of light in the community, and in the words of Pablo Picasso, it will do this by using art to "wash the dust of daily life off our souls." LP

This project was possible with funding from Kitikmeot Inuit Association, CIRNAC, CANNOR, Heritage Canada and the Government of Nunavut' Department of Economic Development and Transportation.



ZINCTON: A NEW MODEL FOR MOUNTAIN RESORT DESIGN

>FR_LP+ À LA RECHERCHE DE LA POUDREUSE PARFAITE Zincton : nouveau modèle de station

de montagne

THE MAGIC OF skiing and snowboarding that draws people to these often extreme sports is the exhilaration, thrill and sense of accomplishment felt when immersed in a natural mountain environment. It requires practice and repetition to become proficient and confident. As one's skill set improves, on occasion you achieve that "best day of your life" feeling when you are able to descend from the high alpine peak of a stunning mountain, over open bowls and into the forest, floating through deep,

1 SKI TOURING IN ZINCTON POWDER SNOW PHOTO DAVID HARLEY

Getting a few runs with these perfect conditions is a relatively rare occurrence, especially at typical ski lift serviced mountain resorts. The prospect of finding pristine powder snow typically requires being first in line the morning after a dump of snow, hours before a resort even opens. This situation, known as "powder angst," has led to the applied resort idiom that "there are no friends on a powder day!" To find those perfect snow locations, you need to be familiar with the resort and keep your "powder stash" as secret as possible.

Desire for powder skiing in the tourism sector has grown exponentially, fostering the growth of backcountry ski touring, complemented with the establishment of lift-accessed (but not lift-serviced) "sidecountry" and "slack-country" ski zones at mountain resorts. Equipment design has

changed dramatically, starting with the creation of powder snowboards, rockered fat skis and split-boards, leading to a 150% increase in the sale of backcountry equipment over the last decade. The boom has popularized heli-skiing and snow-cat skiing, primarily available only to "well-heeled" enthusiasts. For those wanting to venture onto untenured public lands, such opportunities are rare.

For Brent Harley and Associates Inc (BHA), landscape architects focused on the design of new and upgraded mountain resorts, this growth in interest and demand for powder skiing and snowboarding has had a significant impact on our planning and design approach. From initial determination of the vision, goals and objectives, to the site inventory and analysis, to the creation of concepts and finally the synthesis of the final design, the mountain resort planning and design process must consider a myriad of factors. These include, but are not limited to:

untouched powder.



- The quality of skier/snowboarder experience offered, aligned with skiable slope gradients, fall-lines, elevation, solar access and impact, aspect, orientation, climate, and reliable snowpack;
- Environmental attributes and realities of water bodies, rivers and creeks, wetlands, riparian zones, old growth vegetation, unique topographic features;
- First Nations traditional and sacred land use rights;
- Cultural and heritage features;
- Potential skier/snowboarder circulation patterns to connect natural ski routes together with the design of "ski pods";
- Linking the ski pods in a logical relationship and progression of use to cater to all skill sets (beginners, intermediates, and experts);
- The balance of uphill capacity with downhill capacity, tied to carefully designed access and egress relationships;
- The determination of the comfortable carrying capacity of skiing, access and staging facilities at all potential phases of development;

- The prioritized design and capacities of trails connecting the design of the mountain facilities with and going through the base area staging and village areas;
- The carefully choreographed placement and design of facilities to establish an exciting sense of arrival, a high quality resort experience while visiting and a positive exit sequence when leaving.

All of these are couched in the context of a multifaceted approval process designed to optimize and respect cultural rights and history, environmental sensitives, social impact and economic realities.

The process has been expanded to incorporate the potential of backcountry powder skiing and touring into the mountain resort offering; a resort within a resort, if you will. We now also identify and integrate powder "skiing pods"; determine powder skiing carrying capacities, which have a much lower density; and incorporate separate backcountry skiing and touring access and egress. Powder snow microclimate and snowpack realities must

be considered, along with areas of high avalanche risk and reconnecting powder ski trails to the main staging areas, while ensuring overall carrying capacity limits are respected.

Creating Zincton's Comprehensive Plan

In combination with our more traditional approach, powder skiing resort development creates an exciting, revolutionary use of the land. The planning and design process is more than the traditional "inventory, analysis, concept generation and comprehensive planning" exercise. The design and implementation process considers development and operational requirements over time, fully driven by the need to determine and respect that every site has absolute limits to growth. Embracing this reality is the foundation of fully realizing the amazing potential of a mountain resort such as Zincton, for which BHA was selected to create the master plan in 2019.

Zincton is a proposed all-season mountain resort aimed at establishing a new, exciting and unique backcountry-oriented



community and tourist destination unlike anywhere else in North America, and possibly the world. Adjacent to the small town of New Denver, BC, the site is located in the lush, inland rain forest of the West Kootenay Mountains of BC. Focused on London Ridge, the study area terrain rises up out of the ground almost 3,000 m from the valley floor to the spire of Whitewater Peak.

The proponent, David Harley (no relation), is a longtime resident of the area, mountain backcountry enthusiast and a highly successful backcountry equipment retail entrepreneur. His vision is to embrace and fully cater to the new breed of hybrid backcountry skier from the outset, as opposed to trying to inject and plan such experiences retroactively into existing and progressively overcrowded developments. The Zincton master planning process is driven to create the first mountain resort to fully acknowledge and respect its limits to growth, designed to operationally sustain it into the future. The risk of overdevelopment has been recognized from the outset as a limiting factor, so that the romance of "getting lost in the mountains" is not compromised.

The elevation, aspect and microclimate at Zincton have produced a reliable and long winter powder snowpack. Weather models suggest this will remain the case,

2 WHITEWATER PEAK AT ZINCTON 3 SNOWBOARDER ABOUT TO "DROP IN" THE STEEPS OF ZINCTON 4 ZINCTON SKI PODS 3D VIEW PHOTOS 2 DAVID HARLEY 3 FREEDLE COTY 4 BRENT HARLEY AND ASSOCIATES INC.

or even improve, with the prospect of climate change. The variety of skiable terrain accessible from potential staging areas is ideal, catering to all levels of skier. The terrain allows for the design and development of pick-up trails enabling skiers and snowboarders alike to return to their starting points. Collectively, the ability to get those all-too-rare "I had the best run of my life" experiences, with regularity, are very real.

