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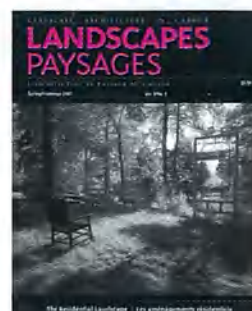
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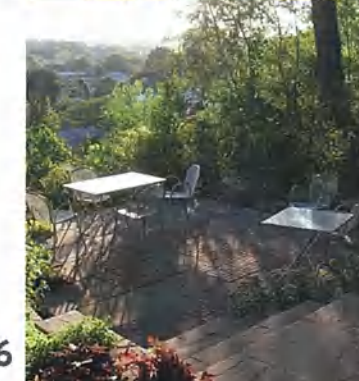


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RESIDENTIAL DESIGN SERVED UP HOT

LES AMÉNAGEMENTS RÉSIDENTIELS... DES PROJETS DES PLUS SUCCULENTS

BY/PAR RYAN JAMES

NOT LONG AGO, the CSLA editorial board was panning for ideas to explore in future issues. I drew up a list of suggestions and rounded it out with an afterthought that I expected would get dismissed immediately: residential design. Real professionals don't seem to pay much attention to this "second-rate" line of work. It's like real men and quiche – never the twain shall meet.

Stigma or not – I know and respect plenty of pros who can tuck into a quiche and a residential contract with their identity holding firm. Surprisingly, the editorial board lit upon the idea of residential design right away and we have been overwhelmed by material to print for our exploration of this theme.

Residential design needs to come out of the closet. In this issue, we're serving it up hot.

Bon appétit!

IL Y A PEU DE TEMPS DE CELA, le comité de rédaction de l'AAPC cherchait des idées pour les prochains numéros. Après avoir fait le tour du jardin, une idée me vint à l'esprit : les aménagements résidentiels. Je me suis alors dit, « Ça ne passera pas ». Les vrais professionnels ne semblent pas accorder beaucoup d'attention aux activités de second niveau. C'est comme les hommes virils et les quiches – ça ne fait jamais bon ménage.

Qu'à cela tienne, je connais beaucoup de pros qui peuvent manger une quiche et qui carburent aux contrats dans le résidentiel en y accolant fièrement le nom de leur firme. Le comité de rédaction retint, avec grand étonnement, mon idée, et reçut une foule d'articles portant sur le thème.

Fin le jeu de cache-cache. Sortons du placard et affichons notre savoir-faire.

Bon appétit !

Ryan James is a Guest Editor of this issue. The best part of residential design, he says, is building a relationship with people who perceive great value in a particular place. L'aspect le plus intéressant des aménagements résidentiels, explique Ryan James, rédacteur invité, est l'établissement d'un lien avec les gens qui témoignent une affection pour un endroit en particulier. ryan@groundworks.ca

Guest Editor Myke Hodgins expresses his "outraged" views on page 47. Here, he offers "a big thank you to the writers and photographers... this job would not have been possible without them." Corédacteur, Myke Hodgins, nous fait part de ses opinions à la page 46. « Un gros merci à tous les écrivains et photographes. Sans eux, cette livraison n'aurait pas été possible, » dit-il. contact@heta.ca



Courtesy of Myke Hodgins



Molly Creatock

Ryan James

Myke Hodgins

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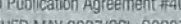
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Residential Show and Tell

Victoria Drakeford

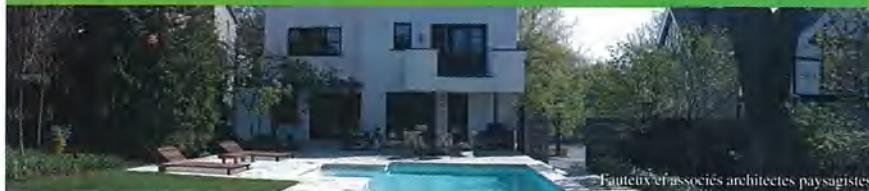
The CSLA invites you to join the launch of a new department dedicated to the best of residential design in Canada!



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This new column is the direct result of legwork done for this issue by Guest Editors Myke Hodgins and Ryan James. Julie Moir Messervy, too, deserves special thanks for planting the seed: how, she asked, could she acquire photos of the best Canadian residential landscapes? Myke Hodgins contacted CSLA members – and you promptly responded with so much material that we could hardly believe it. (Turn to page 16 for a sampling of the results.)

And so – an idea was born. Why not cover a stellar project in every issue? We invite you to participate. Tell us about your proudest project in words and photos – and we'll pass it on in the pages of *Landscapes/Paysages*. Pour lire cette annonce, voir www.aapc.ca.



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WHERE THE WILD THINGS ARE/ BEAUTÉ À L'ÉTAT SAUVAGE

ARTICLE + PHOTOS : CYNTHIA COHLMeyer

Cynthia Cohlmeier a expérimenté pendant des années les jardins à herbes hautes. Lorsqu'elle a déménagé sur le bord de la rivière Assiniboine à Winnipeg, son terrain ombragé donnant sur la rivière faisait entre neuf et 24 mètres de large. Une question se posait alors : Comment faire pousser des herbes hautes compte tenu des caractéristiques et de la forme du terrain ?

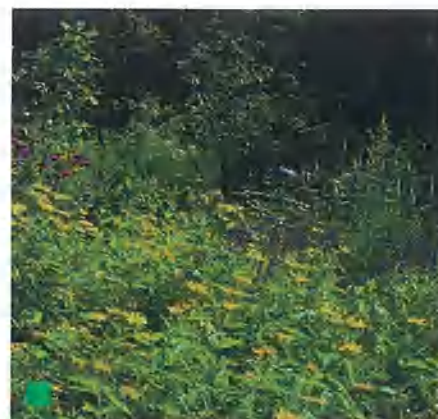
Cynthia et son mari, architecte, déterminèrent tout d'abord l'emplacement des deux maisons – celle sur leur propriété et celle sur le terrain du côté soleil levant. Ils s'organisèrent pour tirer le maximum du soleil et des vues sur la rivière, en prenant le soin de conserver presque tous les arbres. Lorsqu'ils commencèrent à aménager le jardin, ils s'en tinrent à un plan hors de l'ordinaire. Ce jardin s'étendrait sur deux terrains : le leur et celui du voisin.

Ils aménagèrent le long de la rive des plates-bandes continues se composant de plusieurs espèces sauvages de sorte que l'espace évoque un parc. Du côté donnant sur la rue, les façades des deux propriétés ont été aménagées de manière à ne former qu'un tout en prévoyant suffisamment d'espace pour planter des éléments au pied des arbres. Du côté baignant dans la lumière se trouve un jardin à herbes hautes. Comme il restait peu de la prairie indigène, M^{me} Cohlmeier se procura d'agouchantes herbes hautes et fleurs, dont des schizachyrium à balais, des échinacées pourpres et des grands pigamons. Il ne fallut que deux saisons pour que le jardin rayonne dans toute sa splendeur.



IT IS A DREAM come true to live on the Assiniboine River in Winnipeg. The Assiniboine is a beautiful river, and its east-west orientation allows the north bank where I live to be bathed in winter sun. The riverbank is inhabited by flood plain forest where enlightened landowners have preserved it. I love the wildlife that lives here, just 15 minutes from downtown. Great blue herons, eagles, deer, foxes and beavers are welcome visitors.

Even though I am a dedicated naturalist, moving to this river site provided some conflicts for me. I had spent many years growing tall grass prairie and I wanted to continue this experimenting in my new garden, which was set in a river site. The configuration of the lot was challenging, with a narrow nine-metre frontage and a generous 24 shady metres on the river. How could a property of this character and shape grow a prairie?



Tall grass prairie/Prairie à herbes hautes : *Echinacea angustifolia*, *Liatris punctata*, *Monarda fistulosa* and/et *Achillea millefolium*



The view to the river (west)/Vue sur la rivière (ouest)



Nannyberry shrub (*Viburnum lentago*)/Alisier

In the beginning... The site takes shape

Design of the garden began with the siting of two new houses. My husband, an architect, designed our home as well as the one on the similar lot east of us. The neighbouring home would be occupied by friends, and the site planning could benefit from collaboration.

We designed the houses to maximize views to the river and sun, and brought them

close to the river where the lots are widest. The trees on the riverbank were kept, aside from some pruning to open views. One magnificent white cedar influenced the location of our house, and in the end, only two trees were removed to accommodate new construction on the two sites. The remaining trees – maples, ashes, oaks and elms following the property lines – provided a setting for both gardens.

Fortunately, we were able to avoid narrowing our limited frontage with an access road. The street's right-of-way extends to the river, and through an arrangement with the City we share this road as a driveway with neighbours to the west. We built our garage opposite our neighbour's, giving us a "street" environment we would otherwise miss. Children and pets hang out, and we do chores there. Our garage sits in front of our house, creating a courtyard at the entry. Careful angling of the house allowed this relationship to work.

Room to breathe

Our garden plan is unusual primarily because it covers not just our lot, but our neighbour's land as well. There is no territorial planting or fencing between the houses. Beds along the river, including those of the home to the west, are continuous. The space feels

park-like, reinforcing the forms of the river landscape and producing profound calm.

Between the houses a bed overlaps the lot line, blurring ownership. A circular bed around the cedar further obscures the lot line, though it does not cross it. Looking to the street from the neighbours' home, it appears that the front garden is theirs, though most of it is technically ours. Because we combined the fronts of the properties we could keep the original trees and plant continuously under them. This planting is all native – plants that would be natural to the site. On the sunny side of this small woodland is my wild and glorious prairie garden, full of the tallest, attention-grabbing prairie grasses and flowers.

Without the shared landscape and driveway, there would not have been enough space to make a convincing prairie garden. Sharing the landscape has allowed us to live in a site that feels more natural, one that is scaled to the native vegetation. For 10 years, it has been a pleasant and productive experiment in cooperation.

Going wild

There is an inescapable logic to using native plants with their natural companions. Seasonal fluctuations of colour and form arrive automatically, niches are filled above and below ground, and native wildlife receives what it has evolved to require. Gardening can be a sculptural process: the gardener watches and responds, removing things that are unwanted.



Site plan of the shared gardens/
Plan des jardins ombragés



My river lot brought me a host of species to work with – vines typical of damp woodlands, for instance. False cucumber clammers over things in wet years; carrion flower sends its tendrils up like Jack's magic beanstalk; Virginia creeper and riverbank grape cover a steep

bank that would be impossible to "landscape". Then there are the Jerusalem artichokes and tall coneflowers along the bank, which appeared after Dutch elm disease took the elms. After several years a hog peanut, delicate legume of the Manitoba lowlands, appeared in a bed. These remnant natives were confined to narrow strips along the property lines that the former owners did not mow, and to areas we arranged not to grade. How glad I am that this seed bank was full.

Natives from the nurseries

The prairie seed bank however, was nearly empty: there was nothing left to bring to my garden. In general, agriculture and urban development have eradicated the prairie. A few hardy survivors like smooth aster and goldenrod appear in ditches, but the 200-

plus species typical of tall grass prairie are rarely seen.

