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Landscapes Paysages

LANDSCAPE ARCHITECTURE IN CANADA L'ARCHITECTURE DE PAYSAGE AU CANADA
FALL/AUTOMNE 1999

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Landscapes Paysages

LANDSCAPE ARCHITECTURE IN CANADA L'ARCHITECTURE DE PAYSAGE AU CANADA
 VOLUME 1, NUMBER 1
 FALL/AUTOMNE 1999

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Cover: Courthouse Square, Toronto by Janet Rosenberg & Associates received a Regional Honour and a National Honour in Design through the 1999 Canadian Society of Landscape Architects Awards Program.

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Publication Mail Agreement # 1611909

New beginnings



It is with great excitement that we introduce this first issue of *Landscapes/Paysages*. Our intent is to present a Canadian perspective on the profession of landscape architecture and to provide a forum to discuss and debate matters related to design, culture and environment as they are reflected in our landscapes. We hope you find this issue and subsequent ones to be informative, relevant and provocative.

The Canadian Society of Landscape Architects (CSLA) has initiated development of this magazine. We are relying largely on the contributions of landscape architects and allied professionals to fill the early issues of this publication. If recent calls for con-

tributions are any indication, there appear to be many among us looking for a place to express ourselves in published form. Efforts are also being made to ensure national coverage, both in the landscapes reviewed and the voices heard. Editorial board members from across the country are key to ensuring this happens.

Thanks go to the 1700 landscape architects and associate landscape architects of the CSLA, and to the Landscape Architecture Canada Foundation, who are providing the base support for this publication. I hope you enjoy reading this inaugural issue.

Un nouvel élan

C'est avec grande joie que nous lançons ce premier numéro de la revue trimestrielle *Landscapes/Paysages*. Il s'agit d'une revue qui vise avant tout à vous dresser un portrait canadien de l'architecture de paysage et à vous proposer une tribune à vous pourrez discuter et débattre des dossiers touchant le design, la culture et l'environnement qui façonnent nos paysages. Nous espérons que vous trouverez le présent numéro et les numéros ultérieurs instructifs, utiles et passionnants.

La parution de cette revue a été rendue possible grâce à l'Association des architectes paysagistes du Canada (AAPC). Pour les premiers numéros, nous compterons en grande partie sur la collaboration des architectes paysagistes et des professionnels oeuvrant dans des secteurs connexes. À en juger par les demandes d'articles, il semble que de nombreux architectes paysagistes recherchent un moyen pour faire connaître les idées qu'ils couchent sur papier. Nous nous évertuerons aussi à assurer une couverture nationale tant des paysages étudiés que des points de vue exprimés, grâce aux membres du comité de rédaction qui proviennent de tous les coins du pays.

Merci aux 1 700 architectes paysagistes et architectes paysagistes associés de l'AAPC, et au Fondation d'architecture de paysage du Canada, qui accordent un soutien essentiel à cette revue.

Bonne lecture!

Cecelia Paine, FCSLA, Editor
membre agréé de l'AAPC, Rédactrice

Landscape Architecture and the CSLA

Landscape architects design the physical relationship between people and the environment with the goals of conserving resources and enhancing human experiences. Since 1934, the Canadian Society of Landscape Architects has served as the professional body that represents Canadian landscape architects and promotes their ideals. As professionals, we are concerned with serving the best interests of current and future generations through the design, planning and management of our landscapes.

L'architecture de paysage et l'AAPC

Les architectes paysagistes créent une relation physique entre les gens et le milieu, dans le but de conserver les ressources et de rehausser les expériences humaines. Depuis 1934, l'Association des architectes paysagistes du Canada joue le rôle d'organisme professionnel pour le compte des architectes paysagistes canadiens et fait la promotion de leurs idéaux. En tant que professionnels, les architectes paysagistes veillent aux intérêts supérieurs des générations d'aujourd'hui et de demain grâce au design, à la planification et la gestion de nos paysages.

The Nature of excellence

Can we learn something about ourselves
from the 1999 CSLA Awards?

By Alf Simon

I have always enjoyed the CSLA Awards. The jurying process has taken place in Winnipeg for a number of years, and because of this I have had the opportunity to participate in the event in various ways. I always look forward to meeting jurors from across the country, and observe their intensity and commitment in carrying out the difficult decisions before them. When the jury has completed its task, the entries that have received awards are celebrated in a wonderful exhibition event in the Faculty of Architecture Gallery at the University of Manitoba.

The CSLA Awards offer a unique opportunity to make visible some of the best work that is being done by landscape architects in Canada, and to demonstrate the breadth of our profession and its impact on the diverse landscapes of this country. Not only do the Awards applaud the achievements of our colleagues, but they present our work in the best light to those outside the profession of landscape architecture. They also provide us the opportunity to acknowledge and thank the clients who contract our services, and who are an important part of the process of making landscapes.

Each year as I cast a critical eye on this exhibition, I can't help but reflect on the profession's status in Canada and I try to ascertain what I am learning about us from the work before me. In reality, is it reasonable to take a reading of the profession of landscape architecture in Canada by analyzing the CSLA Awards? It is obvious that awards can only be given to projects that have been entered for review, and it is inevitable, but nonetheless regrettable, that not all good work is submitted. Some may feel that it is important to have their best work recognized, while others may not be concerned about this. Smaller offices may simply be too busy to devote the time to prepare award submissions. To be sure, one must look at the Awards program over a four or five year period in order to assemble a more realistic representation of the profession. And the most cynical among us might proclaim the Awards to be a self-serving marketing and promotion event that has nothing to do with what the profession really practices.

Notwithstanding all of this, I believe that we can learn something about ourselves from the Awards, and this article is an attempt to find out what that might be.

What Do the 1999 Awards Tell Us?

Other than a purely intuitive response to the projects which have been given awards, exactly how can one go about finding out what the CSLA Awards tell us about landscape architecture in Canada at this time? A review of the project entries and awards revealed interesting information.

Thirty-four projects were submitted in the 1999 CSLA Awards in five categories: design, planning and analysis, communication, new directions, and research. Twenty of these entries, represented by 15 different firms or consortia, received awards. For purposes of this review, an award-winning project is only counted once, even if it has received both regional and national awards. Table 1 shows the distribution of entries and awards by category.

TABLE 1 CATEGORY DISTRIBUTION
FOR ENTRIES AND AWARDS

Category	% of		% of	
	No. Entries	Total Entries	No. of Projects Awarded	Total Projects
Design	19	55	10	50
Planning & Analysis	5	15	4	20
Communication	5	15	3	15
New Directions	4	12	2	10
Research / Analysis	1	3	1	5
TOTAL	34	100	20	100

Project Types

It appears that the majority of work in the profession is in the area of project design, sitting well ahead of other categories of activity. This is not surprising, since site design is the activity that probably has the least overlap with allied environmental design and planning disciplines. In light of how we see ourselves as a profession it may be surprising that landscape planning and analysis studies, which are essentially design studies at a different scale, sit a distant second. Landscape architects claim a broad understanding of the land and believe that landscape architecture is the discipline best suited to address issues of the physical and cultural landscape at all scales. But this may not reflect our image outside the profession, particularly when

landscape architects are in competition with environmental/natural resource planners, geographers, landscape ecologists and engineers, all of whom promote their skills in working with larger landscapes. Possibly, landscape architects are doing more planning and analysis work than the number of submissions would indicate. Because the products are not as eye-catching as the more familiar design board presentations, there may be a hesitancy to submit planning projects to the Awards. What is notable, however, is the fact that 4 of the 5 entries in the Planning and Analysis category received awards, indicating that the work being done in this area is of high quality.

The apparently low number of submissions in the research category could be bolstered somewhat if we were to reclassify some of the communications projects—for example, the CSLA history publication. While every project has a research component, more abstract, non-project related research is generally perceived as the mandate of the academic community. Although anyone can do this type of research, it is not attractive to practitioners because it takes a lot of time, doesn't pay well, and will not necessarily bring in clients. Academics comprise approximately 2% of the CSLA membership. Although some very good research is carried out by this group, the typical outlets for the dissemination of research are conferences, journals and publications. It may be that researchers do not normally consider an awards program as the vehicle for publishing their work. With this in mind it is understandable, but unfortunate, that research projects do not loom large on the CSLA Awards scene.

Constituencies

It is interesting to look at the CSLA constituencies that are submitting entries. From the distribution of entries in Table 2 it would appear that some of the best work is being done in British Columbia, and/or that the landscape architects there are the most energetic in promoting their work. In contrast, it appears that there is little activity of note on the Prairies, and/or that the firms are not interested in the Awards program as a means of publicizing their work. We also have to understand how economic cycles will affect the amount of work and the value of work done in any region. Projects submitted this year for awards may reflect a region's economic health from as far back as four or five years ago.

TABLE 2 REGIONAL DISTRIBUTION OF ENTRIES AND AWARDS

Region	Total		% of	
	No. of Entries	Entries	No. of Awards	Total Awards
British Columbia	16	47	9	45
Ontario	0	23.5	5	25
Quebec	7	20.5	4	20
Atlantic Provinces	1	3	1	5
Prairies	0	0	0	0
International	2	6	1	5
TOTAL	34	100	20	100

The overall participation by female landscape architects in the Awards program is slightly lower than the gender distribution in the CSLA membership, which is 30%. However, the level of success by female entrants is higher and indeed notable, as seen in Table 3, with two of the three National Honour Awards received by female landscape architects.

TABLE 3 GENDER DISTRIBUTION OF ENTRIES & AWARDS

Gender of Entrants ¹	Total		No. of		No. of		National Honour Awards	% of National Honour Awards
	Entrants in all Submissions	% of Total Entrants	Entrants Receiving Awards	% of Total Awards	Entrants Receiving National Awards	% of National Awards		
Male	77	71	16	66.5	6	00	1	37.5
Female	11	29	8	66.5	4	100	2	66.5
TOTAL	38	100	24	100	10	100	3	100

¹ Entries include all submitted in project categories.

It appears that much of the significant work in Canada is being done in the public realm and hence serving the greater population, as shown in Table 4. It also appears that the public sector is using the services of private consultants for their important projects, rather than doing the work in-house.

TABLE 4 PUBLIC/PRIVATE PRACTITERS: DISTRIBUTION OF AWARDS PROJECTS

	No. of Projects	No. by		% by	
		Public Pract.	Private Pract.	Public Pract.	Private Pract.
Public Landscape	12	2	10	16.5	83.5
Private Landscape	5	0	5	0	100
Research/Comm.	3	2	1	66.5	33.5

Motivations

What are the primary motivating factors behind our best work? It is encouraging to note the balance between economically, recreationally and symbolically motivated spaces, as reflected in the Awards and summarized in Table 5. Showings in other categories, particularly in the areas of environmental remediation and in the production of information about the profession of landscape architecture, are less satisfying. This profession should value these aspects of our practice and professional activity and seek to use the skills and knowledge which we have developed in our education. If we don't, we are in danger of suffering from the increasing competition from other disciplines to do the work that we feel we do best.