Social & Economic Impact

Historically, the economic backbone of the region is mining, followed by timber extraction. Over the last half century, the area has seen economic and social decline as these industries closed or relocated. While summer tourism has grown, the lack of winter amenities has made it difficult for tourism-dependant businesses in the region to survive. The population has aged, incomes have steadily declined, and many have moved away due to a lack of jobs and opportunity. Social, health and education services have been reduced or removed.

Encouragingly, the region has seen the slow but steady arrival of young millennial and "Generation Z" mountain enthusiasts, reinventing their relationship to the high country. Zincton is well positioned to act as a catalyst, empowering these new residents to passionately support and participate in building a year-round tourism product that will drive the recovery of regional economic and social services.

The mining legacy of the past has left much of the Zincton study area lands

badly scarred and contaminated. Allowed to remain as is, the contamination and leaching of the abandoned mines will continue. The establishment of Zincton provides an opportunity to mitigate the mining mismanagement of the past. There is also an opportunity to bring new life to abandoned architectural resources, such as the adjacent ghost town of Sandon. The once-flourishing town still has many useable buildings in place, including the Silversmith Power and Light Plant. Originally designed to service the corridor's mines, this facility has run continuously since Nikola Tesla built it in 1895. Zincton already has an offer in place to purchase the plant and use its excess capacity to power the whole resort.

Finally, tied to all these opportunities is the plan to partner with the local First Nations and Metis communities. The proponent has been actively engaging with First Nations from the outset, looking to their guidance, learning from the past and embracing their ongoing connection to the land. These synergies will ultimately shape the final Master Plan and foster joint venture participation, shared involvement and a sustainable future for all parties.

The Plan

With unique and intimate accommodation and amenities, Zincton will seamlessly blend the lift-serviced recreation experience of traditional mountain resorts with extensive and accessible backcountry terrain, managed without removing the sense of adventure and accomplishment. While the proposed Tenure Area approximates the size Whistler Blackcomb, the design capacity of Zincton will be less than five per cent of the capacity of BC's biggest mountain resort. Zincton is designed to be a small, low-impact, environmentally sensitive resort positioned on a large area.

The proposed development utilizes ski lifts up to the high alpine, enabling access to a series of low-density powder skiing "pods," or backcountry zones, offering a wide range of winter experiences, including "front-country laps" staged out of a wellbalanced, ecologically sensitive, mountain village. These same front-country chairlifts will access the high alpine ski touring entry points.

Zincton is envisioned to include one frontcountry and five backcountry ski zones.

The Front-country Zone will provide visitors access to ski trails and gladed skiing via ski lifts, with approximately 1,000 hectares (2,500 acres) of terrain designed to cater to about 75% of the total buildout capacity of the skiing. The five Backcountry Zones will be accessed both via the ski lifts and uptrack trails from several staging points. Equating to about 80% of the proposed tenure area (5,000 hectares or 12,500 acres), it will cater to about 25% of the design capacity, offering a diverse range of backcountry touring ski experiences, from open bowls and steep couloirs to forest glades, all subjected to a comprehensive operations and avalanche management plan.

In the summer, hiking, sightseeing and mountain biking opportunities complement this broad range of winter experiences. The ski lifts will access high country hiking to established and formalized viewpoints, offering amazing vistas of the proposed 10,000-acre Zincton Wildlife Preserve and the surrounding Selkirk Range. This Wildlife Preserve is a commitment by Zincton to help manage, repair and protect the critical north-south wildlife corridor and habitat.

Base area amenities and guest services will be provided within Zincton Mountain Village, designed to be an intimate, pedestrian-oriented and sustainable community, wholly contained on adjacent private lands outside the west end of the proposed tenure. The village is designed as an all-season, trail-connected community, with residents working collectively towards the goal of sustainability.

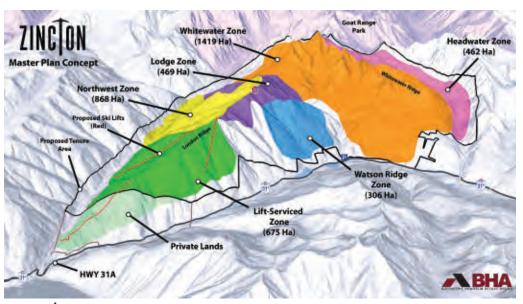
The Village will act as the primary staging point to access a network of low-elevation historic wagon roads, mining rail trails, hiking trails and mountain biking trails. These trails will range from easily accessible loops to full-day mountain adventures, celebrating and linking Zincton to the natural mountain setting of the Kootenays along with the historic mines and ghost towns comprising the district's cultural destinations.

The submitted planning and design content is being refined throughout the planning process, responding to feedback from First Nations, stakeholders, government and the public as per the B.C. All Season Resort Policy. If approved, Zincton will proceed to the master plan stage and, barring any unforeseen problems or opposition, will culminate in the establishment of a 60-year Controlled Recreation Area tenure and an Operating Agreement with the province.

Once established, Zincton will repair and preserve the natural landscape that draws residents and visitors to the area, creating jobs and acting as an economic and social catalyst to invigorate the surrounding communities and provide opportunities for local residents.

The limits to growth planning of Zincton will prove to be the foundation for a new resort development model, complemented by sustainable steady state operations. Given the opportunity, Zincton is poised to become a unique, world class, all-season, backcountry mountain recreation destination and resort community, where perfect powder is always within reach. LP





JAN COUVER

MARK VAN DER ZALM

TACTICAL RECREATION:

UNINTENDED VIBRANCY IN PUBLIC SPACE

> FR_LP+ TACTIQUE
RÉCRÉATIVE : DYNAMISME
INVOLONTAIRE AU SEIN DE LA VILLE

TO PARAPHRASE 20TH century
French philosopher Henri Lefebvre, the
city includes spaces that are made up
of objects, ideas and experiences. It is
through these three components that
meaning and identity are conveyed
(Lefebvre, Le Droit à la ville; 1968). The
third element – that of "experience" – is a
critical aspect of Lefebvre's philosophy for
imbuing meaning and significance into the

landscape for citizens. Sometimes the way spaces are experienced is at odds with the original vision for a designed area, but one can argue that the way citizens participate, interact and indeed "experience" a space, also brings life, meaning and vibrancy to those places.

