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Le tissu urbain/  
Urban Fabric

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Landscape Architecture in Canada / L'architecture de paysage au Canada

# Discover the Possibilities.



On the Abbé-Larue Lockout, Lyon, France

Photo: Réal Lestage ©GDL

## Éditorial/Editorial

*Tissez le tissu urbain/  
Weaving Urban Fabric*  
par/by Cecelia Paine . . . . . 4

## Details

*Formal Fountains and Water Sculptures*  
by Aviram . . . . . 6

## Planning

*Waltzing Water in Winnipeg*  
*A Survey of Contemporary Fountain Design*  
by Don Hester . . . . . 8

## Design

*Les jardins de proximité : un échange/  
Tales of Two Cities: Sister Gardens*  
par/by Bernard St-Denis . . . . . 12

## Profil d'une firme/Practice

*VLAN paysages* . . . . . 14

## Design

*L'art au lieu du rendez-vous/  
The Art of Place*  
par/by Alexandra Steed . . . . . 18

## Ecology

*The Nature of the Park: Fishtrap Creek*  
*11 Years After Inception*  
by Catherine Berris . . . . . 26

## Vues/Vistas

*Mosaïcures internationales/  
Mosaiculture International*  
Photos par/by Cecelia Paine . . . . . 30

Couverture/Cover: Jardin de Montréal, Lyon  
Photo: Réal Lestage ©GDL



Photo: Cecelia Paine



Photo: Alexandra Steed



Photo: Henry Kalin

En haut/Top: Mosaïcures internationales, (Montréal)/  
Mosaiculture International, Montreal.

Centre/Centre: Sunset Beach Park, Vancouver  
En bas/Bottom: Linden Woods Gate Fountain, Winnipeg.

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## Weaving Urban Fabric

This issue of the magazine showcases the work of landscape architects as they weave human use together with natural and built environmental systems to create and enhance the fabric of our cities. A fresh perspective is presented through the visions and work of several young landscape architects and we welcome their contributions. Our feature article on sibling park projects in Montreal and Lyon, France, highlights the universal value of urban green space and the impact of site furnishings in the creation of distinctive places for people. Design and management of water is a common theme in several articles, suggesting the increasing importance of this medium in Canadian cities. Two other articles examine outdoor sculpture in downtown districts in Vancouver and Montreal. Whether the purpose is wildlife habitat enhancement, stormwater management, or human use and enjoyment, the work featured here demonstrates the utility, beauty, and originality landscape architects bring to designing urban fabric, the results adding significantly to the character and quality of our cities.

Cecelia Paine, Editor



## Tissez le tissu urbain



Nous vous proposerons, dans le présent numéro, un tour d'horizon des réalisations d'architectes paysagistes qui savent allier l'usage humain aux réseaux de milieux naturels et bâtis en vue de créer et d'améliorer le tissu urbain. Les visions et les réalisations de ces jeunes architectes paysagistes, qui jettent un nouveau regard sur l'architecture de paysage, méritaient vraiment qu'on s'y attarde. L'article vedette portant sur les parcs jumeaux de Montréal et de Lyon, en France, vient souligner l'importance universelle que revêtent les espaces verts en milieu urbain et l'incidence qu'a le mobilier extérieur sur la création de lieux distincts à l'intention des gens. Vous noterez que l'aménagement et la gestion de l'eau est un thème qui revient souvent dans plusieurs articles, ce qui laisse entendre l'importance grandissante que revête cette ressource dans nos villes. Nous vous proposons également deux autres articles traitant des sculptures extérieures dans le centre-ville de Vancouver et dans le centre-ville de Montréal, où se trouvent des sculptures saugrenues et éphémères. Qu'il s'agisse de l'amélioration d'un habitat faunique, de la gestion des eaux pluviales, ou d'endroits destinés à l'usage humain ou aux loisirs, les réalisations mises en vedette dans le présent numéro démontrent sans contredit que les architectes paysagistes sont en mesure de tisser un tissu urbain pratique, magnifique et original, améliorant du même coup le paysage et la qualité de nos villes.

La rédactrice, Cecelia Paine

*Landscape/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 *Landscape/Paysages*.

### Landscape Architecture and the CSLA

Landscape architects are concerned with serving the best interests of current and future generations through the design, planning and management of our landscapes. The Canadian Society of Landscape Architects is the national professional association that represents Canadian landscape architects and promotes their ideals. For more information on the CSLA, visit our website at [www.csla.ca](http://www.csla.ca) or contact CSLA via email at [info@csla.ca](mailto:info@csla.ca).

### L'architecture de paysage et l'AAPC

Les architectes paysagistes ont à cœur l'intérêt supérieur des générations d'aujourd'hui et de demain, en veillant à la conception, à la planification et à la gestion de nos paysages. Ils ont pour porte-parole l'Association des architectes paysagistes du Canada, un organisme professionnel d'envergure nationale qui fait la promotion de leurs idéaux. Pour plus d'informations sur l'AAPC, visitez notre site Web à [www.aapc.ca](http://www.aapc.ca) ou communiquez avec l'AAPC par courriel à [info@csla.ca](mailto:info@csla.ca).

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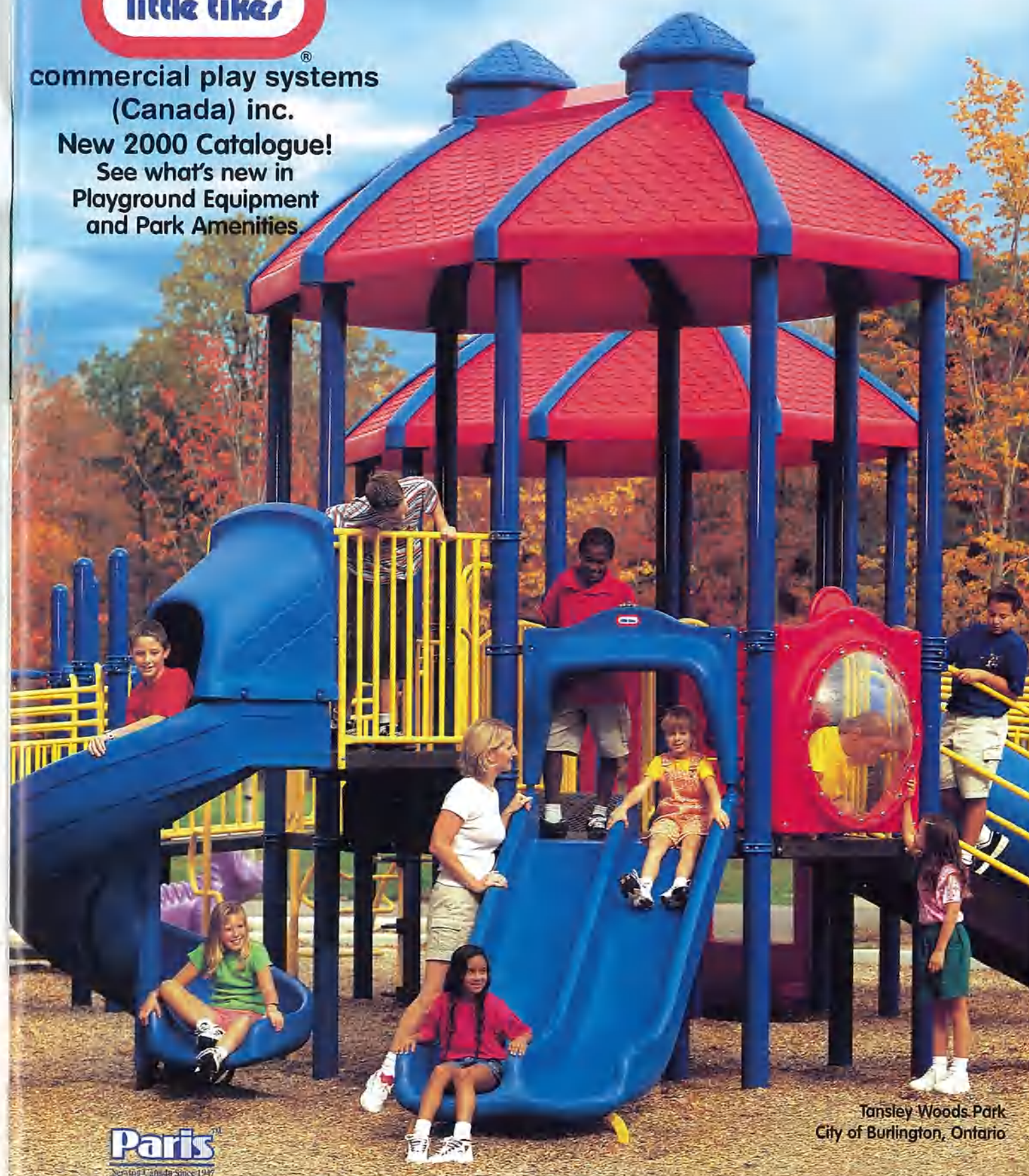
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## Formal Fountains and Water Sculptures

by Aviram

**D**esign-conscious private, corporate and public clients are increasingly interested in the possibilities of incorporating formal water features as part of site development projects. Technical considerations for fountain and water sculpture design are not really separable from the design itself. An efficient designer has to know what's on the market and understand how elements work and how they work in tandem with each other, so I will provide here an overview of design factors that need to be considered when creating formal fountains and water sculptures.

### Jet Fountains and Sculptural Fountains

There are generally two kinds of formal water features: jet fountains and sculptural fountains. For jet fountains, the water itself becomes the sculpture, whereas in a sculptural fountain the artwork shapes and guides the flow of the water.

The purest water jet fountain is the so-called floating fountain. It displays spray patterns and is often illuminated at night. Floating fountains have been designed for shallow, slow-moving water bodies that tend to be plagued by algae. Their purpose is to oxygenate the water and thus hold in check the buildup of algae. Water bodies located within golf courses are a typical location for this kind of water feature. A minimum of 1-1/2 Hp per acre of a lake's surface is required (in the absence of shade, 2 Hp are required per acre). Screened deep-water intake systems may be required to counteract thermal stratification, as unhealthy lakes tend to create static layers of water, which prevent natural invective (interchanging currents of different temperature water).

Sculptural fountains direct, shape and confine the flow of water and thus determine visual effects as well as sound levels and melody. The ancient baroque or rococo fountains in Europe are masterpieces in this genre. Sculptural fountains were first built in the Middle East (Persian, Mogul). Instead of using pumps, water reservoirs in elevated positions or aqueducts (subterranean water

canals) supplied water with the help of gravitational forces. Ancient Rome developed a fountain culture but it was only in the Renaissance that aqueduct-supplied fountains were installed in monumental dimensions such as the Trevi Fountain or the Four River Fountain in the Piazza Navona. Before the invention of electrical pumps, water was not recycled but guided through the fountain and away into the municipal sewage system.

### Design Considerations

The following factors should be considered in the process of design and creation of a formal water feature.

**Indoors or outdoors:** location will impact the general dimensions, size of the splash area, materials used, noise level to be expected, and humidity level.

**Residential, Commercial, or Public:** residential installations are generally delicate in appearance and soothing in their "musical" expression—comparable to a chamber concert rather than a symphony. Commercial water features are typically designed to have heightened visual impact and sound level. Public installations may be designed to allow for various kinds of human interaction with the water.

**Sun conditions:** as a rule of thumb, direct sunlight enhances water features by creating sparkles wherever water splashes. However, the parallel heat accumulation has to be counterbalanced with increased turning cycles (the number of times the water volume flows through the pump).

**Wind conditions:** sites with high wind exposure tend to disturb jet-patterns and, depending on the height of the jets, the wind can carry quite large amounts of "artificial rain" over impressive distances.

