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Couverture : Place de la Confédération, lieu de repos du soldat inconnu inhumé le 28 mai 2000. Photo : G. Lajeunesse
 Cover: Confederation Square, resting site of Canada's Unknown Soldier, interred May 28, 2000. Photo: G. Lajeunesse

Éclaircissement

Dans le numéro d'hiver 2000, la signature attestant que Dennis A. Winters était l'auteur de l'article s'intitulant « Sacred Landscapes in the Buddhist Tradition » n'aurait pas dû apparaître. L'article en question fut rédigé à l'interne à l'aide de documents fournis par M. Winters.

Clarification

In the Winter 2000 issue, the by-line crediting Dennis A. Winters under the article entitled "Sacred Landscapes in the Buddhist Tradition" should not have appeared. The article was written by editorial staff using material supplied by Mr. Winters.

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Nordstempark, Gelsenkirchen, Germany

La constitution d'une identité passe par le paysage

Les liens entre le paysage et l'identité étaient manifestes pour ceux et celles qui se sont donné rendez-vous dans la capitale nationale au mois de mai à l'occasion du Congrès 2000 de l'AAPC. On n'a qu'à penser au sol accidenté de granite sur lequel se trouve la Colline du Parlement aux abords de la rivière des Outaouais, recouvert de la pointe de la forêt boréale qui nous brosse clairement un portrait de ce que nous sommes en tant que Canadiens : une nation bâtie sur un vaste milieu naturel accidenté. Les milieux bâtis dans la région d'Ottawa/Hull sont également le reflet de notre identité : à l'écoute de notre passé et de nos réalisations, tout en étant pratiques et obligeants envers ceux qui nous entourent. Les photographes paysagistes Malak Karsh et Courtney Milne, le commentateur Rex Murphy, et la bâtisseuse de la capitale Jean Pigott nous ont tous rappelés, durant le Congrès 2000, que le paysage était essentiel au façonnement de notre identité.

Toujours dans l'esprit du Congrès 2000 de l'AAPC, ce troisième numéro de Landscapes/Paysages se penche sur la capacité du paysage de faire rayonner et de façonner diverses identités, qu'elles se rattachent à la culture, à l'histoire, à la région ou à la nation. Pris ensemble, les paysages dont il est question dans le présent numéro nous racontent qui nous sommes en tant qu'individus, architectes paysagistes et Canadiens.

La rédactrice, Cecelia Paine

Shaping Identity through Landscape



The links between landscape and identity were obvious to those who gathered in the nation's capital this May for CSLA Congress 2000. The rugged granite base of Parliament Hill sitting next to the shores of the Ottawa River, covered with remnant boreal forest tells us in no uncertain terms who we are as Canadians: a nation forged from a vast, rugged natural environment. The built landscapes of the Ottawa-Hull region also reflect who we are as Canadians: sensitive to our past and our achievements, yet practical and accommodating to those around us. Landscape photographers Malak Karsh and Courtney Milne, commentator Rex Murphy, and capital builder Jean Pigott all reminded us, during the course of Congress 2000, that landscape has been central to shaping our identity as Canadians.

In the spirit of CSLA Congress 2000, this issue of Landscapes/Paysages explores the ability of landscape to reflect and also to shape identities, whether cultural, historical, regional or national. Collectively, the landscapes featured here reveal much about who we are as individuals, as landscape architects, and as Canadians.

Cecelia Paine, Editor

Landscapes/Paysages has been generously supported by the Landscape Architecture Canada Foundation. / La Fondation d'architecture de paysage du Canada accorde un généreux soutien financier à Landscapes/Paysages.

Landscape Architecture and the CSLA

Landscape architects create physical relationships 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. For more information on the CSLA visit our website at www.csla.ca or contact CSLA directly via email at csla@escape.ca.

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 hausser 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 à la gestion de nos paysages. Pour en connaître davantage sur l'AAPC, visitez notre site Web à www.csla.ca, ou Communiquez tout simplement avec l'AAPC par courriel à csla@escape.ca.

LANDSCAPES/ PAYSAGES

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Vers l'authenticité dans la protection de paysages historiques

Toward Authenticity in Historic Landscape Conservation

par/by Joann Latremouille

Cet hiver, j'ai visité la ville de Lake Havasu, un lieu de villégiature en Arizona très connu pour son pont de Londres, construit à l'origine en 1824 pour franchir la Tamise. Pour les architectes paysagistes en sauvegarde du paysage, le pont de Londres soulève un point d'importance capitale. Si nous disposons maintenant de la richesse et de l'expertise pour déplacer, sur une distance de plus de 16,000 kilomètres, un pont en maçonnerie faisant 283 mètres de long, rien n'est impossible. Suite à ce constat, une question nous vient à l'esprit : comment devons-nous nous y prendre pour élaborer une formule intellectuelle permettant de sélectionner les meilleures tentatives parmi une multitude de possibilités ?

Parcs Canada s'est penché sur cette question dans sa Politique sur la gestion des ressources culturelles (PGRC). Il adopta cette politique en 1994 afin de se doter d'une approche méthodique à la responsabilité complexe de favoriser la protection et la mise en valeur de toutes les désignations ayant une importance historique nationale déclarées par la ministre du Patrimoine canadien sur recommandation de la Commission des lieux et monuments historiques du Canada (CLMHC). Dans les régions où Parcs Canada n'est pas propriétaire des ressources, il favorise la promotion de l'application de sa Politique sur la gestion des ressources culturelles par le biais de son Programme de partage des frais des lieux historiques nationaux. Cette politique peut englober les plus petits artefacts associés à un site historique national - une perle par exemple - en passant par les bâtiments et les paysages culturels pouvant s'étendre sur des centaines de milles carrés.

Parcs Canada élabore ce document à partir d'un ensemble de principes pouvant régir toutes les mesures possibles s'appliquant aux ressources historiques de tout genre. Ces principes, qui régissent les activités de protection et de maintien, de même que la mise en valeur et l'interprétation, peuvent englober les ressources matérielles, ainsi que les valeurs d'ordre intellectuel, telles que les liens chéris. Ils gravitent autour de cinq concepts : la valeur, l'intérêt public, la compréhension, le respect et l'intégrité.

En vertu des principes de valeur, les ressources culturelles sont celles dont on a reconnu la valeur historique. De par son mandat national, Parcs Canada accorde la plus grande valeur aux ressources culturelles d'importance historique nationale que la CLMHC a recommandées. La valeur des ressources tient autant à leur



Hatley Park National Historic Site hosted participants in a commemorative integrity exercise.

Le lieu historique national du Parc Hatley convia les participants à un exercice d'intégrité commémorative.

This winter I visited Lake Havasu City, a resort community in Arizona best known as the current location of London Bridge, originally built in 1824 to span the River Thames. For conservation landscape architects London Bridge raises a crucial issue. If there is now the wealth and expertise in the world to move a 16 000 kilometres long granite masonry bridge more than 283 metres, we have the power to do just about anything. The question is: how do we develop an intellectual framework to sift out the best endeavours from this multitude of possibilities?

Parcs Canada has addressed this question through its Cultural Resource Management (CRM) Policy. The policy was adopted in 1994 to provide a systematic approach to the complex responsibility of promoting the protection and presentation of all designations of national historic significance made by the Minister of Canadian Heritage on the advice of the Historic Sites and Monuments Board of Canada (HSMBC). Where Parcs Canada does not actually own the resources, it promotes the application of CRM policy through its cost sharing programs. The types of resources covered by the policy range from the smallest artifacts associated with a National Historic Site, a bead for example, to buildings and to cultural landscapes that can extend for hundreds of square miles.

Parcs Canada drafted its document based on a set of principles that could govern all possible actions applied to any type of heritage resource. These principles apply to conservation and maintenance activities, as well as presentation and interpretation. In addition to material resources, they can encompass non-material values such as treasured associations. The principles are clustered around five concepts: value, public benefit, understanding, respect, and integrity.

The principles of *value* begin with the assumption that for a resource to be a 'cultural resource', it must have historic value. Because of its national mandate, Parcs Canada places the highest value on those resources that have been recommended by the HSMBC as nationally significant. Context contributes to value, as well as evolution through time, and the interaction of human activity and natural processes are all foundations for recognizing cultural landscapes as cultural resources. The principles of *public benefit* focus on the heart of cultural resource management: cultural resources are held in trust for both those alive today and those yet to come. For the public to benefit from contact with cultural resources,

contexte qu'à leur aspect évolutif et au lien entre les activités humaines et naturelles. Les principes d'intérêt du public se rattachent à la gestion des ressources culturelles : celles-ci doivent être sauvegardées pour la jouissance et le bénéfice des générations actuelles et futures auxquelles elles sont dédiées. Pour que le public puisse tirer parti de ce contact avec les ressources culturelles, les responsables doivent lui fournir des informations. Les principes de compréhension ont deux orientations : ceux et celles qui prennent les décisions relatives aux ressources culturelles doivent comprendre l'histoire que ces ressources représentent, de même que les valeurs, les liens et les aspects matériels ; et cette compréhension doit être communiquée à la population. Les principes de respect doivent pénétrer toutes les interactions que les responsables et le public entretiennent avec les ressources culturelles. À ce sujet, tant les responsables que le public ont pour mission de transmettre ces ressources aux générations futures.

Le dernier ensemble de principes, soit les principes d'intégrité, expose clairement l'engagement de Parcs Canada envers l'authenticité dans la protection. Ces principes établissent une pondération pour les diverses catégories de connaissances sur les ressources. Les données propres à une ressource sont préférables aux références d'ordre général sur un style ou une époque. Faute d'informations précises, il faut se fier aux données indirectes qui reposent sur des connaissances approfondies du sujet. Toute activité de protection découlant de connaissances indirectes doit être réversible. Quant à la mise en valeur, la Politique sur la gestion des ressources culturelles est également explicite : « L'ensemble de l'histoire est mis en valeur avec intégrité, c'est-à-dire qu'on fait valoir des points de vue contemporains divergents, des perspectives fondées sur le savoir traditionnel, ainsi que des interprétations plus récentes. » (Patrimoine canadien, Principes directeurs et politiques de gestion, 1994, p. 108.)

Une telle politique exige une discussion afin de déterminer de quelle façon les principes cadrent avec certaines situations. Elle suppose que les employés sont motivés par le grand but de conserver et de transmettre la culture aux générations futures, plutôt qu'au désir « d'avoir raison ». Une telle politique exige du respect professionnel de la part des collègues, qui, malgré des négociations, peuvent continuer à avoir des points de vue divergents.

À partir de ce portrait de la Politique sur la gestion des ressources culturelles, il semble évident qu'elle a une incidence sur les architectes paysagistes travaillant sur des lieux historiques nationaux. Cette politique touche au moins trois aspects de l'exercice de la profession : la participation communautaire, la portée des désignations et la mise en valeur.

Participation communautaire

Depuis sa création en 1919, la Commission des lieux et monuments historiques du Canada (CLMHC) encourage la population à proposer des sites. Cependant, au début des années 1990, lorsque la CLMHC adopta comme thème l'histoire des autochtones, elle se rendit vite compte que les peuples autochtones s'impliqueraient de plus près dans tous les aspects du processus de désignation et de conservation. La Politique sur la gestion des ressources culturelles fut élaborée pendant que cette réalisation s'infiltrait à travers Parcs Canada. Elle prévoit par conséquent un engagement envers la communauté.

En vertu de la Politique sur la gestion des ressources culturelles, Parcs Canada doit maintenant déterminer l'intégrité commémorative de chaque lieu historique national en effectuant des inventaires et évaluations des ressources, et en fixant des objectifs relatifs à leur conservation, entretien et mise en valeur. L'énoncé d'intégrité commémorative qui en résulte sert de guide à toute éventuelle planification et gestion du lieu. Pour les désignations de paysages, le nombre de personnes à con-



Le lieu historique national de la Villa-Bellevue : qu'est-ce qui est protégé par la désignation ?

Bellevue House National Historic Site: which part of it is protected by designation?

custodians must be open-handed about sharing information. The principles of *understanding* have two thrusts: those who make decisions affecting cultural resources must understand their histories, values, associations, and material properties; and this understanding must be available to the public. The principles of *respect* must infuse all interactions with cultural resources by custodians and the public. Both share a trust to pass on these resources for the enrichment of future generations.

The last set of principles, under the term *integrity*, spells out Parks Canada's commitment to authenticity in conservation. It prescribes weighting for various categories of knowledge about resources. Evidence specific to the resource has more credence than general information about a type or period.

If specific information is unavailable, the use of indirect knowledge must be based on a depth of general understanding on the subject. Any conservation activities stemming from indirect knowledge must be reversible. Regarding presentation, the CRM policy is also explicit: "History will be presented with integrity. This will include the presentation of differing contemporary views, perspectives informed by traditional knowledge and later interpretations."

Such a policy requires discussion to determine how principles fit specific situations. It assumes employees are motivated by the grand purpose of preserving and transmitting culture to future generations, rather than the very human temptation to be individually 'right'. Such a policy demands professional respect among colleagues who, despite negotiations, may continue to hold differing views.

From this snapshot of the Cultural Resource Management Policy, it is clear it has implications for landscape architects working with National Historic Sites. The policy affects at least three aspects of practice: community involvement, extent of designations, and presentation.

Community Involvement

From its very beginning in 1919 the HSMBC has encouraged input from the public in the nomination of sites for their consideration. However in the early 1990s, when the HSMBC turned its attention to the theme of Aboriginal history, it was quickly apparent that there would have to be much more direct involvement by Aboriginal people in all aspects of the designation and conservation process. The CRM Policy was written while this realization was percolating through Parks Canada and as a result, the policy stipulates a commitment to community involvement.

Following CRM Policy, Parcs Canada must now determine the commemorative integrity for each National Historic Site by conducting inventories and evaluations of resources, and establishing objectives for their conservation, maintenance and presentation. The resulting commemorative integrity statement guides all future planning and management for the site. For landscape designations, the numbers of people to be consulted has multiplied extensively over the past thirty years as the concept of 'landscape' in heritage conservation thinking has expanded from historic gardens to cultural landscapes. For commemorative integrity exercises for cultural landscapes, Parcs Canada now ensures that representatives from all affected peoples are invited to the table.

Hatley Park National Historic Site was originally designed as an Edwardian estate, then occupied by Royal Roads Military College, and now by Royal Roads University. Its commemorative integrity exercise was attended by more than twenty people representing the owner, the former and current tenants, the custodian, the Friends of the Site, the local First Nation, the Treasury Board of Canada, and various conservation specialists. The resulting document was a weaving of viewpoints from its many participants, and was stronger for the variety of contributors.

sulter s'est drôlement accru au cours des trente dernières années pendant que la notion de 'paysage' dans le domaine de la protection du patrimoine évoluait, passant de jardins historiques aux paysages culturels. Quant au processus d'intégrité commémorative pour les paysages culturels, Parcs Canada veille maintenant à ce que les représentants de tous les peuples touchés soient présents à la table.