Planners and landscape architects can sometimes become engrossed in the programming and meticulous design of space to support and foster a set of clear program objectives. What happens when citizens exercise their right to occupy this space, and perhaps apply an alternative meaning and cultural significance through their interpretation and use? How do we, as designers, react to a variation in use that may deviate from our original intentions? What are the unexpected consequences and benefits of inviting less programmed urban recreation into more public spaces? Can intergenerational interaction at the street level lead to greater understanding, acceptance and happiness for urban residents? In light of these challenges, there is a clear urban design opportunity for landscape architects.

Around 2010, a popular movement emerged that has influenced the evolution and use of public spaces around cities.

Termed "Tactical Urbanism," the movment put the emphasis on individual action to help foster change (Mark Lydon, Anthony Garcia; 2015). Citizens who made deliberate design interventions to promote an alternative use or identity for spaces around the city were indeed practitioners of tactical urbanism. Examples include the Park(ing) Day installations popularized in San Francisco (now a global movement), COVID Era pop-up cafés, Guerrilla gardening, boulevard vegetable plots and crosswalk painting, to name a few.

Recreation and the use of public space and urban terrain for sport/culture/recreation



1, 3, 4 STREET SKATEBOARDING IN CARDIFF, WALES 2 THE CONSULTING TEAM CREATED AN EDUCATIONAL VIDEO "WHAT IS THE HISTORY OF SKATEBOARDING IN VANCOUVER" WITH OVER 50,000 VIEWS ON YOUTUBE. PHOTOS 1, 3, 4 CARDIFF SKATEBOARD (LUB 2 @ABOUTHERE



The re-interpretation of public space by these practitioners of action sports can be identified as "Tactical Recreation."

has also had significant impact on vibrancy and place-making in cities. One must only observe public squares, empty parking lots, city streets or unoccupied parkades to witness re-interpretation by cyclists, BMX riders, Urban climbers (Buildering), parkour enthusiasts and skateboarders.

The re-interpretation of public space by these practitioners of action sports can be identified as "Tactical Recreation." Copious examples of people altering designed spaces, or underutilized terrain, for recreation can be found in almost every urban and suburban locale around our nation. It is evident that limited sanctioned facilities for action sports enthusiasts contributes to usage of public space for unintended purposes.

Notwithstanding this deficit of appropriate venues for action sports, there is something greater happening here. There is a keen desire by the user group to perform stunts, tricks and maneuvers within the context of the city. Being part of urban life, observing the everyday movements of people, and being observed by others, is important to the identity of these athletes.

Skateboarders, for example, simply see and interpret the city differently from the average pedestrian. In looking at an open plaza space, skateboarders are visualizing run-up and run-out distance to perform tricks. They are evaluating textural qualities of base plane materials and interpreting the potential conflicts with immoveable objects when considering a trick on a concrete curb, metal rail or wall edge. There are several complex considerations for performing skateboard stunts, and these constraints have resulted in a very educated and informed user group that understands the technical characteristics of their urban environment. The most important point, however, is not the deficit of public park facilities to support skateboarding or other action-sports enthusiasts, but rather that skateboarders and other urban recreational pursuits have an affinity for street culture with a colourful history that includes street skateboarding. They simply will not be removed from public space and it is time for designers to acknowledge this reality and proactively

design spaces that support recreation, reduce conflict and, ultimately, promote vibrancy and inclusion.

In 2022, the City of Vancouver Park Board unanimously endorsed a citywide skateboarding amenities strategy. This document known as the CitySkate: Vancouver Skate Amenities Strategy, also took into consideration other smallwheeled sports and activities: BMX, inline, scootering and roller skating. This strategy accepted the reality that recreation outside the confines of purposely designed facilities will occur. Further, the Vancouver Skate Amenities Strategy recognizes that the act of recreating in public space is an important component in the way that these small-wheeled sport communities engage socially, and infuse vibrancy and meaning into city spaces.

CitySkate set a precedent for considering the needs of the small-wheeled sports community, both within park settings and within the greater urban context. The citywide strategy incorporated planning for

use and re-interpretation of public spaces, transportation corridors, greenways and parks. Through an extensive public engagement process, the consulting team learned that there is great diversity within the skate community. This diversity impacts how BIPOC, 2SLGBTQ+, women, men, people with disabilities, and children feel safe, engage with one another and participate in recreation around their city.

Through the process of developing the CitySkate Strategy for the city of Vancouver, it became clear that no matter how many public parks are dedicated to action sports, there will always be a culture of recreation outside of parks. Enthusiasts frequently modify their environment through placement of rails, movement of benches, rolling of garbage receptacles, or actually pouring a small amount of Quikcrete to create access for bikes and skateboards to a loading dock, ledge or other element of urban infrastructure. This is "Tactical Recreation."

Designers must consider the potential benefits, and not just risks, of allowing the public to interpret and utilize designed spaces in a way that was not initially intended. How can we make these spaces safe for the designed purpose,

but allow an element of ad hoc recreation to take place in a way that minimizes conflict? This discussion has also led to an examination of issues of equity and how marginalized communities may gain a feeling of belonging outside of sanctioned recreation facilities, and through friendships developed amongst kindred spirits. This unique community of recreation enthusiasts is present in every Canadian city, suburban community and rural outpost.

Empowering youth, and the young at heart, to pursue healthy lifestyles and connect with their community through alternative uses of public realm is an exciting opportunity for designers. This design opportunity will foster useful dialogue between seemingly divergent populations. Although the answers and design interventions are not always clear, the potential gains are significant and can help to maintain and promote inclusive, safe and vibrant communities. LP



5 PARKOUR ATHLETE AT
COTTONWOOD PARK,
COQUITLAM 6 PUBLIC
ENGAGEMENT PANEL ON EQUITY
AND INCLUSION "SUNSET BEACH
POP-UP" SUMMER 2021 PUBLIC
ENGAGEMENT POP-UP EVENT
UNDERNEATH THE CAMBIE ST.
BRIDGE, VANCOUVER - SPRING
2021 8 SUNSET BEACH 'POP-UP
EVENT' PUBLIC ENGAGEMENT,
SUMMER 2021 WITH PARTNER
NEW LINE SKATEPARKS AND
VANCOUVER PARK BOARD.
PHOTOS 5 MASON TIERNEY 6,7 TRAVIS





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ANNA INGEBRIGTSEN + CINDI ROWAN

MOMENT FACTORY – BUILDERS OF DIGITAL CAMPFIRES

MOMENT FACTORY IS a Montreal-based multimedia studio specializing in video, lighting, architecture, sound and special effects to create remarkable experiences. Since its inception in 2001, Moment Factory has created more than 500 unique shows and destinations around the world, such as: Lumina night walks, themed entertainment, ceremonies and events, experiential marketing, concerts, public spaces, arena and stadiums, resorts and casinos and retail.