**Water conditions:** natural hardness may cause unsightly deposits (requires thorough cleaning at intervals of 3-4 weeks); added chlorine can attack certain materials. As an example bronze sculptures cannot tolerate chlorinated water

(they turn black; use bromide instead). Chlorinated water attack all ferrous materials, including galvanized steels (use stainless steel instead). The best bets are cast bronze and stainless steel components. Consideration has to be given to floating debris that needs to be retained by filters and screens.

**Sound:** the sound emanating from a water feature depends on the number and heights of the jets and the amount of water thrown into the air. Sound also varies dramatically with the materials used. For example, surrounding walls have a different reverberating effect than plants or open space. Hollow or thin walled structures can amplify noises (especially when using submersible pumps). Basins containing submersible pumps should always be thick-walled and heavy so they can mute all pump noises. Shallow water bodies tend to create high-pitched sound environments while waterfalls directed towards a cavity results in deeper sound textures.

**Visibility (always to be considered in correlation with the respective splash area):** if some parts of the water feature are not visible from everywhere, it may induce people to approach and discover the fountain on their own, thereby establishing a longer lasting impression. Needless to say, visibility is greatly enhanced by the use of light.

**Maintenance:** friendly installations usually hide all service features (pumps, water inlets, drains, piping, electrical lines) but leave them easily accessible at the same time. Accordingly, maintenance considerations begin in the design stage. Quick draining possibilities (gravitational or by pump), alternative flow-direction valves, and careful separation of all electric circuits from contact with water will keep your project free of unnecessary maintenance and faulty functioning. In addition there are many helpful control devices that are automated, such as wind and water level controls, and pressure gauges.

**Lighting:** effective lighting enhances the visual impact of a water feature and may give a fountain a completely different look at night. With respect to

submersible lighting, a single spray nozzle needs 2 spots per color. Spray rings between 4 and 15 feet in diameter and meta-spray patterns (patterns created by combination of basic spray patterns of individual jets) require 1 fixture, wide flood, per color, to be placed in center. Lighting intensities vary by color. A clear light source is assumed to be 100%. Amber and turquoise light will have to be dimensioned at 150%; red light at 200%; blue and green light at 250%. Consider that high ambient light levels tend to fade out colors; therefore use only clear, amber and turquoise projectors under such conditions. Energy use rises in proportion to the heights to be illuminated. ❖

*Aviram designs and builds fountains and sculptures at his Montreal-based firm, Karajal Fountains. All fountains pictured here designed by Aviram. For more information, visit [www.karajal.com](http://www.karajal.com).*

Left to right: The *Tunnel of Love* is located on the rooftop terrace cafeteria of the Oshodham Meditation Center, New Delhi, India. A foaming jet in the centre of the tunnel of white marble slabs alludes to the work of Joan Miró. The *Spiral* is located at a private residence in Germany. A single jet emerges from black marble within a spiral of red sandstone. The *Everthorizon* in the sunken garden of a private residence in Australia is an installation of slate, water, light, neon and laser measuring 300 square metres. *Wave-Solid-Liquid* at the Oshodham Meditation Centre is a 600 square metre pool that displays 12 different spray patterns. The *Alethea*, also at Oshodham Meditation Centre, is a 600 square metre interactive water feature with central sculpture in white marble that is 2 metres high.

Photos: Aviram



# Waltzing Water in Winnipeg

## A Survey of Contemporary Fountain Designs

by Don Hester

Over the past 25 years, UMA Engineering Ltd. has worked closely with land developers and the City of Winnipeg Water and Waste Department to design a variety of fountain features for stormwater retention basins (SRB) in Winnipeg residential subdivisions. The process has involved close collaboration between the landscape architect and mechanical, electrical and structural engineers within UMA. In addition, the changing requirements of city engineers and maintenance personnel encouraged ongoing improvements.

### Design of Stormwater Retention Basins

The City of Winnipeg is located on the clay soils of the flat Red River Valley, through which flow three rivers and tributary creeks. Many earlier creeks were channeled underground during the heyday of Winnipeg's growth. Most early residential development followed the Red and Assiniboine Rivers, with pipes taking land drainage, and often sewerage, directly to the rivers.

As land development moved further away from the rivers in order to infill the flat Red River Valley, land drainage infrastructure became more costly. Networks of large concrete pipes were required to convey runoff water to the rivers. Over the past 25 years stormwater retention basins (SRBs), or "lakes," have become an important feature of Winnipeg subdivision planning and engineering. Winnipeg's clay soils have good water retention capability and excavations do not need any special liners. SRBs reduce land drainage costs and provide some flood control by reducing the rate of runoff to the rivers. Lakes are designed to rise as much as 1.83 metres in peak storms and then slowly draw down to a weir controlled normal water level. Much smaller outlet pipes are required to convey subdivision drainage to the rivers over an extended period of time. The City of Winnipeg has established an overall drainage plan, indicating where lakes are required in future development areas.

Lakes also provide amenities and marketing features in new communities. For marketing purposes, Grandin Park Developments Ltd., a private-public partnership, included a lake in the Royalwood Subdivision. Royalwood is adjacent to the Seine River and does not need a lake for storm drainage. Lake lots and vistas confer a certain prestige on new developments. The Whyte Ridge Community with two lakes and related park areas has been marketing community lifestyle under the slogan: "It's the parks and lakes that make the difference."

The evolution of Winnipeg SRB design standards has been slow. The first stormwater lakes were developed in Ladco's Southdale subdivision in the late 1960's. The City eventually developed SRB standards requiring 50% public open space around the lake periphery, 1:7 sod side slopes and 1.5 metre water depths. Lakes were also required to be at least 2.02 hectares in area and surrounded by 12.8 metre-wide revetments of granite stones. Children have

drowned in SRBs and the standards are primarily set for safety as well as a desire to avoid creating prairie sloughs. The lakes built according to 1980s standards require high maintenance. The City harvests pondweed from the lakes on a regular cycle, and lakes are required to have boat launch ramps to facilitate access by weed harvesters.

The City of Winnipeg has lagged behind many North American cities in the use of settling ponds/macrophyte beds to clean incoming water. New standards implemented in the 1990s do substantially reduce the earlier public access requirements and permit different lake shoreline treatments, outside the public domain. They also require deeper water: 2.4 metres with steeper slopes near the shoreline edge intended to minimize weed growth. In addition, older bodies of water such as Linden Woods Lake have been allowed to naturalize to some extent, benefiting birds and small mammals, as well as City maintenance budgets.

### The Evolution of SRB Fountain Design

The design of fountains in stormwater retention basins poses a number of special challenges. First, the scale is different: a fountain in the centre of a lake is typically viewed from a much greater distance than one located along a street or in an urban park or square. The water feature in a lake needs to create a big splash! Fountain materials must withstand significant water level fluctuations — materials such as concrete and stainless steel are the best candidates. The requirements of the fountain nozzles and light fixtures must be carefully considered relative to the impact of changing water levels. Winter use and vandalism need to be addressed. Maintenance is a prime consideration with remote installations such as those in the middle of a lake.

The first lakes in Winnipeg's Southdale and Waverley Heights-Twin Lakes subdivisions had single-jet fountain features. By the early 1990s, developers struggling hard for a market advantage were competing to build more and more elaborate fountains in lake-oriented subdivisions. The City of Winnipeg Water and Waste Department worked in concert with developers such as Cairns, Genstar and Ladco and their consultants, to develop cost-effective solutions with reasonable long-term maintenance requirements which would not bankrupt the public when later accepted by the City.

### Whyte Ridge Floating Fountain (1986)

Since simple spray fountains in earlier lakes were susceptible to vandalism, especially in the winter, one of the first innovations in fountain design was the Whyte Ridge Floating Fountain. Cairns Developers wanted to make a big splash in the first phase of their new, 203-hectare development in southwest Winnipeg. The Whyte Ridge Floating Fountain features a burst of foaming spray reaching a height of 7.6 metres. It is the focal point along the entrance into the subdivision.

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designed in 1986, features innovations such as underwater electrical connections and lights. A removable fountain feature helps preempt wintertime vandalism. The fountain's spray reaches 7.6 metres in height.





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## Waltzing Water

A Survey of Contemp

by Don Hester

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### Design of Stormwater Retention Basins

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The first lakes in Winnipeg's Southdale and Waverley Heights-Twin Lakes subdivisions had single-jet fountain features. By the early 1990s, developers struggling hard for a market advantage were competing to build more and more elaborate fountains in lake-oriented subdivisions. The City of Winnipeg Water and Waste Department worked in concert with developers such as Cairns, Genstar and Ladco and their consultants, to develop cost-effective solutions with reasonable long-term maintenance requirements which would not bankrupt the public when later accepted by the City.

### Whyte Ridge Floating Fountain (1986)

Since simple spray fountains in earlier lakes were susceptible to vandalism, especially in the winter, one of the first innovations in fountain design was the Whyte Ridge Floating Fountain. Cairns Developers wanted to make a big splash in the first phase of their new, 203-hectare development in southwest Winnipeg. The Whyte Ridge Floating Fountain features a burst of foaming spray reaching a height of 7.6 metres. It is the focal point along the entrance into the subdivision.



Above: A night view of the Legislative Fountain designed by Gaboury Architects Inc. and UMA Engineering. Wind control devices are included in the design in order to prevent the wetting of the windows of the Legislative Building on windy days.

Right: The Whyte Ridge Floating Fountain, designed in 1986, features innovations such as underwater electrical connections and lights. A removable fountain feature helps preempt wintertime vandalism. The fountain's spray reaches 7.6 metres in height.



Photos: Henry Kellen

The City of Winnipeg Water and Waste Department requested that the proposed fountain feature be removable from the lake in the fall, in order to minimize vandalism and facilitate annual maintenance. The fountain, therefore, consists of a PEM Fountain Company brass, multi-jet spray head mounted to a 7.6 metre diameter circular float, along with two transverse-mounted pumps and three strong underwater lights. The fountain operating controls and electrical supply are located in the adjacent shoreline park area, with underwater cables to waterproof power connections anchored along the lake bottom. The fountain requires a three-cable anchoring system to minimize wind drift and tangling of cables. A trailer was provided to the City for fountain removal and reinstallation, but the effort required each spring and fall in installation and removal of the heavy fountain from the water, including attaching and detaching power cables, has precluded any similar designs.

**Linden Woods Lake Enhancement Project (1988)**

The Linden Woods Lake Enhancement Project included three fountains. All are fixed-in-lake designs with on-shore controls and pump wells easily accessible to City maintenance vehicles via asphalt pathways. The Linden Woods Fountains include two Gate Fountains—open, concrete grain-elevator silhouettes rising 8 metres above the water in the central lake system, and a Lookout Fountain at the northwest end of the lake.

The Gate Fountains create an axis through the lake projecting north and south to two blue-roofed pavilions on top of hills at opposite ends of the central open space system. They create rainbow spray patterns and a gentle splashing sound when operating. Water mists down from surcharged metal tubing through modified agricultural irrigation nozzles. The desired width of the orifices was determined somewhat through trial and error. It related both to the desired spray pattern and to the need to minimize clogging of the nozzles. The two fountains were constructed in an existing lake by building causeways and cofferdams once the water level had been lowered as much as possible at the lake weir.

The Lookout Fountain has five spray jets built into a brick lookout feature at the northwest end of the lake system. The fountain feature disguises a make-up water pipe to maintain a constant lake level and includes a removable winter skate change bench. Water falls over the edge of the semi-circular fountain bowl into the lake. The heavy wind spray occurring at the Lookout Fountain caused substantial erosion damage, despite shoreline armoring around the lookout feature. It was popular with local children on hot summer days but the City has not approved any other developments with on-shore fountain features.