Conçu à l'origine comme un domaine de l'époque du roi Édouard VII, le lieu historique national du Parc Hatley a été occupé par le Royal Roads Military College et abrite maintenant la Royal Roads University. Plus de vingt personnes représentant le propriétaire, les anciens et les actuels propriétaires, le responsable, les Amis du site, la Première nation de la région, le Conseil du trésor du Canada, de même que divers spécialistes en protection, prirent part à l'exercice d'intégrité commémorative. Le document qui en a découlé prenait en compte les points de vue de ces nombreux participants.

Portée des désignations

Les textes de l'architecte paysagiste américain Andrew Jackson Downing exercèrent une grande influence sur le design de la Villa-Bellevue et sur l'aménagement de ses terrains. Lorsque la CLMHC reconnut la villa Bellevue comme « l'un des plus beaux exemples au Canada de l'architecture inspirée des villas italiennes » (texte sur la plaque commémorative), est-ce qu'on utilisait 'villa' au sens de l'histoire de l'architecture de paysage, d'une maison et de son emplacement, ou voulait-on seulement désigner la maison ? Est-ce que la désignation englobait les terres, ou tout simplement la place occupée par le bâtiment ?

L'importance du débat ne repose pas principalement sur la protection juridique que confère la désignation nationale, car seuls les sites appartenant au gouvernement sont protégés. La désignation confère toutefois la reconnaissance d'une valeur que les gouvernements municipales ont tendance à respecter, et en vertu de la Politique sur la gestion des ressources culturelles, l'identification d'une ressource culturelle exige un niveau accru de conservation et d'entretien de la part des responsables. Le débat se corse davantage avec les récentes désignations de sections de paysages culturels autochtones. Selon les Autochtones, les frontières sont établies conformément aux modes d'utilisation et aux systèmes complexes de liens de parenté qui peuvent changer au fil du temps. Ceci peut amener Parcs Canada à revoir de fond en comble la notion de 'frontières'. À l'heure actuelle, c'est à CLMHC qu'il revient de régler le dossier.

Mise en valeur

De 1960 à 1980, une bonne partie du travail des architectes paysagistes oeuvrant dans les réseaux des parcs nationaux et provinciaux consistait à concevoir et à choisir et à placer les panneaux d'interprétation. Même si nous n'y avons pas pensé à l'époque, nous superposions un certain type de culture sur le paysage existant. La culture exprimée dans nos aménagements était le reflet d'une culture spécialisée, peu importe le réseau de parcs que nous représentions.

L'élaboration du processus de gestion des ressources culturelles aura un incidence profonde sur les pratiques de mise en valeur traditionnelles au sein de Parcs Canada. Qu'on désigne un lieu parce qu'il représente une maison de style édouardien, ou l'interaction entre les autochtones avec leur mère patrie, il devient de plus en plus manifeste que le fait de superposer la culture de Parcs Canada au moyen de panneaux, qui étaient le dernier cri il y a dix ans, peut nuire à une ressource culturelle jugée un paysage culturel. La Politique sur la gestion des ressources culturelles lance un défi aux professionnels de la mise en valeur, car ils doivent fournir plus d'informations aux visiteurs, et ce sans réduire la valeur des paysages culturels. On verra au cours des prochaines années si ce défi est relevé.

Comme Parcs Canada apprend à travailler avec la Politique sur la gestion des ressources culturelles, les architectes paysagistes offrant leurs services aux sites historiques nationaux devront composer avec ses principes. Bien que nous n'ayons jamais l'occasion de déplacer une montagne de maçonnerie de l'autre bout du monde, nous serons tenus de faire montre d'honnêteté et de rigueur au nom de la sauvegarde des paysages. ❖

Joann Latremouille, AAPC, est architecte en aménagement paysager à Ottawa.



Photo by Joann Latremouille

Le pont de Londres, qui fut bâti à l'origine en 1824 pour franchir la Tamise, se trouve maintenant à la ville de Lake Havasu, en Arizona.

London Bridge, originally built in 1824 to span the Thames, now located in Lake Havasu City, Arizona.

Extent of Designations

The design of Bellevue House National Historic Site house and its grounds was influenced by the writings of the American landscape architect Andrew Jackson Downing. When the HSMBC recognized Bellevue House as "one of the most interesting examples surviving in Canada of 'Italian Villa' architecture", did they mean 'villa' as used in landscape architectural history, a house and its site, or did they mean the house alone? Does the designation extend to the property, or merely the footprint of the building?

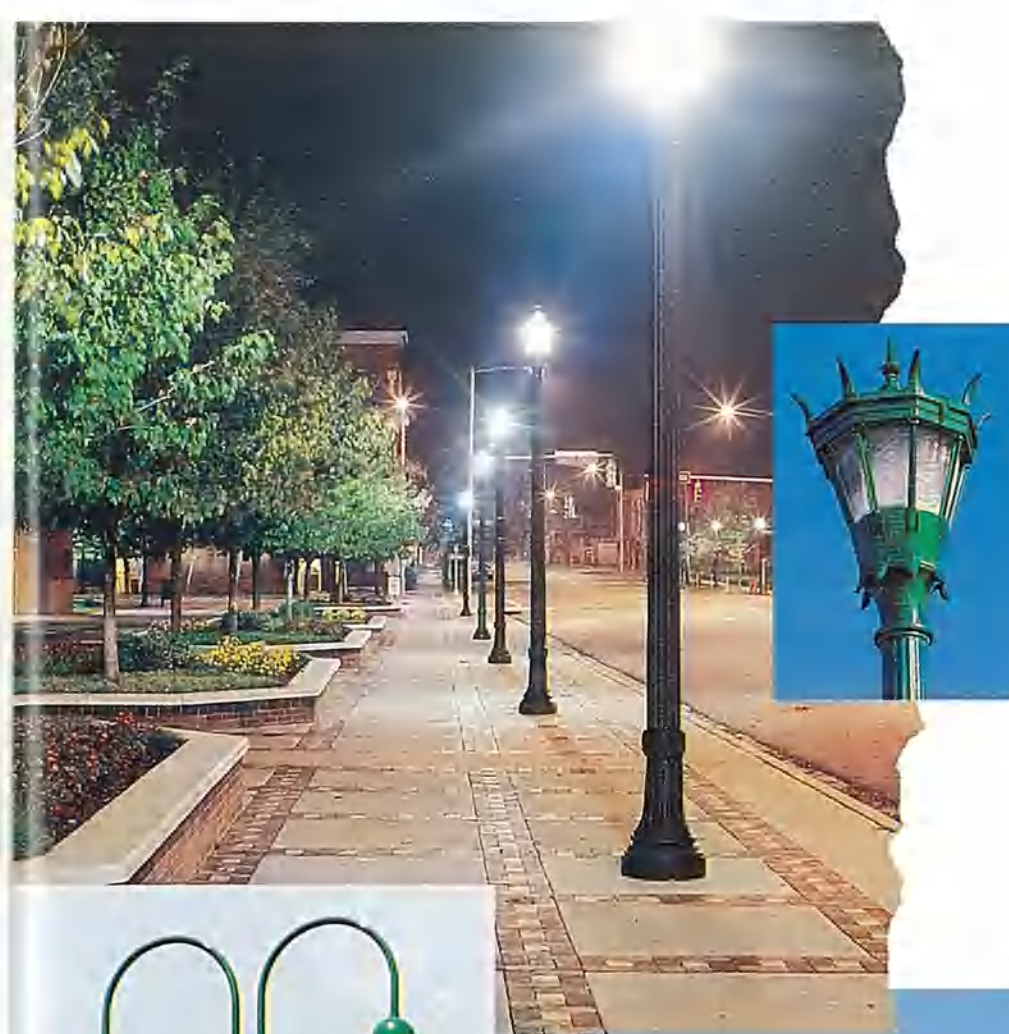
The importance of the debate rests not primarily on the legal protection that national designation gives, for only government owned sites are protected. But, designation does grant a recognition of value that local governments tend to respect, and under the CRM policy, identification as a cultural resource requires an enhanced level of conservation and maintenance from custodians. The debate is further complicated by recent designations of portions of Aboriginal cultural landscapes. According to the Aboriginal view, boundaries are determined by patterns of use and complex systems of kinship that can change over time. This may force Parks Canada to completely re-think the concept of 'boundary'. At present, resolution on the issue is being sought from the HSMBC itself.

Presentation

A significant part of the practice of landscape architects working within national and provincial parks' systems from the 1960s into the 1980s involved the design and siting of interpretive signage. Although we did not think about it at the time, what we were doing was overlaying a particular kind of cultural language on the existing landscape. The culture being expressed through our designs was the institutional culture of whichever parks systems we represented.

The development of the CRM process in landscape conservation will have profound implications for traditional presentation practices within Parks Canada. Whether a site is designated because it reflects Edwardian manor house society, or the interaction of an Aboriginal people with their homeland, the recognition is dawning that to overlay Parks Canada's institutional culture through the introduction of the kind of signage that was state-of-the-art even ten years ago, may be detrimental to the cultural resource that is a cultural landscape. Presentation professionals are now challenged by the CRM Policy to deliver ever more information to the visiting public without diminishing the values of cultural landscapes. The next few years will determine how this challenge is met. Just as Parks Canada itself is learning to work with the Cultural Resource Management policy, landscape architects practising within National Historic Sites will have to grapple with its principles. ❖

Joann Latremouille, CSLA, is a landscape architect practicing in Ottawa. She specializes in cultural landscape conservation.



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A Sense of Place

Three projects in Hamilton, Ontario

by Lawrence Stasiuk, CSLA

Does landscape architecture define a sense of place, or does a place influence the landscape architecture? In Hamilton, Ontario, the answer is yes to both questions.

Kevin Lynch wrote "the deepest meaning of any place is its sense of connection to human life and indeed to the whole web of living things."¹ Understanding whether it is through public ownership, deep associations, environmental character, or how a place defines the beliefs of its inhabitants, a landscape architect ought to consider what is significant to a given place.

A sense of place may be defined by local heritage, culture, respect for the landscape, memorials, and local values. Stimulations to the personal senses of smell, sight, touch and sound also help connect us to a given place. Collectively, these elements contribute to defining the sense of a place and the roots of a community.

Many Canadians know Hamilton as the centre of a thriving steel industry. Its nickname, "Steeltown", and more recently, its pop moniker, "the Hammer", readily underscore this identity. But many Canadians may not appreciate the vast diversity and beauty of the landscapes that define Hamilton and the surrounding region, its rich cultural heritage, and its significant history.

Hamiltonians have taken pride in their home and heritage; it has influenced recent landscape architectural projects by the City of Hamilton's Park Development Section, efforts to give the community a sense of place. Since 1989, Park Development staff has planned, designed, and implemented many projects, ranging from parks to waterfront developments and commercial area improvements. All of these projects have been undertaken with the support and participation of the general public and affected stakeholders. Articulating local identity while preserving heritage and sense of place are paramount concerns. Three recent projects that illustrate these principles are Pier 4 Park, "Restore the Core", and Ferguson Avenue, Phase 2.

Pier 4 Park

Throughout Hamilton's history, the harbour has been the primary focus for recreational, industrial, commercial, and shipping activities. An approved Remedial Action Plan (RAP) for Hamilton Harbour brought together local, provincial and federal government and agencies, local education institutions, local industry, and other private sector partners, to focus on remediating Hamilton Harbour.

Pier 4 Park was the City of Hamilton's first effort to enhance Hamilton Harbour by providing public access to the waterfront. Located in the west end of the harbour, the 1992-1993 development of Pier 4 Park dramatically altered the site, transforming a featureless open space into a charming and picturesque

Plans for three projects in Hamilton, Ontario incorporate local culture and heritage to give the city an awareness of its past, a renewed present, and a better sense of community for the future



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tom designed lights line King Street East



Photo by P. Kennedy, courtesy of Lumec Inc.

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by Lawrence Stasiuk, CSLA

Does landscape architecture define a sense of place? Or does the landscape architecture define the place? The answer is yes to both questions.

Kevin Lynch wrote "the deepest meaning of place is its relationship to human life and indeed to the whole of human culture, including whether it is through public ownership, private ownership, or how a place defines the beliefs and values of the people who ought to consider what is significant to that place."

A sense of place may be defined by local history, landmarks, landscape, memorials, and local values. Sight, smell, touch and sound also help create a sense of place. Collectively, these elements contribute to defining a community.

Many Canadians know Hamilton as the "Steel City". Its nickname, "Steeltown", and more recently, "Steel City", readily underscore this identity. But many of the city's vast diversity and beauty of the landscape surrounding region, its rich cultural heritage,

Hamiltonians have taken pride in the recent landscape architectural project. The Urban Design Development Section, efforts to give the city a new identity. In 1989, Park Development staff has planned projects, ranging from parks to waterfront improvements. All of these projects have involved the participation of the general public and the preservation of local identity while preserving heritage landmarks. Three recent projects that illustrate these principles are Pier 4 Park, "Restore the Core", and Ferguson Avenue, Phase 2.

Pier 4 Park

Throughout Hamilton's history, the harbour has been the primary focus for recreational, industrial, commercial, and shipping activities. An approved Remedial Action Plan (RAP) for Hamilton Harbour brought together local, provincial and federal government and agencies, local education institutions, local industry, and other private sector partners, to focus on remediating Hamilton Harbour.