Moment Factory uses unique forms of immersive multimedia to tell stories of art, culture, nature and science, drawing people into experiential worlds of light, sound and imagination. They work with architects, landscape architects, artists and stakeholders to craft projects that create entirely new types of storytelling experiences. Moment Factory views their work as a "digital campfire" where people gather to share stories that create connections to each other and to the greater world. A campfire is also a gathering place where stories are told and ideas are shared. The place of fire in our lives has evolved, but the deep need to gather and share stories remains.

We sat down recently with Senior Director of Business Development and Marketing, Manon McHugh, to discuss how Moment Factory works with nature and landscapes

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ANNA INGEBRIGTSEN + CINDI ROWAN

MOMENT FACTORY – CRÉATEURS DE FEUX NUMÉRIQUES

MOMENT FACTORY EST un studio multimédia de Montréal qui se spécialise dans la vidéo, l'éclairage, l'architecture, le son et les effets spéciaux pour créer des expériences immersives remarquables. Depuis sa création en 2001, Moment Factory a produit plus de 500 spectacles et présentations uniques dans le monde, notamment les parcours nocturnes enchantés de Lumina, mais également de multiples présentations thématiques dans le cadre de cérémonies, d'événements et de concerts, dans les places publiques, les arénas et les stades ainsi que dans les hôtels, les casinos et les commerces.

Moment Factory crée des environnements multimédias qui immergent le spectateur dans des univers lumineux, sonores et imaginaires qui nous racontent des histoires sur l'art, la culture, la nature et la science. Nous collaborons avec des architectes, des architectes paysagistes, des artistes et des entrepreneurs pour concevoir des expériences narratives d'un nouveau type. Moment Factory considère son œuvre comme un « feu de camp numérique » autour duquel on se réunit pour raconter des histoires et sympathiser. La place du feu dans nos vies a évolué, mais le besoin profond de se rassembler et de partager demeure.

Nous avons récemment rencontré Manon McHugh, directrice générale du développement des affaires et du marketing, pour discuter de la façon dont Moment Factory œuvre avec la nature et les paysages – et les architectes paysagistes – pour créer ces expériences narratives uniques.

Cindi : Parlez-nous de vous, de la création de Moment Factory et de la façon dont l'entreprise a évolué.

Manon: Je représente la direction commerciale des événements et des expériences de marque. Moment Factory a été fondé à Montréal en 2001 par Sakchin Bessette et Dominic Audet. Sakchin a une formation en arts visuels et exprime une grande passion pour l'art expressif et les expériences imaginaires. Dominic maîtrise la technologie audiovisuelle et possède une vision claire et futuriste. Ensemble, ils ont réinventé la façon de raconter des histoires

SUITE À LA PAGE 61

1, 2,3 NIGHTRISE IMMERSIVE EXPERIENCE - BANFF ALL IMAGES | TOUTES LES IMAGES | MOMENT FACTORY

– and landscape architects – to create these unique storytelling experiences.

Cindi: Please tell us a bit about yourself, how Moment Factory came to be and how the company has evolved and expanded since then.

Manon: I represent the business division for the ticketed events/branded signature experiences.

Moment Factory was founded in Montreal in 2001 by Sakchin Bessette and Dominic Audet. Sakchin has a background in visual art and a strong passion for all the ways art can tell stories and build imaginative experiences. Dominic brought a mastery of audiovisual technology and a strong and futuristic vision to the partnership. Together they worked to create new ways of telling stories that illuminate nature, culture, history, architecture and science through interactive artistic experiences. In 2007, Éric Fournier joined Moment Factory, bringing his experience at Cirque du Soleil and Bombardier to the role of Executive Producer. His creative vision and business experience have helped make Moment Factory a global leader in entertainment, producing some of the world's most imaginative public experiences.

Cindi: Can you describe the Lumina Enchanted Nightwalks for those who may not have been to one?

Manon: This year we are celebrating the 10th anniversary of Lumina; we now have 17 around the world. The Enchanted

Nightwalks are unique outdoor immersive experiences that take inspiration from the land and the stories of those places and their people. Each is very unique and uses different types of multimedia to illuminate the beauty of the natural site, and to create emotions and memories that are tied to the place. The interactivity brings people into the experience and allows them to engage with the place and each other in new ways. The Lumina walks enhance each place through this transformation that allows people to experience nature in an entirely new way. The Lumina Enchanted Nightwalks transform landscapes into ethereal worlds that come alive at night, inviting us to experience the landscape and nature in a new way.

Anna: What sparked the idea to take immersive experiences out of buildings and cities and into nature?

Manon: Really, it was nature itself, the same things that inspire you as landscape architects! It is context – the place, the people, the history and stories – and how we're going to be working. A lot of the creators at MF want to work on these outdoor projects because everything is possible. Whether it is a Lumina Nightwalk or our other outdoor experiences like North Forest Lights or Light Cycles. Each site is so unique and sometimes that brings a lot of challenges, but oftentimes, that's what makes them so magnificent. It can be very challenging in the sense there are a lot of constraints because we pride ourselves

on being extremely respectful of that landscape, of nature, of the animals; all of that is foremost in our considerations. Each zone that we create acts like a chapter in the overall experience that is created based on the uniqueness of each place.

Cindi: Can you tell us about how you collaborate with landscape architects?

Manon: Depending on the project, we will work internally with our resources and colleagues; other times, the collaborators come from our clients. Needless to say, landscape architects and artists are extremely important to us and to the work we do, because what they have created, built and outlined are the canvas on which we will be working. Literally, what we create is based on what that landscape is, how it will be, or how it will transform; how it changes from one season to the next; how will it live and evolve over time. The experience is the environment that is created by all of these different collaborations and our interaction with the landscape itself.

Cindi: Do you find that guests respond differently to your outdoor experiences than they do to the interior installations?

Manon: There are wonderful things that we do indoors, I mean, that's where we started! We have developed techniques and approaches that are creative and innovative in both. I can't say one is better or offers more than the other, they are simply different forms of entertainment.