Thirty years ago I collected prairie seed from wild places to grow in my garden. I grew them in flats, and marvelled at how unlike the mature plants the seedlings were. I had to learn that the seeds did not germinate like garden seed. Then there was the painfully slow payback from these plants. Grasses would boast a single blade of a half-inch in height, six weeks after germinating. Lots was happening underground, but not much above. My cover crop of rye engulfed the tiny grass seedlings – another lesson. The garden came along and was an interesting prairie garden, but not a knockout. (Yes, I burned it.)

By the time I was ready to begin a prairie garden at my new homesite 20 years later, I knew what I was doing, and local nurseries could provide a wide variety of native plants. It felt almost like cheating – the young plants took to the prepared beds immediately, I knew what each of them would do and I knew where to put them. It was beautiful in two seasons. Its vigour was overwhelming.

STANDING TALL

Cynthia Cohlmeier recommends three erect and arresting high performance plants. All of them, she says, are tough natives, seemingly without pests and with subtle good looks.

Big bluestem (*Andropogon gerardi*)



Although it is widespread in North America, there is nothing ordinary about big bluestem. It is the boss of tall grass prairie. Its name arises from the tendency of its stems to colour up in fall, giving a blue or sometimes maroon cast to prairies where it is dominant. In natural

conditions, it is the matrix of the prairie, spread more or less evenly through the grassland – but when grown in a garden, big bluestem forms a handsome clump of graceful blue-green leaves. The flower head, forming in August, looks like a turkey foot held above the foliage. A warm season grass, "big blue" is most impressive July through September.

Purple coneflower (*Echinacea angustifolia*)



Although purple coneflower was not common in Canada's western prairies, it thrives in our gardens.

Like big bluestem, it is tall and erect. Erect plants help the sometimes messy-looking prairie have a more garden-like appearance, and tall perennials compete favourably with weeds.

Coneflower has a big inflorescence, held conspicuously above the foliage. The petals open a pale lavender, and as they enlarge, their colour deepens. The "cone" is the beautiful centre where stamens provide a rich texture and colour. Butterflies and goldfinches come to find these plants. At the end of the season, they are darkly handsome in the snow.

Tall meadowrue (*Thalictrum dasycarpum*)

The tall meadowrue is not strictly a prairie plant, but in a prairie garden where there is some shade, it is an early-season native that keeps

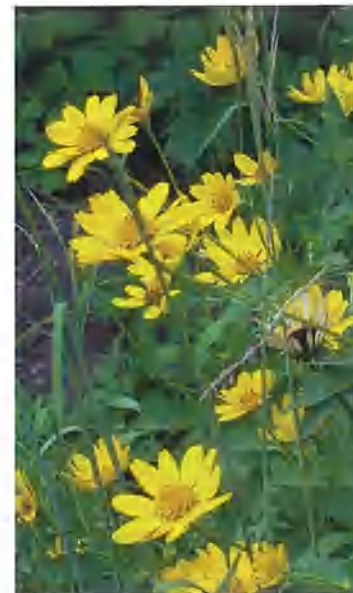


C. Cohlmeier

I am gradually cutting lawn grass away from the front of this prairie and allowing the prairie to move south towards the sunlight. Those plants content with the shady background stay there – big bluestem, tall meadowrue and columbine, for example. Grasses cover more and more territory. . . so I will encourage flower seedlings in the foreground, and I will cut back some plants to favour some others. This is not a hands-off nature preserve, but a garden I love to experience. Maintenance allows me to be in it and to see it change.

A garden full of buzz and hum

What drives my garden design is not the photo to be taken when the garden is completed. It is the experience of a landscape that feels real, that is full of buzz and hum and things I do not place, and in particular, surprises that develop over a long period. Of course I shape this landscape, but the shaping is more like tweaking than control. I do exercise control in the lawn and in areas adjacent



to the house. The grass allows me to use the wild areas comfortably, it orders the landscape, and it stretches the season of green. Maybe I will grow out of my need for that green someday. In the meantime I am happy to see unusual plants every day and to know that my garden is a haven for species that lived here before me.

Cynthia Cohlmeier, FCSLA, is a practicing landscape architect in Winnipeg and principal of Cynthia Cohlmeier Landscape Architect. She has represented MALA on the CSLA Board of Governors, is an adjunct professor at the University of Manitoba and works frequently with environmental organizations. cynthia@cohlarch.ca

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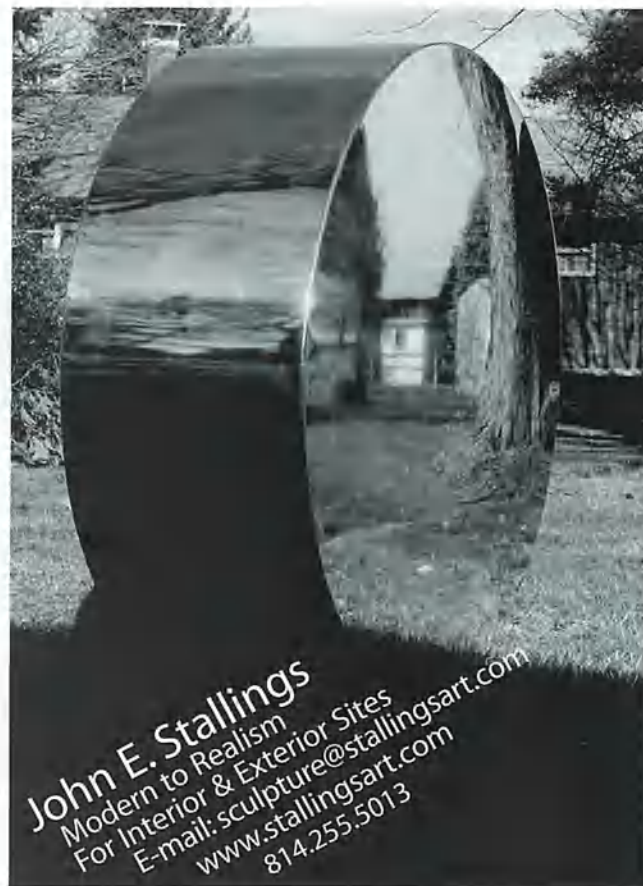


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PLACES FROM AWAY:

Archetypal Landscapes

POUR UN RÉSUMÉ EN FRANÇAIS : WWW.AAPC.CA

IN THIS STUNNING SERIES of photographs from some of Canada's best residential landscape architects, Julie Moir Messervy takes us on a journey through the Archetypal Landscapes she first described in *The Inward Garden*.



Victoria Lister Carley Landscape Architect

We each carry personal memories of beloved places from our past. These emotional landscapes often become cherished symbols, influencing our vision of beauty and meaning in a garden.

It was not until I became a mother, watching my own children explore the meaning and magic of space, that I came to understand that there is a developmental process of spatial exploration – seven distinct archetypal vantage points from which we experience the joyfulness of space at a very early age. These developmental stages can be likened to natural images: the sea, the cave, the harbour, the promontory, the island, the mountain and the sky.



THE SEA

Our earliest memory of a contemplative place may be the "sea" inside a warm womb, where, as tiny embryos, we felt immersed, surrounded by softness and peaceful solitude.

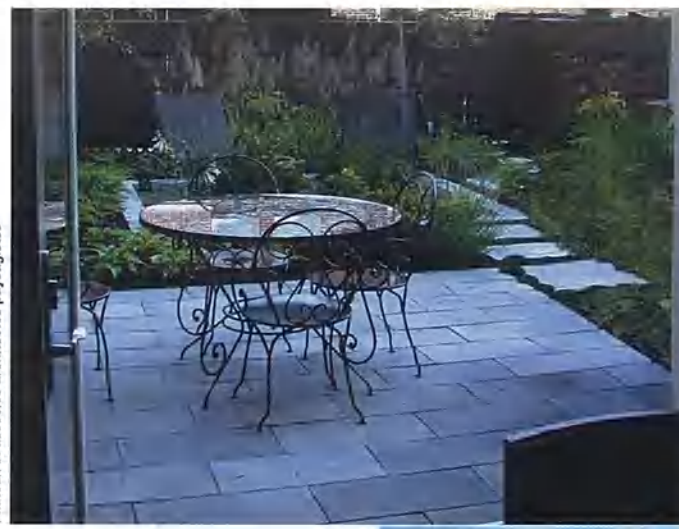
When we swim in a pool, submerge ourselves in a spring shower or a sauna. . . or find ourselves surrounded by the soft boughs of a pine forest, we remember the feeling of the first sea of our lives.

These contemplative places celebrate the senses: scent, colour, texture, light, shadow and sound. A beautiful landscape brings us back to ourselves.

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Victoria Drakeford Landscape Architect

THE CAVE

Our house or apartment feels like a cave in relation to the neighborhood around it. The cave is our sanctuary. It opens to the outside world, but is a form-fitting place where we can retreat when we want to be alone. The bedroom, study, nook or attic within the house, or the pergola, playhouse, or porch outside of it, can be perceived as caves of different sorts.



Ron Rule Consultants Ltd.
Pierre Blodeau architecte paysagiste + Stuart Webster Design/Photo Nelson French

THE HARBOUR

The harbour is an anchorage, an enclosed refuge protecting one part of the world from the rest. The enclosure – whether shaped by hedges, walls, fences, buildings or arcades – gives us the security to perceive ourselves as the weighted center of any landscape in which we sit. A harbour's "enclosing arms" define our refuge, yet allow a view out. We find our place in the world by discovering harbours in which we can relax and feel safe.





Fauteux et associés architectes paysagistes

THE MOUNTAIN

When we are atop a mountain, the familiar landscape lies far below. Turrets, cupolas, widow's walks, treetops and towers can be our mountains. Tall focal points are imaginative aeries. We imagine ourselves resting squarely at the summit – we are mountains sitting upon mountains. Our grand panorama takes in the profane view below and the sacred one above: the sky.



Lyne Legault, architecte paysagiste

THE PROMONTORY

When we stand or sit at the edge of a landscape on a balcony, belvedere or cliff, we are on a promontory – an exhilarating vantage point perched out over the world. After learning to crawl and then to walk, we become a kind of promontory in the landscape of our childhood, pushing our small bodies to the edge of our known world. As children, most of us felt exhilarated by scanning the world from this daring vantage – yet we were securely connected to the mainland, represented by our parents and caretakers.

When we stand at the very edge of something, we are both thrilled and afraid of the 270-degree expanse around us. That is why the parapet or turned-up edge, low railing or wall is vital to our sense of security while we stand at the brink.



Victoria Lister Carley Landscape Architect



Hodgins & associés

THE ISLAND

An island is like a promontory, cut loose to become a landscape of its own. Islands offer a 360-degree view of the world and a vision of the heavens above. We, too, can feel like an island when we float on the sea or lie in the centre of a meadow.

Islands abound in the landscape: a large specimen tree surrounded by lawn, a platform in the middle of a forest, a picnic blanket in a field, a house in a yard. . . all feel like habitable islands. Islands are safe and secret havens; they symbolize total "awayness" from the world.

To inhabit an island is to become the centre of a circle, surrounded by a horizon line that seems endless.