The on-shore fountain pump wells for both Gate and Lookout Fountains permit easy removal and winter storage of pumps. The Gate Fountains wells are attached to intake lines from the lake. Heavy-duty submersible sewage pumps push water through supply lines to surcharge the blue steel fountain headers mounted high above the lake.

**Whyte Ridge West Lake Fountain (1990)**

The second phase of development in the Whyte Ridge Community included a new lake and a variable-spray height fountain. The Whyte Ridge West Lake Fountain was built in tandem with the construction of West Lake subdivision, an improvement on the on-shore control and pump well design that was developed for the Linden Woods Fountains.

Consisting of a major vertical jet located in the centre of a concrete island, the Whyte Ridge fountain is supported on piles and located in the middle of the lake. The fountain provides a significant feature visible from the main collector, pedestrian walkways and lookout features on two sides of the lake. Underwater lights in a small pool and eight smaller peripheral jets mounted on the periphery of the island surround the central jet. Water spills out of the central pool through a number of notches into the lake.

The Royalwood Fountain, a large bowl set surrounded by a pedestal pool, was modeled on the fountain near the train station and steamboat wharf in Lucerne, Switzerland. Unlike the Swiss model, the Royalwood Fountain is animated. Actuators adjust the heights of two clusters each of six large spray jets.



Above: The Whyte Ridge Westlake Fountain's large vertical jet rises to 10 metres, the water falling into the lake from a fountain bowl. Six smaller peripheral jets arch inward.

The jets dance to various heights in a programmed sequence lasting approximately 5 minutes. Lighting accentuates the dance at night. Openings around the large bowl of the fountain allow streams of water to fall at strategic points along the rim into a lower bowl, from which other streams fall into the lake. The Royalwood Fountain was modified to include a wind governor when spray pushed by strong south winds began to wash the windows of adjacent housing. On windy days the fountain jets are set to stay at their lowest level.

**Sculpture Fountain (2000)**

Phase 1 of SMARTpark at the University of Manitoba has a lake that meets revised City of Winnipeg SRB standards. The SMARTpark Sculpture Fountain, a major feature of the new research and technology park at the University of Manitoba, has not yet been constructed. The proposed fountain will consist of twin concrete tripods, reaching 6.8 metres above the normal lake water level, supporting a massive stainless steel triangle mounted 2.4 metres above a concrete island. Granite boulders and glass blocks, strewn around the base, create a chaotic ensemble that is by the upper geometric forms. The fountain will be lighted at night by six watertight lights.

**Operating and Maintenance Requirements**

The fountains described above represent only a sampling of such features developed in Winnipeg stormwater lakes. Landscape architects have been involved in the design of a number of other such features in new residential developments.

Lake fountains, complete with lighting, are now required to meet fairly stringent electrical power constraints imposed by the City of Winnipeg. Requirements for durability, vandal resistance and ease of maintenance all increased along with the fountain special effects. All fountain fittings are stainless steel. Metal cages protect underwater lights, locked hatches provide access to headers and all exposed fittings are vandal resistant. Often nozzles are removed or securely capped in the winter to minimize the potential for van-



Above: On-shore pump wells are easily accessible to maintenance vehicles for the Linden Woods Gate Fountain, which feature grain elevator sculptures and misting spray from above.

Right: The Royalwood Fountain was modelled after the design for the fountain near the train station and steamboat wharf in Lucerne, Switzerland. Unlike the Swiss model, the jets on this fountain dance to various heights in a programmed 5-minute sequence. Lighting accentuates the dance at night.



Photos: Henry Kalen

dalism. As much as possible, fountain mechanical and electrical components are easily accessible on shore by City trucks. Pumps are located in wet wells with winter hangars. Remote-operated drain valves are provided in the wet wells. Occasionally, fountain bowls and pump wells must be cleaned of scale and algae using chemicals and a high-pressure wash.

**Legislative Fountain (1995)**

The Legislative Fountain, the largest in Manitoba, designed by Gaboury Architects Inc. and UMA Engineering Ltd., consists of two major pools with two small spillways at the north and south ends. In the higher centre pool is a massive multi-spray jet rising 10 metres vertically on a still day and surrounded around the rim of the upper pool by 24 smaller sprays arching inward. Water cascades on the north and south sides into a wide lower basin where 32 medium clear spray jets arch inward. The fountain is lighted to create the night effect of a tongue of fire in the center of arching sprays. Smaller nozzles are more effective in this case because the fountain is viewed up-close.

The Legislative Fountain uses city water because it is accessible to the public. The entire installation is clad in Tyndall Stone carefully detailed to allow seating around the entire perimeter. Wind control devices have been built into the fountain design to prevent the windows of the Legislative Building from being washed on windy days.

Over the past 25 years, landscape architects and engineers in Winnipeg have developed a unique and local management framework for stormwater retention basins. Developers and the City have responded to the public's demand for building unique fountains to characterize their neighbourhoods. Winnipeg's fountains have thus become symbols of neighbourhood pride and continue to add distinction to new developments in the city's environs. ❖

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## Les jardins de proximité comme événements du quotidien de la ville

Un échange de savoir-faire entre deux villes

### Tales of Two Cities:

Sister Gardens as Lessons in City Living

par/by Bernard St-Denis

Fortes d'un accord de coopération datant de 1989, la ville de Montréal et la ville de Lyon ont eu récemment l'initiative aussi heureuse qu'inusitée de s'échanger leur savoir-faire urbain respectif. La particularité de cette initiative est de réunir, chose rare dans nos cultures du projet encore affligées par les cloisonnements disciplinaires, des artistes, architectes paysagistes et architectes formant équipe pour concevoir des jardins de proximité destinés à marquer l'expérience quotidienne de la ville. Le paysagiste Guéric Péré, de l'agence Ilex paysagistes, et le sculpteur Jean-François Gavoty, ont été désignés et jumelés par la Ville de Lyon pour réaliser le jardin de Lyon à Montréal sur la place Joseph-Ernest Laforce, à l'angle de la rue Berri et de la rue Viger. L'équipe conceptrice du jardin de Montréal sur le belvédère Abbé Larue à Lyon a été retenue par le biais d'un concours sur invitation mené conjointement par le Service de la culture et le Service des parcs, jardins et espaces verts (SPJEV) de la Ville de Montréal. Le groupe composé de Réal Lestage de l'agence d'architecture et d'urbanisme Daoust Lestage, de l'artiste Michel Goulet et de l'agence Vlan représentée par Julie Saint-Arnault et Micheline Clouard, est intervenu sur le belvédère de l'abbé Larue, situé sur la colline de Fourvière qui borde le Vieux-Lyon. La réalisation des travaux du belvédère Abbé-Larue a été assurée par le Service des parcs de la ville de Lyon. Le projet de la place J.E. Laforce a fait l'objet d'ajustements aux conditions et aux pratiques locales; ces ajustements ont été pilotés par le SPJEV de la Ville de Montréal (Daniel Lauzon, chargé de projet) en concertation avec l'équipe lauréate. Par ailleurs, l'exigence d'interdisciplinarité était directement liée à l'approche promulguée par Lyon en matière de jardins de proximité. Ces jardins se veulent généreux sur le plan des ambiances végétales et comportent une intervention artistique étroitement intégrée au concept. Ainsi, chaque jardin est envisagé, au sein des cheminements urbains, comme un « événement » qui sollicite l'étonnement du promeneur par l'énigme qu'il propose tout en offrant l'expérience d'une domesticité urbaine.

#### La place Joseph-Ernest Laforce à Montréal

Situé à l'angle nord-est du carrefour Viger-Berri, le site est parmi les dernières dents creuses aménagées sommairement qui subsistent des suites de l'élargissement de la rue Berri depuis la terrasse Sherbrooke jusqu'au corridor Viger - Saint-Antoine. Le secteur, on le sait, fut lourdement affecté, depuis trente ans, par les grandes opérations de voirie, dont la construction

Armed with an agreement for co-operation dating back to 1989, the City of Montréal and the City of Lyon recently undertook the positive but unusual initiative to share their urban know-how. The initiative was unusual in that it brought together artists, landscape architects and architects - a rarity in our project cultures which still contend with compartmentalised disciplines - to create teams to design local gardens to enliven daily living in the city. Landscape architect Guéric Péré, from the firm Ilex paysagistes, and sculptor Jean-François Gavoty were teamed up by the City of Lyon to create the Lyon Garden in Montréal at Place Joseph-Ernest Laforce, on the corner of Berri and Viger Streets. The team responsible for creating the Montréal Garden in Lyon was selected during a competition by invitation held jointly by the Culture Department and the Parks, Gardens and Green Spaces Department of the City of Montréal. The winning group, composed of Réal Lestage with the Daoust Lestage architecture and urban planning firm, artist Michel Goulet, and with Julie Saint-Arnault and Micheline Clouard of the firm Vlan Paysages, went to work on the Abbé Larue Lookout on Fourvière Hill which runs along Old Lyon. Both projects were built under the supervision, respectively, of Lyon's and Montréal's parks and gardens departments. In the case of the garden at Place J.E. Laforce, a few changes were made under the joint supervision of the winning team and Daniel Lauzon of Montréal's parks, gardens and green spaces department. The interdisciplinary approach was directly tied to the requirements of the local garden program implemented in the last decade by Lyon. Local gardens have an abundance of plants into which artistic work is closely integrated. Each garden is envisaged, within urban walks, as an "event" that takes a pedestrian by surprise because of its enigma, while also offering a truly urban experience.

Photo: Réal Lestage ©GOL

Ci-contre : Vue générale du belvédère, au bout du tablier qui domine la balme

Opposite: The Abbé Larue Lookout, Lyon, shown from the end of the deck.





## VLAN paysages

Fondé par Micheline Clouard et Julie St-Arnault, toutes deux architectes paysagistes, VLAN paysages est une firme active en architecture de paysage au Québec ainsi qu'à l'étranger. Œuvrant à la fois dans les domaines privé et public, l'équipe définit son travail comme une approche conceptuelle et sensible qui, par addition et soustraction d'éléments au paysage existant, vise la création de lieux qui extraient la valeur intrinsèque du paysage. Le studio élabore des projets contemporains, tant en milieu urbain qu'en milieu rural, qui révèlent l'essence du lieu qu'ils habitent.

Lauréat du concours organisé par les Jardins de Métis pour le réaménagement de leur territoire, VLAN paysages terminait, au printemps 2000, la première phase du site du Festival international de jardins aux Jardins de Métis. Cette année, VLAN paysages renouvelait la portion événementielle de cet aménagement. La firme poursuit actuellement la réalisation de ce projet, intitulé Paysage 90-0 km/hre. VLAN paysages est également lauréat du concours organisé par la Ville de Montréal pour le projet Belvédère Lyon-Montréal qui était inauguré en juillet 2001.

Fort d'une pratique multidisciplinaire, VLAN paysages collabore fréquemment avec d'autres professionnels dans le cadre de projets d'aménagement. Par exemple, la firme était consultante et chargée du volet paysage pour le projet du Quartier International de Montréal et, plus spécifiquement, pour les esquisses de la place du Palais et du square Victoria.

Engagé dans la recherche en aménagement, VLAN paysages poursuit une recherche sur les terrains vacants qui a donné lieu, entre autres, à une série d'installations intitulées Laboratoires de paysages et au projet lauréat Butte d'entrée réalisé dans le cadre d'une charrette d'idées

organisée par le CCA. Les membres de l'atelier sont régulièrement impliqués comme enseignantes et conférencières dans le milieu universitaire.