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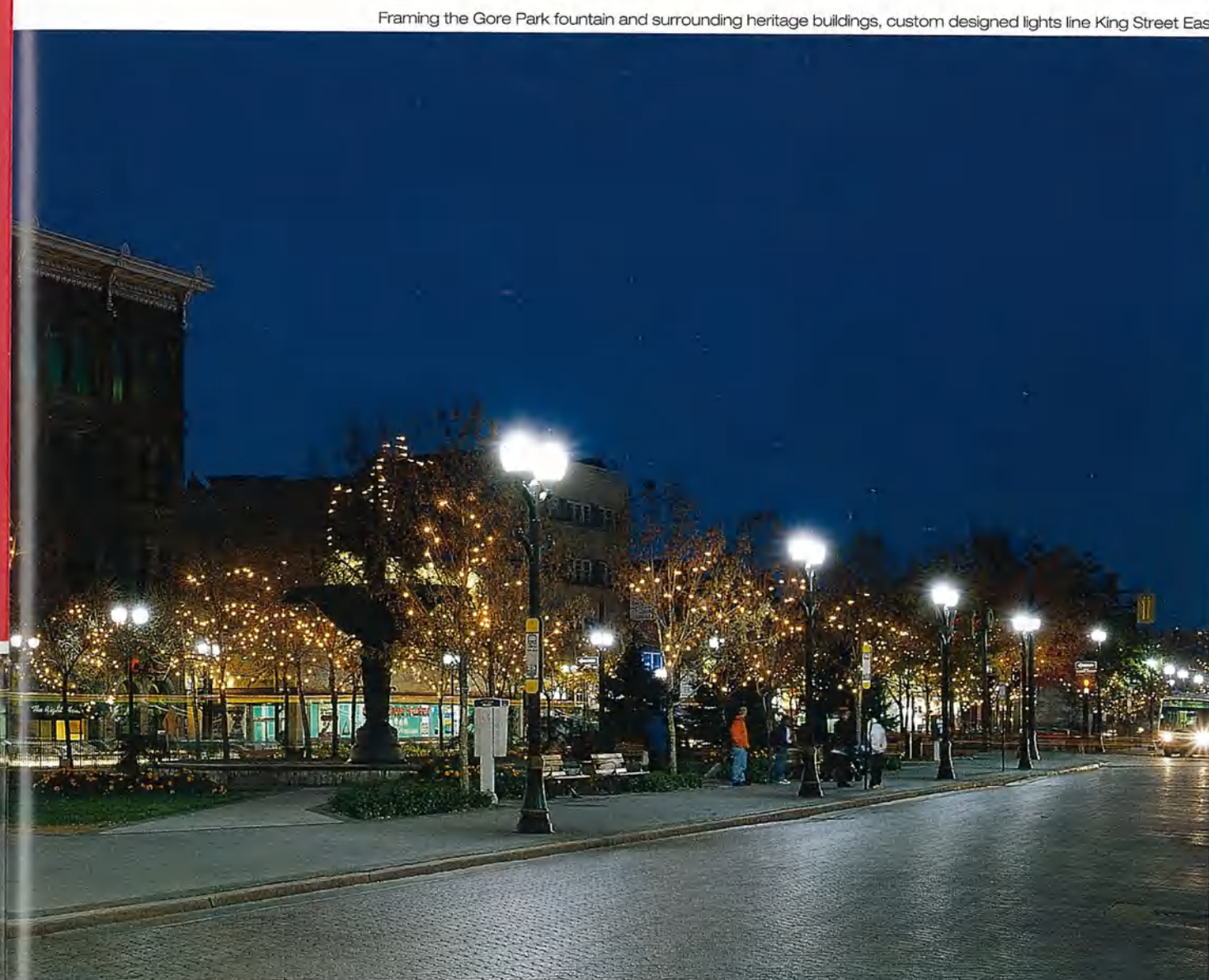


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Framing the Gore Park fountain and surrounding heritage buildings, custom designed lights line King Street East

Photo by P. Kennedy, courtesy of Lumec Inc.

A Sense of Place

Three projects in Hamilton

by Lawrence Stasiuk, CSLA

Does landscape architecture define a place? Hence the landscape architecture? It answers to both questions.

Kevin Lynch wrote "the deepest meaning to human life and indeed to the whole of civilization is contained in the meaning of place, whether it is through public ownership, character, or how a place defines the beliefs and values of the people who live there. It is the architect's duty to consider what is significant to a place and how it can be defined by landscape, memorials, and local values. Sight, smell, touch and sound also help to define a place. Collectively, these elements contribute to defining a community."

Many Canadians know Hamilton as the "Steel City". Its nickname, "Steeltown", and more recently "Steel City", readily underscore this identity. But many of the city's most appealing features are its vast diversity and beauty of the landscapes surrounding the region, its rich cultural heritage, and its historic architecture.

Hamiltonians have taken pride in the city's historic architecture. In the enclosed recent landscape architectural project, the Park Development Section, efforts to give the city a new identity. In 1989, Park Development staff has planned projects, ranging from parks to waterfront improvements. All of these projects have been planned with the participation of the general public and the goal of enhancing local identity while preserving heritage concerns. Three recent projects that illustrate these principles are Pier 4 Park, "Restore the Core", and Ferguson Avenue, Phase 2.

Pier 4 Park

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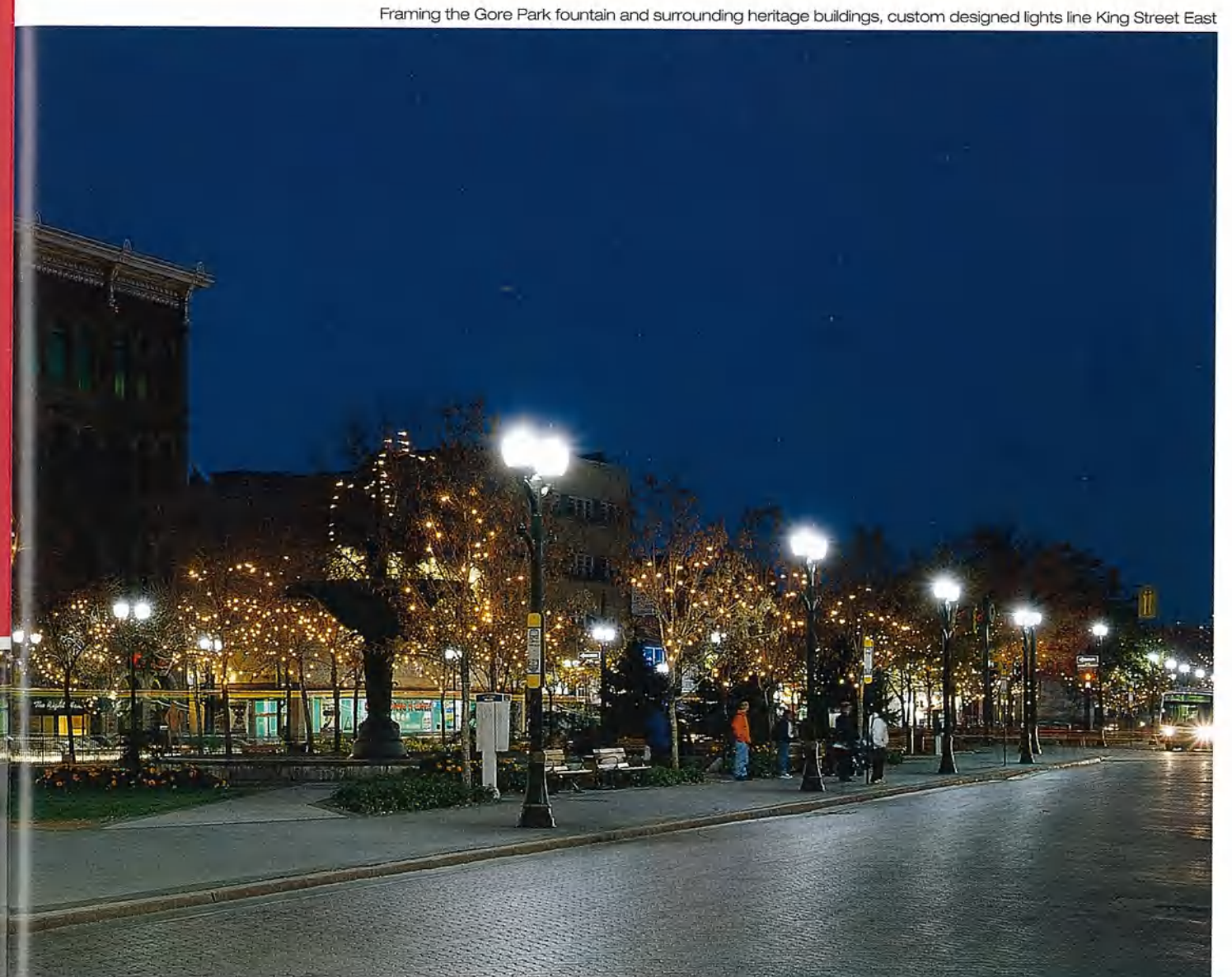
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Framing the Gore Park fountain and surrounding heritage buildings, custom designed lights line King Street East

Photo by P. Kennedy, courtesy of Lumec Inc.

waterfront park. The concept was developed by the Park Development Section with the assistance of landscape architectural firm Hilton-Foster Ltd. The park has been an unqualified success, and has received many prestigious awards, including the 1995 Excellence on the Waterfront Honour Award from the Toronto Waterfront Centre.

Local identity and a unique sense of place are expressed on many levels throughout the park. Situated on the site of the former Civic Bathing Beach, which was once a popular swimming area, the new park includes a sandy beach which allows the launch of windsurfers. The various environmental projects that improved water quality have enabled the return of public swimming since 1993. The process allowed the public to make decisions about the park's future and empowered them to take ownership of the park. Donations from local businesses resulted in the preservation of local heritage. The design of park structures contribute to the nautical theme selected for the site, and the predominant materials of choice were steel, aluminum, and cast iron, all reflections of local industrial culture. Finally, each year several special events such as Aquafest attract citizens and tourists to the area. During Aquafest, Pier 4 Park has hosted the War of 1812-15 military and settlers' camps to educate and entertain visitors about unique aspects of Hamilton's history.

Pier 4 Park consists of both large activity areas and intimate places. One of the most striking features is the popular Bayport tugboat (ca 1945), a 24.4m vessel, donated by McKeil Marine. The Bayport once served as a working tug on Hamilton Harbour. Today, it forms the centrepiece of a unique interactive play area with accessible components.

In another corner of the park, a curved boardwalk with a pavilion and benches extends over the water and provides spectacular panoramic views of the surrounding marinas and parklands. A shoreline made from local Niagara Escarpment limestone allows access to the water's edge.

A unique feature of the park is the late 19th century brick Gartshore-Thomson Building. Nestled into the slope and surrounded by natural vegetation, the building blends well with the adjacent Victorian-era homes and seems as if it's been there for over 100 years. The building had served as an office for



Photo by S. Preston



Photo by S. Preston



Photo by City of Hamilton

Top: Natural limestone from the nearby Niagara Escarpment, steel park structures, and a new curving pier over the water at Pier 4 Park reinforce the natural and cultural characteristics of the city

Centre: After 40 years of service in Hamilton Harbour, the Bayport finds new life overlooking the harbour, as the centrepiece of an interactive and universally accessible play area in Pier 4 Park

Bottom: Concept plan for Pier 4 Park

the Gartshore-Thomson Pipe and Foundry Company (est. 1870), once one of Hamilton's leading industries and the largest pipe manufacturer in Canada. This fine example of local industrial architecture was slated for demolition until the Fracassi family, previous owners of the building, donated it to the City on the condition that the City move it from its original site. It was relocated from a site nine blocks away and serves the public with washrooms and meeting rooms on the main floor, and a sailing club house facility on the lower level.

Additional features include nautical-themed lighting, hard surface pathways, a parking lot, picnic tables, benches, native plantings, shipping bollards, a carving post, and full wheelchair accessibility. Inspired by the aluminum masts on sailboats, finishes include stainless steel, galvanized steel, anodized aluminum, and galvanized cast iron components. A unifying design feature is the use of silver metal for the park furniture.

Interconnected pedestrian/cycling trails allow barrier-free access to other parks and facilities in the west harbourfront precinct. The park is very popular at all times of the day and is a superb vantage point from which to enjoy harbour activities, such as boating, sailing, windsurfing, and in winter, ice boat sailing.

Restore the Core

Gore Park is the physical and spiritual heart of Hamilton. Its distinction, that it is one of Ontario's first public parks, doubles as the central open space around which the Village of Hamilton was laid out. From 1859 to 1959, an impressive two-bowl cast iron fountain commanded the centre of the park and was the focus of the downtown.

By 1959, the fountain had deteriorated and was removed for safety reasons. The 1960s, 1970s, and 1980s saw three different fountains in its place, but none seemed to capture the same sense of place as the original. In

1992, The Head-of-the-Lake Historical Society announced its intent to recreate the original fountain, as its gift to the citizens of Hamilton in celebration of the City's Sesquicentennial in 1996. The Historical Society publicized the project, raised the funds, and had an exact replica made out of cast iron. Under the aegis of the Park Development Section, Gore Park was redesigned and the fountain was installed in its original location. The official opening of the foun-

tain delighted the public and instilled a renewed sense of historical importance to the area.

In 1997, the City of Hamilton, in conjunction with the Region of Hamilton-Wentworth, launched its multi-phase downtown improvement plan, called "Restore the Core". A Victorian heritage theme was incorporated throughout the project based on the success and acceptance of the recent development of Gore Park and the City's vision to maintain and restore heritage buildings in the core. To date, improvements have been made on King Street East, King William Street, Walnut Street North, and Hess Street South, with additional streets scheduled for improvements in 2000.

A consistent approach has been adopted for all sidewalks, lighting, street furnishings, and planters to attain a unique sense of place fitting a city rich in heritage. New heritage-style metal halide street lights and traffic poles replaced the modern-style high pressure sodium lighting to create a cleaner and safer environment. Complementing the Gore Park fountain and Victorian buildings, lights were custom designed to include details found in the fountain and were finished in black and gold, to create a distinctively elegant standard. All sidewalks conform to the city and region policies for barrier-free accessibility and incorporate a comprehensive system of "urban Braille"—tactile devices stamped into the coloured and textured concrete surface to aid people with visual impairments.

At Wellington Street and King Street East, a grand gateway structure has been designed by Park Development staff to mark the arrival to the core from the east. Inspired by the monumental and ornate industrial architecture of the late 19th century, this distinctive steel and concrete structure serves as a tribute to the local steel culture. The style, lighting, and black and gold finishes are consistent with the heritage character of the street.

Ferguson Avenue, Phase 2

Ferguson Avenue is a significant north-south link between Hamilton Harbour and the Niagara Escarpment. In 1872, local business founded Hamilton's 2nd railway, the Hamilton and Lake Erie Railway, which travelled along Ferguson Avenue. The Hamilton station was located at King Street East and Ferguson Avenue in the downtown core. The railway was eventually acquired by Canadian National which operated the tracks until they were declared obsolete in 1991.

A study undertaken by landscape architectural firm JSW + Associates recommended improvements to the street in keeping with the neighbourhood's character and local heritage. Recalling the railway was a key element of the concept. Acting on this concept and a request from the area's International Village Business Improvement Area to create a festival site, the Park Development Section detailed and implemented Phase 2 with the assistance of the region's Roads Department. The railway theme is prevalent throughout the street, in the detailing of the gateway and stage structures, steel railings, and ornamental fountain.

A fountain is comprised of a black granite slab carved to resemble the front end view of a steam locomotive. A beacon headlight and carefully positioned spray nozzles are programmed to convey the start of the engine as it begins its journey along the tracks made from textured and coloured concrete. On a nearby building wall, a large mural depicts the train accident that occurred in the vicinity in 1953.

While expressing the railway theme was important, it was equally important



Photo by L. Szelek

Inspired by late 19th century industrial architecture, the new gateway structure provides a grand entrance to the restored downtown

to ensure that this street was integrated with the design on King Street East. To do this, the same lights, sidewalk treatment, and site furniture were installed. Ferguson Avenue is becoming a focus in the Village. No fewer than three festivals were held in the summer of 1999, and there are plans by a restaurateur to add an outdoor patio in 2000.