TABLE 5 PROJECT MANDATE

Mandate	Description	No. of Awards	% of Awards
Commercial	some form of consumption involving the buying and selling of goods and services	3	30
Recreation	active or passive	6	30
Public Spaces	social gathering and/or symbolic expression	5	25
Environmental	remediation/restoration	1	5
Urban Design	city scale	1	5
Information	communication / research	1	5
TOTAL		20	100

Project Components

If the products of landscape architecture are to be important and relevant to society, and are to be seen as such, what are the important components in the process of developing and formulating our work? The written submissions of the award-winning projects give some valuable insights, reflected in Table 6.

TABLE 6 COMPONENTS OF PROJECT DEVELOPMENT

Component	Description	No. of Awards where Component Mentioned	%
Collaboration	working with other disciplines	11	70
Managerial	project coordination	11	65
Public	participation, consultation, review	8	40
Context	wider context in which work is carried out	8	40
Research	analytical approach to the project development	7	35
Symbolic	issues of social/cultural meaning	7	35
Environmental	develop strategies which acknowledge and address biophysical landscape systems	5	25
Digital	the experiential landscape	4	20
communication	presentation of the work	4	20
innovation	leading edge	3	15

Conclusions

In any quasi-quantitative analysis, drawing conclusions can be risky, as are those that follow. In light of the observations above, a review of the projects, and a reading of the jury's comments, I will go out on a limb (pardon the obvious but irresistible tree metaphor) and conclude with an assessment of the character of landscape architecture in Canada.

A first qualifier that comes to mind is modesty. I don't mean this in a pejorative sense. We are, after all, Canadian. The work in general of landscape architects in Canada expresses a kind of quiet appropriateness. It fits pleasantly and thoughtfully into the Canadian landscape. Perhaps the budgets are small, or perhaps the clients' expectations are modest, or perhaps landscape architects understand the Canadian culture and have come to respond to it in their work. We should be proud of this modesty, and thankful that, for whatever reasons, our best work tends not to err on the side of arrogance, egotism and superficiality.

I sense that we are continuing to grow and mature as a profession. Landscape architects are beginning to feel comfortable as skilled and knowledgeable practitioners in managing the complex process of producing landscapes. We also appear to be gaining confidence in our role as important collaborators on multi-disciplinary teams. A wide range of social, behavioural, symbolic, environmental, technical and economic factors are showing up in the work; taking it beyond the decorative to address deeper issues of landscape and culture. What continues to distinguish landscape architecture among the environmental design disciplines is the context-dependent nature of our thinking and design approach. Landscape is a continuous system, and must be understood simultaneously at different scales in the process of design; we appear to be doing this reasonably well.

Is landscape architecture also maturing as a discipline? I am more doubtful about this. While the work that we are honouring in the 1999 CSLA Awards is strong in process and product, it is, for the most part, not visionary; nor is it richly informed by theory. In addition, while I do believe that landscape architects in Canada understand the environmental issues and imperatives that must be the guidposts for any form of landscape intervention, it is not apparent that a powerful environmental approach has been successfully integrated into our process of making places. Maybe we're being quiet, modest, and curiously subversive in expressing our environmental imperative, and I'm just missing it. I would be delighted if this were so. ♦

Alf Simon, FCSLA, is a professor of landscape architecture at the University of Manitoba and presently serves as Director of the program. He is currently working on a Ph.D. in cultural geography.

NATIONAL DESIGN COMPETITION WINNER FOR TORONTO'S

Dundas Square



A new public square at Yonge and Dundas Streets in downtown Toronto is the centrepiece of a City-led strategy for reversing the economic and social decline in the area. Brown and Storey Architects of Toronto, the winners of the Dundas Square competition, have worked with a triangular-shaped block, formed by the misalignment of the east-west Dundas Street. The block, now cleared, was occupied by a miscellany of worn-out, narrow-fronted commercial buildings and a city-owned parking lot. Facing the site, across the surrounding streets, are, or will be, a mix of retail, entertainment, hotel and commercial office buildings. A new midtower is under construction to the north-east.

Many of Toronto's best recent works of modern public landscape architecture have come through city-sponsored open design competitions. Dundas Square is the latest, and the most ambitious since Nathan Phillips Square, built in the 1960s as part of Toronto's City Hall precinct. Dundas Square is also important as an early signal of the New Toronto political commitment to excellence in the design of its public spaces.

— Robert W. Alsopp, FCSLA

L'essence de l'excellence

Le concours des Prix d'excellence de l'AAPC de 1999 peut-il nous en apprendre sur nous-mêmes ?

Par Alf Simon

J'adore le concours des Prix d'excellence de l'AAPC. L'évaluation des soumissions se faisant depuis plusieurs années à Winnipeg, j'ai eu l'occasion d'exercer différentes fonctions dans le cadre de ce concours. J'avais toujours hâte de faire la connaissance des membres du jury qui provenaient de tous les coins du pays, et d'admirer l'ardeur et le dévouement avec lesquels ils effectuaient leurs tâches difficiles. Une fois que le jury a terminé ses activités, on rend hommage aux soumissions lauréates dans le cadre d'une merveilleuse exposition tenue à la galerie de la Faculté d'architecture de l'Université du Manitoba.

Le concours des Prix d'excellence de l'AAPC constitue une occasion unique pour faire connaître les chefs-d'œuvre des architectes paysagistes au Canada, l'étendue des activités de notre profession, ainsi que l'incidence que l'architecture de paysage a sur les différents paysages au pays. Les prix viennent non seulement souligner les réalisations de nos collègues, mais présentent également nos œuvres sous leur meilleur jour à ceux et celles qui ne travaillent pas dans notre secteur. Les prix nous permettent d'autant plus de reconnaître et de remercier les clients qui font appel à nos services et qui occupent une place importante dans l'aménagement de paysages.

Chaque année, lorsque je regarde l'exposition d'un œil critique, je me sens transporté dans l'architecture de paysage qui tapisse le Canada. J'essaie aussi de soutenir quelque chose des œuvres que je contemple. Mais est-il possible de broser un portrait précis de l'architecture de paysage au Canada en faisant l'analyse du concours des Prix d'excellence de l'AAPC ? Il va de soi que seules les soumissions peuvent se mériter un prix et que ce ne sont pas tous les bons projets qui sont soumis au concours. Il s'agit d'une situation inéluctable et regrettable. Il y a certains qui tiennent vraiment à faire reconnaître leurs meilleures réalisations, tandis que d'autres y tiennent moins. Il se peut aussi que les petits bureaux soient trop affairés pour prendre le temps de préparer une soumission. Pour pouvoir broser un portrait plus juste de la profession, il faut jeter un coup d'œil sur les quatre ou cinq dernières années du concours des Prix. Même les plus cyniques affirment parfois que le concours des Prix n'est qu'un événement de marketing et de promotion qui sert des fins individuelles et qui n'a rien à voir avec les vraies activités de la profession.

Malgré tout cela, je crois que nous pouvons en apprendre sur nous-mêmes grâce au concours des Prix d'excellence.

Que peut-on tirer du concours des Prix d'excellence de 1999 ?

Si on fait abstraction des projets ayant remporté un prix, comment peut-on s'y prendre pour découvrir ce que le concours des Prix de l'excellence nous apprend sur l'état actuel de l'architecture de paysage au Canada ? Pour connaître la réponse, il suffit de faire un survol des soumissions et des projets lauréats.

Dans le cadre du concours de 1999, trente-quatre projets ont été soumis dans cinq catégories : design, planification et analyse, communication, nouvelles orientations et recherche. Vingt soumissions déposées par 15 firmes ou groupes distincts ont remporté des prix. Pour les fins du présent survol, un projet lauréat n'est comptabilisé qu'une seule fois même s'il a remporté des prix aux échelles nationale et régionale. Le tableau 1 nous montre la répartition des soumissions et des prix selon la catégorie.

TABLEAU 1 RÉPARTITION DES SOUMISSIONS ET PRIX, SELON LA CATÉGORIE

Catégorie	% du total		% du total des projets lauréats	
	N° de soums.	des soums.	N° de projets lauréats	projets lauréats
Design	19	55	10	50
Planification et analyse	5	15	4	20
Communication	5	15	3	15
Nouvelles orientations	4	12	2	10
Recherche / Analyse	1	3	1	5
TOTAL	34	100	20	100

Genres de projets

La majorité des travaux se retrouvent dans la catégorie du design de projets, car c'est dans cette catégorie qu'on compte de loin le plus de soumissions. Pas étonnant, puisque l'aménagement extérieur constitue l'activité qui empiète le moins sur les disciplines connexes, soit l'aménagement du cadre de vie et le planisme. À la lumière de la façon dont nous percevons notre profession, nous serons peut-être surpris d'apprendre que la planification du paysage et les études d'analyse, qui sont en fin de compte des études de conception

à différents niveaux, se classent deuxième. Les architectes paysagistes possédant un vaste bagage de connaissances sur la terre, ils croient que l'architecture de paysage est la discipline qui sait le mieux s'attaquer aux problèmes ayant trait aux paysages physique et humanisé, et ce à tous les niveaux. Il se peut par contre que les autres ne nous perçoivent pas de cette façon, notamment lorsque les architectes paysagistes se mesurent aux urbanistes en environnement/ressources naturelles, aux géographes, aux écologistes des paysages et aux ingénieurs qui affirment tous qu'ils savent travailler avec de plus grands paysages. Il se pourrait que les architectes paysagistes fassent plus de planification et d'analyses que ne laisse entendre le nombre de soumissions. Comme ces produits sont moins "tape-à-l'oeil" que les présentations sur tableau, on est peut-être réticent à soumettre des projets de planification dans le cadre du concours des Prix d'excellence de l'AAPC. Ce qui est toutefois remarquable, c'est que quatre des cinq soumissions dans la catégorie de la planification et de l'analyse ont remporté des prix, ce qui témoigne du très haut calibre des travaux dans ce domaine.

Un reclassement de certains projets de communication, tels que la publication portant sur l'histoire de l'AAPC, permettrait d'accroître le faible nombre de soumissions dans cette catégorie.