Paysages 90-0 km/hre, Jardins de Métis, Grand-Métis, Gaspésie est un parc-paysage constitué d'une série de jardins indigène, pédagogique et contemporain s'ajoute à la portion historique des Jardins de Métis. Réalisé avec l'Atelier in situ, le projet prend en compte la vitesse à laquelle le visiteur se déplace tout le long de sa visite aux Jardins, en favorisant une transition de perception à partir du paysage régional d'où il provient à 90 km/hre jusqu'à l'intérieur du site où, arrêté, il peut contempler la végétation. Cette transition s'articule en trois unités de paysage qui s'implantent le long d'anciennes routes parallèles au fleuve dont l'une accueille un nouveau pavillon et un jardin, tous deux linéaires. Ces derniers jouent le rôle d'axes unificateurs entre les différents jardins.

Jardin des curiosités, Lyon, France

Ce jardin de proximité réalisé avec Daoust Lestage et Michel Goulet, sculpteur, propose un lieu d'échange entre deux villes et au sein d'un quartier. Défini par une trame Est-Ouest (Montréal-Lyon), le jardin contraste avec le caractère aléatoire du territoire. Il loge dans le quadrillage : une terrasse-belvédère aux tonalités des toits lyonnais, un jardin intime, une plage gazonnée, une allée incurvée qui rejoint la ville et la forêt, des sculptures qui regardent la cité et un jardin fleuri, propre à la contemplation et à la rêverie, orienté vers Montréal, tournant le dos au belvédère. ❖

*Micheline Clouard, AAPC et Julie St-Arnault, AAPC sont associées au sein de VLAN paysages. Elles sont toutes deux bachelères de l'Université de Montréal en architecture de paysage.*

VLAN paysages is a young landscape architecture firm founded by Micheline Clouard and Julie St-Arnault. Active in Quebec and abroad, VLAN paysages works in both public and in the private sectors. The firm's approach is conceptual and sensitive which, by adding and subtracting elements to the existing landscape, creates spaces that extract the intrinsic value of that landscape.

This method has been adopted for a prize-winning project, Paysage 90-0 km/hre, a collaboration with Atelier in situ architects. The landscape scheme integrates old roads which allow the visitor to decrease speed from 90 km/h on the highway to 0 km/h in the gardens and sculpts an existing mound to reveal the site's relationship with water and agricultural practices. In that way, the studio elaborates contemporary projects in rural and urban settings that work as a trigger to unveil the essence of the place.

Characterised as a trans-disciplinary practice, VLAN paysages often works in collaboration with other professionals in order to develop a practice that includes the conception and realisation of landscape architecture pro-

jects, studies, as well as multidisciplinary projects. The Jardin de Curiosités, inaugurated in June 2001 in Lyon, France, was one such project, a collaborative effort between VLAN paysages, Daoust Lestage inc., and the sculptor Michel Goulet. As a member of the diverse team of professionals that worked in the Quartier International de Montréal, VLAN contributed to the preliminary design for the Place du Palais and Victoria Square.

The team's work has been the subject of exhibitions and many publications. In addition, designing installations has allowed the team to deepen its knowledge of architectural ideas and the city. Prior to the formation of VLAN paysages, the two associates acquired complementary experiences working and studying in Vancouver, in Dresden, and in Barcelona. ❖

*Micheline Clouard, CSLA and Julie St-Arnault, CSLA are associates in the firm VLAN paysages. They are both landscape architecture graduates of the University of Montreal.*



Photo : Réal Lestage ©CCL



Photo : Réal Lestage ©CCL



Photo : André Clermer



Photo : Daniel Laurzon, Ville de Montréal

À gauche/Left: Vue du passage qui borde le tablier et le belvédère sur la gauche./Walkway flanking the deck, with the lookout at left.

Ci-haut/Above: Le belvédère en surplomb au-dessus des toits du vieux Lyon, vu depuis le jardin de Montréal./Viewed from the Jardin de Montréal, the Abbé Larue lookout overlooks the rooftops of Lyon.

À droite/Right: Vue en biais depuis la rue Berri : le tableau est traversé par deux pistes étroites./Diagonal view from Berri street: two narrow trails cut across the garden.

En haut à droite/Above right: Vue aérienne du jardin depuis le côté opposé de la rue Berri./Oblique view of the garden from opposite side of Berri street.

de la voie rapide Ville-Marie. Le site n'en est pas moins inséré dans un voisinage remarquable avec l'Union française d'un côté, les Archives nationales plus loin (autrefois l'École des hautes études commerciales) et la gare Viger en biais. Pour singulariser le lieu et lui donner suffisamment de corps pour marquer l'angle, les concepteurs ont choisi d'investir la pente naturelle du site par un tableau végétal déployé de pied en cap. Le tableau est constitué d'un vaste tapis de graminées et d'éricacées, bordé en amont par un balcon et en aval par une terrasse basse. Le jardin s'inscrit dans l'enfilade des jardinets de rue qui, conformément à la tradition, bordent en façade les anciennes maisons bourgeoises voisines. Mais, retournant sur lui-même le modèle du jardin urbain contrôlé et orné, le tableau renvoie l'image d'une nature jamais tout à fait conquise puisqu'elle envahit sans relâche les espaces que la ville laisse à eux-mêmes. Par leur disposition en retrait, le balcon et la terrasse mettent en spectacle cette végétation quasi spontanée, comme si, par phénomène de rareté, les friches urbaines acquéraient désormais leurs lettres

### Place Joseph-Ernest Laforce, Montréal

Located at the northeastern corner of the intersection of Viger and Berri Streets, this site is one of the last remaining eyesores which were left over when Berri Street was widened from Sherbrooke street to the Viger-Saint-Antoine corridor. For thirty years, the sector endured major road projects, including the construction of the Ville-Marie expressway. The site is nestled in a remarkable neighbourhood, with the Union française on one side and the National Archives on the other (formerly the École des hautes études commerciales) and the old Viger railway Terminal set at an angle. To call attention to the area and to give it sufficient presence at the corner, the designers decided to "paint" the site's natural slope from top to bottom with plants. The "tableau" consists of a huge carpet of grasses and ericaceous plants, with a balcony at the top and a stone terrace at the bottom. The garden is part of a string of small street gardens that, in keeping with tradition, line the façades of the neighbouring old mansions. Setting the controlled

de noblesse. Cela nous rappelle que les espaces vacants ne sont jamais vides ; dans les profondeurs du tapis comme au creux des interstices de la ville on peut imaginer les bruissements d'une faune modeste et surtout invisible. C'est ce qu'exprime de manière métaphorique l'intervention artistique. Une série de fûts étroits se dresse sur le tapis de manière aléatoire, comme des épingle à papillons dont on aurait suspendu le vol au dessus du pré. En lieu et place des insectes, on y trouve, épinglées, de curieuses figures de bronze à la fois étranges et familières, comme des dessins d'enfants : elles sont inspirées des signes tracés par les itinérants sur les murs de certaines ville pour communiquer entre eux. Ludique, l'intervention n'en est pas moins grave dans le propos. Elle défend la place dans la ville d'une marginalité qui se voit souvent repoussée aux limites des lieux habitables, comme cette friche urbaine, végétation trop indisciplinée apparemment pour être aimable.

### La Place Abbé-Larue à Lyon

Le belvédère Abbé-Larue est perché en limite de la colline de Fourvière qui domine la plaine immédiatement à l'ouest du Vieux-Lyon. Sur le plateau se sont développés les quartiers Saint-Just, Saint-Irénée et Fourvière qui sont en contact avec la plaine par l'intermédiaire d'une balme, terme lyonnais qui désigne un relief en pente. Le belvédère s'intègre à la balme très végétalisée à l'extrémité de la place Abbé-Larue qui est occupée, en l'occurrence, par un parc de stationnement. Les concepteurs ont choisi d'allier la fascination du panorama à l'intimité du lieu. Le belvédère prend la forme d'un plan parfaitement droit, strictement délimité et inscrit dans le prolongement de la place, un tablier qui se projette vers le vide comme s'il flottait au-dessus de la balme. Latéralement, le belvédère est bordé par un jardin constitué de facettes de textures et de couleurs : c'est le jardin de Montréal. À mi-chemin entre le potager et le parterre, le jardin offre une succession de tableaux arbustifs et vivaces évoquent à la fois la forme de la ville et la diversité de ses ambiances. À chaque extrémité figurent des matériaux exemplaires de la texture du bâti montréalais, la brique d'argile rouge à l'angle de la terrasse du belvédère et la pierre calcaire à la rencontre du passage minéral. Au bout de la pelouse, sur le flanc le plus avancé du belvédère, une terrasse se présente comme un balcon sous alcôve, protégé par des acacias. C'est là que Michel Goulet a inséré des répliques à peut-être exactes des chaises qu'il avait installées à la place Roy à Montréal il y a dix ans. D'où la charge poétique initiale : à six mille kilomètres de distance, quelqu'un s'assoit sur une chaise semblable à celle-ci, peut-être tous les jours, sans autre arrière-pensée que de regarder, comme ici, le temps qui passe. Mais de plus, les chaises portent des inscriptions ou sont accompagnées d'objets énigmatiques qui proposent un récit sibyllin en rapport avec leur position ou leur orientation sur le belvédère. À ce chapitre, l'intervention artistique et le concept d'aménagement sont particulièrement bien liés. Sur la chaise la plus en vue, intitulée « Les croisements », des mots croisés comme on en trouve dans les journaux. Les cases à remplir correspondent à des mots qui proviennent des univers respectifs de Montréal et de Lyon. Sur la terrasse, deux chaises sont tournées vers le paysage. L'une est flanquée d'une représentation à échelle réduite du Rhône et de la Saône, l'autre pointe vers le mont Blanc que l'on n'aperçoit que par temps exceptionnel. Plus loin, deux chaises proposent un clin d'œil au passé : l'une rappelle les origines de la ville et l'autre la signature de l'abbé Larue. La cinquième, à l'angle de la terrasse, tourne le dos à la ville. Une posture anachronique en apparence, jusqu'à ce que l'on comprenne que la chaise pointe directement vers Montréal située franc ouest à peu près à la même latitude que Lyon. Reste à imaginer, pour saisir par l'image le dialogue à entretenir entre les deux villes jumelles, que de l'autre côté de l'Atlantique, sur le même axe, une chaise identique est tournée, franc est, vers l'horizon. ❖

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and decorated urban garden model on its ear, the "tableau" conveys the image of a natural area that has not quite been conquered, as it incessantly invades spaces that the city has left to their own devices. Set back, the balcony and the terrace highlight this almost spontaneous vegetation as if urban wild land had obtained its letters patent of nobility, because of its rarity. It serves as a reminder that vacant areas are never devoid of life; deep down in the planted carpet, as well as in the city's chinks one can picture a modest, murmuring and invisible fauna. This is what the artistic work expresses metaphorically. A series of narrow metallic poles rises up randomly from the carpet, like butterfly pins. Instead of insects there are odd bronze figures that are strange yet familiar, like children's drawings: they are inspired by the signs left by vagrants on the walls of some cities to communicate with one another. This intervention is playful, yet serious. It defends a marginal place in the city, which is often pushed to the fringes of habitable areas, like all the spontaneous urban vegetation that is seemingly too wild to be appreciated.