Conclusion

The success of these three projects can be attributed to the application of sound landscape architectural principles in their design and construction, the City's efforts to involve the public and the stakeholders in the planning process,

and the incorporation of local heritage and culture in project design and programming. These developments not only provide Hamiltonians with unique places that recall their past, but set the stage for a stronger community in the future. ♦

Project credits

Pier 4 Park
Owner: City of Hamilton
Landscape Architecture: City of Hamilton Park Development Section and Hilton-Foster Ltd., Landscape Architects
Consultants: B.A.R. Environmental, F.J. Reinders and Associates Canada Ltd., Group 8 Engineering Ltd., Philips Planning & Engineering, Survey Overload Services.

Restore the Core

Owner: City of Hamilton
Landscape Architecture: City of Hamilton Park Development Section
Municipal Engineering: Region of Hamilton-Wentworth, Roads Department
Structural & Electrical: Region of Hamilton-Wentworth, Structures Section
Traffic: City of Hamilton, Public Works and Traffic
Gore Park Fountain: The Head-of-the-Lake Society, Crystal Fountains

Ferguson Avenue Phase 2

Owner: City of Hamilton
Landscape Architecture: City of Hamilton Park Development Section and JSW + Associates Ltd., Landscape Architects
Municipal Engineering: Region of Hamilton-Wentworth, Roads Department
Structural & Electrical: Region of Hamilton-Wentworth, Structures Section
Traffic: City of Hamilton, Public Works & Traffic

Lawrence Stasiuk, CSLA, is a landscape architect at the City of Hamilton, Department of Public Works & Traffic, Park Development Section. This department engages 23 landscape architects, designers, administrators, technicians and support staff responsible for the planning, design and construction of municipal projects.

Des plans pour trois projets à Hamilton (Ontario) font appel à la culture et au patrimoine à l'échelle locale afin de faire revivre le passé de cette ville, de souligner son présent renouvelé, et de créer un meilleur sentiment d'appartenance.

¹ Lynch, Kevin, *Managing the Sense of a Region*, Cambridge: MIT Press, 1976, page 34.

Ecotourism in Bouctouche, New Brunswick

by James Sackville, CSLA

The Town of Bouctouche is a coastal community located on the shores of the Northumberland Strait, New Brunswick. Bouctouche has a distinctive landscape identity defined by the Bouctouche River estuary system and the history of the people that live there.

In 1994 a group of community leaders began a quest to ensure Bouctouche maintained this unique landscape character and quality. The group was concerned about poorly planned development that would result in a general degradation of the quality of life in the community.

The Bouctouche Bay Ecotourism Project was launched in May 1995. The first stage of the project involved building a broad base of community support for pursuing a tourism-based economic development strategy. The committee obtained a 'sign-on' from 20 organizations and agencies representing service clubs, the Chamber of Commerce, local industry, the municipality and the provincial and federal governments.

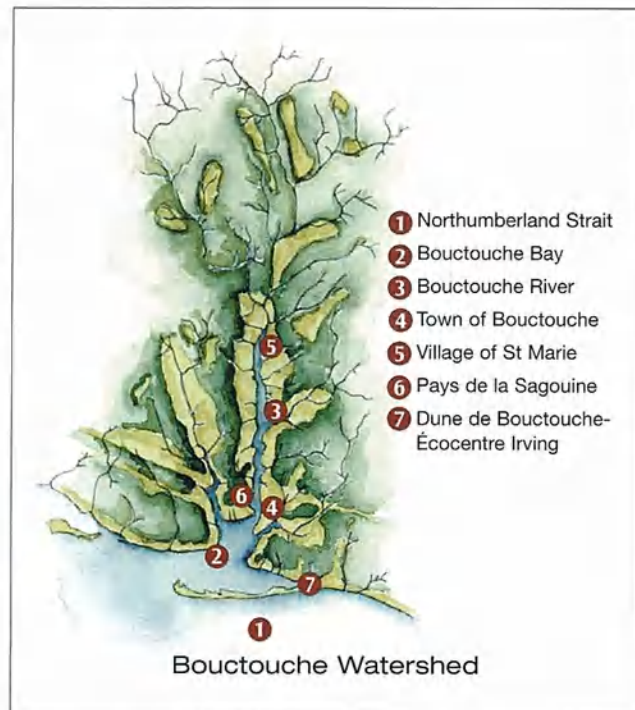
In the winter of 1995-96, the second stage of the project was initiated, and a planning exercise was undertaken to determine the key elements of this loosely defined tourism strategy. BDA Landscape Architects, a firm from Sussex, New Brunswick, was engaged to lead a design team that would prepare the plan.

Early discussion centered on developing a tourism strategy built on the principles of sustainable development. The method adopted in Bouctouche to determine sustainable development included an assessment of the impact of development on the environment, economy, and social well being of the community. If a development can be demonstrated to have a positive impact on these three aspects of community life, it can be deemed sustainable.

The goal of the Bouctouche Bay Ecotourism Project is to build an economy that will

- provide employment opportunities for the people of Bouctouche,
- improve the natural environment and
- encourage a cultural renaissance.

The tourism economy in Atlantic Canada is closely tied to the envi-



ronment of the coastal areas and a growing segment of the tourism market is traveling to these regions to explore their natural and cultural attributes. The natural environment, culture and history of Bouctouche were identified as attractions to support the tourism economy.

Recognizing that tourism is tied to the quality of the environment resulted in defining the Bouctouche Watershed as the geographic boundary of the tourism region, and the success of the new tourism economy required a commitment to environmental stewardship by all groups working and living in the watershed. The quality of water as it moves from forests and fields down streams and rivers to the ocean is an obvious indicator of environmental quality.

The Bouctouche estuary supports a prolific oyster population with potential markets worldwide, yet half of Bouctouche Bay was closed to oyster fishing because of contamination. The restoration of the oyster habitat and a subsequent growth of this industry were established as benchmarks by which to measure the success of the plan.

An infrastructure plan was prepared to establish the projects that would be necessary to facilitate discovery and learning about the ecology and culture of the Bouctouche Watershed.

The infrastructure is designed as a series of centres and a network of trails to explore the watershed. The centres focus on gathering material about natural and cultural resources. This on-going research is presented to the public as an interpretive experience.

The three main infrastructure projects include

- Bouctouche Dune Ecology Centre
- Pays de la Sagouine
- Network of land and water trails

Right: The conservation of the 12km Bouctouche Dune Ecosystem is J.K. Irving's project

Economic growth acquired through the revitalization of tourism in this region has strengthened a commitment to environmentally-sound development at the same time



La Dune de Bouctouche Irving Eco-Centre is the environmental flagship of the tourism strategy. The facility is designed following principles of sustainable development. It is an interpretive model of coastal development best practices. This includes building on a disturbed site with demonstration coastal landscape restoration, controlling site access and trampling with raised decks and boardwalks, and using energy conservation and waste management systems such as composting toilets. The centre is managed by a wildlife biologist and is staffed by university students that are completing research assignments but must spend a percentage of their time conducting interpretive programs for visitors. The mission statement of the centre is to 'promote the appreciation and understanding of the Bouctouche Dunes unique ecosystem through education programs'.

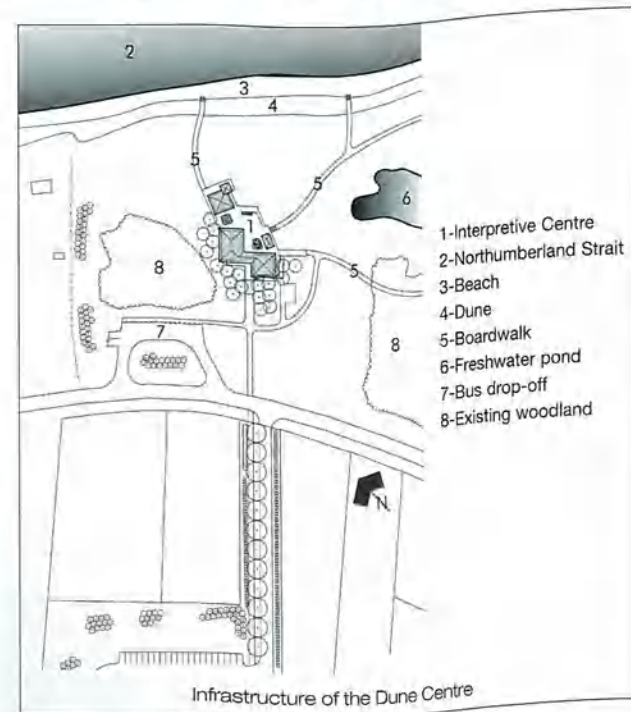
The community has access to the site year round and walking the boardwalk (2 km) has become a favorite community past time. The centre is linked to the downtown by a trail, which provides an extended recreation opportunity.

Pays de la Sagouine is a cultural interpretive site that provides a venue for Acadian music, theatre and food. The core program is based on the internationally acclaimed novel and play *La Sagouine*, by Antoine Maillet, a resident of Bouctouche. The story is about the struggle and triumph of the Acadians. The park is located on the southwest slope overlooking Bouctouche Bay. The built program includes an orientation centre, restaurant, theatre, retail craft outlets, outdoor amphitheatre, and a stage set of the fishing village depicted in the novel. Ile de Puce includes Sullivan's Bar, Guppy's Store and other village buildings that are furnished with artifacts which form a living museum. The site is a venue for musicians, writers, and visual artists, and in true Acadian style, it is a continuous party. This project was begun in 1993 and retrofitted and tied into the overall tourism strategy in 1997.

A multi-use trail network has been designed as an integral aspect of the Bouctouche tourism plan. The trail system serves several important functions:

- facilitates walking, cycling and boating as a low impact alternative to automobiles,
- serves as an interpretive experience that cuts a cross-section through the cultural and natural environment of the Bouctouche watershed and
- provides environmental protection as a water course buffer and wildlife corridor.

This network connects the anchor developments, the town and other attractions in the watershed. Large parking areas are required at the anchor



The project has garnered praise from different organizations over the years:

- 1997** International British Airways 'Tourism for Tomorrow' award recognizing sustainable tourism development
- 1997** Canadian Society of Landscape Architects National Honour Award
- 1998** Environment Canada, Environmental Citizenship Award for dedicated volunteer work for the betterment of the environment
- 1999** UN Commission on Sustainable Development - Canadian model to fulfill Canada's sustainable tourism mission statement

sites and in downtown Bouctouche and visitors are encouraged to park their cars for the day and cycle, hike or take a tour boat to explore other areas in the watershed. A passport system is proposed to promote a plan in which a visitor could park downtown, rent a bicycle and cycle 12 km to the Dune Center, board a tour boat at the Dune Center to travel up the bay to Pays de la Sagouine, and from there walk 2 km back downtown.

The Bouctouche sustainable tourism project is a work in progress. The strategy employed in Bouctouche is to use the tourism sector as the vehicle to launch the sustainable development process. The impact of the project on the community is far reaching and is contributing to the paradigm shift in decision making that is necessary to foster a sustainable future.

The measures of success include 45 new businesses, 145 jobs, and \$4.5 million in private investment. Environmentally, achievements include the salt marsh, dune, and river zone model restoration projects and socially, there are recreation opportunities, cultural exchanges with the state of Louisiana and a marked increase in improvements to private properties.

The Bouctouche Sustainable Tourism Strategy is entering the 4th year of a 5-year planning framework. The results to date have exceeded all expectations, and Bouctouche has a tourism development momentum based on principles of sustainability. Time will tell if these early projects represent the benchmark for future development contributing to a sustainable future. ❖

Project credits

La Dune de Bouctouche Irving Eco-Centre
 Owner: JD Irving Ltd.
 Prime Consultant: BDA Landscape Architects
 Consulting Architect: Architects Four Ltd.
 Completion: May 1997

Pays de la Sagouine
 Owner: Pays de la Sagouine Inc.
 Prime Consultant: Elide Albert Architect
 Landscape Architect: BDA Ltd.

Trail System
 Owner: Bouctouche Bay Ecotourism Project Inc.
 Consultant: BDA Ltd. Landscape Architects

James Sackville, CSLA, is founding principal of BDA Ltd., Sussex, New Brunswick a firm that specializes in the design of sustainable community-based projects.

La croissance économique imputable à un regain d'activités touristiques dans cette région, a eu pour effet de renforcer l'engagement au développement écologique.

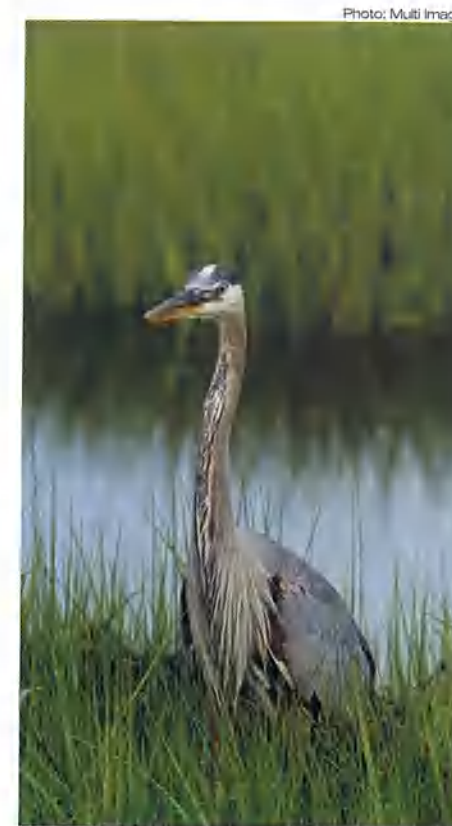


Photo: Multi Images

Left: The Great Blue Heron requires a healthy estuary ecosystem for feeding

Below right: Research and education are foundations of the Dune Centre program. Butterfly inventory taken here will later be displayed in the interpretive gallery.



Photo: J.D. Irving



Photo: Multi Images

Above left: The oyster fishing is concentrated in the bay and is vulnerable to upstream disturbance. The oyster is the environmental indicator of the health of the Bouctouche watershed



Photo: BBEC

Above right: Restoration of the saltwater marsh along the inner Bay trail



Photo: Multi Images

Right: The Sagouine site has outdoor stage-sets for storytelling or large-scale performances

The Parkland County Demonstration Farm, Stony Plain, Alberta

by Leonard Novak

In 1912, a Demonstration Farm was established by the Dominion Government of Canada at Stony Plain, Alberta. Like others across the country and one of seven in the respective agriculture zones of Alberta, the Demonstration Farm was intended to teach pioneering farmers, through work and study, the best agricultural practices for the particular conditions of the area. The "stony plain" chosen for the original farm is unique, fertile, high land which encroaches on a fringe of the parkland ecological zone. The plain does not contain stones but was the home territory of the Stony Band of the Assiniboine Nation. Distributed among individual farmers in the next decade, the original demonstration farmland was acquired in part by the Heritage Agricultural Society of the thriving Town of Stony Plain. On this site, the Society is creating a new demonstration farm to put contemporary, mostly non-rural visitors in touch with the culture of the land-agriculture. It will include icons—important identifying symbols—of the local people: Aborigines, Germans, Austrians, Ukrainians, eastern Europeans and Scandinavians that settled in this place in the Canadian west.