It is inspiring to work outdoors because each site is so unique and every new project brings new challenges and built-in constraints. Oftentimes, that's what makes them so special and why many of the MF creators want to work on outdoor projects: because everything is possible.

When you're experiencing an Enchanted Nightwalk, often it's later at night, and that brings our senses to another level. You are outdoors, enveloped in darkness and guided by all of your senses, which we aren't always using on a daily basis. There's this element of surprise, the unknown and enchantment that highlights the mysteriousness that already exists when we're outdoors at night. It is a unique way to experience multimedia



CONTINUED ON PAGE 62



sur la nature, la culture, l'architecture et la science dans le cadre d'expériences artistiques immersives. En 2007, Éric Fournier s'est joint à Moment Factory, fort de son expérience au Cirque du Soleil et chez Bombardier à titre de « directeur de la production ». Sa vision créative et son expérience des affaires ont contribué à faire de Moment Factory un leader mondial du divertissement, produisant certaines des œuvres artistiques les plus imaginatives de la planète.

Cindi: Pouvez-vous nous décrire les « Parcours nocturnes enchantés de Lumina », pour ceux et celles qui ne connaissent pas?

Manon: Cette année, nous célébrons le 10e anniversaire de Lumina. Nous en avons maintenant 17 dans le monde. Les parcours nocturnes enchantés sont des expériences immersives en plein air qui s'inspirent de la nature et du récit des lieux et de leurs habitants. Chaque parcours est un périple unique qui révèle la beauté exceptionnelle d'un site naturel. Le multimédia est minutieusement intégré à la nature environnante pour immerger les visiteurs dans un monde imaginaire et pour susciter l'émerveillement. Les parcours de Lumina transforment les paysages environnants en monde éthéré, nous invitant à découvrir le paysage et la nature sous un angle différent.

Anna : Qu'est-ce qui vous a incité à créer des présentations immersives en pleine nature hors des bâtiments et des villes?

Manon: En fait, c'est la nature elle-même qui nous a appelés, le même appel qui inspire les architectes paysagistes! C'est le contexte, le lieu, les gens, l'histoire et les récits – et notre approche. Plusieurs créateurs chez MF souhaitent travailler sur les projets en plein air, car tout devient possible, qu'il s'agisse des parcours nocturnes Lumina ou de nos autres créations en plein air comme North Forest Lights ou Light Cycles. L'unicité de chaque site entraîne de nombreux défis, mais c'est ce qui les rend si magnifiques. C'est parfois très difficile étant donné les contraintes. mais nous sommes fiers de respecter en intégralité le paysage, la nature et les animaux du lieu, c'est au cœur de nos préoccupations. Chaque univers créé est un récit qui exprime le caractère unique de l'endroit.

Cindi: De quelle nature est votre collaboration avec les architectes paysagistes?

Manon: Selon le projet, nous travaillons avec nos propres ressources ou avec les collaborateurs de nos clients. Il va sans dire que les architectes paysagistes et les artistes sont extrêmement importants dans le cadre de notre travail, car leurs œuvres constituent la toile de fond sur laquelle nous peignons. Le paysage constitue littéralement la toile de fond de nos créations, paysage qui change d'une

saison à l'autre, qui évolue dans le temps. Le spectacle émane de ces multiples collaborations et de notre interaction avec le paysage lui-même.

Cindi: Votre public réagit-il différemment à vos présentations en plein par rapport à vos présentations intérieures?

Manon: Nous faisons de merveilleuses choses à l'intérieur, c'est là que nous avons commencé! Nous avons développé des techniques et des approches créatives et novatrices dans les deux cas. Je ne compare pas les présentations intérieures et extérieures, car ce sont simplement des formes différentes de divertissement. Travailler à l'extérieur est une source d'inspiration en soi, chaque site étant unique apporte son lot de défis et de contraintes. C'est souvent ce qui les rend si particuliers et ce qui explique l'engouement des créateurs chez MF pour les projets en plein air, car tout devient possible. Lorsque vous faites l'expérience d'une marche enchantée, il fait nuit, vous êtes en plein air, enveloppé dans l'obscurité et guidé par tous vos sens qui n'ont pas l'habitude d'être sollicités de cette manière. Il y a un élément de surprise, d'inconnu et d'enchantement qui souligne le caractère mystérieux de l'obscurité qui s'exerce sur nous tous. C'est une façon unique de découvrir le paysage. La plupart des commentaires et des réactions que nous recevons sur nos installations reflètent souvent ce sentiment de découverte du paysage.

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Our northern star is creating a collective sense of wonder. We think of our outdoor shows as "a digital campfire," this gathering place where people have always come together to tell stories and share ideas.

and landscape that is integrated together and combined with the land. Many of the comments and feedback that we get on our installations will often reflect that sense of landscape discovery.

Anna: Can you talk a bit about how narratives and storytelling interact with these designs and experiences?

Manon: In everything we do, we always try to create a story-world behind it.

Sometimes it's as literal as a story with a beginning, middle and end. Other times, it's a story-world with an overarching theme or feeling. Each zone that we create acts as a chapter in the story and is created based on the intrinsic uniqueness of each place. We ask ourselves: how will the guests interpret what they're experiencing?

There's always a focus on what the narrative will be throughout the event because that makes the visitor experience even richer. It doesn't necessarily have to be the traditional story as we know it, but there will always be some kind of relatability where people will be able to connect to it, through what they're living in that moment.

Our northern star is creating a collective sense of wonder. At MF, we think of our outdoor shows as "a digital campfire," this gathering place where people have always come together to tell stories and share ideas. We achieve this through various levels of immersiveness, where the visitor is part of the story. So rather than it just being something they experience by watching it on a screen or at a theater or by being a passive viewer; instead, each person feels a personal connection to the story.

Cindi: As landscape architects, we place a high priority on Truth and Reconciliation and our work with First Nations across Canada. Please share some of your stories and projects working with Indigenous communities.

Manon: We have had the privilege of working closely and collaborating with many First Nation communities to build experiences together that celebrate their culture and provide these opportunities to rediscover sacred places and foundational stories. This is very important to us at Moment Factory and closely tied to the land and places where we work.

At Amos, we collaborated with the community of Pikogan to create immersive experiences that celebrate water and its very important place in Amos-Harricana culture. *Anisinipi* is their word for pure water, and the name of one of the attractions, and it really aimed to raise public awareness about protecting the resource of water through knowing and feeling.