Quoique tous les projets prévoient un volet de recherche, on croit habituellement que les recherches à caractère plus abstrait qui ne sont pas propres à un projet, relèvent du monde académique. Bien que n'importe qui puisse réaliser de telles recherches, celles-ci n'intéressent pas les architectes paysagistes parce qu'elles nécessitent beaucoup de temps, ne s'avèrent aucunement rentables et n'attireront pas forcément de clients. Si des architectes paysagistes font d'excellentes recherches, ils préfèrent les faire connaître dans le cadre de conférences, dans des périodiques et dans d'autres publications. Les chercheurs ne considèrent peut-être pas un concours de prix comme l'outil idéal pour faire connaître leur travail au grand public. Cela étant dit, il est normal (et malheureux) que les projets de recherche n'occupent pas une place importante dans le concours des Prix d'excellence de l'AAPC.

Les régions

Il est intéressant de jeter un regard sur les régions d'où proviennent les soumissions. Si on regarde la répartition des soumissions dans le tableau 2, on constate que certains des meilleurs projets sont réalisés en Colombie-Britannique et que les architectes paysagistes dans cette province font montre du plus haut niveau de dynamisme dans la promotion de leur travail. En revanche, il semble y avoir peu de projets dans les Prairies et que les firmes ne semblent pas intéresser à participer au concours des Prix d'excellence pour faire connaître leurs projets au public. Il faut aussi tenir compte des cycles économiques qui ont une incidence sur la quantité et la valeur des projets réalisés dans une région. Les projets soumis cette année sont le reflet de la conjoncture d'une région il y a quatre ou cinq ans.

TABLEAU 2 RÉPARTITION DES SOUMISSIONS ET PRIX, SELON LA RÉGION

Région	% du total		% du total des prix	
	N° de soums.	des soums.	N° de prix	des prix
Colombie-Britannique	16	47	9	45
Ontario	8	23,5	5	25
Québec	7	20,5	4	20
Provinces de l'Atlantique	1	3	1	5
Prairies	0	0	0	0
International	2	6	1	5
TOTAL	34	100	20	100

On note également que le taux de participation des femmes architectes paysagistes est légèrement inférieur au pourcentage des membres de l'AAPC qui sont des femmes, soit 30 pour cent. Les femmes ont toutefois connu plus de succès, comme en témoigne le tableau 3, car deux des trois prix d'honneur national furent décernés à des femmes.

TABLEAU 3 RÉPARTITION DES PARTICIPANT(E)S ET PRIX

Sexe des participants **	Total des participants pour toutes les soums.	% du total des participants	N° de lauréats	% du total des prix	N° de participants ayant reçu un prix		Prix d'honneur nationaux	
					national	nationaux	national	nationaux
Homme	27	71	16	66,5	6	60	1	33,5
Femme	11	29	8	33,5	4	40	2	66,5
TOTAL	38	100	24	100	10	100	3	100

** On entend par participant toutes les personnes faisant fonction de directeur de projet.

Il semble que les grands travaux au pays sont réalisés dans le secteur public et qu'ils s'adressent à tous les Canadiens, comme en fait foi le tableau 4. Il semble de plus que le secteur public fasse appel aux services d'experts-conseils privés dans le cadre de grands projets, au lieu de faire le travail à l'interne.

TABLEAU 4 RÉPARTITION DES PROJETS LAURÉATS, SELON LES PRATICIENS DANS LES SECTEURS PUBLIC ET PRIVÉ

	praticien		No. by	
	N° de projets	dans le secteur privé	% dans le secteur privé	%
Secteur public	12	2	16,5	83,5
Secteur privé	5	0	0	100
Recherche/comm.	3	2	66,5	33,5

La motivation

Quels sont les facteurs de motivation des meilleurs projets ? Il est encourageant de constater l'équilibre entre les espaces créés pour des raisons économiques, pour des fins de loisirs et pour remplir une fonction symbolique, comme le démontre le tableau 5. Les présentations dans les autres catégories, notamment dans les domaines de l'assainissement de l'environnement et de la réalisation de documents traitant de la profession, semblent moins motivantes. Les architectes paysagistes devraient prêter ces facettes de la profession et tenter de mettre à contribution les compétences et les connaissances qu'ils ont acquises lors de leur formation. S'ils ne le font pas, ils risquent de subir les contre-coups de la concurrence de plus en plus vive que leur livrent d'autres disciplines pour accomplir le travail que nous savons le mieux faire.

TABLEAU 5 MANDAT DES PROJETS

Mandat	Description	N° de prix	% des prix
Commercial	achat et vente de biens et services	6	30
Recréatif	actif ou passif	6	30
Espaces publics	rassemblements ou fonction symbolique	5	25
Environne-mental	mesures correctives/remise en état	1	5
Design d'envir.	paysage urbain	1	5
Information	communication / recherche	1	5
TOTAL		20	100

Les volets des projets

Si les produits de l'architecture de paysage doivent être importants et pertinents à la société, et si la société doit les percevoir ainsi, quels sont les grands volets du processus de mise au point et de formulation de nos projets ? Les soumissions écrites qui accompagnent les projets lauréats nous donnent de précieuses informations, comme en témoigne le tableau 6.

TABLEAU 6 VOILETS DE L'ÉLABORATION DES PROJETS

Volet	Description	N° de prix faisant mention du volet	%
Collaboration	travailler avec d'autres disciplines	14	70
Gestionnel	coordination de projets	11	55
Public	participation, consultation, revue	8	40
Contexte	contexte plus vaste dans lequel le projet est réalisé	8	40
Recherche	approche analytique face à l'élaboration du projet	7	35
Symbolique	dossiers d'ordre social ou culturel	7	35
Environnemental	élaboration de stratégies qui reconnaissent et abordent les paysages biophysiques	5	25
Plaisir	le paysage expérientiel	4	20
Communication	présentation du travail	4	20
Innovation	avant-gardiste	3	15

Les conclusions

Dans le cadre de toute analyse quasi-quantitative, on court des risques lorsqu'on tire des conclusions. Compte tenu des observations exposées ci-dessus et du survol des projets, et après avoir lu les commentaires de jury, je vais tenter de vous brosser un portrait de l'architecture de paysage au Canada.

Le premier mot qui me vient à l'esprit est modeste, mais pas dans le sens péjoratif. Nous sommes après tout des Canadiens. Les oeuvres en général des architectes paysagistes au Canada évoquent un esprit de tranquillité. Elles cadrent à merveille avec le riche paysage canadien. Il se peut que les budgets soient petits, que les clients aient des attentes modestes, ou que les architectes paysagistes comprennent la culture canadienne et qu'ils en tiennent compte dans leurs projets. Nous avons toutefois lieu d'être fiers de cette modestie et d'être contents que nos meilleurs projets ne pèchent pas par excès d'arrogance, d'égoïsme et de superficialité.

J'ai l'impression que la profession ne cesse de s'épanouir. Les

architectes paysagistes commencent à se sentir à l'aise à titre de praticiens compétents et bien renseignés capables d'assurer la gestion du processus complexe de réalisation de paysages. Nous semblons de plus être plus confiants lorsque nous jouons notre rôle de grands collaborateurs au sein d'équipes pluridisciplinaires. Nos projets incorporent de plus en plus les facteurs sociaux, comportementaux, symboliques, environnementaux, techniques et économiques, facteurs qui hissent les projets au-delà de leur but (la décoration) pour s'attaquer à des dossiers plus profonds du paysage et de la culture. En tant que discipline d'aménagement du cadre de vie, l'architecture de paysage se démarque par la nature contextuelle de notre façon de penser et d'aborder le design et nous y parvenons bien.

Est-ce que l'architecture de paysage a évolué comme discipline? Je ne suis pas sûr à cent pour cent. Quoique les projets auxquels nous rendons hommage dans le cadre du concours des Prix de l'AAPC de 1999 soient de très grande qualité aux niveaux du processus et du produit, la majorité ne sont pas visionnaires et ne s'inspirent pas de la théorie. Bien que je croie que les architectes paysagistes au Canada saisissent les dossiers et impératifs environnementaux qui doivent orienter tout intervention dans le paysage, je doute qu'une approche environnementale ait été intégrée avec succès dans le processus d'aménagement d'endroits. Il se peut également que nous exprimions l'impératif environnemental d'une façon calme et modeste qu'on pourrait qualifier de subversive, ou je ne comprends pas l'affaire. J'espère que c'est la dernière des deux possibilités.

Alf Simon (membre agréé de l'AAPC) est professeur d'architecture de paysage à l'Université du Manitoba et fait présentement fonction de directeur du programme. Il fait de plus sa thèse de doctorat en géographie culturelle.

Prix d'excellence en architecture de paysage

CONCOURS VILLES, VILLAGES ET CAMPAGNES
FLEURIS DU QUÉBEC
Édition 1998

Catégorie 10 000 à 20 000 habitants
Décerné à: Ville de Rosemère
Pour le projet: Passerelle fleurie, Marais Bouthillier
Initiateur du projet: Ville de Rosemère
Firme de professionnels: André Christin, Urbaniste conseil
Architectes paysagistes/concepteurs: Marie-Claire Martineau et André Moreau
Entrepreneurs: Yvan Picard, Excavation Sédentaire Repentigny

Entrepreneurs: L'Équipe du Service de l'environnement de la Ville de Québec



Catégorie 20 000 à 40 000 habitants
Décerné à: Ville d'Outremont
Pour le projet: Bibliothèque Robert-Bourassa
Initiateur du projet: Ville d'Outremont
Firme de professionnels: Bernard St-Denis, architecte paysagiste
architectes paysagistes/concepteurs: Bernard St-Denis et Claude Cormier
Entrepreneurs: Borec Groupe inc.

Grand prix d'excellence en architecture de paysage - Édition 1998 Prix IRIS
Décerné à: Ville de Québec
Pour le projet: Domaine Maizerets
Initiateur du projet: Ville de Québec, Service de l'environnement
Firme de professionnels: L'Équipe du Service de l'environnement de la Ville de Québec
architecte paysagiste/concepteur: Georges Houplain
Entrepreneurs: L'Équipe du Service de l'environnement de la Ville de Québec

Catégorie 100 000 habitants et plus
Décerné à: Ville de Québec
Pour le projet: Domaine Maizerets
Initiateur du projet: Ville de Québec, Service de l'environnement
Firme de professionnels: L'Équipe du Service de l'environnement de la Ville de Québec
architecte paysagiste/concepteur: Georges Houplain

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| 6 | 26 | 46 | 66 | 86 | 106 | 126 | 146 |
| 7 | 27 | 47 | 67 | 87 | 107 | 127 | 147 |
| 8 | 28 | 48 | 68 | 88 | 108 | 128 | 148 |
| 9 | 29 | 49 | 69 | 89 | 109 | 129 | 149 |
| 10 | 30 | 50 | 70 | 90 | 110 | 130 | 150 |
| 11 | 31 | 51 | 71 | 91 | 111 | 131 | 151 |
| 12 | 32 | 52 | 72 | 92 | 112 | 132 | 152 |
| 13 | 33 | 53 | 73 | 93 | 113 | 133 | 153 |
| 14 | 34 | 54 | 74 | 94 | 114 | 134 | 154 |
| 15 | 35 | 55 | 75 | 95 | 115 | 135 | 155 |
| 16 | 36 | 56 | 76 | 96 | 116 | 136 | 156 |
| 17 | 37 | 57 | 77 | 97 | 117 | 137 | 157 |
| 18 | 38 | 58 | 78 | 98 | 118 | 138 | 158 |
| 19 | 39 | 59 | 79 | 99 | 119 | 139 | 159 |
| 20 | 40 | 60 | 80 | 100 | 120 | 140 | 160 |

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| 030 Landscape contractor | 004 Parks planner/manager | 016 Developer/Builder |
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1999 L K J I H G F E D C B A

A key element in the urban plan of the National Mall in Washington, D.C., the Hemicycle of the 1930s has been reincarnated as a full visitor center and research facility. Significant plantings, paved surfaces and water elements contribute to a sense of serenity and an air of dignity.