The Visitor's Experience: The Art of the Real

The Farm encourages visitors to experience its Western rural icons as the art of the real. Most elements of the Farm will have more than one meaning, image and purpose. Every day implements and objects take on the status of art at the Demonstration Farm, yet they are very much a part of the practical world. Visitors will come from the surrounding region or from nearby Edmonton, and they will also be made up of tourists from the Yellowhead Highway, on which Stony Plain is located. Visitors from the city, especially children whose experiences increasingly revolve around the virtual world of electronic technology, will know what wheat feels like in their hands and in their shoes, and will witness the transformation of field crops into food. They will make furrows in the soil, pick and eat Saskatoons and hear the scary roar of a combine. Like farm kids, they will make a racket with their shouts and feel the dust and heat inside a steel bin or get lost in the clutching maze that is a canola field.

Visitors explore an existing paved lot with movable displays of machinery, bins, produce, and working exhibits, and a Garden of Memories. Here, artifacts commemorating the people of the district are waiting to be discovered in a labyrinth of orchard trees, cultivated gardens and outdoor rooms in deep, planted woods.

The hayloft in the barn will represent the storage of the farm's products and will also be used as a traditional play place. The collection and conveyance of water from all the site's surfaces, in devices and vessels both natural and man-made, demonstrate both utility and conservation. Each tree and shrub is a denizen of the surrounding forests or typical of those important to the pioneers.



Machinery display at the Demonstration Farm

Photo by Leonard Novak

Landscape and Cultural Transformation

The new Demonstration Farm consists of two created landscapes representative of those of the Stony Plain district. With the town around two of its edges and the countryside opening on another, the main landscape consists of the plains/parkland regional setting reproduced in miniature. Visitors will experience a sandy hill and rolling terrain draining to a stream, wetlands and a slough; and a mixed Aspen-Spruce forest yielding to field crops of grains, vegetables and oilseeds as well as forage, hay and pasture.

This configuration demonstrates relationships with, and transitions from, a natural ecosystem to a land culture; from food to be gathered, "wild" as well as "tame" fodder, and the "breaking" of the native sod, to the advancing technologies of crop production and of soil, water and land conservation. The adaptations to the land, the crops and the methods will be those of the farmers of the area.

The opposite side of the site is becoming the classic quadrangle of a western farmyard. The house will be typical of those "good" houses built when the settlers' lives became permanent and prosperous, and which continue to serve well into present times. The farmhouse and yard, considered the *heart of home*, as it is called in local, familiar language, will narrate farm life as warm and welcoming, the symbolic and actual gateway to the farm's centre of operations. The yard is also a space for outdoor assembly and group events.

Local Significance

The farm is an extension of the Society's adjoining, thriving Multi-Cultural Heritage Centre, a communal endeavor that is an eclectic assembly of the district's historical museum, archives, and art gallery, with the best country kitchen/cafe around. Participants of the Centre's school programs may plant indigenous vegetation as well as harvest crops for the farm. Families from the community may plant or adopt their orchard trees in the Garden of Memories. ❖

Leonard Novak, FCSLA, practices landscape architecture in Calgary, with a special emphasis on cultural landscapes.

Project credits

Landscape Architect: Leonard Novak
Client: The Heritage Agriculture Society of Stony Plain, Alberta.

Les visiteurs peuvent en apprendre sur la mosaïque culturelle de l'Ouest canadien en participant à des activités agricoles propres à chaque région.

New Town Plaza, Whistler, British Columbia

By Karen June Myskiw

Imagine powder, mountains, sky, and challenge. The landscape palette is barren rock, native conifers, sumac, and water in its myriad of states: snow, ice, rain, brooks, streams and lakes. The place is Whistler, British Columbia. Replete with scenic beauty, wilderness, and a bounty of year round recreational opportunities, Whistler pulses with life. A paradise for lovers of the outdoors, the skiing and snowboarding are fabulous in the winter while mountain biking, hiking and concert-going or fabulous dining lure many people to this haven during the rest of the year.

Whistler is a paradox: it is both a planned and an organically evolved community. At first glance, it seems like a new-sprung town, but careful construction is evident in the forms, shapes, materials and planting, making it reminiscent of a community crafted over time. The new Town Centre is intended to accommodate Whistler's significant growth. At the heart of this development is Whistler's Town Centre Plaza. Landscape architects Philips Wuori Long (PWL), in association with architects Perkins & Company worked with a number of different developers.

Among the many projects developed within Whistler Village North is the 'First Tracks' Plaza. It functions as a special node within the heart of the village and provides an important public open space. Located along the Pedestrian Stroll, the First Tracks Plaza welcomes and orients visitors. At the core of the plaza are materials that express the landscape's vernacular, both a roughness and a refinement that articulate the pioneering spirit of the West Coast.

The Whistler North Master Plan outlined the necessity for a plaza space. As this vision took shape, PWL created a design for the Whistler North Master Plan, which conceptually evoked the nirvana-like splendour of making the first tracks of the day on a ski slope. This spiritual comparison has been the creative force behind the plaza design, and combines with other programmatic needs to ensure a strong identity for Whistler Village.

The architecture supports and amplifies the alpine ambience with a palette of colourful, rich materials to create highly varied walls, openings and roof forms appropriate for an alpine village backdrop. Festive lighting and signage together with storefronts, entries, lanes and intimate places of discovery all contribute to the richness of the place.



Photo courtesy of Philips Wuori Long

Three defining elements reinforce the plaza's identity: a covered timber bandstand that acts as a focal point to animate the space, the incorporation of the characteristics of a mountain landscape through the use of a palette of native materials and through the execution of the 'First Tracks' concept.

Bandstand

The heavy timber bandstand structure, designed and detailed by the architect, John Perkins, fulfills the need to provide a focal point, continuing to reinforce the mountain character and enlivening the space.

Boulders

Consistent with the mountain theme, large granite boulders weighing 15 to 20 tons are integrated within the plaza space. Interactive public art opportunities reinforce Whistler's *genus loci* and identity. Water trickles from the interior of the boulder core to gently spill onto the granite plaza floor.

'First Tracks'

The building of the plaza, and the realization of the First Tracks concept includes representing the "first track" metaphor with the sinuous 'S' curve pattern of basalt set within the native granite stone pavement. Through the use of heat tracing which melts the snow, the tracks are evident throughout the seasons. Dramatic manifestations of the patterns create decorative edges in the snow blanket. ❖

Project credits

Urban Design/ Landscape Architecture: Philips Wuori Long Inc.
Developer: United Properties and Appia Development (Whistler)
Architecture/ Urban Design: Perkins & Company
Town Planner: Eldon Beck

Karen J. Myskiw, an associate member of the BCSLA, works in Vancouver with the Landscape Architecture firm Philips Wuori Long Inc.

Une populaire station de ski aménage des sentiers pédestres hors-pistes afin d'offrir aux mordus des sports d'hiver des petits coins accueillants évocateurs de petits villages qui font vivre l'expérience unique du ski sur la côte ouest.

St Theresa Point First Nation, Island Lake, Manitoba

by Jeff Frank

For the past 20 years, Indian and Northern Affairs Canada has invested in a program to develop new school facilities on reserves across Canada. In the poorer and more remote communities of the North, these projects are often the only opportunity to develop community recreation and cultural facilities. This is a compelling enough reason to ensure that the communities' unique cultures are represented not only in the architecture of the school building but also in the planning, layout and detailing of the site.

The following describes the history of one such project and illustrates the role of the landscape architect in interpreting the cultural, geographic, physical and logistical attributes of the site and the needs of its people.

Background

St. Theresa Point is a First Nation community located on Island Lake in northeastern Manitoba, about 500 kilometres from Winnipeg. It is accessible by winter road and by air. There is no all-season road access to the community. The current on-reserve population is about 2,500, of whom more than half are under 18 years of age.

The community is very family-oriented and devoted to the well being of its children. It has been dissatisfied for many years with inadequate education and community recreation facilities and has been working hard to provide suitable options. In 1996, a capital plan was completed after Indian and Northern Affairs Canada had agreed to fund the development of a new school. A design team was retained in May 1997, and substantial completion of the project (Phase I) was achieved by September, 1999.

This timeline was very aggressive for a project of this size and complexity. It required that the master planning for a comprehensive K-12 school complex for over 1,200 students be completed within 6 weeks and detailed design and construction documents for Phase I be completed in 4 months. This rapid schedule was required in order to permit delivery of construction materials by winter road in 1998 and to allow occupancy by September of 1999. The first phase provided for an approximately 4,000 sq. metre high school, 1,750 sq. metres of teacher-age space, and approximately 10 hectares of site development.

The schedule necessitated intensive and focused communications between the design team and the community. The consultative process has been a community tradition at St. Theresa Point. It demands that everyone in the community should have input on major decisions. Over the course of 6 weeks, the consultants would undertake their analysis and develop ideas for review with the community. The decisions and pertinent information were to be communicated over local television and radio stations and during various formal and informal gatherings. The consultants would spend at least 2 days each week reviewing, discussing and learning, and alternately leading or following the discussions at hand in order to formulate a plan that reflected the needs and values of the community.



Community Participation in Site Planning

The site for the project had been selected previously by the community. It was located approximately 3.5 kilometres south of the existing settlement on a high ridge adjacent to Sandy Bar, a traditional ceremonial and gathering place on the shore of Island Lake. The landform boundaries of the site comprise about 40 hectares of dense forest cover with variable slopes and superficial geology.

The site and its context are rich in natural features, the very mother of Ojibwe tradition. At the outset, the landscape architects brought forward information about the land, the forest, the patterns of wind and the sun. These basic elements of site analysis were well received and appreciated by the community. To this they added their knowledge of the site and the symbolic significance of the cardinal directions and the manner with which each should be



Design

The outcome of this process—the built form—is significant in the manner with which it respects the land and the sensitivities of the community. The preservation of the forest, the relationship with the natural elements, the opportunity for gathering and the provision of useful modern amenities were necessary aspects of this project. Simplicity of materials and detailing, together with careful siting and organization, permitted the natural setting to dominate.

The design emphasizes the protection of the forest by creating individual rooms carved out of it. Each development component occupies a distinct space separated by retained forest. The spaces for the school building, parking, track, ball diamond, hockey rink and future development were each selected and organized to best utilize the topography and subsurface characteristics of the site and to respond to the cardinal directions and influences of sun and wind.



Top: A bedrock outcrop which will become an entry feature to the future elementary school

Right: Concept evaluation workshop: participants articulate their thoughts, likes, and dislikes on sketch plans with the help of project team facilitators

Left: A circular seating wall uses local rip-rap fill for the bus loop entrance plaza

An outdoor gathering area was developed as the link between the Phase I high school and the future middle school. This space utilizes an exposed bedrock ledge as its floor and ornamental timber posts to mark the directions. The space serves as a transition between the built environment and the natural environment, blending materials from each and embraced by both.

In order to achieve the preservation of existing forest, the First Nation elected to clear the site prior to the arrival of the project contractor. Thus, control of the site was successfully maintained preventing the accidental removal of the forest. This control was critical because restoration of forest is very difficult in the north, especially on a school site. The clearing project contributed significant employment and income to the community during the winter months when work is hard to find.

The project is built and functioning. The community is delighted and looking forward to the completion of the elementary and middle schools. The success of the project to date is largely attributable to the ownership of the process by the community and their contributions throughout design and implementation. This is St. Theresa Point's school and it represents the community's values and vision. ❖

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Project credits

Client: St. Theresa Point First Nation
Landscape Architecture/Planning: Hilderman Thomas Frank Cram
Prime Consultant: No. Ten Architectural Group
Associate Architects: L.M. Architectural Group
Project Manager: Ininew Project Management Ltd.
General Contractor: Penn-Co Construction Canada Ltd.
Local Contractor: Mithequan

Jeff Frank, CSLA, is a principal in the Winnipeg-based landscape architectural firm Hilderman Thomas Frank Cram.

Les efforts déployés par tous les membres d'une collectivité des Premières nations démontrent l'importance des traditions et des processus.

acknowledged. The discussion provided guiding principles and a basis for site and building planning.

The design process included schematic alternatives for developing the program within the previously established planning principles. In this process, as well, the community lent a hand in exploring options, testing ideas and discovering serendipitous treasures. Over 100 members of the community participated in workshops where the schematic designs were developed.

This same pattern of participation continued through the conceptual design and design development stages. The site plan and building plans that emerged were enhanced with the contributions of the community. After numerous workshops and meetings in St. Theresa Point, the design was endorsed by the community and celebrated with a feast.

Emscher Landscape Park

by Luca M.F. Fabris

The Ruhr region in Germany, formerly a heavily industrialized part of the country in the production of coal and steel, has undergone the biggest landscape renovation program in Europe. This ambitious scheme was developed between 1989 and 1999 under the direction of Professor Karl Genser at a limited company called Internationale Bauausstellung (IBA) working in conjunction with the area's 17 municipalities (comprising approximately two million inhabitants) and the Land Nordrhein-Westfalen.

A series of development proposals aimed to tackle issues in environmental protection, under which all other goals were to be subsumed. The projects were political answers to a number of issues that emerged during the 1980s, including increasing unemployment rates (still at 19%), social integration problems between Germans and Turkish migrant workers, and poor environmental conditions encroaching on an 800 sq. km region in the Emscher River Valley, an area heavily marked by industrial changes. The Emscher Landschaftspark project has transformed, through changes in infrastructure and attitude, the local population's relationship to the land and to its own image.

Step 1

IBA's Emscher Park proposal suggested doing away with spatial and visual pollutants like coal mines, landfill sites, the steel industry, and wasted landscapes, as well as solving connection problems between different parts of the area that are crossed by motorways, railways and waterways. In addition, a plan for the implementation of green corridors—*Gruenzug*—(seven of them north-south, one of them east-west) would link communities by bicycle or by foot. IBA's first phase of activity consisted of a network more than 250 kilometres in length, green corridors which were effectively being used by the populace.

Step 2

New urban landscapes were established through IBA's work with municipalities. IBA suggested new uses for all derelict industrial sites found along the green corridors. The work involved building new structures in older parts of the inner industrial cities, which helped revitalize the downtown areas. Local perception of these older sites changes with the adaptive re-use of historical buildings and the remodelling of key areas in the cities.