Virginia T. Burt

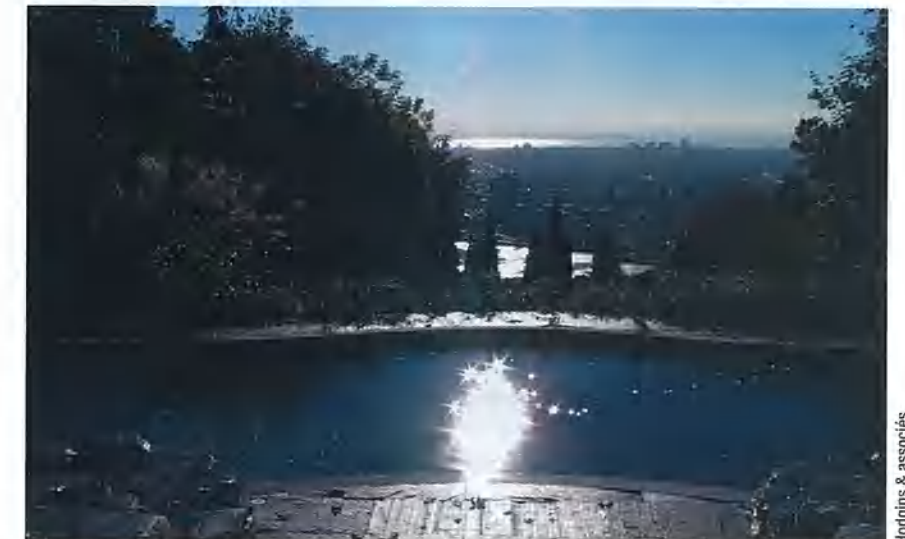


Julie Moir Messerly

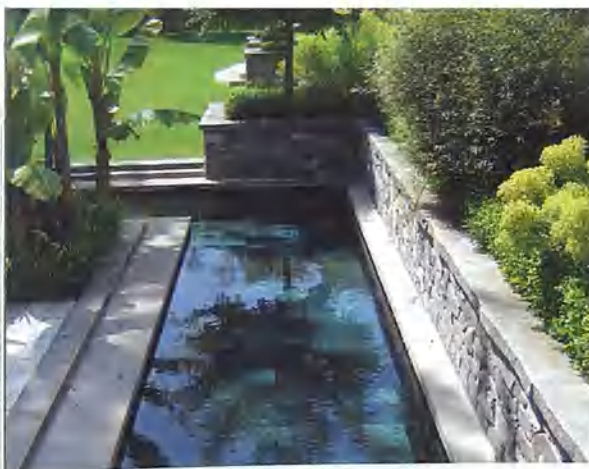
THE SKY

From early childhood, we dream of flying, of becoming lighter than air, defying gravity, soaring above the earth. We swing, ride horses, ski, bike, fly kites, jump with parachutes, glide and become astronauts, hoping somehow to transform from physical entities into pure spirit.

In the sky, our minds leave the known landscape far below and feel free to enter the boundless realm above us.



Hodgins & associés



Reflecting pools bring the plane of the sky to our own level on the earth. Both the sea and sky seem fluid when set alongside solid landforms. Perhaps from the sky we are reborn and become once again immersed in the sea. The lifecycle may be an endless spirit.

Ron Rule Consultants Ltd.
Julie Moir Messervy

THE STROLL JOURNEY

Space is like air: it is boundless, flowing all around us without definition. A space becomes a place only when we find a spot within it to inhabit: one of the seven archetypal vantage points.

To become a coherent whole, a garden needs to be composed – arranged in an aesthetically pleasing way. The single most useful image that I know for composing the elements of a landscape into a coherent and interesting whole is the “journey.” Every time we enter a garden, we make a journey – we travel from one place to another.

“Paths” are the passageways along which we move, either by foot or in our minds. “Places” are the stopping points, vantages from which we contemplate the world. On our journey, many small events give us pause – moments as ephemeral as wind rustling through the trees or landmarks as momentous as a grand view to a mountain peak hundreds of miles in the distance.

Our departure point is a gateway through which we leave one world and enter another. This is our threshold between two realms: the profane outer world and the inner sanctum of the garden. Our destination point is a space of special, nearly magical qualities: a place of dreams.



S.L.A. Inc., Senga Landscape Architecture



Ron Rule Consultants Ltd.
Eguchi Associates landscape architects

THE MIND JOURNEY

A Mind Journey occurs when we come to a place where a scene or object seizes our attention and becomes the stimulus for a contemplative experience. Often a viewing position will be present to protect us as we gaze out. A niche with a strong “back,” a viewing position may be a built or a natural place, such as a gazebo perched over the water, a copse on top of a hill or simple clearing in the forest.

A focal point is the object that we contemplate. Its scale, its dynamics, and the design of its frame make it abstract so that it engages our attention yet also allows us to fall into reverie. The dynamics of the focal point give us the feeling that the image is in actual or virtual motion. Actual motion may be more compelling to most viewers – a waterfall thrills us more immediately than does a still pool. Yet the virtual motion of a still image can engage us as well. A pool in a courtyard invites us to ponder its silence, its depth and its reflections.

The frame defines the limits of a contemplative image. As a metaphoric and spatial boundary, it abstracts a scene by isolating that which is contemplative and focusing our attention on it. Windows, doors, trellises, tree trunks and eaves all frame and “capture” a distant view to make a picture of what is beyond.



Pierre Bilodeau architecte - paysagiste + Stuart Webster Design/Photo Nelson French



Ron Rule Consultants Ltd.



Hodgins & associés

Through the child's physical experience of place, a psychological concept of the world is created: the sense of enclosure, moving from inside to outside and being at the edge – withinness, outness, upness and beyondness. When we experience a place in later life that recalls these early feelings, we know it as an image of paradise.

The author first discussed the concept of Archetypal Landscapes in *The Inward Garden: Creating a Place of Beauty and Meaning*, which was re-launched this May. The book, said reviewer Catherine White, is “the best book for understanding your own feelings about a landscape that I've ever read.”

For information: www.julieoirmesservy.com

Photographs for this article were kindly supplied by CSLA members. For e-mail contact information, please see the CSLA Web site. www.csla.ca

Vous trouverez un résumé du texte en français sur le site Web, de même qu'un répertoire des adresses de courrier électronique des firmes qui ont signé ces projets. www.aapc.ca

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GROWING FOR GREEN IN
THE 21ST CENTURY
For an English translation,
see www.csla.ca.

Numerous codes of ethics, laws, regulations and standards govern garden design professionals in Québec and elsewhere, requiring them to respect the environment in order to ensure social well-being. Websites maintained by the federal and provincial governments and environmental groups educate consumers on environmental protection, sustainable development and the effects their actions have on the environment.

Landscape architects must adapt accordingly by creating eco-friendly gardens that focus on three elements: soil (soil amendment, ecological amplification, composting); water (drainage, watering, mulch); and flora and fauna (insect- and disease-resistant plants, indigenous plants). The result is tranquil, harmonious gardens that are not plagued by bugs, drought, disease and weeds, and vibrant oases where birds and butterflies abound with the changing seasons.

LES QUESTIONS D'ÉTHIQUE LIÉES À L'ENTRETIEN DES PAYSAGES RÉSIDENTIELS

PAR/BY SANDRA BARONE

LES CODES D'ÉTHIQUE et de déontologie des professions concernées à la pratique de l'aménagement des jardins au Québec, ainsi que la conscientisation de la société à la protection de l'environnement et au développement durable, constituent les principaux enjeux auxquels le concepteur doit faire face. Dans un tel contexte, sur quelles bases le concepteur doit-il s'appuyer pour mieux pratiquer l'art des jardins ?

Des professionnels à l'écoute

Aux États-Unis, l'Association américaine des architectes paysagistes (ASLA) qualifie les architectes paysagistes de « stewards of the

natural and built environments » (www.asla.org), d'intendants des milieux naturel et bâti.

Au Québec, le survol du code d'éthique et de déontologie des professions membres de la Fédération interdisciplinaire de l'horticulture ornementale du Québec (www.fihq.qc.ca), impliquées de près ou de loin dans la conception de jardins, a permis de cerner le contexte québécois concernant la responsabilité des concepteurs à l'égard de l'environnement.

Les membres affiliés de l'Association des paysagistes professionnels du Québec (APPO) reconnaissent que le respect de l'environnement est un devoir pour le bien-être de notre société, et que les activités humaines doivent s'harmoniser avec l'environnement.



Le jardin de démonstration « Je n'ai pas soif » en juin/June in the "Thirsty? Not Me!" demonstration garden; *Iris germanica* "Wedding Candles" + *Cerastium tomentosum*

Les membres doivent également se conformer aux exigences du Bureau de normalisation du Québec. Les horticulteurs membres de l'Association des services en horticulture ornementale du Québec (ASHOQ) s'engagent à répondre aux normes existantes, approuvées par l'ASHOQ et le ministère de l'Environnement du Québec, et à faire un suivi médical des employés en contact constant avec des pesticides. Selon le code d'éthique et de déontologie de l'Association des architectes paysagistes du Québec, ses membres ont des devoirs et obligations envers le public. Dans l'exercice de sa profession, l'architecte paysagiste doit tenir compte de ses obligations envers l'homme et l'environnement, ainsi que des conséquences que l'exécution de ses travaux peut avoir sur la vie, la santé et la propriété de toute personne.

La responsabilité du concepteur à l'égard de l'environnement est donc encadrée par diverses lois, règlements et normes. Bien qu'au cours des 15 dernières années cet encadrement légal ait beaucoup évolué, de nombreux gestes responsables de la part des intervenants du milieu envers la protection de l'environnement ont pu contribuer à la sensibilisation de la population. Par exemple, le remplacement de surfaces gazonnées par des couvre-sols vivaces et arbustifs, la spécification des plantes indigènes certifiées produites en pépinière, le compostage des déchets du jardin, la conservation des eaux de pluie à l'intérieur des terrains, l'utilisation de bois non traité chimiquement... Les efforts des agences gouvernementales fédérales et provinciales envers la sensibilisation et l'éducation du public sur la protection de l'environnement sont véhiculés efficacement par l'intermédiaire du réseau Internet.

Divers groupes environnementaux comme la Coalition pour les alternatives aux pesticides (www.cap-quebec.com), par exemple, ont également leurs sites Web, contribuant eux aussi à la démocratisation de l'information et à la diffusion des mesures à entreprendre pour favoriser la protection de l'environnement et le développement durable. Mais choisir volontairement d'adopter une pratique professionnelle plus respectueuse de l'environnement relève d'une décision purement personnelle de la part du professionnel. Comme nous croyons que chaque concepteur a une responsabilité morale à l'égard des humains et de l'environnement dans la pratique de sa profession, le choix de s'engager dans cette voie revient donc personnellement aux individus.