"Nightrise" is an immersive experience at the Banff Gondola that uses multimedia to illuminate the magnificent landscape in a way that creates this feeling of awe and wonder but is also contemplative and brings people closer to the spirit of the place. We worked very closely with Elders, musicians and language experts from the Stoney Nakoda Nation to celebrate their very unique connection to the traditional lands of the Treaty 7 Territory. The Stoney language is woven through the experience, and it provides an amazing gateway into their culture.

CONTINUED ON PAGE 64

Notre étoile crée un sentiment d'émerveillement. Nous considérons nos spectacles en plein air comme « un feu de camp numérique », un lieu où les gens se sont toujours réunis pour raconter des histoires et partager des idées.

Anna: Comment les récits interagissent-ils avec vos conceptions et vos présentations?

Manon: Tous nos projets reposent sur un univers narratif unique. Il s'agit parfois d'un simple récit avec une introduction, un développement et une conclusion. Mais parfois, il s'agit de récits du monde autour d'un thème général ou d'un sentiment. Chaque univers créé est un chapitre du récit unique de chaque lieu. Tout au long de la présentation, on insiste sur le récit afin d'enrichir l'expérience du visiteur. Il ne s'agit pas forcément du récit traditionnel connu de tous, mais l'essence du lieu demeure, ce qui permet aux spectateurs de s'identifier au récit du moment. Notre étoile crée un sentiment collectif d'émerveillement. Chez MF, nous considérons nos spectacles en plein air comme « un feu de camp numérique », un lieu où les gens se sont toujours réunis pour raconter des histoires et partager des idées. Nous y parvenons en incorporant le visiteur au récit. Il ne s'agit pas d'une simple expérience passive devant un écran, mais d'une expérience immersive qui interpelle personnellement le spectateur.

Cindi: À titre d'architectes paysagistes, nous accordons une grande importance à l'initiative Vérité et réconciliation, et à notre collaboration avec les Premières Nations du Canada. Parlez-nous de projets que vous avez eus avec les communautés autochtones.

Manon: Nous avons eu le privilège de collaborer étroitement avec de nombreuses communautés autochtones. Nous avons créé des présentations qui célèbrent leur culture, leurs lieux sacrés

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et leurs récits fondateurs souvent oubliés. Il est très important pour nous chez Moment Factory de tenir compte de l'esprit des lieux. À Amos, nous avons créé, en collaboration avec la communauté Pikogan, une présentation immersive qui célèbre l'eau et sa place au cœur de la culture Amos-Harricana. Anisinipi (eau pure), le nom de la présentation, sensibilisait le public à la protection de la ressource hydrique par la connaissance et le sentiment. « Nighttrise », une expérience immersive de Banff Gondola, utilise le multimédia pour illuminer le magnifique paysage de façon à créer un sentiment d'émerveillement contemplatif qui rapproche les gens de l'esprit du lieu. Nous avons travaillé en étroite collaboration avec des aînés, des musiciens et des linguistes de la nation Stoney Nakoda pour célébrer leur lien unique avec les territoires du Traité n° 7. La langue des Stoney se déploie tout au long de la présentation, véritable porte d'entrée dans leur culture.

Anna: Qu'est-ce qui vous motive actuellement pour l'avenir du divertissement et du tourisme?

Manon: Ce que je trouve passionnant, c'est la reconnaissance croissante de nos œuvres à titre de créateurs de présentations immersives en plein air. Il y a 10 ans, quand on tentait d'expliquer notre démarche, les gens ne comprenaient pas « Que voulez vous dire par parcours nocturnes enchantés? Allez-vous poser des guirlandes électriques en forêt? » Nous avons alors compris que l'idée n'était pas vendue d'avance. Aujourd'hui, on comprend le sens de ce que nous faisons. C'est formidable pour l'industrie touristique, car investir dans les infrastructures nécessaires aux présentations est rentable. Les parcours constituent non seulement un attrait touristique, mais ils font augmenter le nombre de nuitées dans les hôtels de

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Anna: What possibilities are you excited about right now for the future of entertainment and tourism?

Manon: I think what is really exciting is this growing awareness of what we do as creators of outdoor experiences. Prior to 10 years ago, when we tried to explain what we did, people didn't understand. It was like, "What do you mean enchanted night walks? What is it? Are you putting string lights up in the forest?" And it's like, okay, well, this is going be a longer pitch... But now, people have a better sense of what we do.

It's great for the tourism industry, because clients know that when they invest in the infrastructure to host these experiences, it will have an impact. Not only are they increasing the "attractivity" of the location or destination, but people are prolonging their stay because it's a nighttime experience, and that's an intriguing offering. We have testimonials from a lot of our Lumina Night Walks saying that because visitors are staying longer, investment is increasing in restaurants and other activities in the region. It really acts

as an anchor and catalyst that can be quite successful and important for the tourism industry. What we truly hope and aspire to do is create experiences that not only spark a sense of wonder and appeal, but that have a healthy economic benefit as well.

Cindi: In our experience, with destination clients, one of their goals is often: "How can we prolong the length of stay for guests and visitors? Can we lengthen the shoulder seasons and extend the operational hours into the evenings?"

Manon: Absolutely, and it's important to add that we design our projects in a way that remains respectful, true and authentic to the original mandate of the site. For example, if it's a zoo or Botanical Gardens, we don't stray away from the original site, we enhance it and enable guests to discover it in a different light. Clients are able to prolong their operational hours, create new revenue streams and potentially diversify their visitor demographics. For example, people who might not visit the Botanical

Gardens might come to see these types of additional multimedia experiences. It really broadens the location's appeal and performance.

Anna: I had the pleasure of visiting one of the enchanted Lumina night walks here in Toronto. I went with a group of eager landscape architects, and we were all totally awestruck. We thought it was like a quiet rave in the trees!

Manon: Yeah, definitely. But they're all very different. The Toronto location is set in a less organic site in the sense that you have to follow a certain prescribed path. But we have some Lumina walks that are very organic, where they're in this lush forest and the pathway wasn't already there, so it actually had to be built. It's a completely different canvas that we're working with. Each unique location is part of the design because the canvas changes every time, so each experience is very, very unique.