Step 3

A thirty-year reclamation proposal for the whole Emscher Park area, which is now still 20 years from projected completion, has engendered few pilot projects. A complete re-naturalization of the Emscher River, a concrete-bedded conduit for waste that has fed into the Rhine River since the early 1900s, involves the building of a new river with new river banks. A re-greening of landfill sites has preserved the *Industrienatur* or Nature of Industry, which comprises the wildlife and vegetation

Renewed rural and town landscapes for two million residents of the heavily industrialized Ruhr region in Germany means home is now a landscape park



Photo by Pridik + Partners



Photo by EsRichter, Noculak



Photo by D. Karavan



Photo by R. Serra

that had sprung up during the 20 year-period of non-use of these industrial areas, but which had disappeared from other areas of the same region.

A total of 120 projects were conceived and set as competitions by IBA, and the winners were to negoti-

ate with local authorities and others. Winners upheld the green corridors concept with the restoration of natural areas, the reclamation of the Emscher basin, incentives to attract manufacturing industries, the restoration of significant industrial architecture, construction of 3000 new housing units and an equal number of restored houses, along with social amenities, cultural activities and training programmes.

In a massive public awareness campaign, IBA distributed information about the changing localities through leaflets, books and advertising. The transformed landscape of the Emscher Landscape Park includes, among other projects, the Duisburg Landschaftspark-Nord (Latz + Partner), where the Thyssen steel factory has been renewed as a centre for leisure activities from jogging, to climbing to cycling to dancing; the Nordsternpark in Gelsenkirchen (Pridik + Partner) where the mine site has been transformed into a green corridor connection; Rungenberg Dump, also in Gelsenkirchen (EsRichter, Noculak) and Schurenbach Dump in Essen (R. Serra). The population has felt proud when showing visitors the transformation of ugly industrial sites into tourist destinations, giving it a renewed sense of identity. ❖

Luca M. F. Fabris, PhD is professor by appointment at Politecnico di Milano, Italy. In 1999 he was a visiting scholar in the Landscape Architecture Program at the University of British Columbia. fabris@mail.polimi.it

Des paysages ruraux et urbains dans la région du Ruhr, une région d'Allemagne fortement industrialisée comptant deux millions d'habitants, ont été transformés en parcs paysagers.

Top: Rungenberg Dump in Gelsenkirchen (EsRichter, Noculak): land-art shapes the land connecting housing estates

Left: Nordsternpark, Gelsenkirchen (Pridik + Partners): walking on the C green corridor, through the new landscape

Middle: The 'Garden of Memories', Duisburg: old structures for a new lexicon in the ancient inner harbour

Bottom: Schurenbach Dump, Essen: a 15 metre-high monolith recalls regional history and gives dignity to the void

Confederation Square

Rebirth in the Capital

by Doug Paterson, FCSLA

Giving place an identity in our fragmented, modern urban landscape invariably begins by making that place distinct, or at least legible from the surrounding confusion. We see or feel that place as an entity, and bestow it with a sense of purpose and dignity. At another level of design intervention, we recognize that the place is situated in a context, in a family of places that together comprise the larger identity of the city and region. The context contains a wealth of information including the history and time of the place, local cultural attitudes, site purpose, and the material as well as ephemeral presence of the built and natural landscape. In these respects, we envision a given place as appropriately formed, evolving from the specifics of site and society; the information buried in the place in-forms our design. The Vancouver firm of Phillips Farevaag Smallerberg achieves just such identity-making in a recently completed design for Confederation Square in Ottawa.

The Square is situated in the heart of Canada's capital. Greg Smallerberg, principal-in-charge of the Square's re-design, calls it "the most complex urban knuckle in Ottawa." It is, he argues, "a critical joint in the city's urban fabric, where the old town meets the new town, where the city meets the Rideau Canal and Ottawa Locks, where the federal meets the local." The Square is also surrounded by wonderful, iconic built form: the Parliament Buildings, the Chateau Laurier, the Conference Centre, the National Arts Centre, and historically important "town" buildings along Elgin Street. It is also the eastern terminus to Sparks Street, one of Ottawa's most important urban commercial streets, and it is a vital node in the capital's Ceremonial Route.

Most significantly, Confederation Square is the cradle for Canada's National War Memorial. For many years, however, Confederation Square was little more than a traffic island surrounded by some of the more heavily traveled streets in Ottawa. It was a difficult, if not impossible, place for



Aerial perspective of Confederation Square
(Original rendering by Gordon Grice for the NCC; modified with permission by Christopher J. Mramor, PFS.)

Changes to the War Memorial site impart dignity and allow a more harmonious relationship to its urban context

pedestrians to negotiate. It was a place where no one stayed to reflect upon or remember the significance of the National War Memorial. And it was a place where no one lingered to enjoy the magnificence of the larger urban scene. Indeed, for a number of years Confederation Square was referred to locally as "Confusion Square."

Fortunately, the National Capital Commission (NCC) identified Confederation Square as a priority in their comprehensive plans for the development of Confederation Boulevard and the Nation's Ceremonial Route. As Greg Smallerberg notes, "Such long-term envisioning is essential to making great urban design happen. It is to the NCC's credit, and to the excellent vision for the area established by John Hillier of du Toit Allsopp Hillier in an earlier study, that, when the time was

right for redevelopment, the NCC was able to move in and take charge."

In 1998, the Region of Ottawa-Carleton decided to move ahead with the much needed rehabilitation of both the Plaza Bridge—which dominated the eastern half of the Square—and a number of civil infrastructure upgrades. The NCC immediately entered into a partnership with the Region to develop the Square and Phillips Farevaag Smallerberg had their work cut out for them. The firm had to balance the objectives of the NCC and Region with conflicting needs and concerns, satisfy the interests of many other national agencies concerned with the Square's future, and meet an extremely fast construction schedule. The results have proved the merit of the NCC's plan. This included the restoration of a sense of dignity and timelessness to the National War Memorial; the linking of various parts of the urban fabric that have been severed by the automobile; and the creation of a more comfortable milieu for pedestrians. It also included reveal-

Opposite: view of the National War Memorial showing the new plinth and the stairway connection down to the east side of the canal



Photo by G. Lajeunesse

Details of the pedestrian esplanade at Confederation Square.



Confederation Square, resting site of Canada's Unknown Soldier, interred May 28, 2000.

Photo by G. Lajeunesse



Detailing used for the bridge balustrade

ing the layered history of the place and, in so doing, giving Confederation Square its own unique identity within the city and the nation's Ceremonial Route.

Some of the more innovative and significant interventions relate to a reconsideration and reconfiguration of the Plaza Bridge. Smallenberg, Chris Mramor, and Marc Monette referenced the historic configuration of two earlier bridges on the site (the Dufferin Bridge, and the Sappers and Miners Bridge) creating a major new staircase between the space formed by the old bridges. This enabled an integration of the eastern apex of the War Memorial triangle with the street and canal levels under the bridge, creating a much needed pedestrian connection where none existed previously. At the same time, on the east side of the canal, they were able to release the northwest corner of the historic Conference Centre (the old Central Train Station) from an awkward relationship with the Plaza Bridge. This awkwardness resulted from an earlier 1930s bridge expansion that buried a significant portion of the building within its structure. The Plaza Bridge expansion was removed in order to more closely reflect the historic bridge alignments and, in so doing, restored a presence to the Conference Centre and provided space for a second, significant stairway down to the canal. Finally, they moved under the bridges to carve out walkways along both sides of the canal; these proved more open, safe and graceful than the older ones. The bridge now creates a unique urban presence where none existed and enhances rather than prohibits pedestrian circulation.

In addition, Smallenberg and Mramor designed a stepped plinth on the War Memorial triangle, adding useable space to the previously sloping site and

Left: A 1930 view of the Rideau Canal, Chateau Laurier, and old Central Train Station. Note the two levels of circulation and parking on the bridge deck.

Centre & right: South and southwest panoramic views of the Plaza Bridge and War Memorial in the 1990s.



Plaza, 1930s NAC PA 135162



Photos (above & right) courtesy of Ewald Richter



creating a much needed visual base for the War Memorial. Trees and walls were also used to give better definition to the space around the Memorial.

Located as it is in a rapidly expanding city, the project allows Confederation Square to distinguish itself with unique paving and bridge balustrade details, jewel-like kiosks erected for various programming needs, a comprehensive lighting plan, and energetic lighting details. These interventions are modern and historic, playful yet dignified, both delicate and powerful. ❖

Project credits

Client / Owner: The National Capital Commission
 Chief Landscape Architect: Gerald Lajeunesse
 Project Manager: Marc Monette
 Project Landscape Architect: Steve Torrance

Co-Owner / Associated Client:
 The Regional Municipality of Ottawa-Carleton
 Senior Project Manager: Dave Marret

Print Consultants: Urban Design, Landscape Architecture:
 Phillips Farevaag Smallenberg
 Principal-in-Charge: Greg Smallenberg
 Senior Landscape Architect: Christopher Mramor
 Landscape Architect: Rochelle Bacigalupo
 Landscape Designer: Heather Braun
 Technician / Designer: Hugh Bitz
 Technician / Designer: Clint Cuddington

Sub - Consultants:
 Julian Smith & Associates: Julian Smith
 Birmingham Wood Architects: Sandra Moore
 MCLD: Martin Conboy

Prime Consultants (for R.M.O.C.): Stantec Engineering
 Principal: Don McNeely
 Lead Engineer: Steve Robbins
 Project Engineer: Andy Huctwith

Acknowledgements: Urban Design, Landscape Architecture
 Planning Studies and Initial Concept (1991, revised in 1993);
 du Toit Allsopp Hillier (Principal-in-Charge: John Hillier)

Doug Paterson, FCSLA teaches regional design, design programming, and design theory in the Master of Landscape Architecture Program at the University of British Columbia.

À Ottawa, les changements apportés au Monument national des anciens combattants canadiens insufflent la dignité et favorisent un rapport plus harmonieux entre le monument et son contexte urbain.

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Photo courtesy of S. Torrance N.C.C.

Detailing use

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Centre & right: South and so
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Plaza, 1930s NAC PA 135162



Photos (above & right) courtesy of Ewald Richter



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The Woodlot Management Handbook

by Stewart Hilts and Peter Mitchell

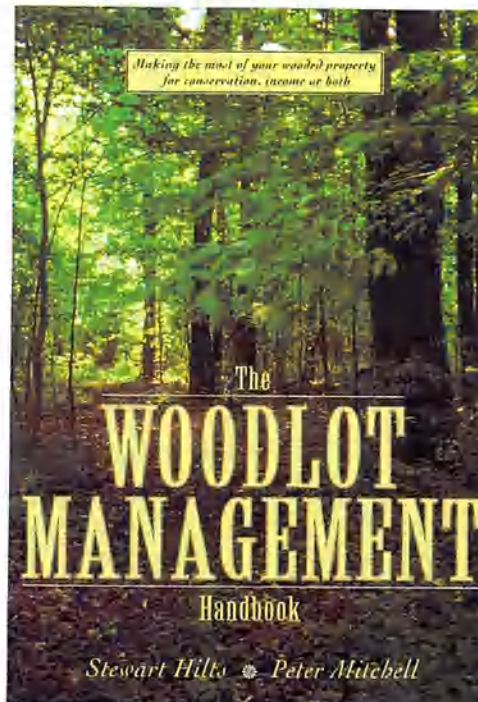
Willowdale, Ont.: Firefly Books, 1999. 272 pages. \$24.95. ISBN1-55209-236-4.

Reviewed by Kathy Dunster

This illustrated handbook will be highly useful to landscape architects working in rural planning environments, where woodlands and woodlots are frequently found. Urban designers will also make use of it when they are working on master plans for parks that are woodland ecosystems. As municipal boundaries spread outwards into farmlands, remnant woodlands are increasingly threatened with development and with the demand for recreation and other uses. Hilts and Mitchell address the understanding that is needed of their ecology and management, which will help ensure long-term survival of these woodlands.

The book's discussion of the best management options includes how to conduct an ecological inventory, consideration of the non-timber values associated with woodlands, the selection of appropriate harvesting options, and the development of suitable reforestation techniques incorporating the principles of conservation biology and landscape ecology. Unfortunately, information on forest restoration is lacking, and would be of particular use to woodland owners who have chosen conservation as the way to get the most out of their woodlot in the future.

A chapter on agroforestry presents the most common options for managing a commercial woodlot. The environmental benefits of windbreaks and buffers are described, as are the opportunities to manage a woodlot for high-value hardwoods, Christmas trees and maple syrup production. Omitted are the more creative and sustainable uses for woodlots that might entice a landowner into long-term stewardship. For example, beech, ash, willow and hazel lend themselves to management under a rotation coppice system that



encourages re-growth of a regular supply of pole-saplings that can be used for fencing, tool handles, bean poles, and firewood.

The conservation sections of the handbook are useful since they describe, albeit briefly, the various formal and informal stewardship options that a landowner may wish to explore. Conservation easements are one of the legal tools available to those interested in voluntary long-term protection of their property. Private land stewardship is an alternative means to protecting ecological values when the cost of land is too high for fee-simple purchase. At the same time, it sometimes preserves a rural way of life that may be lost if the land is acquired and simply turned into a park. The last chapter provides contact information and a basic reference list for further reading. Many privately-owned woodlands and working woodlots are now designated as municipal or regional environmentally sensitive areas (ESAs), or have been identified as ecologically significant properties by conservation organisations such as the Nature Conservancy of Canada. It is unfortunate that Hilts and Mitchell neglected to discuss the conservation significance of these special

woodlands, and where to go to find out if your woodland has received this type of designation. Similarly, most of the professional contacts given are for agencies dealing with forest management and the commercial aspects of woodlots. A second printing might include some of the conservation organizations and land trusts that are actively involved in woodlot management in eastern North America. ❖

Kathy Dunster, PhD, CSLA, lives on Bowen Island, British Columbia, where she practices landscape architecture and consults on environmental issues.

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Tous pour un

Le rayonnement local et national dans la région de la capitale nationale

Two for One

Creating Local and National Identity in Canada's Capital Region

par/by Janet Uren

Le rayonnement de l'image de la région de la capitale nationale n'a rien de facile. Avec ses quatre paliers de gouvernement - fédéral, provincial, régional et municipal - la capitale est une véritable mosaïque de chevauchements de responsabilités. On est toutefois étonné de constater que les conflits se font rares et que la collaboration règne dans la capitale.

Depuis plus d'un siècle, la Commission de la capitale nationale - la société d'État chargée de la gestion et de l'aménagement des terres fédérales dans la région de la capitale nationale - façonne le visage de la Capitale nationale.

« On ne peut créer une ville de calibre mondial sans vision », explique M. Gérald Lajeunesse, architecte-paysagiste en chef de la CCN. Pour souligner son 100^e anniversaire l'an dernier, la CCN publia une vision nouvelle et étincelante du cœur de la capitale comprenant un schéma destiné à faire battre à nouveau le cœur de la rue Sparks, une rue historique, en y aménageant un parc bordé d'édifices historiques en face de la colline du Parlement. Elle compte entre autres restaurer les merveilleux vieux édifices de cette rue et inciter les gens « à habiter au-dessus de leur commerce » sur cette rue qui, autrefois, était la principale artère commerciale de l'ancienne Haute-Ville d'Ottawa mais dont l'achalandage a connu un triste recul au cours des dernières années.