### Place Abbé Larue, Lyon

The Abbé Larue Lookout is perched atop Fourvière Hill, which dominates the plain immediately to the west of Old Lyon. The Saint-Just, Saint-Irénée and Fourvière districts developed on the plateau and are connected to the plain by a "balme", a Lyonnaise term for a sloped terrain. The Lookout blends into the lushly vegetated balme at Place Abbé Larue which happens to be home to a parking lot. The designers decided to combine the fascinating vista with the area's cosiness. Their version of the Lookout is a perfectly straight and precisely demarcated plane and is part of Place Abbé Larue's extension, a ledge that protrudes towards the horizon as if it were hovering above the sloped terrain. The Lookout is bordered on its side by a small garden of mixed textures and colours: the Montréal Garden. Midway between the vegetable garden and the parterre, the garden provides a succession of shrub-like "tableaux" with perennials that are reminiscent of both the city's shape and its wealth of atmospheres. At either end are materials that exemplify the texture of Montréal's buildings: red clay brick at the corner of the Lookout's terrace and limestone at the stone path. At the end of the lawn, on the Lookout's most prominent side, is a terrace that resembles a balcony sheltered by acacias. It is here where Michel Goulet set out almost exact replicas of the chairs he had arranged at Place Roy in Montréal more than ten years ago. Hence the initial poetic impact: six thousand kilometres away, someone is sitting on a chair similar to one in Lyon, perhaps every day, with the sole purpose of watching time go by. The chairs bear inscriptions or are accompanied by enigmatic objects suggestive of a mysterious story related to their position or orientation on the Lookout. In this regard, the artistic work and design concept are very well linked. On the most visible chair entitled "Les croisements", are crossword puzzles like the ones in newspapers. Words from the worlds of Montréal and Lyon fit into the empty boxes. On the terrace, two chairs are turned towards the landscape. One is flanked by a small-scale model of the Rhône and the Saône Rivers, while the other points towards Mont Blanc which can be seen on an exceptionally clear day. Further away, two more chairs give a glimpse of days gone by: one evokes the city's origins; the other bears Abbé Larue's signature. The fifth chair, sitting on a corner of the terrace, has its back turned to the city, adopting what appears to be an anachronistic stance until one realises that it is facing Montréal, which is located due west at almost the same latitude as Lyon. Imagination powerfully conjures up a dialogue between the twin cities when one knows that an identical chair on the other side of the Atlantic Ocean faces due east on the same axis, contemplating the horizon. ❖

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Ci-haut/Above: Vue aérienne du Jardin de Montréal sur fond du Vieux-Lyon./ Aerial view of the Jardin de Montréal with Old Lyon in the background.

À droite/Right: L'une des chaises de l'artiste Michel Goulet installées sur le belvédère et tournée vers le Mont Blanc./One of artist Michel Goulet's chair sits on the lookout facing Mont Blanc.



Photos: (Réal) Lesitege / SCDL

## L'art au lieu du rendez-vous : Une étude du parc Sunset Beach à Vancouver

### The Art of Place - The Place of Art: A Study of Sunset Beach Park, Vancouver

par/by Alexandra Steed

Les paysages publics sont conçus pour tous. Nous y vivons, nous y rêvons et nous y découvrons des choses, comme nous faisons chez nous. Les paysages contribuent au développement personnel, à l'identité de la collectivité et à l'accroissement de notre bagage de connaissances du monde qui nous entoure. Aux dires du philosophe Walter Benjamin, les gens en viennent à s'approprier le milieu bâti de deux façons, « en l'utilisant et en le percevant - ou par le toucher et la vue. »<sup>1</sup> La perception joue un rôle tout aussi important que l'utilisation lorsqu'il s'agit de comprendre un lieu, alors que l'art vise à accroître le bagage de connaissances que possède une personne du monde qui l'entoure au moyen de sensations rehaussées. L'art, comme agent perceptif, permet de rapprocher le participant d'un endroit, de le pousser à réfléchir et donc d'accroître le sentiment d'appartenance.

Le parc Sunset Beach, situé sur une lisière de gazon longeant une partie populaire de la zone riveraine de Vancouver, est parsemé de sculptures prêtées par une galerie privée. Quoique décorer le paysage de sculptures soit louable - personne ne peut rester indifférent devant ce lapin au corpulent derrière - les patineurs à roulettes, filant à toute allure sur l'ouvrage longitudinal, ne regardent ces sculptures que furtivement. On semble ici s'être contenté de trouver un site ouvert et bien en vue aux œuvres d'art (qui sont peut-être encore à vendre). L'historienne de l'art Rosalind Krauss soutient que ce type d'art est un legs de l'ethos moderniste de la sculpture qui s'attribua un « état négatif - une sorte de désorientation, d'itinérance ou de perte absolue d'endroit. »<sup>2</sup> Ces sculptures se sentent plus à l'aise dans les galeries, car elles ont tendance à banaliser un paysage dynamique. Une question se pose : Comment peut-on redéfinir l'art ? Au lieu de tout simplement adopter les méthodes conventionnelles des galeries à l'extérieur, comment pourrait-on permettre à l'art de laisser plus d'empreintes sur le paysage ?

#### Une typologie de l'art qui mise sur le paysage

Pour étudier le potentiel que recèle l'art dans le domaine de l'aménagement paysager, on pourrait créer une typologie de l'art et du paysage dans le but de démontrer que l'art et le paysage peuvent faire bon ménage de bien des façons. On n'a qu'à penser à un acteur principal qui vole intentionnellement la vedette aux autres acteurs. Le rôle qu'il joue a pour effet d'empêcher l'auditoire de comprendre les subtilités de l'intrigue, tout comme les œuvres d'art dans les lieux publics, et ce peu importe leur virtuosité, sont une source de distraction lorsqu'elles ne se fondent pas au paysage, ou lorsqu'elles ne sont pas à l'image

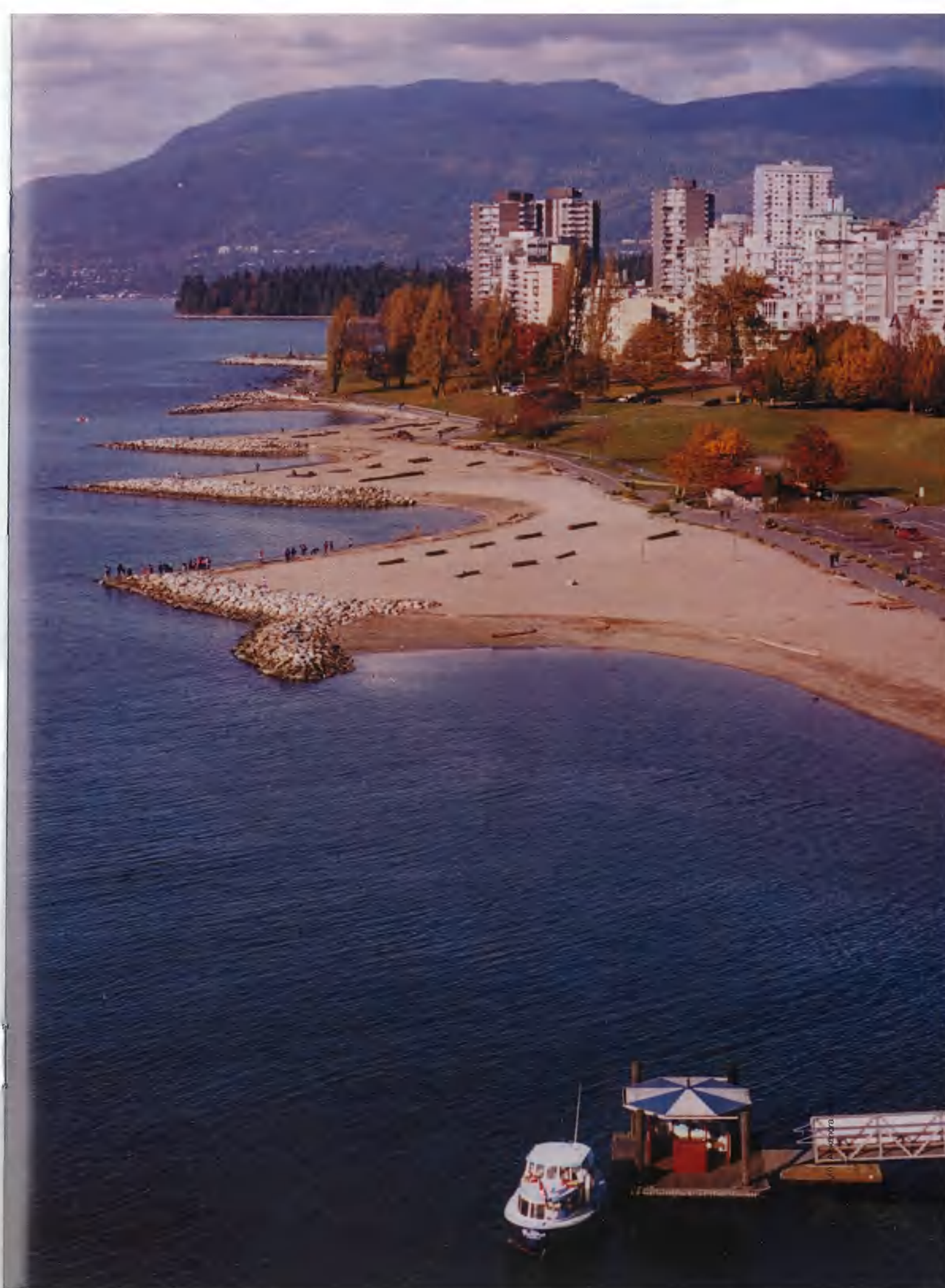
The public landscape is the dwelling place of the collective. Here we live, experience, dream and discover, as much as in our private homes. Landscapes contribute to the development of individual and community identity and knowledge of the world. The philosopher Walter Benjamin said people come to appropriate the built environment in two ways, "by use and perception - or rather, by touch and sight."<sup>1</sup> Perception is equally important to practical understanding of place, and it is a goal of art to increase knowledge between individual and the world through the precipitation of heightened perceptions. In this capacity, art, as perceptual agent, allows the presence of place to come near and engage the mind of the participant: thus, attaching one to place.

At Sunset Beach Park, a ribbon of grass lining a popular portion of Vancouver's waterfront, sculptural pieces loaned by a private gallery dot the landscape. While adorning the landscape with sculpture is admirable - who doesn't appreciate a large bunny with Herculean buttocks - the pieces arguably offer little more than eye candy to the roller-blader whizzing by on the seawall. It seems that no thought has been given to context other than finding an open, high-visibility site for the artworks (that might still be for sale). The art historian Rosalind Krauss describes this art genre as a legacy of a modernist ethos of sculpture, which assumed a "negative condition - a kind of sitelessness, or homelessness, an absolute loss of place."<sup>2</sup> Although such sculptural pieces may be appropriately housed in a gallery space, in a dynamic public landscape the artworks tend to trivialize the environs. The question raised, then, is how to think of art in new terms. Rather than simply transfer conventional gallery practices to the outdoors, how might art engage with landscape more meaningfully?

#### Typology of Art That Engages Landscape

To explore art's possibilities in the field of landscape design, we might consider creating a typology of art and landscape. Each type poses alternative art and landscape arrangements to show how art and landscape may be variously integrated. Consider a leading actor who consciously overshadows other cast

Prise de vue du parc Sunset Beach à Vancouver, depuis le pont Burrard. Les sculptures furent prêtées par une galerie privée. / A view of Sunset Beach Park, Vancouver, from the Burrard Bridge. Pieces of sculpture are on loan from a private gallery for display.





L'interprétation artistique fait ici ressortir l'importance que revêtent les processus d'un site dans le cadre d'un design qui adhère aux principes du paysage et l'art comme réaction. Un tel design a pour effet de ne guère modifier le paysage. / Artistic interpretation reveals the value of a site's processes in a design that follows principles of *landscape and art-in-response*. It does not alter the landscape significantly.

des gens qui les regardent. Les typologies nous permettent donc d'envisager d'autres rôles plus favorables de l'art.