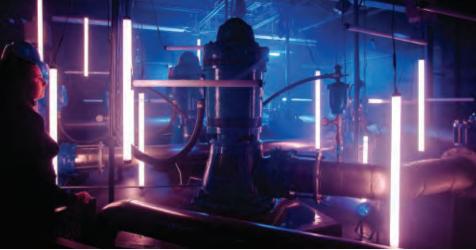
Anna: I imagine that would present unique challenges, especially in some locations that were built say, 50 years ago, before "entertainment design" and "user experience" were common terms. The guests are visiting something familiar but seeing everything in a new way.

Manon: Yes, exactly. I remember, we opened an event at the Singapore Zoo and one of the zoo employees attended. She wasn't working directly on the project and hadn't seen any of the rehearsals, so she walked through it as a true first-time visitor. She said, "I can't even recognize where I am!" She'd been working there for years. It was like, wow – we really managed to transform the zoo. That's really rewarding for our teams to hear that. It was the best compliment ever!

Cindi: Thank you so much, it's been a wonderful conversation and I really appreciate your insights. It's interesting to hear the correlations between how [MF] think about spaces, how we as landscape architects work with spaces, and how people experience nature. These projects bring a whole new paradigm for people to experience the outdoors.

Manon: It's nice to be recognized and especially from professionals who understand the merit of what we do.

Thank you so much for the interest, we appreciate it! LP







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la région étant donné qu'il s'agit d'une expérience nocturne. De nombreux témoignages de nos clients confirment que les touristes prolongent leur séjour ce qui a des retombées économiques sur les restaurants et les autres activités de la région. Ils deviennent un point d'ancrage et un catalyseur qui peut s'avérer rentable et important pour l'industrie touristique. Ce que nous souhaitons, c'est de créer des présentations immersives qui non seulement suscitent un intérêt et un sentiment d'émerveillement, mais qui ont également des retombées économiques positives.

Cindi: D'après notre expérience, l'un des réflexes de la clientèle est de se demander comment ils peuvent prolonger leur séjour. « Est-il possible d'allonger l'intersaison et de prolonger les heures d'ouverture en soirée?»

Manon: Absolument, et je précise que nous concevons nos projets conformément au mandat original du site. Par exemple, s'il s'agit d'un zoo ou d'un iardin botanique, nous restons fidèles au thème, nous le mettons en valeur et le présentons sous un jour différent. Nos clients peuvent prolonger leurs heures

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d'ouverture, créer de nouvelles sources de revenus et, éventuellement, diversifier la composition démographique de leurs visiteurs. Par exemple, des citoyens qui habituellement ne visitent pas les jardins botaniques pourraient être tentés par ce type d'expériences multimédia. Cela élargit véritablement l'attrait et le rendement de l'emplacement.

Anna: J'ai eu le plaisir de visiter le parcours nocturne enchanté de Toronto. J'y suis allée avec un groupe d'architectes paysagistes enthousiastes, et nous avons tous été stupéfaits. C'était comme une fête lumineuse dans les arbres!

Manon: Oui, certainement. Mais ils sont tous très différents. À Toronto, par exemple, le parcours est situé dans un milieu non organique en ce sens qu'il a fallu respecter un cadre prédéfini. Mais certains parcours de Lumina en pleine forêt sont de nature organique dans le sens où le parcours emprunte une voie que nous avons nous-mêmes tracée. L'emplacement lui-même, qui présente une toile de fond unique, est intégré au design de la présentation qui est unique en elle-même.

Anna: J'imagine que cela présente des défis uniques, notamment dans les endroits érigés il y a 50 ans par exemple, avant que les termes « conception du divertissement » et « expérience

utilisateur » ne soient courants. Les touristes visitent quelque chose de familier, mais sous un angle nouveau.

Manon: Oui, exactement. Je me souviens de l'inauguration d'un événement au zoo de Singapour et d'une employée du zoo qui ne travaillait pas directement sur le projet et qui n'avait jamais vu de répétitions. Elle a parcouru le site et elle m'a dit : « Je n'arrive même pas à reconnaître où je suis! » Elle travaillait là depuis des années. Ce fut un vrai wow nous avions vraiment réussi à transformer le zoo. C'est très gratifiant pour nos équipes d'entendre ça. C'était le meilleur des compliments!

Cindi: Merci beaucoup, ce fut une merveilleuse conversation. J'apprécie vraiment vos idées et la corrélation qu'il existe entre la façon dont MF conçoit l'espace et la façon dont nous, architectes paysagistes, travaillons avec l'espace, et la façon dont les gens expérimentent la nature. Ces projets nous proposent un tout nouveau paradigme sur la façon de vivre le plein air.

Manon: C'est agréable d'être reconnu, surtout par des professionnels qui comprennent le bien-fondé de ce que nous faisons. Merci beaucoup de votre intérêt, c'est apprécié! LP

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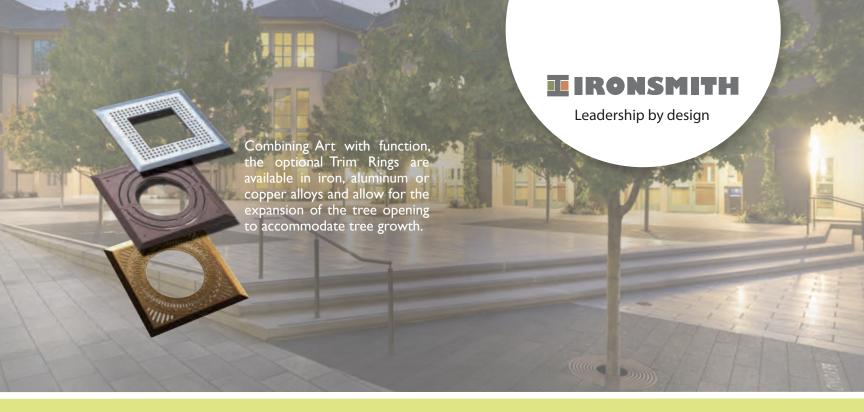
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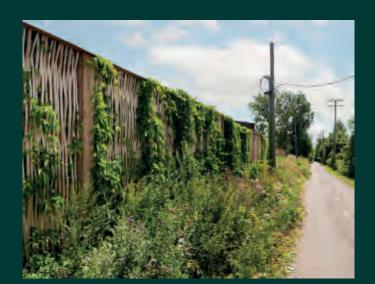
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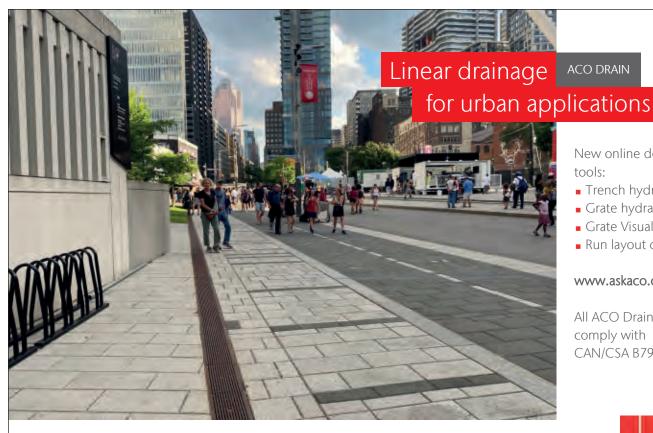