Plaire à tous n'est jamais facile. Certains politiciens et citoyens sont même allés jusqu'à contester certains éléments du plan de la CCN. Tous donnèrent



La Place Aubry à Hull est un autre exemple d'un quartier patrimonial qui a été réaménagé et qu'on a fait renaître avec la collaboration des gouvernements fédéral et municipal.

Place Aubry in Hull is another example of a heritage district restored and brought back to life through cooperation of the federal and municipal governments.

There is nothing simple about establishing civic identity in Canada's capital region. With four levels of government—federal, provincial, regional and municipal—working in the Capital, the result is a crazy quilt of overlapping responsibilities. The surprising thing is not that the occasional conflict occurs, but rather that there is so much creative cooperation.

For over a century, the National Capital Commission—the Crown corporation that manages and plans federal property in the National Capital Region—has been working to define its vision of a National Capital. “You cannot make a world-class city without vision,” says Gerry Lajeunesse, the NCC's Chief Landscape Architect. The NCC marked its centennial last year by publishing a sparkling new vision for the Capital core, which includes a scheme to bring new life to historic Sparks Street by creating a park lined with heritage buildings across from Parliament Hill. Its plan is to restore the wonderful old buildings on this street and to bring people back to live “above the shop,” as it were, on a street that used to be the main commercial artery of Ottawa's old Upper Town but that has suffered a sad decline in recent years.

It's hard to please everybody, and some local politicians and members of the public took issue with parts of the plan. Overall, however, there was strong endorsement of five of the six planning initiatives, with especially strong interest in the Sparks Street revitalization. Other elements of the vision involve the relocation of industry from the banks of the Ottawa River, the reclaiming of

the Chaudière Falls for public use (and, in particular, the creation of a new aboriginal centre) and the opening up of the Ottawa River to pedestrian traffic from the downtown. These ideas build on more than a century of work by the NCC to create cultural landscapes that represent important Canadian themes and create lively places for public activity in the capital.



Une partie du boulevard Confédération ornée de bannières, un projet qui a permis de réunir des partenaires de toutes les juridictions dans la capitale.

Part of banner-lined Confederation Boulevard, a project that has brought partners together from all jurisdictions in the capital.

toutefois sans réserve leur aval à cinq de ses six initiatives de planification et se dirent fort intéressés à la revitalisation de la rue Sparks. Les autres éléments de la vision portent sur la relocalisation de sites industriels situés sur les rives de la rivière des Outaouais, la remise en état de la chute des Chaudières pour le public (notamment la création d'un nouveau centre pour Autochtones) et l'accès pour piétons à la rivière des Outaouais depuis le centre-ville. Ces idées sont le fruit de plus d'un siècle de réalisations de la CCN afin de créer des paysages culturels qui reprennent les importants thèmes du Canada et qui créent des endroits grouillant d'activités pour des manifestations publiques dans la capitale.

La CCN est également déterminée à intégrer les éléments « ville » et, « État », plutôt que de les traiter comme des entités à part. Cela nécessitera une synergie entre autorités. Bien que l'image puisse se traduire de bien des façons aux différents paliers de gouvernement, c'est dans l'intérêt de tous et chacun de miser sur la synergie, chose qu'on met déjà en pratique. L'exemple

The NCC is also determined to integrate “town” and “crown” within the region, rather than treating them as separate entities - and that means inter-jurisdictional cooperation. Of course, identity means different things to different levels of government, but it is in everyone's interest to work together, and they do so. The most important recent example of multi-partner cooperation is Confederation Boulevard, the NCC's flagship project of the 1990s, which is built almost exclusively on municipal streets in Ottawa and Hull.

The NCC wanted to build a grand ceremonial route in the heart of the Capital but was hampered by a lack of funding. When the municipalities scheduled major infrastructure rehabilitation, however, the Commission saw its chance and offered to upgrade street finishes to a “Capital” level. The result is a broad boulevard that links the downtown cores of Ottawa and Hull. By transforming the “crown” side of existing streets with broad sidewalks, consistent paving and street furniture, curbstones of rich granite and lampposts crowned with bronze maple leaves, the federal government is effectively creating a “national” image along one side of Confederation Boulevard. At the

de synergie le plus récent et le meilleur mettant en cause plusieurs partenaires est le boulevard de la Confédération, le projet phare de la CCN des années 1990 réalisé presque exclusivement dans les rues d'Ottawa et de Hull.

La CCN désirait à l'origine construire un parcours d'honneur grandiose au cœur de la capitale, mais n'y est pas parvenue faute de fonds. Lorsque les municipalités comptaient réaliser un important projet de revalorisation d'infrastructures, la Commission a saisi l'occasion et a proposé d'améliorer les revêtements des rues pour qu'ils soient dignes d'une « capitale ». Un large boulevard enjambant les centres-villes d'Ottawa et de Hull venait de naître. En transformant l'élément « État » des rues existantes à l'aide de trottoirs larges, de revêtements et de mobiliers urbains cohérents, de bordures de trottoir faites d'un riche granit et de lampadaires ornés de feuilles d'érable en bronze, le gouvernement fédéral réussit à créer une image « nationale » d'un côté du boulevard de la Confédération. Parallèlement, en travaillant avec la CCN et en donnant une image de « ville » au côté opposé de la rue, les municipalités contribuent à l'émergence d'un visage local.

Les villes d'Ottawa et de Hull décidèrent d'exploiter les éléments « villes » du boulevard de façons bien distinctes. « Nous faisons cela à notre guise », déclare Michel Diver, architecte paysagiste à la ville de Hull. « Du côté ville du boulevard, nous avons travaillé avec la CCN à la conception de lampadaires pour piétons à Hull, aux détails des surfaces et aux bordures de trottoir

en pierre. Nous sommes chanceux que la maison du Citoyen - notre hôtel de ville - soit située sur le boulevard. Nous avons d'autant plus pu l'incorporer dans le plan d'ensemble et personnaliser cette section du boulevard. Durant la saison estivale, tout le boulevard est orné de bannières. Pour souligner son bicentenaire cette année, Hull décorera le « boulevard de la Confédération » de bannières spéciales.

Fort de ses quartiers à caractère patrimonial bien adaptés et bien conservés, tels que le marché By, et des douzaines de parcs urbains, parcs de loisirs et centres communautaires, Ottawa est une ville accomplie au chapitre de l'architecture de paysage. Charles Lanktree, architecte paysagiste et urbaniste à la ville d'Ottawa, reconnaît que cette ville a récemment dû composer avec des compressions budgétaires et réductions des effectifs. À l'instar de la CCN, Ottawa est à la recherche de projets de partenariats, tels que celui de l'aménagement du pont Plaza à la Place de la Confédération. L'aménagement d'un grand escalier à la place centrale a rétabli un lien direct entre le cœur de la ville et les berges du canal Rideau, et a d'ailleurs servi d'exemple de synergie municipale-fédérale.

Parfois considérée comme la cousine pauvre d'Ottawa, la ville de Hull (Québec) est moins accomplie qu'Ottawa, quoiqu'elle dispose d'un programme d'architecture de paysage fort remarquable. « La ville de Hull fut en réalité l'une



La ville de Hull, qui met actuellement tout en œuvre pour créer une image qui est le reflet de son patrimoine culturel français, accueillera les Jeux de la Francophonie en 2001. Les trottoirs en béton sur la promenade du Portage ont été remplacés par des trottoirs en pavés autobloquants.

Hull will be hosting the Francophone Games in 2001 - the French-speaking world's equivalent of the Commonwealth Games - and the city is working hard to create an identity that fits with its French cultural heritage. Cobblestones, for example, have replaced concrete sidewalks on Promenade du Portage.

Photo: Michel Diver

same time, the municipalities, by working with the NCC and conceiving a "town" identity for the facing side of the street, are contributing to the emergence of local identity.

Ottawa and Hull have chosen to develop the "town" sides of the boulevard in distinctly different ways. "We are doing it our own way," says Michel Diver, landscape architect with the City of Hull. "On the Town side of the Boulevard, we have worked with the NCC to develop a Hull pedestrian street light, surface detailing and curbstones. We are lucky that the Maison du Citoyen—our city hall—is situated right on the Boulevard, and we have been able to incorporate it into the overall plan and give that section of the route very much our own identity. In summer, the whole length of the Boulevard is decorated with banners. This year, Hull is celebrating its bicentennial and which will be recognized with special Confederation Boulevard banners."

Ottawa is a mature city in terms of landscape architecture, with well adapted and preserved heritage neighbourhoods, such as Byward Market, and dozens of urban parks, recreational parks and community centres throughout the city. Charles Lanktree, landscape architect and planner with the City, admits that Ottawa has recently been hampered by municipal cutbacks and downsizing. Like the NCC, therefore, it is looking for partnership opportunities. It has found them in projects such as the Plaza Bridge development at Confederation Square. The introduction of a grand staircase from the central square has restored a direct link between the city core and the banks of the Rideau Canal

and incidentally provided a good model for municipal/federal cooperation.

The City of Hull, Québec, at times perceived as Ottawa's poor cousin, has a much less mature environment than Ottawa's, but a very vigorous program of landscape architecture. "The City of Hull was actually one of the first cities in Canada to hire a landscape architect," says Diver, who represents nearly 25 years of professional presence in Hull. "Perhaps the most challenging aspect of my work," he says, "is transmitting the importance of landscape architecture to members of council, the ones who control the budget."

Apparently, Diver and his predecessor have succeeded, for the City of Hull has recognized landscape architecture as a priority and, among other things, has recently committed \$2.5 million to revitalize Hull's main street, the Promenade du Portage. Many factors have led to the environmental, aesthetic and social deterioration of this street over time. Such changes came out of industry, a federal building program, and abuse by the public, respectively. By inviting local business-owners to apply for a grant for facade renovation and by working to advise them on architectural and site improvements, the City of Hull is underwriting economic and aesthetic renewal. The results are already visible, with new restaurants and summer terraces open-



Photo: NCC/CNN

Ci-haut: La Fête du Canada dans le Parc Jacques-Cartier sur les berges de la rivière des Outaouais, à Hull.

Above: Canada Day in Jacques Cartier Park on the banks of the Ottawa River in Hull.

Gauche: Les structures du mail mettent en valeur les édifices intercalés de la rue Sparks situés entre les rues Bank et Kent.

Left: Mall structures enhance the embedded buildings on Sparks Street between Bank and Kent Streets.



Photo: Roger Lacroix, City of Ottawa

ing one after the other all along the Promenade.

Hull, which suffered an incursion of federal office towers in the 1970s, is now weary of such mega-projects. "The office towers don't really belong or relate to the city," Michel Diver complains. "They face inward. They are very self-centred buildings." In terms of identity, Hull is building instead on its particular strengths and is focusing on a small, intimate scale of development. "I think we have the potential to create a great cultural place," says Diver, "featuring the language, the Québec *joie de vivre* and our wonderful cuisine. To do that, we are building little nooks where people can feel the atmosphere on a human scale."

Carré Vaudreuil is an example of how that philosophy plays out on the ground. A small urban park with benches and a fountain, this pleasant space is one of several properties recently salvaged for public use. "Basically, the philosophy is to create people places and at the same time to make a statement that we are not selling the city to developers," Diver explains. "This is part of a coherent plan to use leftover land to bring green spaces back to the urban core."

des premières villes au Canada à embaucher un architecte paysagiste », explique M. Diver, qui fait rayonner l'architecture de paysage à Hull depuis près de 25 ans. « Le plus important défi dans l'exercice de mes fonctions », soutient-il, « est peut-être de communiquer l'importance de l'architecture de paysage aux membres du conseil, soit ceux qui contrôlent le budget. »

À ce qu'il paraît, M. Diver et son prédécesseur ont réussi à hisser l'architecture de paysage en tête de liste des priorités de la ville de Hull. Elle vient d'allouer 2,5 millions de \$ à un plan de revitalisation de la rue principale à Hull, la promenade du Portage. Au fil du temps, plusieurs facteurs avaient occasionné une détérioration de l'environnement, de l'esthétique et du milieu social de cette rue principale due respectivement aux activités industrielles, au programme d'édifices fédéraux et aux abus de la population. En invitant les propriétaires d'entreprises de la localité à faire une demande de subventions pour la rénovation de façades et en leur proposant des améliorations à apporter au plan architectural et du site, la ville de Hull peut effectivement assurer le renouvellement économique et esthétique. Les résultats se font déjà sentir, puisque plusieurs nouveaux restaurants et terrasses voient le jour tout le long de la Promenade.

Hull, qui fut victime d'une incursion des tours de bureaux du gouvernement fédéral dans les années 70, se lasse maintenant de ces mégaprojets. « Les tours de bureaux jurent avec le décor de la ville », se plaint Michel Diver. « Ces édifices sont orientés vers l'intérieur et très égocentriques. » Au plan de l'image, Hull cherche à exploiter ses atouts et à se concentrer sur l'aménagement de faible envergure et individuel. « Je crois que nous pouvons créer une grande place culturelle », soutient M. Diver, « en faisant allusion à la langue, à la joie de vivre au Québec et à nos tables sublimes. Pour ce faire, nous aménageons des petits havres de paix. »

Le Carré Vaudreuil nous démontre l'importance que la philosophie joue sur le terrain. Ce petit parc urbain doté de bancs et d'une fontaine, est un des nombreux endroits paisibles qui ont récemment été récupérés au profit de la population. « En fait, notre philosophie consiste à créer des petits espaces pour les gens confirmant que nous ne vendrons pas la ville aux promoteurs », explique M. Diver. « Il s'agit d'un plan cohérent servant à aménager les terres inutilisées afin de ramener les espaces verts dans le noyau urbain. »

Même si le gouvernement fédéral occupe une place très importante à Hull, sa présence transcende toutefois l'incidence négative qu'ont les tours de bureaux. Le parc de la Gatineau vient toutefois se frayer un petit passage cunéiforme à Hull. De par ses imposantes formes architecturales et ses jardins, le Musée canadien des civilisations a également eu pour effet de transformer les rives de la rivière des Outaouais. Le parc Jacques-Cartier, qui subira une importante métamorphose dont la CCN sera le maître-œuvre au cours des prochaines années, est l'endroit par excellence pour la tenue de



Photo : Roger Lalonde, City of Ottawa



Photo : Roger Lalonde, City of Ottawa

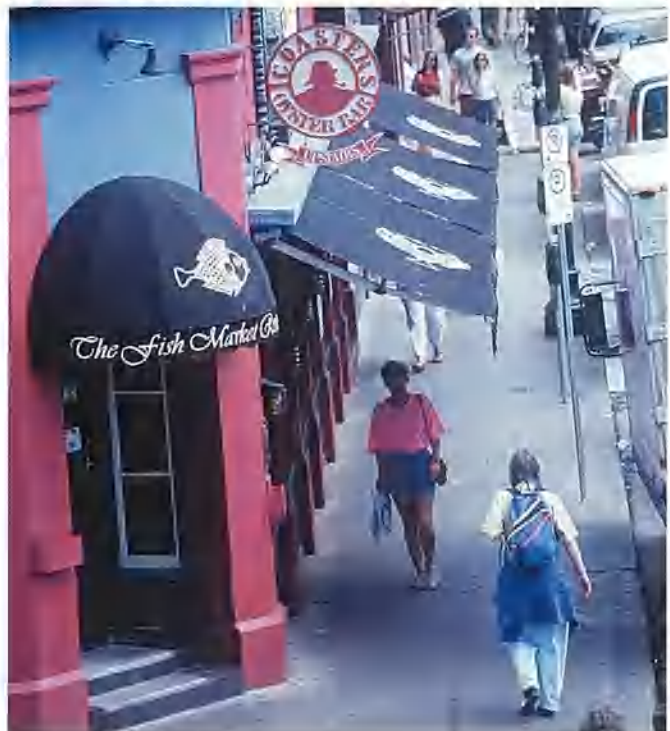


Photo : NCC/CCN

Ci-haut : Un réseau de centres communautaires permet de répondre aux besoins culturels et récréatifs des résidents d'Ottawa.