Des études antérieures sur des projets d'art et d'arrangements paysagers réussis qui ont rompu avec la tradition nous donnent des exemples concrets, et nous proposons trois types distincts pour les fins de la présente étude, à savoir le paysage et l'art comme réaction ; le paysage-estrade ; et le paysage comme expression artistique.

Le paysage et l'art comme réaction regroupe les œuvres d'art qui réagissent aux paramètres d'un lieu en particulier. Dans ce cas-ci, l'art tient compte du site existant, en se conformant aux modèles, processus et/ou systèmes actuels, en se fondant à ce qui existe déjà et en rehaussant la perception. Aux dires de l'artiste Robert Irwin, on compterait déjà plusieurs stratégies auxquelles on a recours, y compris l'art « correspondant au site », l'art « propre au site », et l'art « créé en fonction du site ». <sup>1</sup> Un tel type d'aménagement vise à accroître l'expérience sensorielle, au lieu d'avoir tout simplement une vue et un milieu qui plaisent à l'œil.

Le paysage-estrade procure un décor dynamique à un ensemble d'événements et fait fonction de vitrine sur l'art. À l'instar du décor d'une pièce de théâtre, le paysage détend, désennuie et touche profondément les gens (humeur, chorégraphie des mouvements et soutien des gestes des acteurs). Dans le Jardin des sculptures (1992) de Michael Van Valkenburgh, le paysage interagit avec les œuvres d'art qui s'y trouvent, et si l'on reprend les mots de Van Valkenburgh, le paysage « nous rappelle constamment que le temps passe ». <sup>2</sup> Le paysage offre d'autant plus un contexte unique, intentionnellement conçu pour avoir un effet sur les œuvres d'art qui y sont étalées, alors que les œuvres d'art sont sélectionnées pour produire un effet sur le site.

Le paysage comme expression artistique est un croisement entre l'art et le paysage. Dans ce cas-ci, l'art ne peut subsister sans le paysage ; il perd son autonomie parce que le design se confond à l'art, en dépendant de l'usage qu'en font les gens et du paysage aménagé pour l'ensemble. L'art devient entièrement expérientiel, non seulement au plan visuel, mais également au niveau sensoriel, grâce à l'usage et à des modifications physiques et perceptuelles de tout le paysage. Par exemple, à South Cove, un parc de trois acres au Battery Park City à New York, le paysage et l'art ont été inextricablement liés par le design de l'artiste Mary Miss, de l'architecte Stanton Eckstut et de l'architecte paysagiste Susan Child. Lorsque loisirs, infrastructure, nature, culture et art se fondent, on obtient le meilleur aménagement qui soit. <sup>3</sup>

On note que la synergie entre l'art et le paysage s'accroît au fur et à mesure qu'on passe du paysage et l'art comme réaction au paysage comme expression artistique, où l'art se fond carrément au paysage.

members. His character confuses the audience from understanding subtleties of the plot; so too, public art, no matter how virtuous in its own right, distracts when it does not respond to the landscape within which it is situated, or to the people viewing it. The typologies make it possible for us to consider other, more favorable roles for art.

Precedent studies of successful art and landscape projects that differ from conventional sculpture and landscape arrangements provide real-life examples, and suggest three distinct types for the purposes of this study: Landscape and Art-in-Response; Landscape as Stage; and, Landscape as Art.

Landscape and Art-in-Response defines a type that creates artworks to respond and interact with a particular locale. The art acknowledges the existing site, observing patterns, processes and/or systems present, engaging what already exists and aiding perception of it. Artist Robert Irwin explains that a number of strategies already in use fit into this genre, including "site-adjusted," "site-specific" and "site-determined" art. <sup>1</sup> Such a type aims at self-conscious perception of experience, rather than mere visual consumption, revealing the process of seeing and engaging with one's environment.

Landscape as Stage provides an active setting in the play of events, and display of art. The landscape in this type actively supports, interacts and affects people's experience - the setting of mood, the choreography of patterns of movement, and the support of players' actions - likened to the important role a stage set performs in a play. In the 1992 Sculpture Garden expansion, by Michael Van Valkenburgh, landscape interacts with resident artworks, and in Van Valkenburgh's words, "is a constant reminder that time progresses." <sup>2</sup> The landscape provides a unique context, consciously designed to affect the artworks displayed; likewise, artworks are chosen to engage the site's phenomena.

Landscape as Art hybridizes art and landscape. Art does not exist separately from landscape; it overcomes the conventional independent status of artwork by fusing design with art, relying on use by people and designed landscape for wholeness. Art becomes completely experiential, not only seen but otherwise sensually engaged through use, and physical and perceptual modifications of the total landscape. At South Cove, a three-acre park in New York City's Battery Park City, landscape and art inextricably link by the design of artist Mary Miss, architect Stanton Eckstut and landscape architect Susan Child. Recreation, infrastructure, natural processes, cultural meaning and art considered simultaneously produced the befitting design. <sup>3</sup>

We might note that collaboration between art and landscape increases respectively from Landscape and Art-in-Response through to Landscape as Art, the latter marking a complete collapse of art into landscape.



En haut/Top: Le paysage-estrade : Les œuvres d'art sont sélectionnées en fonction de leur capacité de vivifier les caractéristiques uniques qui animent le site, tandis que le paysage vise à exercer une certaine influence sur elles par le biais de divers mariages d'espace et de lumière. / *Landscape as Stage*: Artworks are chosen for their ability to engage a site's unique animating characteristics while the landscape itself is designed to affect the artworks through varieties of space and light combinations.

En bas/Bottom: Un design misant sur le paysage comme expression artistique permet à l'art de se fondre au paysage. / A design for implementing *Landscape as Art* integrates art into the form of landscape, thereby inextricably linking art and function.

### Trois types d'aménagement du parc Sunset Beach

Les trois types de mariages de l'art et du paysage se trouvent à la base d'un cadre théorique qui favorise l'essor de projections et l'évaluation minutieuse de l'intégration significative de l'art au paysage. Chaque type nous permet de voir de quelle façon la typologie pourrait se manifester à l'aide du langage de l'art - les représentations - comme outils de communications et de rhétorique. Les trois aménagements du parc Sunset Beach nous permettent de faire une comparaison claire et une analyse des possibilités au plan conceptuel et des différences au plan physique entre chaque type.

Dans la méthodologie qui suit, j'ai utilisé les ouvrages de Christian Norberg-Schulz, de Gina Crandell et de Kevin Lynch (et des philosophes Martin Heidegger et Walter Benjamin) entre autres, qui nous proposent d'excellentes idées sur l'intervention réussie dans un paysage. <sup>6</sup> Il s'agit d'idées qui gravitent autour des critères suivants : l'intervention du participant ; l'accessibilité à tous ; la découverte du temps et de l'espace ; l'identification et l'orientation ; de même que le mystère de la dialectique culturelle/naturelle. Ces critères donnent une orientation à chacun des types d'aménagement décrits ci-dessous.

Dans le paysage et l'art comme réaction, tout réside dans l'interprétation artistique du site existant. On installe une série de caméras à des intervalles réguliers le long de l'ouvrage longitudinal. Ces caméras nous permettent d'observer, où bon nous semble, les processus du site, et chacune peut contrôler les processus naturels grâce à ses réglages. Étant donné qu'ils peuvent se soustraire aux exigences fonctionnelles, les dispositifs de visualisation attirent l'attention à l'importance de la perception. On suit la progression du temps grâce aux caméras qui se fixent sur les processus et grâce à leur disposition séquentielle. Le paysage et l'art comme réaction ne modifie guère le site et améliore

### Three Designs for Sunset Beach Park

The three types above form a theoretical framework encouraging the expansion of projections and the careful assessment of art's meaningful integration with landscape. Each type pushes a visual display of how the typology might be manifested by utilizing art's own language - representations - as communication and rhetorical tools. Three designs for Sunset Beach Park allow fluid comparison and analysis of the conceptual possibilities and physical differences between each type.

In the methodology that follows, I draw on work by Christian Norberg-Schulz, Gina Crandell, and Kevin Lynch (and philosophers Martin Heidegger and Walter Benjamin) among others, which offer key ideas for the meaningful engagement of landscape. <sup>6</sup> These ideas encompass the following criteria: engagement of the participant; accessibility to all; revelations of time and space; identification and orientation; and, expression of the mystery of the culture/nature dialectic. These criteria directed each type's design as described below.

In Landscape and Art-in-Response, strengths result from focus on artistic interpretation of the existing site. The installation is a series of viewing cameras regularly spaced along the seawall. It acts as a channel for choosing to observe site processes, and each monitor's different regulatory measures on site are devised to control natural processes. The viewing devices, unhindered by the task of meeting functional requirements, draw attention to the act of perception. Progression of time is addressed by the cameras' focus on processes and by their sequential installation along the seawall. Landscape and Art-in-response does not greatly alter the site or make programming improvements; rather, it reveals what already exists.

Landscape as Stage harnesses temporal qualities of landscape through a vocabulary of space types - grove, meadow, forest, lawn, etc. - and lighting,



à peine la programmation. Il faut plutôt dévoiler ce qui existe déjà.

Le paysage sert de lien en valeur les qualités temporelles du paysage par le biais d'un vocabulaire des types d'espace – laques, pré, forêt, gazon, etc. – et d'éclairages marqués par le rythme journalier, saisonnier et annuel. Des œuvres d'art soigneusement choisies vivifient le site et suivent la progression du temps, en représentant le caractère dynamique du paysage et de la culture. Ce type de paysage regorge de possibilités pour l'art. Les œuvres d'art temporaires peuvent se permettre d'être spectaculaires ou controversées, alors que les œuvres permanentes installées de façon permanente, courent de fortes chances d'être reçues; les espaces polyvalents offrent à plusieurs artistes l'occasion de donner libre cours à leur imagination et donc d'interpréter l'espace de plusieurs façons. Dans le même ordre d'idées, le paysage-cadre risque d'objectifier l'œuvre d'art et le paysage, puisque les deux ne sont pas créés pour être un ménage. Il est donc important d'opter pour des œuvres d'art qui créent un lien de l'animation du site.

Avec le paysage comme expression artistique, l'art et le rôle sont pris en compte en même temps et fixent le paysage. Le design d'œuvre autour des caractéristiques du site historique et les rétablit dans certains cas, afin de reconnaître les différences spatiales, de diversifier la programmation et d'élargir les expériences sensorielles à la base de tous les processus destinés à s'approprier la place. L'art se subtilise, à force de se faire persuader subtilement, l'usage habituel en vient à noter les changements discrets qui s'opèrent dans le paysage au fil du temps. Compte tenu de l'intégration permanente de l'art, car l'art est intégré à l'aménagement, un risque de se retrouver avec un paysage qui est moins dynamique que les deux autres types voire même méconnaissable au plan artistique. Quelqu'un manque de reconnaissance ou même pas en question le lien de l'art, il peut cependant relever une expérience en associant la distraction visuelle. Il arrive souvent que les gens rejettent certains objets d'art très en vue, considérés trop prévisibles, tout simplement parce que c'est de l'art. Le paysage comme forme d'art permet de faire vivre une expérience paysagère, dépassant les barrières entre la perception objective, le paysage et l'œuvre d'art.

#### Les incidences sur l'aménagement

Dans les trois aménagements, l'art doit interpeller le paysage. Quoi qu'un type d'aménagement ne soit pas fondamentalement plus révelé qu'un autre, les points qui les démarquent offrent différentes possibilités au plan des caractéristiques et des exigences de divers paysages publics. On peut donc synthétiser des trois aménagements que la présence et l'ouverture de chaque site à l'intégration de l'art doivent être soigneusement examinés en fonction des caractéristiques propres au site.