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Project:
Women in Military Services of America Memorial, Washington, D.C.

Landscape Architect/Firm:
EDAW Inc.

Project Managers:
Roger Courtenay, Marsha Lea

Owner/Client:
Women in Military Services of America Memorial

Project Liaison:
Bgen. Vilma L. Vaught, USAF (Ret)

Credits:
Architects: Weiss Manfredi Architects
Structural Engineer: Weidlinger Associates
Mechanical/Electrical/Fire Protection: Marvin Mass-Consentini Associates
Consulting Engineers
Civil Engineering: Wiles Dailey Pronske
Preservation: Oehrlein & Associates
Geotechnical: Mueser Rutledge
Lighting: H.M. Brandson & Partners, Inc.
Specifications: Construction Specifications Inc.

TABLEAU 5 MANDAT

Mandat	Description
Commercial	achat et vente de b... et services
Recréatif	actif ou passif
Espaces publics	rassemblements ou symbolique
Environne-mental	mesures correctives en état
Design d'envir.	paysage urbain
Information	communication / r...
TOTAL	

Les volets des projets

Si les produits de l'architecture de tant et pertinents à la société, et ainsi, quels sont les grands volets et de formulation de nos projets : accompagnent les projets lauréats informations, comme en témoigne

TABLEAU 6 VOILETS DE L'ÉLA

Volet	Description
Collaboration	travailler avec d'au
Gestionnel	coordination de pro
Public	participation, cons
Contexte	contexte plus vaste le projet est réalisé
Recherche	approche analytique l'élaboration du pro
Symbolique	dossiers d'ordre so
Environnemental	élaboration de strat reconnaissent et at
Plaisir	le paysage expérien
Communication	présentation du tra
Innovation	avant-gardiste

Les conclusions

Dans le cadre de toute analyse qu: risques lorsqu'on tire des conclusi vations exposées ci-dessus et du survi des projets, et après avoir lu les commentaires du jury, je vais tenter de vous brosser un portrait de l'architecture de paysage au Canada.

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J'ai l'impression que la profession ne cesse de s'épanouir. Les



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Robert-Bourassa
Initiateur du projet: Ville d'Outremont
Firme de professionnels:
Bernard St-Denis, architecte paysagiste
architectes paysagistes/concepteurs:
Bernard St-Denis et Claude Cormier
Entrepreneurs: Borec Groupe inc.

Catégorie 100 000 habitants et plus
Décerné à: Ville de Québec
Pour le projet: Domaine Maizerets
Initiateur du projet: Ville de Québec,
Service de l'environnement
Firme de professionnels:
L'Équipe du Service de l'environnement
de la Ville de Québec
architecte paysagiste/concepteur:
Georges Houplain



Grand prix d'excellence en architecture de paysage - Édition 1998 Prix IRIS
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Firme de professionnels: L'Équipe du Service de l'environnement de la Ville de Québec
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The Canadian Society of Landscape Architects /
L'Association des architectes paysagistes du Canada

Professional Awards Program

The CSLA Professional Awards Program is sponsored by the Canadian Society of Landscape Architects in association with its component associations. The program recognizes and encourages excellence in all aspects of the profession, and promotes a strong awareness of landscape architecture as a profession among related professions, potential clients and the general public.

Jurors: Myke Hodgins, Principal, Hodgins & Day; Professor Robert M. Wright, Associate Dean, Faculty of Architecture, Landscape and Design, University of Toronto; Garry Carson, Carson McCulloch Associates Ltd.; Michael A. von Hausen, Landscape Architect, City of Vancouver; Stefan Fediuk, Chair, CSLA Professional Awards Program.

CATEGORY Design

National Honour/
Design



Project:
Women in Military Services of America Memorial, Washington, D.C.

Landscape Architect/Firm:
EDAW Inc.

Project Managers:
Roger Courtenay,
Marsha Lea

Owner/Client:
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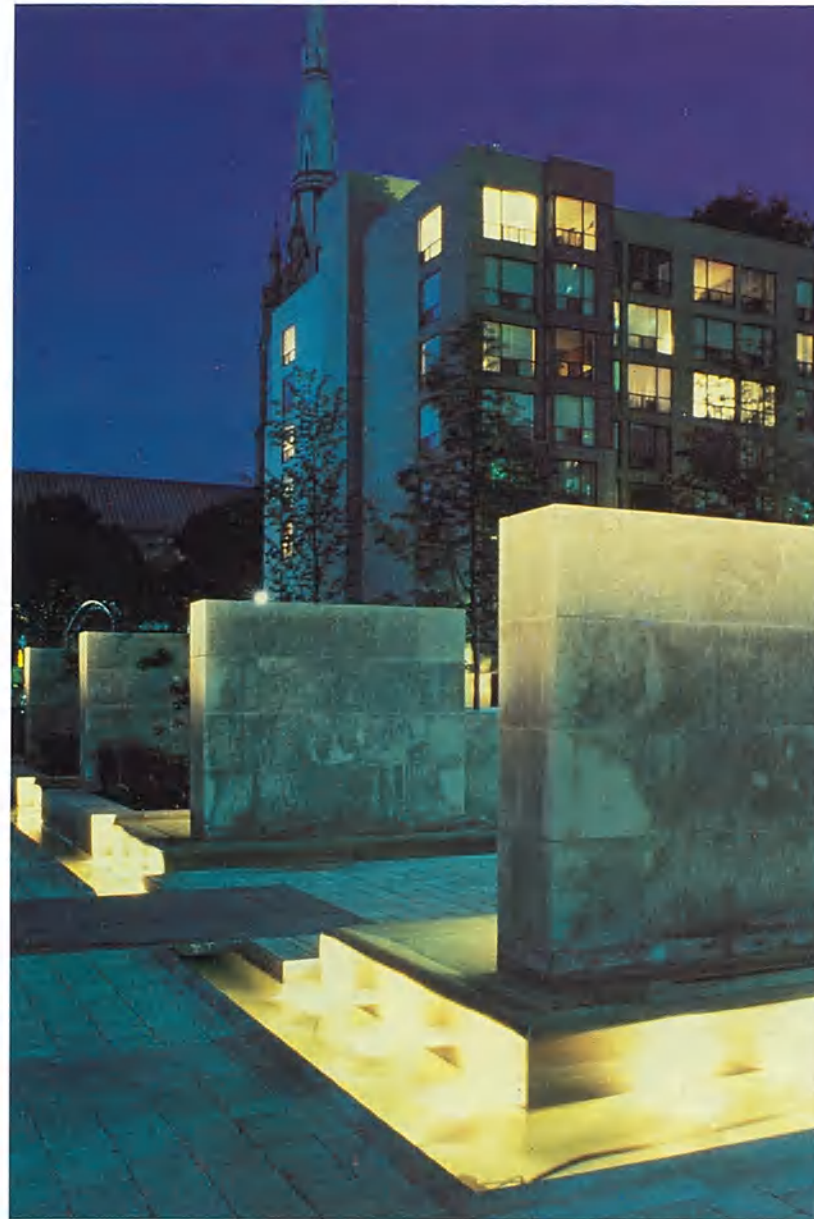
Project Liaison:
Bgen. Vilma L. Vaught, USAF (Ret)

Credits:
Architects: Weiss Manfredi Architects
Structural Engineer: Weidinger Associates
Mechanical/Electrical/Fire Protection: Marvin Mass-Consentini Associates Consulting Engineers
Civil Engineering: Wiles Dailey Pronske
Preservation: Oehrlein & Associates
Geotechnical: Mueser Rutledge
Lighting: H.M. Brandson & Partners, Inc.
Specifications: Construction Specifications Inc.

A key element in the urban plan of the National Mall in Washington, D.C., the Hemicycle of the 1930s has been reincarnated as a full visitor center and research facility. Significant plantings, paved surfaces and water elements contribute to a sense of serenity and an air of dignity.



National Honour/Design
Regional Honour/
Ontario



Project:
Courthouse Square,
Toronto, Ontario

Landscape Architect/Firm:
Janet Rosenberg & Associates

Project Manager:
Janet Rosenberg

Owner/Client:
City of Toronto

Project Liaison:
Steve O'Bright

Credits:
Carruther Shaw & Partners Ltd.
Susan Schelle, Artist
Carinci Burt Rodgers Engineering Inc.
Smith & Anderson Consulting Engineers
Willings & Associates Ltd.
Vanden Bussche Irrigation & Equipment Ltd.



One of Toronto's earliest and most important civic spaces is revitalized in a project that subtly evokes the site's history. Elements such as the original fire hall and a hangman's platform are referenced with granite, while plant material is introduced through the use of metal structures, a herb garden and espalier crabapple trees.

National Honour/
Design
Regional Honour/
Québec



Projet:
Place de la FAO,
Ville de Québec

Architecte paysagiste:
André Plante, architecte paysagiste

Gérant du projet/designer:
André Plante

Client:
Ville de Québec

Liaison:
Service de l'ingénierie,
Ville de Québec

Crédits:
Oeuvre d'art: Richard Purdy,
Carmelo Arnoldin, François Hébert
Experts-conseils: George Thibault,
Groupe Permacon, Clemon Perron,
Granit Bussières, Gilles Rousseau,
Pompes et filtration Nord-Est
Entrepreneur:
Qualité Construction CDN Ltée
Dessinateur technique:
Jean-François Hamel



L'architecte paysagiste devait créer une place publique conviviale dans un arrondissement historique pour commémorer le 50e anniversaire de la création à Québec de la FAO (Food and Agriculture Organization) et en illustrer la thématique, l'alimentation dans le monde.

Described by one juror as "the seamless marriage between sculpture and urban setting," this civic space encourages pedestrian activity in a lively, historic arts and entertainment district. It embodies the theme of world nutrition on the occasion of the 50th anniversary of the Food and Agriculture Organization (FAO) in Québec.