Gypsophila paniculata, *Echinops ritro* + *Perovskia atriplicifolia* (juillet/July)



Echinacea purpurea, *Echinacea purpurea* "Alba" + *Miscanthus s.* "Kleine Fontaine" (août/August)



Miscanthus s. "Kleine Fontaine" + *Sedum s.* "Autumn Joy"

L'été dans le jardin de démonstration adapté à la sécheresse « Je n'ai pas soif », situé à la section Jardins de ville au Jardin botanique de Montréal/Summer in the drought-resistant "Thirsty? Not Me!" demonstration garden in the City Gardens section at the Montréal Botanical Garden

Quelques sites Web fédéraux et provinciaux sur la protection de l'environnement

La Loi canadienne sur la protection de l'environnement :
http://www.ec.gc.ca/RegistreLCPE/the_act/

Conseils pratiques sur le contrôle sans risque de parasites :
http://www.atl.ec.gc.ca/epb/factsheets/bkyard_bug/bugs_brch_f.html

Alternatives aux pesticides chimiques pour l'entretien de votre cour et de votre jardin :
<http://www.qc.ec.gc.ca/ecotrucs/solutionsvertes/index.htm>

Plan de développement durable du Québec en bref :
www.menv.gouv.qc.ca/developpement/2004-2007/plan-enbref.pdf

Traitement des pelouses adressé aux responsables d'entretien des espaces verts – golf, écoles, parcs : <http://www.healthylawns.net/francais/index-f.html>

Liste de produits homologués : <http://www.pmra-arla.gc.ca/francais/pubs/prdd-f.html>



©Sandra Barone

Jardin d'ombre/Shade garden

Grâce à l'accès à l'information et aux programmes de sensibilisation mentionnés ci-dessus, la prise de conscience de la population envers l'importance de la sauvegarde de l'environnement et du développement durable est désormais une réalité. En effet, on comprend mieux aujourd'hui les enjeux de notre mode de vie face à la qualité de l'environnement et à la nécessité d'assurer la pérennité des ressources naturelles pour les générations futures.

Est-ce que ces préoccupations de la société à l'égard de la sauvegarde de l'environnement permettent de croire à la naissance d'un mouvement de retour à la nature? On constate l'intérêt de la population pour l'aménagement paysager par le nombre de livres, de magazines et d'émissions télévisées sur ce sujet. Le désir grandissant de créer des jardins de rêve, de personnaliser son environnement immédiat ou de pratiquer le jardinage comme loisir démontrent un engouement grandissant de la population pour l'art des jardins et pour l'aménagement paysager.

Mieux informé, le client potentiel est dorénavant plus sensible et plus exigeant quant à la qualité d'un aménagement. Par exemple, le fait que l'utilisation de produits antiparasitaires à des fins esthétiques soit aujourd'hui vue comme étant non responsable, reflète le changement des valeurs auxquelles nous faisons face actuellement en tant que professionnels. Dans un tel contexte, le principal défi des concepteurs, dans la pratique de l'aménagement des jardins au XIX^e siècle, consista à harmoniser l'art des jardins aux nouvelles valeurs de la population quant à la protection de l'environnement et au développement durable.

Un jardin n'est pas un élément isolé. Soit qu'il fait partie d'un milieu urbain où la nature fait souvent défaut, soit qu'il se trouve en milieu rural ou forestier, mais il fait toujours partie d'un écosystème.

Une fois que les aspects esthétiques du jardin sont appréhendés et résolus, les principes écologiques sont appliqués et la nature devient le maître jardinier (Sandra Barone) qui permettra de tirer un bénéfice maximal du processus naturel dans l'aménagement du jardin. En effet, dans une optique de développement durable, il faut chercher à développer une gestion efficace des éléments biophysiques et naturels du jardin, soit le sol, l'eau, la flore et la faune.

Le sol

La qualité du sol est un facteur très important pour obtenir un jardin sain. Dans une optique de développement durable, on évitera de décaper le sol existant pour le remplacer par de la terre. On optera plutôt pour une solution d'amendement du sol existant, avec un compost par exemple.

Le concept d'amplification écologique (F. Oehmichen, IALE) sera également appliqué, lors de la conception d'un jardin, pour permettre d'ajouter de la diversité dans l'aménagement paysager. Le sol sera donc remanié et sculpté en dépressions et en monticules, créant respectivement des zones humides et sèches.

Toute proposition d'aménagement de jardin devrait prévoir une zone de compostage. Une petite compostière (Denise Proulx, « Vivement l'arrivée du printemps! ») de 1,20 m de hauteur et de 1,80 m² est très simple à construire dans un coin du jardin et ne produit pas d'odeurs si le compost est retourné régulièrement.

L'eau

La gestion de l'eau, dans les jardins, consiste principalement au drainage et à l'arrosage. Désimperméabiliser les surfaces dures, garder les eaux de pluie sur les terrains, choisir des végétaux résistants à la sécheresse et appliquer un paillis permettent de mieux gérer l'eau. L'approche « Je n'ai pas soif » (Sandra Barone, 2003) préconisée pour les jardins résistants à la sécheresse démontre en effet qu'il est possible d'aménager un jardin ne nécessitant aucun apport d'eau autre que celui de la pluie.

La flore et la faune

Les végétaux composent le jardin en soi. Ils doivent être sélectionnés pour leurs caractéristiques biologiques et leurs besoins écologiques, et pour leurs capacités d'adaptation aux conditions existantes du milieu. Par conséquent, les plantes doivent être regroupées selon leurs exigences communes, et les espèces résistantes aux insectes et aux maladies doivent être privilégiées.

L'aménagement faunique consiste à l'emploi de la végétation indigène pour attirer la faune (oiseaux, papillons, reptiles et chauve-souris). Il contribue aussi à la diversité du milieu, en plus d'ajouter de l'intérêt à l'aménagement. À ce propos, les jardins d'eau procurent encore plus de diversité écologique dans un jardin.

La beauté et l'harmonie

Si les préoccupations de la société à l'égard de la sauvegarde de l'environnement amorce un mouvement de retour à la nature, le concepteur a le devoir d'être à l'avant-garde de ce mouvement. Désormais, selon une vision plus contemporaine, le jardin doit être un lieu de paix et d'harmonie et non un champ de bataille contre la sécheresse, les « bibittes », les mauvaises herbes et les maladies.

Les professionnels de l'aménagement paysager ont la responsabilité morale de se faire les défenseurs du développement durable.

Le résultat sera un environnement plus intéressant où la vie et le dynamisme de la nature se font davantage remarquer. Un jardin qui change au gré des saisons, qui bouge avec la visite des papillons et qui chante grâce au passage continu des oiseaux. Plutôt que de regarder des pétunias blancs toute l'année, le client aura l'occasion et la chance d'observer et de participer au processus de la nature.

Sandra Barone, architecte paysagiste et cofondatrice de la compagnie Planification et aménagement ECO-DESIGN enr., est consultante en aménagement écologique. sbarone@videotron.ca

NOTE : Cet article a été publié dans la revue Québec Vert : Volume 25, n° 3 avril 2005.

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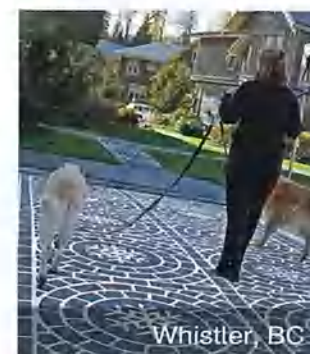
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ROLE REVERSAL L'INVERSION DES RÔLES

The path to creative collaboration can be a long and happy one. Myke Hodgins and Pat Webster are blessed with rare good fortune.

BY/PAR STEPHANIE WHITTAKER

Le chemin menant à une synergie créative peut être long et porteur de joie.

Il y a 10 ans, l'architecte paysagiste Myke Hodgins, propriétaire de Hodgins & Associates à Westmount, se vit confier la métamorphose de la propriété Glen Villa de Pat et Norman Webster. Maintenant, chaque fois que Pat conçoit des projets pour sa propriété dans les Cantons-de-l'Est, elle demande l'avis de Myke.

Le chemin menant à la synergie créative fut long et amusant. Les Webster consultèrent à l'origine Myke pour régler le problème de la porte d'en avant qu'on ne pouvait apercevoir depuis la voie d'accès à la propriété. Il leur proposa d'abaisser l'entrée de huit pieds, de construire des escaliers faits de pierre calcaire Wallace dans la pente et d'aménager des plates-bandes en vue de créer une entrée accessible et accueillante.

Cet aménagement commença à prendre forme lorsqu'on construisit l'élément unificateur du jardin, une courbe sinueuse. La queue du dragon fut le premier de plusieurs éléments qui allaient composer ce jardin et traduire l'attachement des Webster à l'Asie. En l'espace de deux ans, Pat et Myke devinrent de très bons collaborateurs.

Les projets qui suivirent étaient à la fois personnels et amusants. Une mosaïque nous rappelle à quoi ressemblait autrefois le centre de villégiature ; une sculpture faite de matériaux récupérés d'un pont couvert du coin qui fut la proie des flammes.



Linda Rutenberg

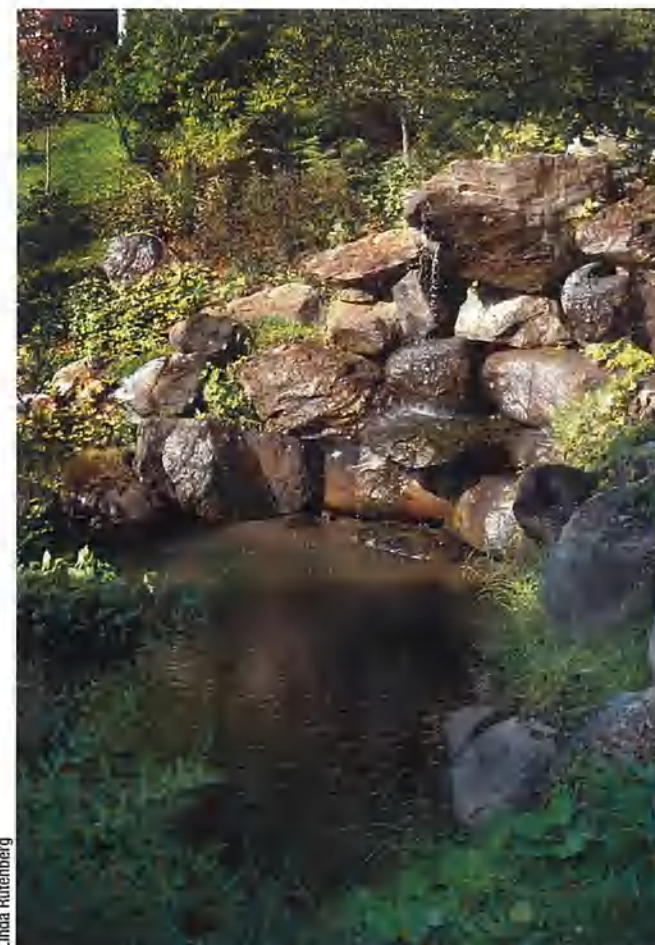
TALK TO MYKE HODGINS AND PAT WEBSTER about their decade-long landscaping collaboration and they'll probably refer to the "phases." Phase one, for instance, represents the first two years of their association when Myke, a landscape architect and owner of Hodgins & Associates in Westmount, Québec, was the guiding force behind the work on the country property that Pat and her husband, Norman, own in the Eastern Townships in Québec.