Si une méthode d'inclusion de l'art doit être établie en fonction du site l'art est soit avoir recours à la bonne méthode. À titre d'exemple, le plan d'art dans les lieux publics de Seattle, *Artwork/Network*, une figure de référence dans le domaine, démontre l'importance du choix de l'artiste. «L'objectif de l'art dans le cadre de plusieurs projets de places publiques n'est pas inhérent à l'artiste, mais plutôt à l'organisme chargé de trouver un artiste pour le site qui a manqué son coup.»<sup>1</sup> Une rigoureuse méthode de conservation pour les artistes et les paysages publics facilite l'intégration de l'art au paysage.

Les succès de la méthode d'intégration de l'art au paysage dépendent

du bassin d'eau salée nous rappelle la piscine Crystal qui se trouvait jadis sur le lieu. Ce bassin, qui emplit par l'ouvrage longitudinal pour ensuite se jeter dans la baie, se juxtapose au plan horizontal de la baie salvée (à marée haute) et au plan vertical de la piscine (à marée basse). / A saltwater pool references the old Crystal Pool that once stood on the site. The pool extends over the seawall into the bay, bridging juxtaposition between the horizontal plane of the untamed bay (at several high tides) and the verticality of the pool's well.

quels qu'un type d'aménagement ne soit pas fondamentalement plus révelé qu'un autre, les points qui les démarquent offrent différentes possibilités au plan des caractéristiques et des exigences de divers paysages publics. On peut donc synthétiser des trois aménagements que la présence et l'ouverture de chaque site à l'intégration de l'art doivent être soigneusement examinés en fonction des caractéristiques propres au site.

In *Landscape as Art*, art and function are simultaneously addressed and determine the form of landscape. Historic site conditions are referenced in the design, and in some instances resulted in innovative spatial differences, diversity programming and expand perceptual experiences, which all support the process of appropriating place. The inclusion of art is subtle, gently cooing perceptions from the habitual user, who views discrete landscape changes over an extended period of time. Due to art's permanent integration, as it is built into this design, there is risk of creating a landscape that is not as dynamic as the other two types or even recognizable as art however, a lack of recognition does not undermine the goal of art, but may even heighten experience by sublimating visual discussion. On the contrary, people often discuss as art previous certain obvious art objects, simply by virtue of being art. Landscape as art allows art to become an experience of landscape, removing the distinctions between objective perception, landscape and artwork.

#### Design Implications

In all three designs art is required to engage with the landscape. One type is not inherently more successful than the other. But the variations offer different possibilities for the unique characteristics and requirements of various public landscapes. What can be applied from all three designs is that each site's potentiality and openness to an integration of art must be carefully considered on the local level terms.

Just as a method of inclusion of art should be determined on a site-by-site basis, an artist must be aligned with an appropriate method. For example, Seattle's exemplary public art plan *Artwork/Network* speaks to the importance of artist selection: "The failure of many art in public places projects is not so much a failure of the artist's creative ability as it is the result of

seulement du site, mais également de la façon dont le site peut se fondre en cadre paysager plus vaste. Est-ce que le site peut être une place publique accessible? Se trouve-t-il à l'intérieur d'un réseau de parcs urbains, de cours d'eau, de ceintures de verdure et de voies réservées au transport en commun? Est-il en mesure d'accueillir une foule de personnes et activités? Est-ce qu'il offre des possibilités au plan de l'art? Un jugement processus de sélection du site repose sur des critères bien établis. On note dans le plan d'art dans les lieux publics de Phoenix, «qu'on peut créer des lieux individuels à l'intérieur de sites où un artiste peut trouver un sens et une source d'inspiration grâce aux environnements et caractéristiques des réseaux d'infrastructure publiques et aux connexions aux éléments urbains d'une ville.»<sup>2</sup> Pour créer des contextes pertinents aux œuvres d'art à plusieurs niveaux, on doit aussi intégrer l'art au paysage immédiat et voisin.

Le paysage public est une place dynamique, car les processus culturels et le changement le touchent. Les œuvres d'art ou les plans relatifs aux lieux d'art doivent également tenir compte de la mutabilité des environnements et de la réflexivité des transformations inévitables qui s'opèrent au fil du temps. Les œuvres d'art peuvent même être l'élément déclencheur de ces changements. À preuve, si l'aménagement du paysage et de l'art comme réaction était instauré au parc Sunset Beach, il pourrait donner lieu à un paysage comme expression artistique.

Une planification proactive de l'art favorise donc une meilleure interpellation du paysage. Les types d'aménagement abordés dans le présent article ne tentent pas à prendre en compte les nombreuses approches complexes à l'incorporation de l'art au paysage, mais plutôt à envisager les possibilités, alors que les designs adoptent ces options. Quoiqu'on considère que le paysage public soit un endroit important pour les expériences humaines, et que l'art nous permette d'apprivoiser l'environnement en reformant nos perceptions du monde, il est important qu'on examine en profondeur comment mieux intégrer l'art au paysage. Idéalement, une telle intégration devrait renouveau notre expérience culturelle et communautaire, et nourrir notre lien subjectif et esthétique à l'art et procurer un puissant sentiment d'appartenance. ♦

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<sup>1</sup> Walter Benjamin, *Illuminations*, Hannah Arendt, ed. (New York: Schocken Books, 1968) 240.

<sup>2</sup> Rosalind Krauss, "Sculpture in the Expanded Field," *The Anti-Aesthetic*, Hal Foster, ed. (Port Townsend, WA: Bay Press, 1983) 33.

<sup>3</sup> Robert Irwin, *Being and Circumstance: Notes Toward a Conditional Art* (New York: The Lapis Press, 1985) 26.

<sup>4</sup> Michael Van Valkenburg in Patrick Condon, "Sculpture in an Expanded Garden," *Critique of Built Works II*, Fall 1995, 2.

<sup>5</sup> Sandro Marpillero, "Four Projects by Mary Miss," *A - U: Architecture and Urbanism*, Dec. 1996:106.

<sup>6</sup> Christian Norberg-Schulz, *The Concept of Dwelling* (New York: Rizzoli International, 1985).

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<sup>7</sup> Jim Hershfield and Larry Rauch, *Artwork/Network: A Planning Strategy for Seattle* (Seattle: Seattle Arts Commission, 1994) 6.

<sup>8</sup> Phoenix Arts Commission, "Public Art Plan for Phoenix: Ideas and Visions," City of Phoenix (Los Angeles: CITYWEST, 1996) 1.

a commissioning agency's misalliance of artists and site." A rigorous, mutual process of both artists and public landscapes aids in the success of engaging art with landscape.

Not only does the method of integration of art and landscape depend on the particular site, but on how that site fits into the larger landscape framework. Is the site an accessible public place? Is it located within a network of city parks, waterways, greenways, and transit routes? Is it capable of hosting a diversity of people and activities? Does it suggest art opportunities? Well-considered criteria help to drive an informed site selection process. The Phoenix Public Art Plan notes that "one can orchestrate individual places into systems of sites where an artist might find meaning and inspiration from places and features found in the public infrastructure systems and connections to the urban elements of the city."<sup>8</sup> In other words, the inclusion of art considers must both the immediate and surrounding landscape, in order to create relevant context for the artwork to operate on a number of levels.

The public landscape is a dynamic place. Cultural processes and change affect it, and networks or plans for places of art must allow for flexibility of response to the mutability of the environs and for reflexivity of the inevitable transformations that occur over time. It is possible to imagine that art installations may even provide the impetus for some of these changes. For example, at Sunset Beach Park, if the Landscape and Art-in-Response design was implemented, it would perhaps initiate development of the Landscape as Art option.

Proactive planning for art allows more meaningful engagement with landscape. The types discussed do not intend to account for the many complex approaches to incorporating art into the landscape, but they do present possibilities while the designs explore these options. While considering that the public landscape is an important location of human experience, and that art has the capacity to acquaint us with place by heightening our perceptions of the world, it is imperative to ensure thoughtful consideration of how best to engage art with landscape. Optimally, such meaningful engagement enriches our experience of culture and community, and feeds our subjective, aesthetic connection to art and a powerful sense of place. ♦

*Alexandra Steel graduated from the MEd program at the University of British Columbia. She works in the Greenways Branch, City of Vancouver.*

<sup>1</sup> Walter Benjamin, *Illuminations*, Hannah Arendt, ed. (New York: Schocken Books, 1968) 240.

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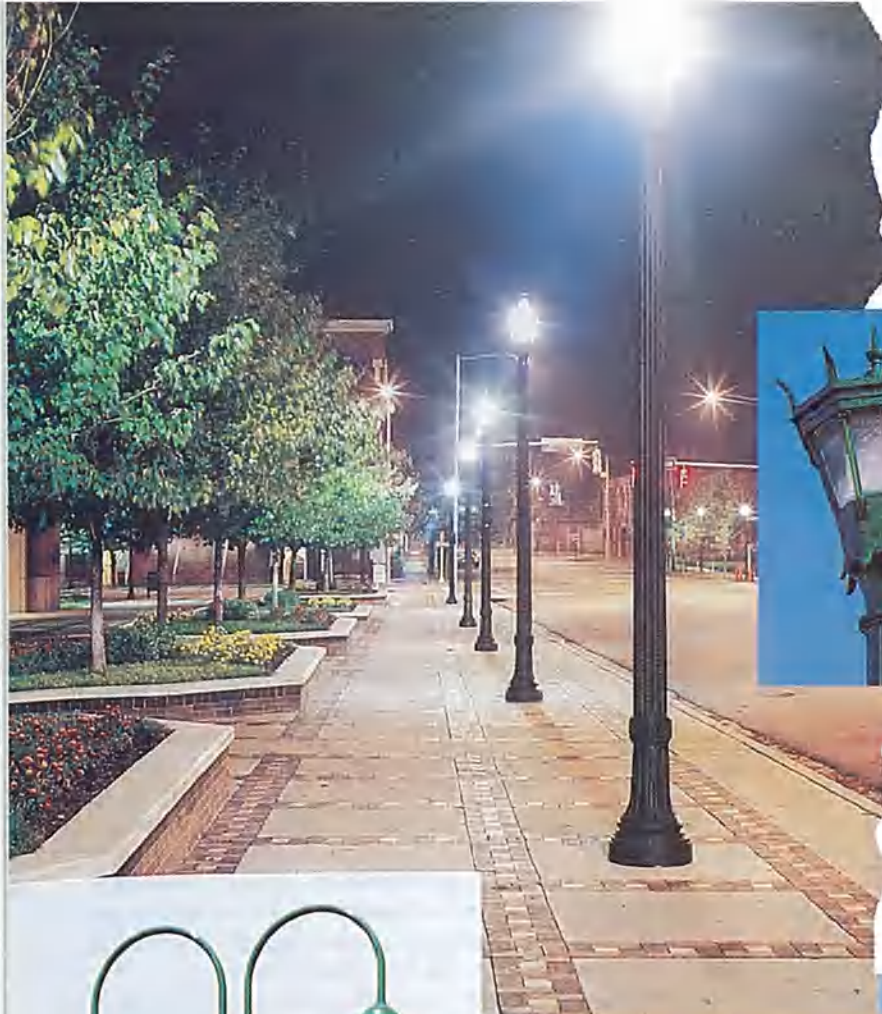
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<sup>7</sup> Jim Hershfield and Larry Rauch, *Artwork/Network: A Planning Strategy for Seattle* (Seattle: Seattle Arts Commission, 1994) 6.