CATEGORY *Design*

National Merit/Design
Regional Honour/
British Columbia



Project:

Coal Harbour,
Vancouver, B.C.

Landscape Architect/Firm:

Phillips Farevaag Smallenberg

Project Manager:

Greg Smallenberg

Project Designers:

Greg Smallenberg, Chris Mramor,
Ross Dixon

Owner/Client:

Marathon Developments Inc.

Project Liaison:

John Greene, Graeme Stamp, Ben Barron

Credits:

Engineers: Sandwell Engineering

Contractors: Bel Construction

Landscape Contractors:

Holland Landscapers

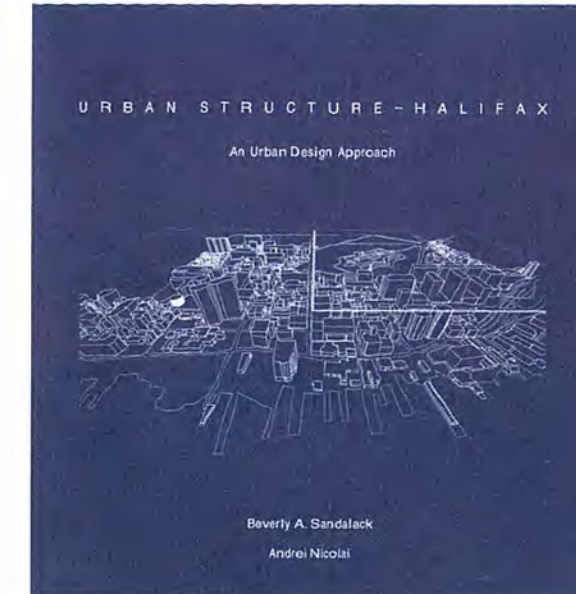
An urban waterfront design that contributes to the connectivity, legibility and function of Vancouver's public open space, drawing on site context for inspiration and detail.



CATEGORY *Research & Analysis*

National Honour/
Research and Analysis

Regional Honour/
Atlantic



Project:

Urban Structure-Halifax,
An Urban Design Approach

Landscape Architect/Firm:

Beverly Sandalack, Andrei Nicolai

Project Manager:

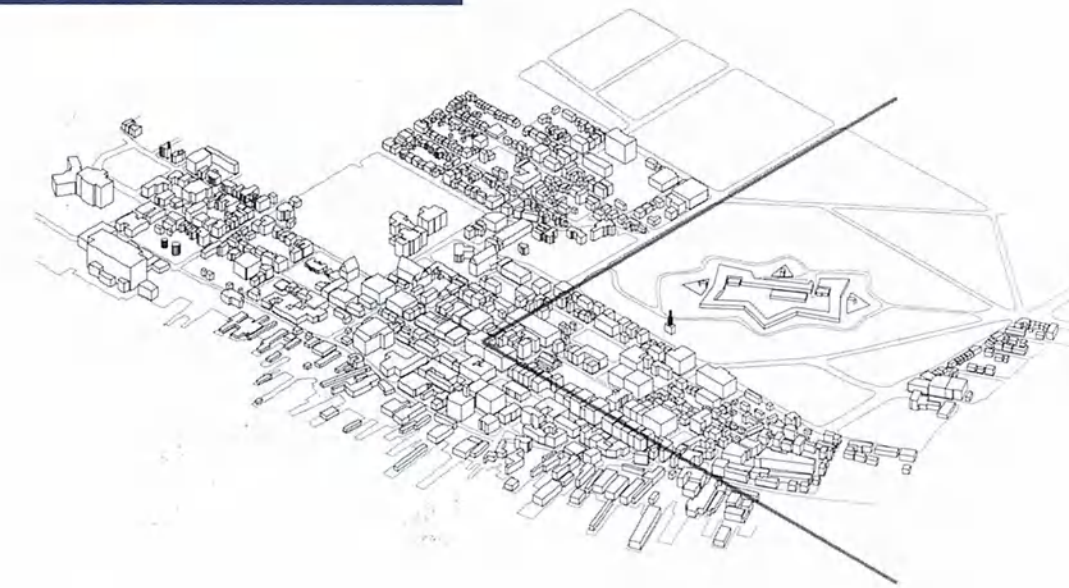
Beverly Sandalack

Owner/Client:

Downtown Halifax Business Commission

Project Liaison:

Kate Carmichael



A project commissioned by the Downtown Halifax Business Commission and the Greater Halifax Partnership is a study devoted to strategies for the renewal of urban structure in Halifax, with planning recommendations, historical investigations, and the clear identification of issues related to the public realm.

CATEGORY *Planning & Analysis*

National Merit/
Planning & Analysis
Regional Honour/
British Columbia



Project:
Hastings Park Restoration Plan,
Vancouver, B.C.

Landscape Architect/Firm:
Phillips Farevaag Smallenberg

Project Manager:
Chris Phillips

Project Designers:
Chris Phillips, Marta Farevaag,
Ken Larsson, Chris Mramor, Jeff Cutler

Owner/Client:
City of Vancouver, Board of Parks
and Recreation

Project Liaison:
Piet Rutgers

Credits:
Cathering Berris & Associates,
P.S. Turie & Associates,
Reid Crowther & Partners Ltd.,
Envirowest Environmental Consultants



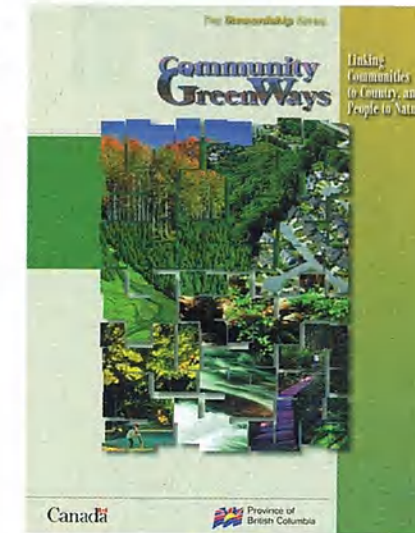
A multi-community consultation process resulted in this restoration plan of a part of East Vancouver's Pacific National Exhibition grounds. The plan balances existing site features with an expanded program of use while restoring the ecological integrity of the site.

CATEGORY *Communications*

National Merit/
Communications
Regional Honour/
British Columbia



Green space in urban areas should be managed as a part of a larger ecosystem with efforts to conserve streams, lakes, and wetlands, and protect water quality



Project:
Community Greenways

Landscape Architect/Firm:
Lanarc Consultants Ltd.

Project Managers:
Douglas Backhouse, David Reid

Owner/Client:
B.C. Ministry of Environment,
Lands and Parks

Project Liaison:
Rod Silver



Courtenay Riverway The City of Courtenay has worked to establish a linear open space along the Courtenay River. This site includes rehabilitation of a disused sewage lagoon to create wildlife habitat, public recreation and trails.

A masterfully organized and illustrated resource tool for the management of greenways with application to urban planning strategies and the protection of natural environments. This document is the result of an extensive collaborative effort between local, provincial and federal governments, non-governmental organizations and corporations.

National Citation/
Communications



Lorrie Dunnington-Grubb
Photograph Courtesy of Sheridan Nurseries

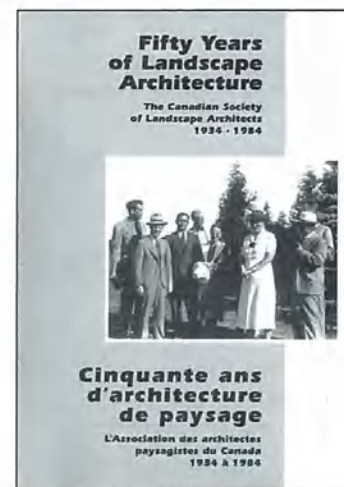
Project:
Fifty Years of Landscape Architecture:
The Canadian Society of Landscape
Architects 1934-1984

Landscape Architect/Firm:
Cecelia Paine

Project Manager:
Cecelia Paine

Owner/Client:
Canadian Society of Landscape Architects

Project Liaison:
Jack Copeland, Dieter Gruenwoldt



Credits:
Research Assistants:
Bronwen Jones,
Leslie Coates
French Translation:
Eurotranslation
Graphic Design:
YDesign

This publication is a unique and valuable resource for those involved in the practice and education of landscape architecture in this country. It documents in one source the early history of the profession in Canada and fifty years of accomplishments by practitioners from Newfoundland to British Columbia.



Mr. and Mrs. Humphrey Carver
Photograph by Linda Fardin



Grady Clay and Francis Blue
Photograph by Linda Fardin

Regional Citation
British Columbia



Project:
Abbotsford Civic Centre and Library
Site Design
Abbotsford, B.C.

Landscape Architect/Firm:
DMG Landscape Architects

Project Managers:
David Mitchell, Patricia Campbell

Project Designers:
David Mitchell, Patricia Campbell,
Lauren Cherkezoff

Owner/Client:
Corporation of the District of Matsqui,
City of Abbotsford

Project Liaison:
Ed Regts, Public Works Department

Credits:
Architect: CJP Architects
General Contractors:
Mierau Construction
Suppliers: Columbia Cascade,
Crystal Fountains

The site design for a new civic space in newly amalgamated Abbotsford, B.C. includes an elegant water feature and provides a focal point for community use as part of a larger open space plan.

Regional Citation
British Columbia



Project:
English Bay Bikeway

Landscape Architect/Firm:
Kim Perry and Associates Inc.

Project Managers:
Kim Perry, Tilo Driesen

Project Designers:
Kim Perry, Robert Barnes,
Michael Patterson, Linda Nielsen

Owner/Client:
Vancouver Board of Parks
and Recreation

Project Liaison:
Piet Rutgers, Tilo Driesen

Credits:
City of Vancouver Crews,
City of Vancouver Engineering Services

A new bike path scheme utilizing high quality materials improves safety and alleviates visitor congestion by allowing in-line skaters and cyclists a full two kilometres of pathway while the seawall around Vancouver's Stanley Park is left for the exclusive use of pedestrians.



Regional Citation
British Columbia



Project:
J.V. Humphries School Site Design,
Kaslo, B.C.

Landscape Architect/Firm:
Phillips Farevaag Smallerberg

Project Manager:
Greg Smallerberg

Project Designers:
Greg Smallerberg, Jim Bredon,
Patty Lynes

Owner/Client:
Creston/Kaslo School District #86

Project Liaison:
Dave Douglas, Larry McFarland

Credits:
Architect: Larry McFarland
Architects Ltd.
Contractor:
Vic Van Isle Construction Ltd.