Top: A network of community centres serves the cultural and recreational needs of the people of Ottawa.

Centre : Depuis le démantèlement des abribus, la rue Rideau à Ottawa respire à nouveau.

Centre: With bus stop enclosures removed, Ottawa's Rideau Street regains a human scale.

Ci-dessous : La marché By à Ottawa est un quartier historique où la conservation et la réutilisation adaptative ont créé un équilibre harmonieux au fil des ans. La synergie de la CCN et de la municipalité à l'action.

Bottom: Byward Market in Ottawa is a heritage neighbourhood where conservation and adaptive re-use have achieved harmonious balance over the years. Both the NCC and the municipality have been active here.

manifestations, telles que la Fête du Canada et le Bal de neige (le festival annuel d'hiver de la capitale). Ce parc est maintenant le foyer le plus important des programmes pour enfants dans la capitale. En l'an 2000, une fontaine y sera érigée afin de souligner le Sentier transcanadien, et la ville de Hull sera désignée le « mille » de ce nouveau réseau pancanadien. La ville de Hull a prêté sa collaboration à la CCN dans le cadre de tous ces projets depuis leur création.

La synergie, c'est logique. Cependant, le fait que les autorités fédérales et municipales partagent le même lopin de terre peut compliquer le processus. On n'a qu'à penser aux plaines LeBreton. Cette large bande de terres à l'est du centre-ville d'Ottawa fut libérée dans les années 60 et en jachère depuis, pendant que les gouvernements régional et fédéral tentent de faire le meilleur usage possible d'une ressource d'une valeur inestimable. Un plan a été instauré, afin de marier l'image de la capitale au caractère local et de prévoir la construction d'immeubles pouvant abriter des logements et des commerces sur les deux côtés d'un large parc cunéiforme. Le long de la rivière des Outaouais, une large bande de terrain sera conservée pour l'aménagement d'espaces verts et le site d'importantes institutions fédérales.

Il s'agit d'un plan brillant qui prouve que les diverses juridictions dans la capitale ont appris à cohabiter, en travaillant côte à côte et en mettant leurs ressources en commun pour la création de la meilleure combinaison possible d'aménagement tant à l'échelle nationale qu'à l'échelle locale. L'image qui est en ressort est celle d'une ville riche et complexe comme le pays. ♦

Janet Uren est auteure à la pige à Ottawa et habite cette même ville. Elle se spécialise dans le passé et le présent de la région.

The federal presence is very important to Hull, and it transcends the largely negative effect of office towers. Gatineau Park thrusts like a green wedge into the city. The Canadian Museum of Civilization has transformed the Ottawa River shoreline with stunning architectural shapes and gardens. Jacques Cartier Park, which will undergo a major rehabilitation by the NCC in the next few years, is a major festival site for Canada Day and Winterlude (the capital's annual winter festival). The park is now the single most important centre of children's programming in the capital. In the year 2000, a fountain will be erected in the park to honour the Trans Canada Trail, and Hull will be designated "Mile 0" of the new cross-Canada system. Hull has collaborated with the NCC on these projects since their inception.

Working together makes sense. However, the fact that federal and municipal authorities share the same patch of land can complicate the process. Consider LeBreton Flats. This large stretch of flat land just east of Ottawa's downtown was cleared in the 1960s and had lain fallow ever since, while regional and federal governments debated the best possible use for a truly priceless resource. Today, a plan is in place which balances capital identity with local expression and includes the development of shops and houses to either side of a broad, wedge-shaped park ("The Commons"). Along the Ottawa River, a broad swath of riverside land will be preserved both as a green space and as a setting for major federal institutions.

It is a brilliant plan and one that shows just how the various capital jurisdictions have learned to get along, working side by side and pooling resources to create the best possible mix in design of both a national and a local character. The identity that results is, like Canada itself, rich and complex. ♦

Janet Uren is a freelance writer who lives and works in Ottawa. She writes about the region's past and present.

Department of Landscape Architecture University of Manitoba

The Department of Landscape Architecture at the University of Manitoba invites applications for a full-time tenure-track position at the rank of **Assistant Professor** preferably beginning 1st January 2001 or alternatively 1st July 2001. Teaching responsibilities will include design studio and course delivery in other areas of the curriculum including landscape history, behavioral factors and/or landscape technology or according to the candidate's areas of expertise. Other responsibilities include research and scholarly work, advising graduate students and service or outreach.

The candidate must possess a Bachelor's or Master's degree in Landscape Architecture from an accredited institution. Candidates with a Bachelor's degree must also have a Master's degree or Ph.D. in a related field. At least three (3) years practical experience in the discipline and eligibility for membership of the Manitoba Association of Landscape Architects or an equivalent professional body are preferred. Teaching experience would be an advantage.

Salary will be in the range of \$48-55,000 per year consistent with qualifications and experience.

The Faculty of Architecture is dedicated to studies in the design of human settlements and the built and natural environment. It comprises four graduate departments offering first professional degrees in Architecture, City Planning, Landscape Architecture and Interior Design and an undergraduate program in Environmental Design. Faculty members have the opportunity to teach in the various departments and in the Environmental Design program. The Faculty runs a number of inter-departmental international studios and encourages a high level of inter-disciplinary collaboration. The program in Landscape Architecture is fully accredited by the CSLA. Further details can be obtained from our web site www.umanitoba.ca/faculties/architecture/la

University of Manitoba employment policy encourages applications from qualified women and men, including members of visible minorities, aboriginal people, and persons with disabilities. In accordance with Canadian immigration requirements, this advertisement is directed to Canadian citizens and permanent residents.

Applicants should submit a full Curriculum Vitae and a portfolio of professional work and research and creative activities together with the names of three (3) referees by **Wednesday 30th August 2000**. Shortlisting will be done the following day with a view to holding interviews in October.

Applications should be sent to: **Professor Alan Tate, Chair of Department of Landscape Architecture Search Committee, Faculty of Architecture, 201 Russell Building, University of Manitoba, Winnipeg, Manitoba, R3T 2N2, Canada. Telephone 204 474 7173. Facsimile: 204 474 7532. E-mail: tatea@cc.umanitoba.ca**

Conserving Landscape Identity: A Quebec Landscape Charter

by David Belgue and Chantal Prud'Homme

Environmental issues are taking on greater importance among Quebecers, and the quality of landscape is increasingly seen as an important asset in tourism regions. Land practices directly affect landscape quality, yet current planning tools all too easily do away with the fragile relationships between a community and its land. Standardisation and inconsistency in land management can also have a great impact on residents' needs for identification and a sense of belonging.

In recent years, there has been no shortage of citizens' groups in Quebec that are opposed to major projects due to their impact on the landscape. To respond to growing concerns, should a "Landscape Act" be adopted, or should landscape provisions be incorporated into existing rules and regulations? Based on approaches used in Europe, the Quebec Landscape Council opted for the development of a "Landscape Charter" to serve as an awareness and consensus-building tool for public and private stakeholders.



St. Sauveur: Landscape recognition and enhancement encourages a community to reflect on the importance of development priorities

The Charter's Principles

What will the Charter's signatories agree to? Simply put, they accept to abide by the following three principles during their interventions:

1. Individual and corporate citizens, as well as public agencies, have a shared responsibility to recognize, enhance and protect landscape.
2. Landscape must become a fundamental concern during any intervention in a region.
3. Landscape evolves and changes constantly, such that any intervention must:
 - take into account its uniqueness and special characteristics;
 - be based on an adequate knowledge of landscape's temporal, geographic, economic, heritage, cultural, ecological and aesthetic aspects;
 - include a democratic participation process in order to ensure fair arbitration;
 - ensure sustainable development based not only on economic viability, but also on citizens' right to live in a culturally significant environment.

Implementing the Charter's Principles

Measures taken to implement the principles will be suited to the various interventions in a region and to the nature of the communities involved. Examples include:

1. Recognise the multidimensional value of landscapes and take that into account when deciding on land practices;

2. Identify landscapes' distinctive features in order to clarify the best practices and activities that may ensure their viability.

3. Establish and present the necessary links between heritage, environment and landscape in order to ensure consistent action;

4. Adopt a concerted planning approach that includes from the outset a public participation process and introduces landscape conservation and enhancement projects;

5. Recognise the integrating aspect of landscape and take this into account, particularly in official plans, specific area planning, regulations and tourism development plans;

6. See to it that private-sector stakeholders undertake to act in consort with the community and that they analyse affected landscapes, identify protective measures and state their involvement in landscape enhancement projects;

7. Ensure that public-sector stakeholders agree to facilitate compliance with the Charter through their policy statements, action plans and monitoring measures;

8. Make socio-economic stakeholders aware of the value of landscape as an asset that must be developed and not only as a resource to be exploited;

9. Step up landscape education and awareness efforts as part of education programs at all levels;

10. Support research projects that promote the protection and enhancement of landscapes and the dissemination of knowledge and information on landscape.

Promoting the Charter

The Quebec Landscape Council plans to promote the Charter by developing an illustrated implementation guide; undertaking a mission to France in the fall of 2000 to see firsthand the results of their 15 years of experience; and hosting an International Symposium on Landscape Charters in 2001. ♦

The Quebec Landscape Council is an interdisciplinary organization of 12 professional orders and associations. David Belgue, urban planner, is president of the Quebec Landscape Council, and landscape architect, Chantal Prud'Homme, FCSLA, is vice-president. Financial support for this initiative has come from the programme Action Environnement et Faune and the ministre délégué au Tourisme. For more information on the Quebec Landscape Charter, see: www.paysage.qc.ca.

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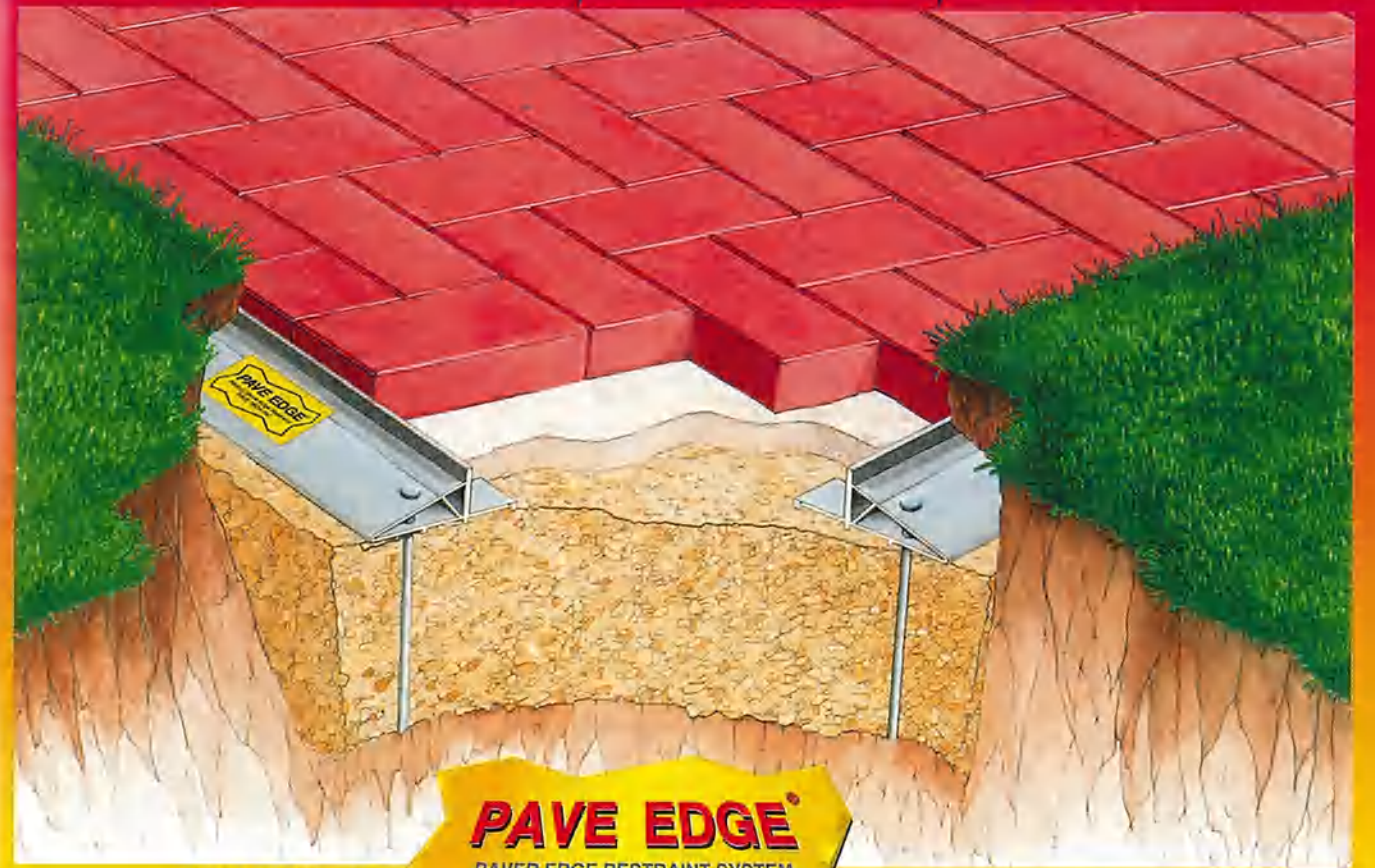


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