"After that, Pat and I became design partners on the property," says Myke. That was phase two.

Phase three is the abiding friendship they've settled into in recent years, in

which Myke says he has become more of a consultant and sounding board than the driver behind the projects that Pat conceives. Either way, they're clearly on the same wavelength in their work to shape the landscape on the shores of Lake Massawippi.

Their story began nine years ago, shortly after the Websters bought the 40-acre property that had once been the site of Glen Villa, an elegant hotel built in 1902 in the grand Victorian style. It was a summer resort until it burned down seven years later. Norman's parents bought the property in the 1940s and spent summers there before selling it two decades later.



Linda Rutenberg

Cascade at new entrance/Cascade à la nouvelle entrée



Linda Rutenberg

Lower garden/Jardin en contrebas

Norman and Pat bought it back in 1996. "Norman had a deep emotional attachment to the land," says Pat. "It's a very personal connection and I've developed it, too, during our marriage."

By the time the Websters bought it, there was an unusual house on the land, built during the 1960s by the previous owners. It was the radical design of the house, shaped somewhat like a cross and clad in fieldstone and barn board, that provoked the Websters to seek Myke's help. "The problem was how to get into the house," says Pat. "The design was exciting but the front door was hard to find. The entrance was invisible from the driveway because of the steep grade of the land around it and a tall retaining wall close to the door made it very unwelcoming."

Myke's solution was to lower the grade of the driveway near the house by a full eight feet. "Once we had dug down four feet, we kept going and let the land tell us what we could do," says Myke.

A wide set of Wallace limestone stairs was embedded in the slope and borders were added



Myke Hodgins

1999 : Front entrance/Entrée sur la façade

1998 : Front entrance/Entrée sur la façade

Myke Hodgins



China terrace – found china mosaic/Terrasse chinoise – mosaïque en porcelaine

on each side, planted with hostas, astilbes, bergenias, hydrangea, clethra, stephanandra and hamamelis. The result was that the entrance to the house was now not only accessible, but also inviting.

There was also a wonderful and unexpected side-effect to the work. "There had been a trickle of water from the fields above that had been piped under the driveway and to the lake," says Pat. "Once we excavated the driveway, we created several natural ponds, which collected that water. The trickle became a waterfall."

The garden unfolds

It was the first project the Websters tackled with Myke and it launched their friendship. What followed was the unfolding of the garden, year by year, a little at a time. "Myke helped me to find a personal approach to the garden and he had to start almost from zero," says Pat. "One of the first things he did was to help me discover the plants I liked." So in the summer of 1998, the two set off on a tour of the Montreal Botanical Garden, a sojourn that Pat says clarified her ideas. "Considering my roots in the U.S. south, it isn't surprising that I chose magnolias and rhododendrons," she says. "What is surprising is how



China terrace – nap time?/Terrasse chinoise – l'heure du dodo ?

that choice made me think about how a garden could be more than simply a pleasing arrangement of plants."

While the horticultural concerns were important, she and Myke knew that a key consideration was a design philosophy that would respectfully address the magnificent sweeping landscape and highlight Pat's growing interest in the history of the site.

A swath of muscari

A sinuous curve is the unifying element in the garden's design. Myke began with the creation of a set of curving steps leading to a rock garden within the foundations of an old summer cottage. Pat used the idea of that curve when she planted a sinewy swath of muscari that's replaced by astilbe later in the summer. It snakes through a rolling lawn and is called the "dragon's tail." It's the first of several references in the garden to the Websters' attachment to Asia, where they spent two years, living in Beijing on assignment for *The Globe and Mail*.

"The aim of this garden is not to be pretty but to make you stop and look and ponder, to notice what is there and to wonder why," says Pat. "I didn't know this when we started, but working with Myke I've realized that the projects that truly excite me relate to the history of the site or to my own history or my family's. It's a deliberate process now. Without that personal connection, a project doesn't work."

Plumbing the history

And there's a lot of history there. During a walk in a wooded part of the property, Pat discovered the remnants of an old stone wall and half a dozen shards of glazed china. A little more investigation revealed a pile of crockery from the Glen Villa Hotel.

It was the inspiration to create a folly. Pat envisioned the shards as a circular mosaic that bears the Glen Villa Hotel crest. It marks the entrance to a terrace, defined by the remnants of the stone wall. "Our purpose was to honour a history of the site, to memorialize Glen Villa," says Myke.

"This was our first genuine collaboration," adds Pat. "We cleared and leveled the area and built a suggestion of stone walls to surround it."



China terrace – martini?/Terrasse chinoise – un petit martini ?



Belvedere edge/Aux confins du belvédère

A deep purple pillow

The result is a rectangle measuring 40 by 60 feet, representing the long-gone hotel. Inside the perimeter, the ground is planted with perennials whose common names hint at romance: lady's mantle, virgin's bower, goat's beard, shooting star, the "Goldilocks" cultivar of creeping jenny. A moss-covered chair and a Victorian iron bedstead planted in a duvet of lime green annuals and a pillow of deep purple annuals add to the hotel allusion.

Over the years, other elements have been added, including balusters leading to an imagined second storey, and a suggestion of windows shaped from copper tubing and wood. Some of the china shards were embedded in the ground to mimic the footprint of walls.

Giant bonsai in an Asian meadow

Another major project was the creation of a belvedere that would be the site of a picnic table. "We had pruned some pines, removing dead wood, and when Myke saw them, he said they looked like giant bonsai," says Pat. "His remark reminded me of the Chinese tiles I had bought a few years before, not knowing what I was going to do with them."

The result is the Asian meadow, with the tiles integrated into a low fence that defines the belvedere. From there, the sculpture, "Bridge Ascending" stands out against the sky. The Websters' friends, sculptors Louise Doucet and Satoshi Saito, built the piece from the twisted metal remnants of an historic covered bridge burnt by vandals in 2002.

The sculpture is a crucial element in the garden, reinforcing the sinuous motif and linking it to the family's history. "The bridge was built in 1842," says Pat. "Before it was closed to traffic in 1961, Norman and his family would cross it on the drive from Sherbrooke to Glen Villa. When we saw the remains, we asked our friends to create an artistic tribute to that Township's landmark."

No bad ideas

Myke says a lot of the garden's evolution has been intuitive. "The property is respectful of nature. It's not pretentious or showy. It's very personal," he says.

His relationship with the Websters has evolved along with the garden. A couple of years after the first project, he and Pat began to view themselves as partners. "And for the past couple of years, Myke has been acting as a consultant," says Pat. "We speak every couple of months and go out to lunch to discuss ideas. We have a huge amount of trust in each other."

Adds Myke, "On both sides, there's complete transparency. I can say anything to Pat. Sometimes, she'll have an idea that she's afraid might be a bad idea. I never see any idea as bad. Whatever comes out, I'm willing to give full consideration. It all goes back and forth but Pat's the one who comes up with most of the ideas now."

When the Websters suggest eccentric additions to their garden – the 10-foot-tall Adirondack chair beside the pond that dwarfs anyone who sits in it comes to mind – Myke is ready to turn them into reality. "Everyone wants to have a picture taken in that big chair," says Pat. "When you see it, you can't help but laugh."

No spoon-fed solutions

"We've gone from one extreme to another," adds Myke. "Pat comes up with an idea now and proceeds to develop it. I come in to refine it. Our collaboration started with me bringing things to the table. We would look at images in books to see if we were on the same page. But I don't like to spoon-feed anyone solutions. It's vitally important that people feel the garden is theirs."

Myke and Pat are aware that their relationship is unusual. "It's rare for a landscape architect and a client to develop this kind of friendship," says Myke. "Over the years, I've had hundreds of clients. Most will use our services for two or three years and some may call us years later."

Like the landscape and gardens they work on together their friendship and respect for each other seem only to grow. And their work together is far from finished. "Each year brings something new," says Pat.



Partners, Myke and Pat/Myke et Pat, partenaires

Stephanie Whittaker is a Montréal-based freelance journalist who specializes in writing about workplace issues, business, horticulture and design. She tends her own anarchical garden during her leisure time. stephanie.whittaker@videotron.ca

Linda Rutenberg

Linda Rutenberg

Pat Webster

LOUIS PERRON — PIONEER OF LANDSCAPE ARCHITECTURE, MASTER OF FLORAL ORCHESTRATION

BY/PAR RON WILLIAMS

Pour lire cet article en français, voir page 33.

LOUIS PERRON – “le premier architecte paysagiste de culture française au Canada”, as he characterized himself – was born the 17th of 18 children to a farming family in rural Québec in 1907. He was involved in market gardening, ornamental horticulture and greenhouse operation from his earliest youth, largely through W.H. Perron et Cie. Ltée., the well-known nursery business of his older brother, Wilfrid.

He knew plants and planting intimately

This long-time association with plants and planting had a profound influence on Louis Perron. He knew plants and planting intimately, and felt that such knowledge was a *sine qua non* for all landscape architects. Mastery of our “basic materials” should be a point of pride, he believed – not an embarrassment.

Louis's brother encouraged him to enrol at Cornell University in upstate New York, well known for its department of landscape architecture and its expertise in horticulture

and plant science. Louis was an outstanding student. The programme, like most others in the USA at the time, emphasized the large country estate – a focus that was to serve him well. He designed the gardens of a great many country, city and suburban estates for wealthy members of Montréal's business élite. He knew what such people were looking for, and established a personal rapport with the demanding “captains of industry”.

But these estate projects were only a small part of Louis Perron's professional oeuvre. He designed many residential gardens that were far more modest in scale. And he was responsible for an astonishing number of parks and playgrounds in dozens of municipalities, from northern Québec to the island of Montréal (where he maintained his principal office, in Saint-Laurent) and its suburbs, and the Laurentians. His larger parks include the Parc des Voltigeurs on the rivière Saint-François in Drummondville, Québec, and Seaway Park along the south shore of the St. Lawrence.

A keen golfer, he designed many golf courses. He also created three projects for Expo '67: the Rose Garden, the Sculpture Court and the garden of the Christian Pavilion.

As one of the first landscape architects to practice in Canada, Louis was constantly educating people about the profession and showing them how to achieve good results. He wouldn't let his clients start work until they had a proper plan; he required contractors to pay attention to the plans and specs; and he accepted every opportunity to speak to garden clubs and a host of other associations about landscape architecture.

Louis (in the white suit) at the CSLA 50th anniversary conference in Ottawa, summer 1984, with Linda Dicaire and Benoît Bégin/Louis Perron (vêtu d'un habit blanc) lors du congrès soulignant le 50^e anniversaire de l'AAPC à Ottawa (été 1984), aux côtés de Linda Dicaire et Benoît Bégin

Signature design

Louis Perron had a personal approach to landscape design and a recognizable “signature”. Plants were of course a central presence: he used a lot of them. His plant lists could easily extend to a hundred varieties or more. Trellises, woodwork, rockwork and boulders were important, and he loved to innovate. As soon as they became available, his designs integrated garden lighting systems, sprinklers (his son Gérald was an early entrant into this now-flourishing industry), railroad ties and precast patio blocks (which he often made himself).