Sensitive site design for a small community school is achieved through preservation of existing trees and careful siting of the building. Considerations for the site included the minimal development of manicured green spaces in order to accommodate a low maintenance budget, and an ambitious program of outdoor use.

Regional Citation
Quebec



Projet:
Le Cirque du Soleil,
Montreal P.Q.

Architecte paysagiste:
Schème Consultants Inc.

Gérant du projet:
François Courville

Designers:
François Courville, Lyne LeGault,
Marc Blovin

Client:
Cirque du Soleil

Liaison:
M. Gaetan Morency

Crédits:
Architecte: Marc Blovin
Transport: Valmont Nadon, G. Lauzon
et fils
Ingénierie civile: Génivar
Structure: Marc Denis et assoc.
Electricité: Dupras-Ledoux

Le programme d'aménagement du site fut réalisé en parallèle à la conception de l'immeuble. Il répond de façon originale aux besoins fonctionnels spécifiques aux activités du client.

The site design for the new Montreal headquarters of the internationally-acclaimed Cirque du Soleil reflects the organization's character through the use of ephemeral elements, controlled chaos and novel juxtapositions in materials and forms.

Regional Citation
British Columbia



Project:
The Palisades,
Vancouver, B.C.

Landscape Architect/Firm:
Phillips Farevaag Smallerberg

Project Manager:
Chris Phillips

Project Designers:
Chris Phillips, Chris Keatley

Owner/Client:
Westbank Projects Corporation

Project Liaison:
Ian Gillespie

Credits:
Architect: James Cheng Architects
Contractor: Ledcor Industries
Public Artist: Gwen Boyle
Rockwork Consultant:
Illarion Gallant

A stylistic mélange that depicts the Pacific Rim experience in Vancouver, this private open space for a high-density residential project combines Asian influences and symbolic elements with water, rock and plant materials typical of British Columbia's wilderness.

Regional Merit
Ontario



Project:
Canada Blooms Exhibit,
Metro Toronto Convention Centre

Landscape Architect/Firm:
Janet Rosenberg & Associates

Project Manager:
Janet Rosenberg & Glenn Hermann

Project Designer:
Glenn Hermann

Owner/Client:
Metro Toronto Convention Centre

Credits:
Contractor: Carvalho Landscape Ltd.
Stone Supplier:
Owen Sound Ledgerock
Clematis: Guernsey Nurseries,
Raymond Evison, Linwell Gardens
Planting: Dale's Gardening and
Landscaping, O.J. Muller Landscape
Contractor Inc.
Architectural Blacksmith: Tollefson
Studio, Five-O-Seven Antiques
Arborist: Shady Lane Tree Care
Aquatics: Moore's Water Garden
Wire Sculptures: Rupert Till
Antique Garden Ornaments:
Five-O-Seven Antiques
Lighting: Visual FX

Highlights of this 2600 square-foot exhibit space for the Canada Blooms gardening show include the use of Algonquin limestone, newly quarried in Ontario, as well as clematis and other late summer plants. Simulation of various daylight conditions, and the introduction of antique iron gates, front steps and curving walls contribute to the feeling of an outdoor atmosphere.

**Regional Merit
Quebec**



Les berges de quatre parcs riverains de la Ville de Montreal ont été choisis pour mettre en marche des méthodes de stabilisations de rives en érosion et de restaurer au moyen de techniques faisant appel au génie biologique combiné à des techniques plus conventionnelles.

Projet:
Contrôle de l'érosion des berges,
Montréal, P.Q.

Architecte paysagiste:
Ville de Montréal, service des parcs,
jardins et espaces verts

Gérant du projet:
Marie-Claude Massicoite

Designers du projet:
Michel Devoy, Marie-Claude
Massicoite, Donald Arseneault,
Jean Bourdeau, Liliane Brault

Client:
Ville de Montréal

Crédits:
Terrassement Langlois
Roche/Argus
Claude Arctic
Biotec

**Regional Citation
Quebec**



Projet:
Les Florales Internationales
de Québec 1997

Architecte paysagiste:
Alain Baillargeon

Gérant du Projet:
Alain Baillargeon

Designers:
Alain Baillargeon,
Mélanie Glorieux

Client:
La Société des Florales
Internationales de Québec 1997
Liaison:
M. Jacques Côté

Crédits:
Pierre-Yves Savaria,
Robert Laporte,
Madeleine Paulin,
Ville de Québec

Ce projet pour le design d'une exposition horticultrice s'agit d'un plan général pour la composition spatiale, la construction et le développement des plans de construction. Le thème de l'exposition, le fleuve St-Laurent, s'exprime lorsqu'on perçoit la réflexion des arrangements fleuris dans l'eau.

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A study of the historic and present ecological functions of this underutilized park, and a redesign of vegetation, drainage, security and public use will ensure the renewed social and recreational importance of a part of the National Capital Region's rich urban natural and cultural heritage.

Project Liaison:
François Daigneault

Credits:
Architect:
Barry Padolsky Architects Ltd.
Planning: Apropos Planning
Engineering: Delcan Corporation



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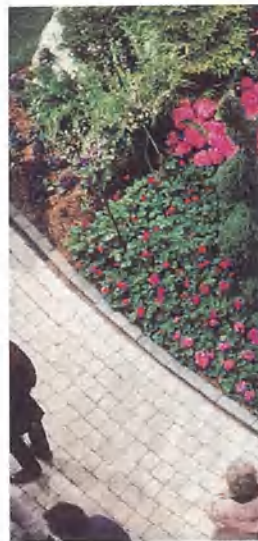


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Internationales de Québec 1997
Liaison:
M. Jacques Côté

Crédits:
Pierre-Yves Savaria,
Robert Laporte,
Madeleine Paulin,
Ville de Québec

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plan général pour la composition spatiale, la construction et le
développement des plans de construction. Le thème de l'exposition, le
fleurve St-Laurent, s'exprime lorsqu'on perçoit la réflexion des
arrangements fleuris dans l'eau.



Project:
Steveston Properties -
B.C. Packers
Steveston, B.C.

Landscape Architect/Firm:
Kim Perry and Associates Inc.

Project Manager:
Kim Perry

Project Designers:
Kim Perry, Robert Barnes, Michael
Patterson, Linda Nielsen

Owner/Client:
BCP/Moodie Consultants

Project Liaison:
Richard Gregory, Steve Zuliani

Credits:
Perkins and Company,
Marzolf and Associates,
Westmar Consultants,
Common Resources Consultants

The fishing village of Steveston, British Columbia, presently
undergoing a transformation as the fishing industry declines, has
approved this plan for a continuous waterfront walkway, a maritime
mixed use area, and an environmental preserve surrounding a lagoon
with a tidal marsh at its edge. This collaborative effort with the
community also includes a new marsh and fish habitat.



Project:
Rockcliffe Park Redevelopment Study,
Ottawa, Ontario

Landscape Architect/Firm:
Todhunter Schollen & Associates and
Rodger Todhunter & Associates

Project Managers:
François Daigneault, Rodger Todhunter

Project Designers:
Rodger Todhunter, François Daigneault

Owner/Client:
National Capital Commission

Project Liaison:
François Daigneault

Credits:
Architect:
Barry Padolsky Architects Ltd.
Planning: Apropos Planning
Engineering: Delcan Corporation

A study of the historic and present ecological functions of this
underutilized park, and a redesign of vegetation, drainage, security
and public use will ensure the renewed social and recreational
importance of a part of the National Capital Region's rich urban
natural and cultural heritage.

CATEGORY *Planning & Analysis*

Regional Merit
Ontario



Through the development of a scenic parkway that respects heritage resources and unique environmental conditions, this master plan for the corridor along the historical and modern routes of the Welland Shipping Canal will help boost tourism opportunities in the Niagara wine-growing area.

Project:
Welland Canals Parkway and Trails Master Plan,
Regional Municipality of Niagara,
Ontario

Landscape Architect/Firm:
ESG International

Project Manager:
Ken Buck

Project Designers:
Jay Cranstone, ESG International
Dave Zimmer, IMC Consulting Group
Kathy Wolfe, Trowbridge and Wolfe
Landscape Architects

Owner/Client:
Regional Municipality of Niagara

Project Liaison:
George Nicholson

Credits:
Touristics: Trowbridge and Wolfe, Landscape Architects
Transportation Engineer:
IMC Consulting Group
Natural Heritage:
ESG International

CATEGORY *Communications*

Regional Citation
Ontario



This guidebook provides a sensitive, pragmatic approach to restoration and adaptation of this historically significant British Columbia cemetery. A master plan and proposals for trails and modern-day burials are detailed.

Project:
Wells Barkerville Cemetery Illustrated
Plan and Maintenance Guidebook

Landscape Architect/Firm:
Jay Lazzarin Landscape Architect

Project Manager/Designer:
Jay Lazzarin

Owner/Client:
B.C. Heritage Branch, Ministry of Small
Business, Tourism & Culture

Project Liaison:
Jim Worton

Credits:
Steering Committee Members:
Bill Quacken Bush, Louise Gilbert,
Susan Gooding, Marilyn Rummell,
Fran McPherson, Carol McGregor,
John Premischook, Susan McMurray,
Julia Wheatley, Linda Joyce,
Kathy Landry
Land Surveyor:
R.E. Gook and Associates



Whether water is in violent turbulence or placid clarity, no one escapes its fascination.

The strength of *symbols*

Beauty is in the eye of the beholder?

No, not entirely; there is more to it than that.

Especially for landscape architects.

By Philip Hicks

Many of the materials we use in our work are symbols, and very powerful ones, deriving much of their potency from Nature in the wild.

Here symbols are to be distinguished from signs, though the words as commonly used are interchangeable. Signs for traffic, computer symbols, trademarks, company logos and numerals, all have functional applications consciously adopted for specific ends.

Symbols, psychologically speaking, are materials or objects with emotional value. When seen or experienced, they set up emotional reactions, often in a strikingly vigorous way - for the most part unconsciously or accidentally. Something gets triggered. It is as if what was in the eye of the beholder turns into physical sensations, stimulating excitement, pleasure, peace, melancholy, fear and all the other feelings that run the gamut of human emotions.

Water, perhaps the symbol of greatest universality, holds a strong fascination for us. Nobody is unaffected when viewing the empty flat ocean and its horizon for the first time; the sheer clarity of water can be breathtaking; we can all remember some dark and silent pool in the wild; turbulent floodwaters, rivers and waterfalls just have to be watched.

Who has not felt the unsettling atmosphere of a dense shadowy forest, where the slightest movement or sound causes anxiety? Even single trees exert an influence, especially if they are wide-spreading and aged - so much so that, like water, they have been worshiped in the past.