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# The Nature of the Park: Fishtrap Creek 11 Years After Inception

by Catherine Berris

The design for Fishtrap Creek Nature Park was initiated in 1990. The site was a 23-hectare property containing overgrown farm fields, a small, channelled creek, and some scrubland. Suburban development in the upper watershed was causing frequent flooding of the rich Canadian and U.S. agricultural lands downstream.

The project was initiated by B.C.'s City of Abbotsford (then Matsqui) Public Works Department to provide a stormwater detention facility. The project was initiated to attenuate post-development flows, and required the storage of over 15,000 cubic metres of stormwater (an area of 1.5 hectares 1 metre deep).

Engineers were hired to design the stormwater management system. Early in the process, the landscape architect, Catherine Berris and Associates Inc., was asked to "design a path to go around [the stormwater management system]." Thus began a planning, design and construction process that spanned five years. One exciting aspect of the project was the client's willingness and budget for the construction of a major public amenity.

### Project Requirements

The creek supports two endangered fish species: the Salish Sucker and Nooksack Dace. Environmental requirements included instream construction only during the 2-month period least critical to the fish life cycle, minimal siltation and use of chemicals, planting to limit water temperature increases, and a 2-year delay between completion of the first phase, the south basin, and construction of the north basin.

### Design Objectives

The primary landscape architecture design concept was to provide a nature park for the surrounding suburban residents. The objectives of the park design included

- the development of a park with a variety of natural habitats,
- promotion of use by wildlife,
- provision of nature-oriented recreational opportunities, and
- provision of ecological and cultural interpretive facilities.

### Landform Design

The basic design approach included relocation, meandering and deepening of the existing creek. Adjacent to the creek, a large wetland was constructed to store the excess stormwater. During storms, the water level can rise 1.5 metres, then it is gradually released through a downstream control structure. Riparian slopes around the wetland range in slope from 3:1 to 5:1. This provides stabil-



Opposite page: The reading shelter is one of 6 structures located on the site. The barn-like roof forms reflect regional context

Left: Plan of the north basin

Below: The entry pier is built with timber that was pre-cut and pressure-treated off-site to respect environmental protection measures





The picnic shelter



The channelized creek prior to construction. The creek was relocated, deepened and reconfigured.

ity from erosion and good support for riparian vegetation.

The process of designing the shoreline configuration around the creek and wetland involved significant collaboration between the engineers and the landscape architects. The required storage volume for stormwater was a major limiting factor. From a basin design that began as a large oval, every "pushing" of the shoreline towards the wetland for the provision of look-out points and shade for the water required a respective "pulling" of the shoreline back in another location.

The resulting configuration includes peninsulas and islands, most of which also served as the construction access road. The landforms and planting were designed to shade the creek from the south side.

### Planting Design

Planting in the park included wetland, riparian, forest and meadow plantings and extensive use of bio-engineering. About 35,000 trees, shrubs and ground-cover plants and 66,000 wetland and riparian plants or live cuttings were installed. The plants are almost all native, with imported species only in the more manicured portions of the park. The growth rate has been outstanding.

Wetland test plots of different species were established. Because of the water depth, cattails were the most successful wetland plant. Although cattails can limit biodiversity, the environmental agencies were concerned with the quick establishment of vegetation in the wetland. One challenge was that a severe winter (unusual in the Lower Mainland) after a fall planting caused numerous wetland plants to be pulled from the ground by the ice.

The riparian slopes were planted almost exclusively with live stakes and brush layering of willow and dogwood. In some areas, the growth of willows was so significant that views of the wetland from paths and benches were obscured. In these areas, after several years the city was advised to clear trees in order to create view windows.

All areas of the site above high water were hydroseeded, and trees and shrubs were planted within the grass areas. This method resulted in some loss of shrub material, since shrubs were outcompeted by the grass, but the eventual appearance achieved the desired effect of naturalized scrubland. In other projects, a ring of mulch around each tree and shrub has helped to increase the success rate of plants. The alternative of mulching beds around shrubs

results in a more formal appearance and requires extensive weeding in the first few years, but more shrubs survive.

The tree-planting program had a high survival rate. Some trees were planted in monoculture groves, with others as mixed forest species. The attempt to establish a grove of Garry oak, which is native to a site not far from the study area, was not successful. The site is probably too low-lying and peaty for that tree, even though the Garry oaks were planted on the upper portion of a hillside.

Wildflowers were planted at several key locations. Native wildflower seeds were acquired from a specialized supply company. The wildflowers were very successful in the first year, but as is often the case, they became less profuse over time due to competition from the grasses. Lupines have remained an annual highlight.

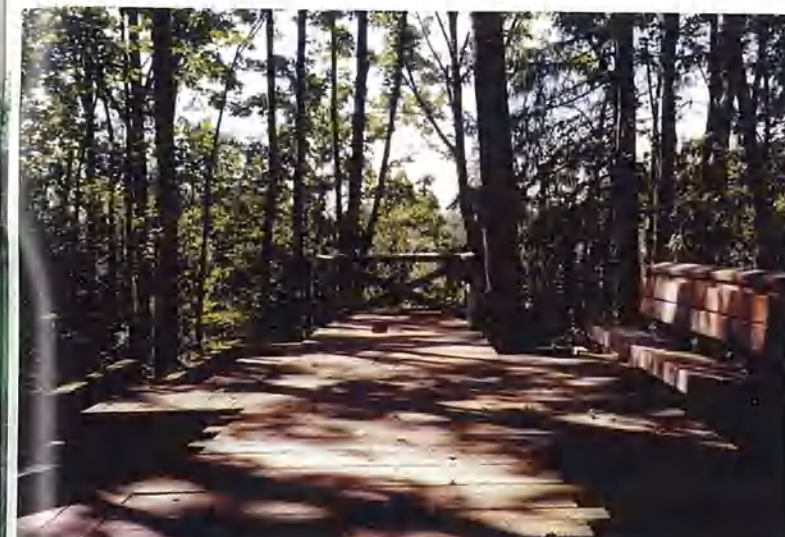
### Park Amenities

A major paved path meanders along one side of the wetland, and a secondary gravel path provides access on the other side. The paths form 3 loops, subdivided by a road and a pedestrian bridge. Some of the islands are accessible, while others have wildlife habitat as the primary goal.

Six structures are located within the park site. The design of the structures reflects the regional context, with barn-like roof forms and timber construction. To address the environmental sensitivity of the site, all timbers were pre-cut and pressure-treated off site. The structures were designed to blend into the setting, to appear "light" from a distance, yet solid from nearby.

The structures include an entry pier that extends over the wetland on piles, a pedestrian bridge, a picnic shelter, a reading shelter, a railway deck on a historic railway embankment, and a boardwalk over a wetland area to an island. Small tables and benches are distributed in good viewing locations throughout the park.

Interpretive signs explain the overall concept and design of the park; the vegetation, fish and wildlife and their ecological importance, and the rural history of the area. The signs are almost all integrated into the structures. Unfortunately, vandalism of the signs has been significant and most have been stolen.



A deck on the old railway embankment.



A fallen tree is left in the park for the protection of wildlife habitat.

Photos: CBA

### Park Management

Several trees on the edge of existing forested areas fell during construction due to windthrow. The trees were left in place where they provide wildlife habitat, climbing opportunities, and a magnificent display of a root system.

An important aspect of the park development has been the maintenance. There has been close contact with the City regarding the extent of mowing in the park. Contrary to typical parks practices, it was critical that there be no mowing throughout most of the park. In most areas, only a narrow swath immediately adjacent to the pathways is mowed. This has allowed naturalization to occur throughout most of the park.

There are guidelines on weeding within the park. Since a naturalized appearance is desired, volunteer native plants are welcome. Only non-native, aggressive plants are removed, such as Scotch broom and Canada thistle. Fortunately, there have not been major invasions of such plants, and Purple loosestrife has not found its way into the park.

### Park Use

The project supports a high level of use by surrounding residents. The primary activities are walking, jogging, cycling, and nature appreciation. As the years pass, previously scrubby areas gradually become more forest-like. Many people who visit the site report that it appears "natural".

In recent years, use of the main paved path has become so high that the city has painted a yellow line down the centre, with a "keep right" sign. With this arrangement, the 3.5 metre width appears to be adequate.

Use by wildlife is also high with inhabitants including turtles, small mammals, and numerous birds such as waterfowl, herons, and owls. The local naturalists' club was concerned about the project before construction. Now the naturalists are delighted with the outcome and they use it as an example of nature-friendly park design.

Unfortunately, beavers have been a major problem. Even during construction, the beavers were "harvesting" some of the newly planted trees. The city has an ongoing program of relocating the beavers, but somehow they or their cousins keep returning.

There has also been significant use by Canada geese, even though the

mowed grass area is so minimal. The geese appear to nest on the wildlife islands, and there is an addling program on the eggs to control the population.

### Summary

The intent of Fishtrap Creek was to develop a different type of park, focused on providing people with the opportunity to experience and learn about nature in the city. It has succeeded in providing a sanctuary for fish and wildlife, and shows how environmentally sensitive design can be incorporated into a community. Thus the management of stormwater — the project's chief mandate — has been achieved, according to critic Adele Weder, as poetically as possible given the prosaic nature of such a task (see Weder, 1997). ♦

*Catherine Berris, FCSLA, ASLA, is principal of the Vancouver-based Catherine Berris and Associates Inc., a firm specializing in landscape planning and design. She holds degrees in landscape architecture from University of Guelph and University of Michigan.*

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### Architect:

Brad Cameron

### Environmental Consultant:

Envirowest Consultants Ltd.

### References

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## Mosaïcultures internationales/Mosaiculture International

Mosaïcultures Internationales Montréal 2001, au Vieux-Port de Montréal, c'est le rendez-vous de sculptures bi- et tridimensionnelles fabriquées à partir de végétaux et réalisées par des artistes provenant des quatre coins du monde. Le paysage canadien et son tissu multiculturel y sont notamment à l'honneur. Montréal se prépare à accueillir à nouveau les Mosaïcultures en 2003.

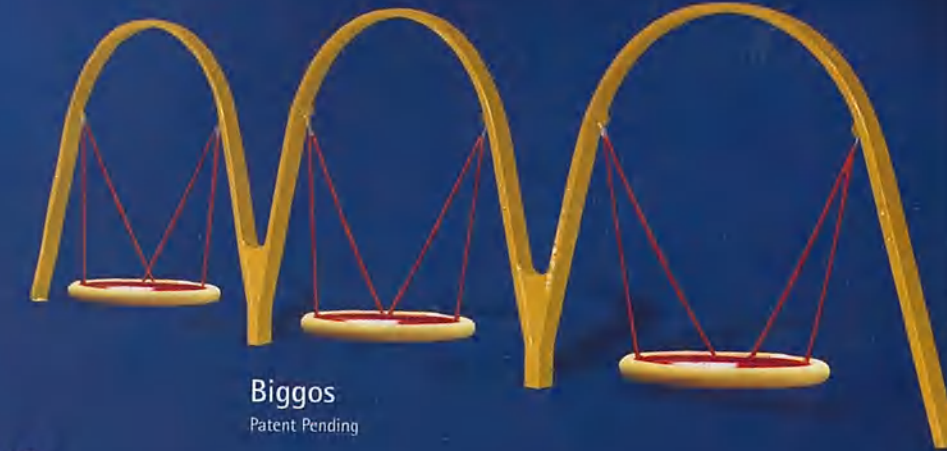
The Mosaïcultures Internationales Montréal 2001 at the Parc des Écluses, Old Port of Montréal is a festival celebrating the culture of plants from around the world, with sculptures fabricated from living plants in both 2D and 3D form. Central features include Canadian landscape and its multicultural fabric. Plans are underway for Mosaiculture 2003 to return to Montreal.



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