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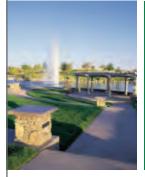








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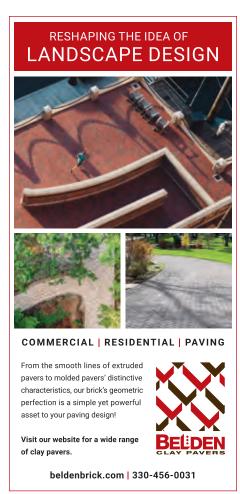


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THE COST OF GETTING AWAY FROM IT ALL

LAURIE J. BLAKE

AS I WAS sitting at the dining room table with my 20-something daughters while they planned for their upcoming trip to the UK, it struck me again how important "getting away from it all" is to people's mental health – especially after the last couple of years. There seems to be a growing sense of urgency – a feeling that if we don't "do it" now, we may never be able to later.

In this post- (we hope) pandemic world, we are bombarded daily, sometimes hourly, with images of Russian aggression, Chinese power plays, conflicts in the Middle East, catastrophic earthquakes and further overwhelming climate disasters in the making, originating from human activity.. So, when the *LP* Editorial Board discussed the idea of exploring recreation and tourism is this issue, it seemed appropriate, but I'm sure I was not the only one with visions of theme parks and destination vacations.

Yet, here we are, some months later with an issue of excellent contributions that cover so many different ways to explore our world – demonstrating once again the depth of vision, insight and – yes – fun that landscape architects bring to projects. Just as important, perhaps, is that the variety and novelty of the projects in this issue seem to be indicative of how much society is changing.

On one hand, there is a desire to take that which exists in urban settings, such as the Calgary Stampede Grounds, the Niagara Power Station or Copps Pier, updating and turning them into more accessible, user-friendly experiences. The northern community of Cambridge Bay has discovered both how to highlight its past and how to capitalize on the surge in maritime tourism as a result of more open waterways. Installations such as those from Moment Factory, as well as the tactical recreation of wild skateboarders, turn the familiar into the unique. Of course, skateboarders are not the only ones experimenting with their environment to explore their physicality and natural surroundings, as demonstrated by BC's trail planning and the Zincton powdered slopes.

So, why should we care about recreation and tourism? Because we need to explore and get away from the everyday and the mundane. But, more than that: we want these experiences to demonstrate our understanding of the best use of the land, the environment and the peoples who have come before us, and still remain. But, there's the rub – as we push the boundaries of lands accessible to tourists, such as those of the far north, mountain ski and bike

trails and even established tourist sites such as Niagara Falls, how is our increasing presence affecting the environment and ecology of that same land? Not to mention the significant cultural legacies of Indigenous peoples.

These are among the challenges confronting the skill and vision of seasoned landscape architects and other professionals. Instead of reacting to problems created, LAs, their partners and their clients must address these issues upfront and with consideration for future challenges.

Landscape architects are not "nay-sayers," but "doers," as demonstrated through the projects in this issue, as well as in the accessible spaces, ephemeral landscapes, Indigenous cultures and the risks and beauty of the many projects – physical or spiritual – that L|P has featured over its many issues since I started as its editor in 2018. As we continue to explore our world, let's make sure the cost of "getting away from it all" is not paid at the expense of the land we value. LP

Laurie J Blake is managing editor for Landscapes | Paysages and has just renewed her contract for three more years. The image illustrates her idea of a great getaway!

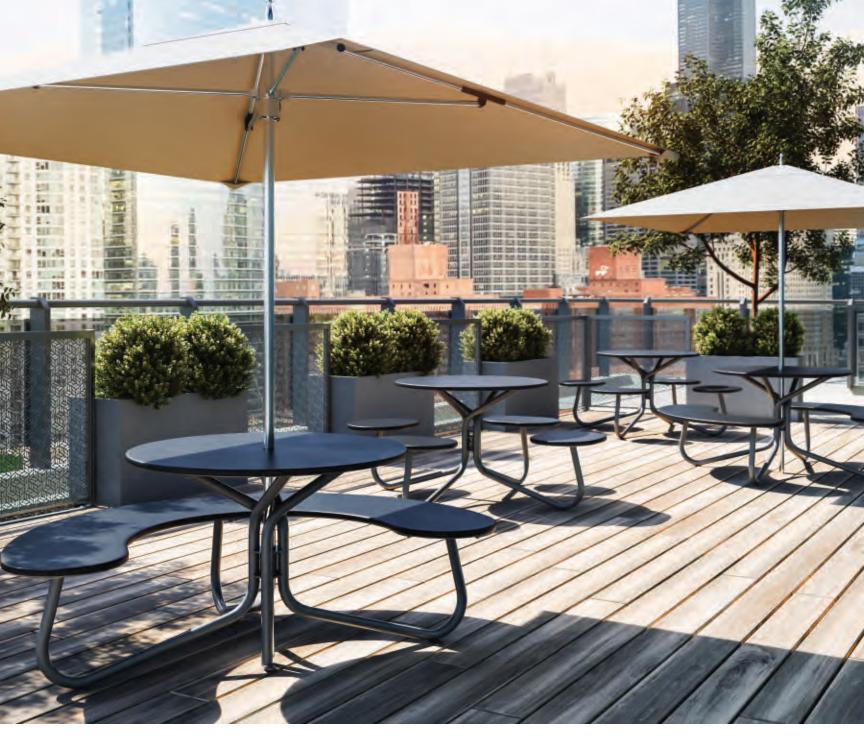




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