Rock, seemingly inanimate, is another significant symbol, earning itself epithets like "living" and "eternal", and becoming the essential material for monuments, sculptures and temples. Rounded stream boulders and pebbles from the seashore take on a double significance because of their connection with



The Japanese use sand as a symbol for water.



There's more to the wood than the trees.



Archetypal living rock.



both water and rock. Unworked stone, in its natural forms, with its cracks and marblings, has a recognizable presence.

To some extent these materials and objects acquire their power by association and conditioning, dating from experiences in our formative years. So that whenever we again come into contact with that particular form, texture, fragrance, sound, sensation of light or space and so on, old memories come flooding back.

C. G. Jung has explored this further: many of the images involved have been described as archetypal and have psychological references to the common inheritance of the human race. As such, they are necessary for the mental health of us all.

In fact, it seems that people living in urban or industrial surroundings are more profoundly affected by such symbols and their power than are those living in a wilderness or farming environment. Does absence make the symbols grow stronger?

If so, I don't think that is surprising. The human being is still an animal — a concept which has become more acceptable since Darwin's day, though it is still not accepted by everybody. The implications are that for millions of years we have had close contact with Nature in the form of the ground, water, the sky, the weather, other animals, and the trees, plants and overall vegetation of the Earth's surface.

Not only does life go to life and we recognize ourselves in other animal and plant life forms, but many cultures have their Garden of Eden myth, the legend of a lost Paradise that was destroyed when Adam ate of the fruit of the Tree of Knowledge. The theme seems to be that as we developed our brains and our tools to create our urban civilization, we lost something essential to ourselves.

Indeed, we have. Though we are barely aware of it, a city is a necropolis. Building lumber is dead trees; bricks are cremated clay; stone is denatured rock; concrete is a lifeless and arti-

ficial mix of limestone, mud and crushed stone; plastic never had any life; the straight lines of roads and buildings, together with their horizontal and vertical planes, are thoroughly unnatural - or better spelt unNatural; the sky is often obliterated by structures, so that the sun rarely penetrates to the bottom of the skyscraper canyons.

Ever since we used our first tool we have been interfering with Nature, let's make no bones about it, and we have achieved some very great things over the thousands of years. Our cities —with their infrastructure of roads and efficient water supply and drainage (note the order — great civilizations have always had good plumbing and mobility), fine architecture, cultural and religious facilities, and all the other assets of urban living - are a measure of our success.

However it became apparent by the beginning of the 20th century, when industrial revolutions in various countries had changed small towns and villages into teeming megalopolises, that something had to be done and the early Garden City experiments started - which in time developed into the full-blown environmental crusades of today.

But we can no more return to Nature than we can get back into the Garden of Eden. There is no bringing the wilderness into the city. Something else is needed and that is where symbols and the symbolism of landscape elements, effectively used, can make their contribution.

Water, already mentioned, is perhaps the most essentially symbolic element, but much depends on how the landscape architect puts it to use. We want to be able to get close to it, walk beside it, cross over it on a bridge, look down on it and into it to see the fish and plant life, watch the light playing on its surface, listen to its movement, watch a waterfall's water falling—in fact, we want to be able to experience the water's emotional content to its fullest extent.

The same goes for trees - which are probably the second most significant symbolic element after water. Again, we want

to make close contact and experience them directly; paths and trails should go through them so that the walker can see and touch the bark of the trunks; feel their shade and coolness; sense the mystery of woodland plantings; hear the wind, and the birds, in the branches; note the seasons unfolding in the foliage; and register all the other aspects of tree growth.

I would have liked to explore more of the landscape symbols - the sky; space and distance; rocks, boulders and pebbles in more detail; the soil itself; mounding and hollows; circles and squares; light and shade; the lush and other qualities of vegetation - but space is limited.

My view, is that one of the landscape architect's prime functions as a designer is to activate the emotional content inherent in the materials and elements being used, exploiting to the fullest extent their essential nature - the wateriness of

water, the treeness of trees, or the rockiness of rock.

Landscape is not just visual; it is a total experience.

L'auteur examine les symboles qu'on retrouve dans la nature : notamment l'eau, les arbres et les roches. En tant qu'éléments naturels, ces symboles évoquent en nous des sentiments de passion, de paix, de mélancolie et de peur pour n'en nommer que quelques-uns. Tant importants aux niveaux des perceptions sensorielles et des résonances culturelles pour les citadins et les habitants ruraux, ces éléments naturels procurent un sentiment d'essence éternelle du paysage naturel. ❖

Australian born, Philip Hicks, CSLA, has been an architect, landscape architect, tree consultant and botanist. He lives in Newfoundland.



Weir Redevelopment

South Saskatchewan River, Saskatoon, Saskatchewan

Contributed by Heather Edwards and Rob Crosby

Meewasin Valley Authority has initiated a redevelopment project adjacent to the weir on the South Saskatchewan River in Saskatoon. Built as a make work project in 1939, the weir was meant to create a water reservoir through the City of Saskatoon. In 1967 the Gardiner Dam, 100 kilometres north of Saskatoon, began operation. The dam has regulated water flow through the city, making the original purpose of the weir ineffectual. The weir has, however, had other unintended effects. Over the years the area immediately upstream of the weir has nearly completely silted in, creating a sand bar which is now home to hundreds of species of birds. The weir itself creates a back eddy that provides excellent fishing for the local pelican population. The attraction of the weir as a landscape feature, a kinetic water sculpture, draws over 350,000 visitors each year.

Meewasin has undertaken the redevelopment of the west bank of the weir to improve site conditions for visitors. Three Saskatoon-based landscape architectural firms, Crosby Hanna and Associates, KLA Group and Gordon Forsyth Landscape Architect, were invited to provide design visions that would address issues currently causing concern in the area. These issues include safety, trail linkages, vehicular movement, pedestrian and bicycle access, interpretive/recreational opportunities, the enhancement and protection of a wildlife habitat, as well as the need to upgrade the poor condition of existing site features and mitigate social impacts resulting from the numbers of visitors attracted to the area.

The visions generated by the consultants provided great



food for thought. The schemes ranged from a soft, naturalized bank restoration approach to a daring viewing platform overhanging the weir. The alternative schemes generated overwhelming response from the public and helped to demonstrate the various approaches that could be taken in response to the issues associated with the site.

Riverworks, the design proposed by landscape architects Crosby Hanna and Associates, was selected by the public and the Meewasin Valley Authority. Design features of the winning proposal include site reclamation and development for pedestrians and trail users, the demarcation of gateway entries, the introduction of new architectural features reflecting the character of the weir and a nearby railway bridge, viewing and interpretation facilities, and a comprehensive lighting and planting program.

"Riverworks seeks to celebrate and integrate existing engineered works, including the railway bridge and the weir, with the river edge," says landscape architect Rob Crosby, CSLA. "The key objective is to establish a thematic link between the site and these 'riverworks' in a manner that improves the pedestrian environment and the urban riverbank setting."

The public will be invited to comment throughout the design process as Meewasin and Crosby Hanna and Associates move forward to make the vision a reality. Initial construction is anticipated in the year 2000, with a first phase budget of \$300,000. ♣

Heather Edwards, CSLA is a landscape architect with Meewasin Valley Authority and Rob Crosby, CSLA is a landscape architect and principal of Crosby Hanna and Associates. Both are located in Saskatoon.

SUCCESSION: The Bachelor of Landscape Architecture Programme at the University of Toronto
Alissa Puhm, Editor: Toronto: University of Toronto Press, 1999. 169 pages. \$15. ISBN0-7727-8802-2

Reviewed by John Zuck



The University of Toronto undergraduate program in landscape architecture is being discontinued. The last class will graduate in 2001, ending 36 years of undergraduate landscape architecture education at the University of Toronto. A new three-year graduate program in landscape architecture will begin in the fall of 1999.

Succession is the work of a group of students who set out to document ideas behind the undergraduate program and to present some of its achievements. The book is well named for a program that will take new form as it builds on the past. The contents include a chronology of the program focusing on each of the department chairmen, a selection of student projects, a selection of alumni projects and a list of alumni. The text is appropriately and richly illustrated with photographs, drawings, and computer simulations.

This volume deserves a place in discussions of landscape architectural education; it is the sort of record often talked about but rarely done. Presentation of the alumni work is particularly insightful as each example is accompanied by a clear problem statement, project criteria, concept description, and finally, an evaluation of the proposed design. The result is an understanding of what was intended and learned, not merely a presentation of design products.

Succession raises an incidental but important question about professional education: should professional programs be offered within undergraduate or graduate degrees? Undergraduate programs allow more time to introduce the profession, possibly at the expense of a broad liberal education. Graduate programs, on the other hand, receive students who already have a liberal education, but offer limited time for professional development in a system that encourages specialization. The experience at University of Toronto will be of great interest on this account.

Copies are available from LASS, 230 College Street, Toronto, Ontario, M5T 1R2 (include a shipping address and cheque for \$15.00 plus \$5.00 shipping) or \$17.50 USD (\$12.50 USD + \$5.00 shipping). Also available from Ballenford Books in Toronto.

John Zuck, CSLA, is a landscape architect and professor of environmental planning at Nova Scotia College of Art and Design, Halifax.

LE PAYSAGE, TERRITOIRE D'INTENTIONS
Sous la direction de Philippe Poullaouec-Gonidec, Michel Gariépy et Bernard Lassus. Montreal: Harmattan, 1999. 207 pages. 25\$. ISBN2-89489-047-8.

Critique par Vincent Asselin



Ce recueil fascinant de dix textes écrits par des praticiens, chercheurs et professeurs du Québec et de la France fait ressortir les enjeux actuels face au paysage. La lecture de ces textes est l'occasion pour ceux qui connaissent ces professionnels de relire certains de leurs énoncés face au paysage, à sa perception et aux valeurs que l'on y attribue. Pour ceux qui les connaissent moins, ce recueil sera l'occasion d'aborder d'une même envolée plusieurs des perceptions et approches actuelles face au paysage. La diversité et la complémentarité des textes

permettent d'aborder le paysage sous de nombreuses facettes, en passant par les aspects sensibles, aux composantes historiques, culturelles et même législatives.

La direction mixte de l'édition du recueil fait ressortir certaines des différences qui existent entre les pratiques et usages au Québec et en France. Cette opposition enrichit le lecteur et lui permet de se questionner face à ses propres pratiques et perceptions face au paysage. Ces écrits font ressortir que le Paysage (et par extension le jardin) n'est plus une seule question de production spatiale et formelle, mais de plus en plus une question de perception de création et de ré-invention.