He was also ahead of his time in assessing where society and the profession should go. As early as 1975, he warned about the potential negative impacts of the snowmobile on our rural environments. He deplored the ongoing pollution of the oceans and the disappearance of golf courses from urban areas (including many that he had designed), and he called for the creation of connected park systems in contrast to isolated islands of green. (Montréal's recently abandoned Lachine Canal, he said, was an appropriate candidate.)

Eclectic style

Louis absorbed a number of design vocabularies early in his career, and never felt obliged to work within an officially prescribed idiom. On one occasion, he defined “modern” as “really just present-day landscape architecture.” The Joan of Arc Garden on the Plains of Abraham in Quebec City is a wonderful example of his fusion of traditions. This elegant garden integrated the French formal tradition and the English flower-garden à la Gertrude Jekyll, featuring mixed borders of annuals, perennials and conifers, organized according to a carefully orchestrated flowering sequence.

continued on page 35

LOUIS PERRON — PIONNIER DE L'ARCHITECTURE DE PAYSAGE, MAÎTRE DES SYMPHONIES FLORALES

NÉ EN 1907, Louis Perron fut le « premier architecte paysagiste de culture française au Canada ». Il était le 17^e d'une famille de cultivateurs de 18 enfants élevés non loin de Québec. Grâce en grande partie à W.H. Perron et cie. Ltée, la pépinière fort connue de son frère aîné, Wilfrid, Louis Perron put acquérir, à très jeune âge, de l'expérience en maraîchage, horticulture ornementale et exploitation de serres.

Cette passion qu'il entretenait depuis déjà longtemps pour les plantes allait exercer une profonde influence sur lui. Il savait tout à propos des plantes et plantations et soutenait que de telles connaissances étaient essentielles à tout architecte paysagiste. Pour lui, connaître ces « éléments [végétaux] de base » constituait un grand atout.

Il s'inscrivit, avec l'encouragement de son frère, à l'Université Cornell, un établissement situé dans le nord de l'État de New York et bien connu pour son département d'architecture de paysage et son expertise en horticulture et en phytotechnie. Louis fut un étudiant accompli. À l'instar de la plupart des autres programmes universitaires américains de cette époque, le programme de Cornell portait sur les majestueux domaines de campagne, connaissances qui allaient lui être très bénéfiques. Il dessina les

jardins de plusieurs vastes domaines en campagne, en ville et en banlieue pour des membres de l'élite du monde des affaires montréalais. Il était au fait des goûts de « ces têtes d'affiche d'industrie » et entretenait des liens étroits avec eux.

Mais ces projets ne représentaient qu'une faible partie des grands ouvrages de Louis Perron. Il dessina moult jardins résidentiels beaucoup plus modestes. On compte aussi parmi ses ouvrages un nombre étonnant de parcs et terrains de jeux dans des douzaines de municipalités, allant du Nord du Québec jusqu'à l'île de Montréal, en passant par les banlieues jusque dans les Laurentides. Le parc des Voltigeurs sur la rivière Saint-François à Drummondville et le Parc de la Voie maritime le long de la rive sud du St-Laurent sont au nombre de ses plus importantes réalisations dans le domaine des parcs.

Mordu du golf, Louis Perron dessina bon nombre de parcours de golf. Il réalisa aussi trois projets lors de l'Expo 67 : la roseraie, la cour des sculptures et le jardin du Pavillon Chrétien.

Parmi les premiers architectes paysagistes à exercer sa profession au Canada, Louis cherchait constamment à sensibiliser les gens à la profession et à leur montrer comment obtenir de bons résultats.

Il ne laissait jamais ses clients donner le premier coup de pelle avant que le plan ne soit au point ; il tenait toujours à ce que les entrepreneurs accordent une attention toute particulière aux plans et devis ; et il ne ratait jamais une occasion de prendre la parole devant des membres d'un club de jardiniers ou d'autres associations pour parler de sa passion : l'architecture de paysage.

Des aménagements uniques

Louis Perron avait une approche hors du commun en matière d'aménagement paysager. Les éléments végétaux étaient au cœur de ses aménagements et il savait composer avec une large palette qui pouvait facilement comporter à tout le moins une centaine de variétés de plantes. Les treillis, ouvrages en bois, rocailles et rochers occupaient une place importante et Louis carburait aux innovations. Il n'hésitait pas non plus à incorporer des systèmes d'éclairage pour jardin, des systèmes d'irrigation (son fils, Gérald, se lança pour sa part rapidement dans cette industrie florissante), des traverses de chemin de fer et des blocs en béton pour terrasses (qu'il fabriquait souvent lui-même) dans ses divers projets.

suite à page 35



Jardin Jeanne d'Arc Garden



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Remarkably, Louis carried out this project shortly after he returned to Québec from Cornell, following his graduation in 1937. It was one of several outstanding public and private landscape projects created, paradoxically, during the financial crisis of the 1930s.

A man of influence

Louis also served his profession and the larger community. He was a student member of the CSLA/AAPC from 1935 (a year after its founding) and served as its president from 1952 to 1956. In 1965, he was a founding member of the AAPQ. He was also a founder and first president of the provincial association of nursery proprietors and landscape contractors that is now Paysage Québec – as always, playing a role as bridge between industry and design.

He contributed to landscape architectural education, teaching at Montréal's École des Beaux Arts and at Macdonald College, McGill University's faculty of agriculture in Ste-Anne-de-Bellevue. And when the Parent Commission set out to modernize Québec's education system in the 1960s, he urged them to create a school of landscape architecture at university level. . . undoubtedly influencing the subsequent establishment of the school at the Université de Montréal.

Louis Perron passed away in 1990, leaving a rich legacy of professional work, institutional progress and memories of a warm and humorous personality.

For a list of Ron Williams sources, please contact Landscapes/Paysages editorial offices. He particularly thanks professor Peter Jacobs for sharing his unique collection of documents, and Bert Johnstone, president, Town and Country Landscaping, Montréal.

suite de la page 33

On pourrait le qualifier d'avant-gardiste. Dès 1975, il déclara que les motoneiges auront une incidence négative sur les milieux ruraux. Il décria aussi la pollution des océans et la disparition des parcours de golf des milieux urbains (y compris plusieurs parcours qu'il avait dessinés) et, au lieu de promouvoir des îlots verts isolés, il réclama la création de réseaux de parcs. (Selon lui, le canal Lachine, projet récemment abandonné, se prêterait à merveille à un tel réseau.)

Un style éclectique

Louis Perron, qui se familiarisa dès le début de sa carrière avec plusieurs méthodes d'aménagement, n'a jamais épousé une orthodoxie de design. À un moment donné, il affirma que le « modernisme » équivalait à « de l'architecture de paysage conjugué au présent ». Le Jardin Jeanne-d'Arc sur les Plaines d'Abraham à Québec constitue un merveilleux exemple de croisement de traditions. S'inspirant de Gertrude Jekyll, Louis Perron sut allier dans ce splendide jardin le style classique français aux plates-bandes mixtes à l'anglaise peuplées d'annuelles, de vivaces et de conifères, disposés selon une séquence de floraison soigneusement orchestrée.

Il réalisa ce projet avec brio à Québec dès qu'il eut terminé ses études à Cornell en 1937. Ce fut l'un des nombreux remarquables projets paysagers publics et privés créés, paradoxalement, durant la crise financière des années 30.

Un homme d'influence

Louis Perron était également un homme engagé au sein de sa profession et de la collectivité. Il fut membre stagiaire de l'AAPC à partir de 1935 (un an après sa création) et en prit la tête de 1952 à 1956. En 1965, il devint membre fondateur

de l'AAPQ. Il fut aussi le fondateur et le premier président de l'association des propriétaires de pépinières et des entrepreneurs paysagistes du Québec organisme, qui porte maintenant le nom de Paysage Québec – et comme toujours, faisait le pont entre la réalisation et le design. Durant les années 1960, il déposa un mémoire devant le Commission Parent, chargée de moderniser le système d'éducation au Québec, dans lequel il recommanda la création d'un programme d'éducation supérieure en architecture de paysage. . . ce qui alla sans contredit influencer la création de l'École d'architecture de paysage de l'Université de Montréal.

Louis Perron s'est éteint en 1990, laissant derrière lui un riche patrimoine professionnel marqué par des progrès institutionnels et des souvenirs d'un homme chaleureux doté d'un grand sens de l'humour.

Pour obtenir la liste des sources de Ron Williams, prière de communiquer avec le bureau de Landscapes/Paysages. Il tient tout particulièrement à remercier Peter Jacobs pour avoir partagé sa collection unique de documents, de même que Bert Johnstone, président de Town and Country Landscaping, Montréal.

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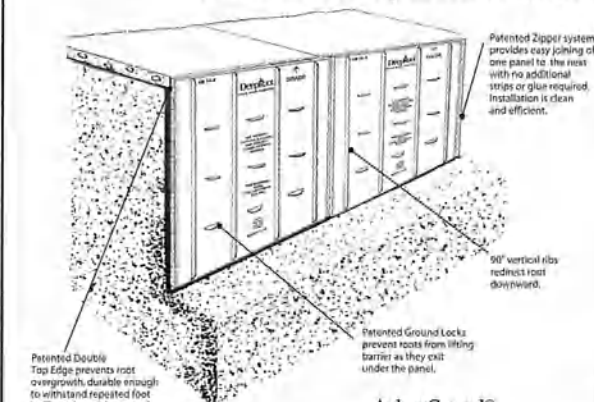
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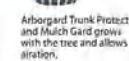
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LOOKING IN... OSER REGARDER...

Visions of a contemporary city garden/Vision d'un jardin de ville contemporain



www.helenfickling.com/Design: Corbeil & Bertrand

HORTUS URBANUS, one of many gardens at International Flora Montréal 2006, is much more than an artistic installation. It is a contemporary – albeit temporary – city garden, a place to stop, absorb the surroundings and make discoveries.

Rather than creating an enclosed garden, landscape architect Jasmin Corbeil and architect Stéphane Bertrand reinvented the pergola, anchoring it in a vacant urban lot. Their aesthetic is decidedly contemporary. Hortus Urbanus juxtaposes vegetation and common materials: wood, galvanized steel, recycled plastic, translucent synthetic tarps, shards of slate and birch trees meet and unite. Suddenly, a green “box” springs out of the landscape.

DANS LE CADRE DE L'ÉVÈNEMENT International Flora Montréal 2006, Hortus urbanus fut bien plus qu'une installation artistique. Ce fut un jardin de ville contemporain (quoique temporaire) où on pouvait s'arrêter, se laisser imprégner et s'adonner à la découverte.

Au lieu de créer un jardin cloîtré, l'architecte paysagiste Jasmin Corbeil et l'architecte Stéphane Bertrand interprétèrent la pergola dans notre temps, pergola qui fut ancrée dans l'assise d'un terrain urbain résiduel. Hortus urbanus joua des végétaux et des matériaux vernaculaires, les juxtaposa dans un assemblage créatif, pour que bois, acier galvanisé, polymère recyclé, toile synthétique translucide, copeaux d'ardoise et bouleaux se rencontrent et s'unissent et pour que, tout à coup, une boîte verte se pose dans le paysage.