Les textes sont aussi diversifiés que percutants. Ils touchent à de nombreux aspects de la pratique du paysage, et même s'il est préférable de ne pas catégoriser ces écrits, citons entre autres; les différences culturelles entre les autochtones et les eurocanadiens (texte de P. Jacobs); la différence entre le monde urbain et le rural (textes de G. Domon et G. Adamczyk et de P. Donadien); les questions de valeurs paysagères (textes de B. Lassus et de G. Beaudet); les questions de théories de pratique et d'histoire (textes de M. Gariépy, P. Poullaouec et de J. P. Thibault). Cette nouvelle tendance de publication est fort appropriée car elle offre sous un même parapluie plusieurs publications qui peuvent se lire à la suite l'une de l'autre ou à la pièce selon l'intérêt et la disponibilité du lecteur. Chacun des dix textes présentés dans cet ouvrage apporte un nouvel éclairage qui saura enrichir votre réflexion et vos recherches personnelles.

Vincent Asselin (membre agréé de l'AAPC) est l'un des associés du bureau d'architecture de paysage Williams, Asselin, Achouï à Montréal.

Vistas

Capability Blair's Beacon Hill Park

by Bill Dale

Situated near downtown Victoria on the Strait of Juan de Fuca, Beacon Hill Park is a tranquil, inviting place to enjoy the outdoors - a place to walk, rest and play. To many, areas like Beacon Hill Park are assumed to be natural landscapes, ones that have been protected and managed. Yet subtle features hint that humans have played a role in creating this landscape: dramatic views that link park spaces, a rock-lined lake edge, a stone bridge across the lake, a collection of rhododendrons strategically sited. How did Beacon Hill Park evolve? Is it natural, or is it a designed landscape? Like other nineteenth century



Clockwise from above: Native *Erythronium oregonum* in Beacon Hill Park. A sketch of John Blair based on a photograph taken in the 1870s. Drawing by Dave White of Sydney, British Columbia. Fountain Lake in Beacon Hill Park. Photographs by Bill Dale.

landscapes across Canada, Beacon Hill Park is the creative work of an early generation of landscape architects. Beacon Hill Park is the realization of its designer, John Blair.

Born in Scotland in 1820, John Blair trained as a landscape gardener and then immigrated to St. Catharines, Ontario. He spent three years there working as a gardener before moving on to the Chicago area in 1854. Blair got his start in the United States designing the private estate of John Holland in Rockford, Illinois, followed by the design of the grounds of the Elgin Mental Health Center in Elgin, Illinois. By the 1860s, Blair had become the Superintendent of Parks in Chicago where he influenced the design of a number of early parks, including Lincoln, Garfield, Humbolt, Douglas, Jefferson, Union and Ellis Parks. He left Chicago (later selling his home to an aspiring young architect named Frank Lloyd Wright) and by 1871 had settled in Colorado Springs, Colorado. Here he was employed by the founder of Colorado Springs, General William Palmer, to lay out parks, trails and major housing developments and to design Evergreen Cemetery and the grounds of General Palmer's private "castle," Glen Eyrie. In 1881, Blair moved to Victoria, British Columbia, eventually building a home near Duncan, B. C.

In 1889, at the age of 69, Blair entered a competition to design and build Beacon Hill Park in Victoria. By this time, Blair's signature design style was fully developed. It included the use of rock features, combined with water and trees, to create natural looking landscapes. His design for Beacon Hill Park further articulated this style. He easily won the competition and was given the sum of \$25,000 to do the job. One of Blair's first decisions was to hire another Scot, George Fraser, as his foreman. (Fraser later became one of Canada's foremost hybridizers of rhododendrons.)

In carrying out the winning design, Blair and Fraser began

by lining a low-lying area with rocks and creating a lake. This wetland area is now a wildfowl preserve and home to countless ducks, as well as a pair of bald eagles that nest in a cottonwood tree (*Populus trichocarpa*) each year. Several local citizens were persuaded to purchase 2000 trees and shrubs from a nursery in Germantown, Pennsylvania, and today they form the basic canopy structure of the park. A hill covered with fawn lily (*Erythronium oregonum*) was left untouched and this native ground-cover can still be found beneath the Garry oaks (*Quercus garryana*) preserved in Blair's plan. Blair's design for the stone bridge over Goodacre Lake (resembling a bridge he designed in Colorado Springs and another in Union Park in Chicago) is still intact and provides one of the focal points of the park. For over 100 years now, Beacon Hill Park has provided Victoria residents with a green retreat, a place for individuals and the community to enjoy and cherish.

Blair died in 1906. His obituary said, among other things, "Mr. Blair has left the imprint of his genius on many places in the new world, and even those who never knew him are benefited by his work." Beacon Hill Park, Blair's major work in Canada, demonstrates landscape architecture at its best. It brings people together with landscapes through design that lasts and evolves, both in spirit and in form.

John Blair fut jardinier paysagiste au 19e siècle et le maître-d'œuvre de plusieurs éminents paysages publics aux États-Unis. En 1889, à l'âge de 69 ans, il gagna un prix pour l'aménagement et la construction du Parc Beacon Hill, à Victoria, lieu qui est aujourd'hui un sanctuaire de la sauvagine et un havre de verdure pour les résidents des collectivités avoisinantes qui désirent s'évader. ❖

Bill Dale is a retired civil engineer living in Sidney, B. C. He has spent the past ten years documenting the life and works of John Blair.



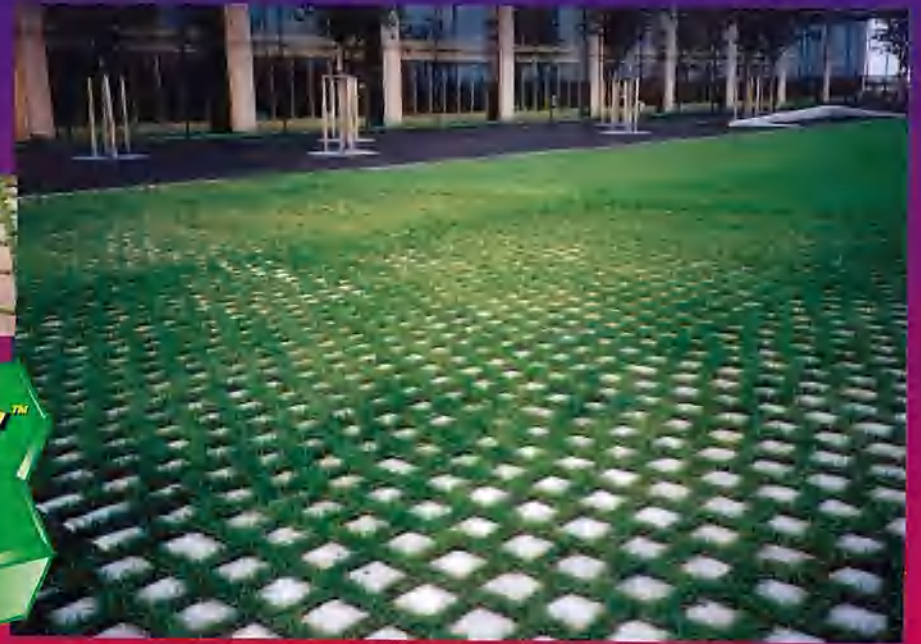
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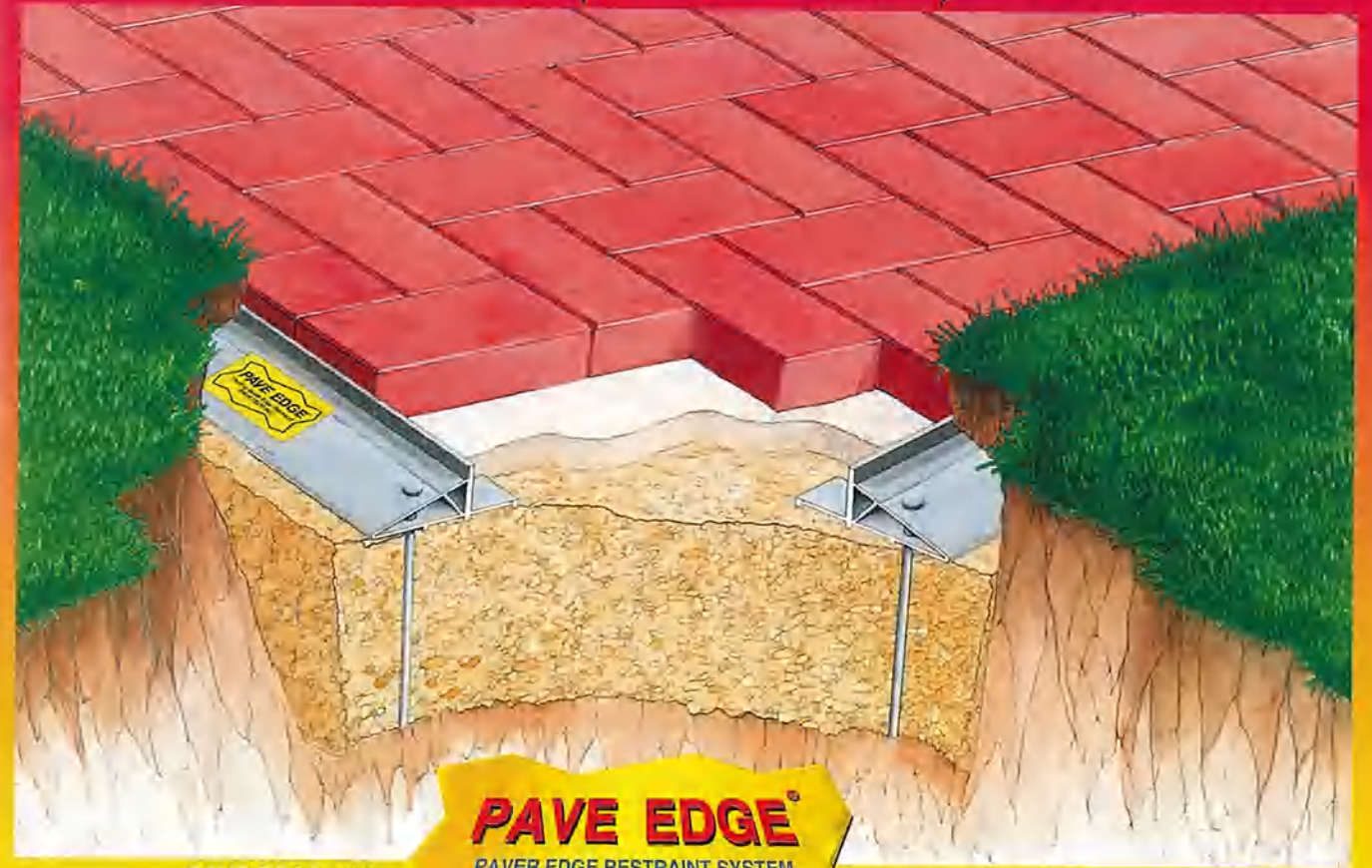
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