Corbeil & Bertrand : Jasmin Corbeil + Stéphane Bertrand, with/avec Bernard Denis, Thomas Guiot (stagiaire), Hervé Buisson (paysagiste), Jean-René Sylvain + Richard Gagnier www.corbeilbertrand.com

International Flora – Montréal Garden Festival will take place at the Old Port of Montréal from June 29th to September 3rd/L'International Flora Montréal se déroulera du 29 juin au 3 septembre 2007 au Vieux-Port de Montréal www.floramontreal.ca



LOOKING OUT... ÊTRE VUS...



www.helenfickling.com/Design-aménagement : WAA et associés

NU COMME VERT (Who is watching whom?) explores the idea of mild voyeurism in an avant-garde cosmopolitan city. The garden represents the sublime vibe of the streets of Montréal. The city is bustling with silhouettes – people of all shapes, sizes and colours. It's a fantastic non-rehearsed theatrical display – and the only thing you need to do in order to enjoy the free show is to be there and watch!

The vibe extends to the personal space of the garden. Walk through the garden, and you will move through settings that are natural to more urban vistas where someone is always being watched. You, too, are part of the display.

NU COMME VERT explora l'idée d'un voyeurisme subtil dans une ville d'avant-garde et cosmopolite. Le jardin représenta ici le rythme sublime de vie dans les rues de Montréal. Des silhouettes y abondèrent – des gens de toute taille, de toute forme et de toute couleur. Ce fut en quelque sorte une mise en scène de théâtre improvisée – il ne suffisait que de regarder !

Les vibrations envahirent le visiteur qui arpentaient un passage intérieur qui allait d'une mise en scène naturelle vers une autre plus urbaine, où on se faisait toujours regarder. Vous faisiez donc aussi partie de la mise en scène.

WAA : Williams, Asselin, Ackaoui et associés www.waa-ap.com

Landscapes/Paysages thanks landscape architect Raquel Penalosa, who is Artistic Director of Flora Montréal and originally helped create the event. She has worked in California and France and with the City of Montréal Parks in the Old Montréal and the Lachine Canal areas./Landscapes/Paysages tient à remercier l'architecte paysagiste Raquel Penalosa, directrice artistique de Flora Montréal, qui a aidé à organiser cet événement. Elle a travaillé en Californie, en France, ainsi qu'avec le service des Parcs de la Ville de Montréal dans les secteurs du Vieux-Montréal et du canal Lachine. rpenalosa@vivaconcept.ca

THE URBAN COTTAGE: FROM PATCHY LAWN TO ROMANTIC RETREAT

UN GAZON CLAIRSEMÉ DEVIENT UNE OASIS ROMANTIQUE

BY/PAR PAULINA CARBONARO; PHOTOS JANET ROSENBERG + ASSOCIATES



Bold and spare planting gives a modern feel to the front of the house/Les éléments audacieusement plantés et bien dosés donnent une allure moderne à la façade de la maison.

Front of house/Façade de la maison

LA CAMPAGNE EN VILLE

L'intimité étant rarissime à Oakville, les propriétaires Bob Armstrong et Virginia Kelly ont retenu les services de la firme torontoise Janet Rosenberg + Associates (JRA) afin de transformer leur terrain dénudé en forme de « L » en un havre de paix.

L'équipe JRA élaborera d'abord un plan directeur pluriannuel. Pour donner à la maison une allure de chalet, l'équipe ceintura le terrain de pins, épinettes et arbustes et y aménagea une entrée sinueuse bordée d'arbres à maturité et de plantes vivaces. JRA procéda par la suite à un raffermissement du lien entre la maison et les jardins, en ajoutant des fenêtres, une terrasse et des barrières.

Pour que le paysage puisse se marier aux goûts des propriétaires JRA ajouta des éléments contemporains uniques qui allient la tradition aux lignes et à la conception épurées. L'aménagement d'une nouvelle piscine et d'un spa d'un style raffiné est rehaussé de bordures luxuriantes de plantes herbacées qui confèrent à ce paysage une ambiance romantique.

WHEN BOB ARMSTRONG and Virginia Kelly purchased their Oakville home over 12 years ago, they were surrounded by old hedgerows, a patchy lawn and their neighbours' curious gazes. Set foot on their sprawling one-acre property today, however, and you would never know that you were surrounded by houses.

Such privacy is increasingly a thing of the past in Oakville. This city has been absorbed by the pattern of suburban sprawl (with a touch of urban infill) that we now refer to as the Greater Toronto Area. Those who long for solitude can always head for cottage country – a three-hour drive away!

Armstrong and Kelly wanted that cottage atmosphere but they didn't want to drive for hours to reach it. They hired Janet Rosenberg + Associates in Toronto to help them transform their barren L-shaped lot into a tranquil refuge that would provide the solitude they wanted.

Janet Rosenberg and the JRA team began by devising a masterplan which could

Around the hot-tub, waterside plantings change with the seasons. Ornamental grasses, such as fountain grass, add invaluable privacy/Les plantes autour du spa changent au gré des saisons. Les graminées décoratives, comme la *Pennisetum alopecuroides*, rehaussent l'intimité.

be implemented over a number of years as the budget permitted. Since moving the neighbouring homes was out of the question, screening the residence was the first priority. The JRA team surrounded the property with big Austrian pines, Colorado blue spruces and mixed shrubs. To enclose the space, a garden fence is entwined with euonymus, adding a sense of intimacy.

The JRA team maintained one of the property's original trees, a large walnut, since it adds a sense of history to the site. The walnut sits off to the side of the house near the patio. Under its canopy, layers of perennials such as Chinese astilbe, bergenia and sedum, bring it down to scale. The plants were carefully chosen for their compatibility with the walnut tree's tendency to release toxins (see sidebar, this page).

Slowly but surely, the front entrance area began to take on a different shape. The house has a narrow frontage and the original long driveway lacked balance. The new design includes a winding driveway bordered by mature trees and masses of perennials. The canopies hide the residence from view and soften the entryway from the road, adding to the cottage-like feel. Lush and colourful planting beds create a sense of natural abundance.



Different layers and textures add interest to this once-barren suburban property/Les couches et textures différentes ajoutent du piquant à ce terrain autrefois austère.



More than a cottage

As the landscape transformed, JRA addressed the second challenge: the cottage ambience should not eclipse the interesting country elegance of the house. While the multitude of plants and trees accented its board-and-batten structure, the house lacked a sense of being more than a cottage.

To improve interaction between the house and landscape, JRA slightly altered the architecture of the house, adding more windows. In the den, a ceiling-to-floor window now allows the beauty of the landscape to be enjoyed indoors. At the back, they added a terrace made of antique medallions and flagstone – an ideal transition from the cozy indoors to the rich outdoor garden. As well, they built a formal garden gate to divide the back garden from the front, placing cast-iron urns filled with English ivy and ferns on either side.



The Black Walnut is an Allelopath

BY/PAR RYAN JAMES

This word is derived from allelon, meaning "each other", and pathos which is "to suffer". It refers to a plant's secretion of biochemicals to inhibit the germination or growth of any neighbours that might get competitive. The most well-known allelopath is the Black Walnut.

That being said, many plants can still be successfully planted under a Black Walnut. Flowering dogwood, viburnum, hydrangea, anemone and heucheras are all good candidates. Gardeners can also combat this situation by regularly cleaning up fallen leaves (toxin can be leached from them as they decay), by composting the offending plant debris and by maintaining a high level of organic matter in the soil.

Other plants that have exhibited allelopathic tendencies are rye, red clover, creeping red fescue, red cedar, Lantana and Tree of Heaven.

THE ROMANCE OF GRASSES



Ryan James

To achieve that soft and lush look, go for grasses. The tally for the Armstrong/Kelly home?

Calamagrostis acutiflora "Stricta" (18), *Elymus arenarius* "Glaucus" (5), *Eriophorum ravennae* (3), *Helictotrichon sempervirens* (12), *Molinia caerulea* (3), *Panicum virgatum* "Heavy Metal" (6), *Pennisetum alopecuroides* "Hameln" (18) and five varieties of *Miscanthus sinensis*: "Morning Light" (9), "Silberfeder" (21), var. *purpureus* (9), "Variegatus" (3), and "Zebrinus" (3).



Tall ornamental grasses create an informal gateway and lend a sense of mystery/Les graminées décoratives de grande hauteur créent un passage naturel et confère au site un côté mystérieux.



The hard lines of the pool are softened by relaxed plantings that change with the seasons/Les pérovskias, rudbeckies hénissées et sedurns, qui changent au gré des saisons, viennent adoucir les lignes de la piscine.



City-worthy design

The addition of unique and contemporary elements helped return focus to the house. And because this was a long-term project, Armstrong and Kelly found that their tastes changed as the work continued over the years. For the JRA landscape architects, the trick was to blend those changing tastes with emerging design trends in landscape design, balancing the modern and the traditional by artfully weaving the two together. The landscape began to move beyond a traditional cottage environment, to incorporate sleek and elegant elements in keeping with its Oakville community.

Romantic abundance and colour remained the garden's key characteristics, but when the JRA team designed the front of the house in the later stages of the project, the team and their clients opted for continuous, tone-on-tone plantings: light green perennial grasses that zigzag through periwinkle groundcover and trees. To complement the clean lines and simple symmetry of the clipped yew hedges, they set elegant stone plinths in front of the house, topped with mounds of green Scotch moss.

Bold touches

Then Anderson and Kelly talked about installing a swimming pool. Since the budget only permitted a vinyl pool, the JRA team worked with the pool company to achieve a classic and sophisticated look. The pool's plastic detailing

and edges were replaced with concrete elements. To soften the pool's edges, the landscape architects relied on their original tools: colour and abundance. They planted multicoloured herbaceous borders around the pool, effectively balancing the pool's harsh outlines with the garden's romantic feel.

A modern aesthetic

The final addition to the landscape was a dramatic 12-person hot tub incorporated into a water fountain at the foot of the terrace. The hot tub's novelty, as well as its long, linear shape, have made it the focal point of the garden. It represents a clear shift in sensibility towards a more modern aesthetic yet its design finely balances the cottage-like elements and the suburban.

The hot tub is surrounded by traditional smooth limestone, but graced by a stainless steel trough and sawn coping. Like the pool, its edges are softened by a border of perennials such as Russian sage and cascading dwarf fountain grass.

The effect is magical. When water spills from the trough, you could be at a waterfall, deep in the woods. With the sound of trickling water and the soft rustling of trees, even the most weary urbanite can find serenity.

Paulina Carbonaro is a freelance writer and marketing coordinator at Janet Rosenberg + Associates. pcarbonaro@jral.ca

CRITIQUE/CRITIQUE LIVRESQUE

NOT SO SMALL — BUT DEFINITELY INSPIRING!

OUTSIDE THE NOT SO BIG HOUSE

BY/PAR JULIE MOIR MESSERVY + SARAH SUSANKA; PHOTOS BY/DE GREY CRAWFORD

REVIEW BY/CRITIQUE FAITE PAR HANITA KOBLENTS



LOOKING FOR DESIGN IDEAS for a really small garden? Don't look here. I remember making the same mistake after I first picked up Susanka's *The Not So Big House* book and leafed through its pages of two- and three-thousand-square-foot homes. "Hey, these homes are Not So Small either," I thought! The same sense of size applies here — but the authors are up-front about it. On page two of the introduction, they explain that "*Not So Big* refers to an attitude rather than the size of a house." This attitude includes thinking more about quality than quantity (regardless of the amount of space you have), and crafting that space so your house feels like a home.

Co-written by a landscape designer (Messervy) and an architect (Susanka), *Outside the Not So Big House* offers readers a thorough musing about the threshold where home meets garden and vice versa. It is inspired by the Japanese katei, a fusion of the symbols for "house" and "garden" to create an ideogram that means *home*. The authors explore properties (both large and small) where "home" has been achieved through thoughtfully integrating house with garden.

Parallels inside and out

The book has four sections (Site, Flow, Frames, and Details), each exploring five properties. Text is accompanied by photographs and illustrated floor and site plans to show how the indoor spaces relate to those outside. The vantage point of each photo is carefully considered to capture this connection — how a patio extends a dining room floor, for example, or how a window frames a view. To emphasize how the same design principles are used in both interior and exterior environments, the authors highlight the parallels in two sidebars for each property, one written by Julie, the other by Sarah. The authors make frequent use of each other's first names throughout the book ("both Julie and I love the simplicity of this house and landscape. . ."), a technique that causes the reader to feel instantly familiar and comfortable with them, as if they were gracious hosts inviting you into their homes.

This book would be a good read for people who are considering a complete overhaul of their property, both inside and out. (It is from Taunton Press, which publishes the *Fine* series of magazines, including *Fine Woodworking*, *Fine Homebuilding* and *Fine Gardening*.) While landscape architects already understand the importance of integrating homes, gardens, buildings and sites, this book may be just

the ticket for driving that point home with a client. The proof is often in the pudding, and these examples are inspiring.

From a professional's perspective, I would have appreciated a simple bar scale with each site plan. (Knowing the dimensions of any element can help determine how an idea may work at another site.) I'd also recommend a light overlay of the site topography. A few gentle contours would advance the book's central theme by reminding readers that the landscape is not always flat.

Design professionals, however, will be reminded of the importance of the professional collaboration that often must precede the perfect integration of building with site. While I still wish that the title wasn't so misleading, I'm impressed by the coordinated work of these two authors and their mutual respect for each other's practice. If only all architects and landscape architects worked so well together!

Outside the Not So Big House, by Julie Moir Messervy and Sarah Susanka. Newtown, CT: Taunton Trade Co., 2006. www.taunton.com. ISBN 1561587346; 210 pages. \$49.95

Recommended/Ouvrages recommandés

Julie Moir Messervy's *The Inward Garden* will be re-issued this year. (See page 16.) For other titles by the author, and an online slide show featuring her Toronto Music Garden, see www.juliehoirmesservy.com.

Julie Moir Messervy recommends:

The Poetics of Space, by French philosopher/phenomenologist Gaston Bachelard, a classic study of the psychological effects of domestic space. ISBN-13: 978-0807064399

A Pattern Language, by Christopher Alexander, described by *The New York Times* as "the closest thing home design has to a Zen master." ISBN-13: 978-0195019193

Sarah Susanka's series of *Not So Big House* books are all published by Taunton Press. www.otsobighouse.com

Hanita Koblenks, a planner, landscape architect and plant lover in Halifax, is the book review editor for *Landscapes/Paysages*. To recommend a book for review, please contact her. hanitak@hotmail.com

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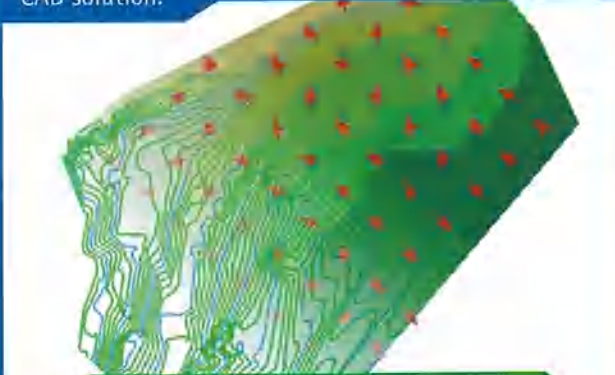
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THE LAST WORD/LE MOT DE LA FIN

SCANDALEUX !

Myke Hodgins est sorti du placard et en est fier.

« La réalisation d'un aménagement résidentiel est l'exercice le plus délicat, le plus technique, le plus exigeant, le plus responsable et le plus frustrant pour les concepteurs. » . . .
Garrett Eckbo, 1969

J'AI FINALEMENT DÉCIDÉ de sortir du placard. Je m'appelle Myke Hodgins. Je suis spécialiste de l'aménagement paysager dans le secteur résidentiel et fier de l'être. Vous vous demandez probablement pourquoi je fais une telle déclaration. Eh bien, parce que les architectes paysagistes croient que leurs collègues dans le secteur résidentiel « ne signent que de jolies jardins ». C'est scandaleux de dire des choses semblables !

Louis Perron m'a déjà dit que les projets résidentiels se composaient des mêmes éléments que tout autre projet, mais souvent à plus petite échelle. Selon moi, cela est vrai, mais je m'empresserais d'ajouter que l'on doit en plus faire affaires avec un ou deux clients ayant des besoins, désirs, goûts et manies très, très précis. Et lorsqu'on fait affaires avec deux clients, on se retrouve souvent avec deux palettes d'exigences contradictoires. Fait intéressant à noter, les architectes paysagistes dans le secteur résidentiel doivent prêter une oreille attentive, communiquer, interpréter, conseiller et soutirer de l'information de leurs clients. Ils doivent aussi être prêts à s'adapter de nouvelles exigences rapidement, à travailler avec un vaste éventail d'échelles et avec des budgets de toute taille — et réaliser à tout coup des projets originaux et sublimes.

Les architectes paysagistes dans le secteur résidentiel sont par ailleurs appelés à établir des liens étroits avec plusieurs personnes, ce qui aide à sensibiliser la population à une profession qui est généralement mal comprise.

Mais qu'est-ce qui m'a amené à débâter comme ça ? Et pourquoi ai-je



Ryan Wakshinski

accepté d'être l'un des rédacteurs invités de *Landscapes/Paysages* ? Il y a plusieurs années de cela, j'ai rencontré, lors d'un événement, l'un des membres du jury du concours des Prix d'excellence de l'AAPC. Je lui ai demandé comment l'attribution des prix déroulé et s'il y avait plusieurs projets résidentiels lauréats. Il m'a répondu d'un ton dédaigneux. « Les projets résidentiels ne sont que des projets où les gens fortunés délient généreusement les cordons de leur bourse. »

Après m'être remis de mon choc, j'ai pris le pouls de mes collègues et j'ai constaté que cette attitude était assez répandue. C'est donc pour cette raison que je collabore à cette livraison de *Landscapes/Paysages*.

Notre profession poussa ses premiers cris il y a des milliers d'années de cela lorsqu'on nous confia

l'aménagement des jardins de la Mésopotamie. Depuis lors, nous avons grandi et changé au fil de l'évolution de la race humaine et continuerons à nous rajuster pour assouvir les besoins en mutation de notre société. Cela ne veut toutefois pas dire que nous faisons fi de nos racines ou qu'une activité ou un projet spécial est moins important qu'un autre. On dit que les architectes paysagistes sont plus dynamiques lorsqu'ils misent sur la synergie et anémiques lorsqu'ils privilégient un domaine ou méprisent des collègues. Ce numéro de *Landscapes/Paysages* rend ainsi hommage à tous ces architectes paysagistes qui œuvrent dans le secteur résidentiel. Les projets remarquables dont il est question dans ce numéro ne sont qu'un échantillon mais sont un gage de la fierté que l'on porte à notre profession.

Myke Hodgins, a long-term veteran of the AAPQ and CSLA boards, is president of the CSLA. He has also served on the jury for the CSLA Awards of Excellence. Hodgins & associés was established in 1986. / Myke Hodgins, vétéran de l'AAPQ et des comités de l'AAPC, occupe actuellement le poste de président de l'AAPC. Il a également été membre du jury du concours des Prix d'excellence de l'AAPC. Hodgins et associés fut créé en 1986. www.heta.ca

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OUTRAGEOUS!

Myke Hodgins is out of the closet – and proud of it.

(POUR LIRE CET ARTICLE, VOIR LA PAGE 45.)

“Residential design is the most intricate, specialized, demanding, responsible and frustrating field for designers.” . . . Garret Eckbo, 1969

HERE I AM, coming out of the closet. I am a specialist in residential landscape architecture and proud of it. Why do I need to make such a declaration? Because there is a commonly held belief within our profession that residential landscape architects “are just making pretty gardens.” Outrageous!

Louis Perron once told me that residential projects have all the same components as any other project, often just on a smaller scale. In my experience this is true, but I would hasten to add one major

difference: we have to deal with a client or a pair of clients that have very, very specific needs, desires, tastes and foibles. With a pair of clients you often get saddled with two very different agendas to satisfy. We, as residential landscape architects, have to be adept at listening, communicating, interpreting, counseling and extracting information from our clients. We have to be ready to turn on a dime, function at a wide variety of scales and work within a wide range of budgets – and still produce original and beautiful projects every time.

Getting personal

As for the larger issues about the perceived value of our profession, residential landscape architects make close personal connections with many, many people. In a profession that is generally misunderstood, this grassroots education may just raise the bar on the dialogue you encounter at your next dinner party.



Peek-a-Buddah at the Somers Residence: August, 2006. Ryan Wakshinski (Scatliff + Miller + Murray Inc., Winnipeg) captured this Buddah in a garden designed by his colleague Bob Somers, in collaboration with his mother/Coquin Bouda à la résidence Somers : août 2006. Ryan Wakshinski (Scatliff + Miller + Murray Inc., Winnipeg) a croqué sur le vif ce bouda dans un jardin conçu par son collègue Bob Somers, avec la collaboration de sa mère

What got me started on this rant? And why did I agree to be guest co-editor for *Landscapes/Paysages*? Several years ago I met one of the CSLA national awards jurors at an event. I asked how the jurying had gone and if there had been many awards to residential submissions. The answer was given in a disdainful tone. “Residential projects are just projects where rich people throw a lot of money at something.”

After my shock wore off, I personally surveyed my colleagues – you – and found this attitude to be quite prevalent. My response is this issue of *Landscapes/Paysages*.

Our profession is rooted in thousands of years of history, beginning with the design of gardens in Mesopotamia. We have grown and changed as the human race has evolved and we will continue to morph as the demands of our society change. That does not mean we reject our roots, nor that any activity or specialization we undertake is less important than any other. We landscape architects are stronger together when we support one another, than we are if we favour one area of practice – or worse, look down upon our colleagues. This issue of *Landscapes/Paysages* celebrates you: all those people who work in the residential sector of our profession. The incredible work described in this issue, which is only a sample, should illustrate how very proud we are, as a profession, of you.

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