

UPFRONT | PROLOGUE...

WALKING LIGHTLY TO TOP IFLA HONOUR

THE INTERNATIONAL Federation of landscape Architects (IFLA) presented Cornelia Hahn Oberlander with the Sir Geoffrey Jellicoe Award at the IFLA 2011 World Congress in Zurich in June. The Award, the highest honour that the IFLA can bestow upon a landscape architect, recognizes the lifetime achievement of an individual whose work is respected internationally for its unique and lasting impact. The honour is the latest in a long list of plaudits for a landscape architect who is widely respected among her Canadian peers not only for her work, but also her spirited advocacy of the profession. IFLA Jury Chair Jenny B. Osuldsen, who interviewed Oberlander in the June IFLA Newsletter, noted her lively spark, commenting on the “enthusiastic engagement and sense of humour” she exhibits in her lectures. (YouTube carries several examples.) Speaking in Zurich at the IFLA Congress, Oberlander delivered a lecture distinguished by its appreciation of mentors who have gone before. Our favourite anecdote, reprinted here as she recounted it, discusses her debt to LA Dan Kiley, from whom she learned the connection between landscape and ecology.

“One day after a walk in the wood, Dan said, ‘Cornelia, walk lightly in the woods.’ I replied, ‘But Dan, I always wear sneakers.’ He looked at me quizzically and commented no further. Later on, it dawned on me that he meant ‘study the woodland and preserve it.’ Thus I learned about the ecology of New England and later of the Pacific Northwest. These few words made me understand that we must learn from nature by observation.” For her entire Zurich address, go to www.corneliaoberlander.ca

CORNELIA HAHN OBERLANDER WITH RONALD AND SACHI WILLIAMS IN IQALUIT, AT THE CSLA CONGRESS 2011. IS SHE WEARING SNEAKERS? | PHOTO PETER BRIGGS



THE PURPLE DOOR MICHELLE KULY HOLLAND

“IT’S LIKE AN IMAGINATION!” That’s what 13-year old Victoria Marceniuk had to say when she first entered the Nature Playground, a brand new addition to one of Winnipeg’s most treasured public spaces, Assiniboine Park. Kids and adults of all sizes duck through the child-sized purple door and dash down a tree-lined path and in the process are transported to an inspired space conceptualized as a place for childhood discovery and imagination. In our spring 2012 issue, read more about how Winnipeg firm Scatliff+Miller+Murray and their client the Assiniboine Park Conservancy embarked on a unique collaboration and a thorough exploration of play, to realize the site’s potential as a diverse, all-age nature and adventure play environment.

THE CHILD-SIZED DOOR TO THE NATURE PLAYGROUND IN WINNIPEG’S ASSINIBOINE PARK | LA PETITE PORTE D’ENFANT DU TERRAIN DE JEU DE LA NATURE DANS LE PARC ASSINIBOINE DE WINNIPEG
PHOTO SCATLIFF+MILLER+MURRAY | MICHELLE KULY HOLLAND, who is with Scatliff+Miller+Murray Inc., is looking forward to her first trip through the purple door with her new baby | www.scatliff.ca



LA RUE SAINT-VIATEUR EST : UN NOUVEAU CYCLE DE VIE

MICHELINE CLOUARD | VLAN PAYSAGES



SITUÉ EN PLEIN CŒUR DE Montréal, dans l'Arrondissement du Plateau Mont-Royal, le quartier Saint-Viateur jouit depuis quelques années d'une nouvelle population d'artistes et d'entreprises liées à la création, qui ont élu domicile dans les anciens ateliers de l'industrie du vêtement en déclin. La nouvelle rue Saint-Viateur Est offre une vie de quartier unique où le contexte industriel en transformation cohabite avec des îlots résidentiels. Ce projet est né de la volonté d'affirmer le secteur Saint-Viateur par la création d'aménagements encourageant un cadre de rue agréable, des zones de rencontres et d'échanges favorisant l'inclusion sociale, et une meilleure accessibilité aux réseaux de transport.

La vision de revitalisation aiguillonne le développement à venir et oriente les acteurs municipaux et citoyens sur une même lecture du

lieu qui met en valeur son essence, ses origines, son évolution, sa nature et la nature de ses résidents.

Vlan paysages a été mandaté pour étudier les composantes paysagères, définir cette vision et la développer à l'échelle de la rue et du piéton. La vocation industrielle du lieu, la mixité d'usages intégrant diverses typologies architecturales, la diversité d'espaces verts spontanés infiltrés dans les interstices urbains, et les déplacements piétons informels ont inspiré une vision poétique des lieux. Les interventions proposées traduisent dans le domaine public les points de couture de l'industrie du vêtement : la maille, la broderie, l'ourlet, associé au fil et au tissu, sont transposés dans le béton et la plantation.

MIRRORING STITCHING IN CONCRETE | ÉVOCACTION DE LA COUTURE PAR LE BÉTON PHOTOS GABRIEL JONES

MICHELINE CLOUARD est cofondatrice de vlan paysages. Elle crée des paysages contemporains, minimalistes, durables et mène une pratique parallèle de recherche et développement qui lui permet de redéfinir régulièrement sa démarche et son territoire d'intervention. | micheline@vlanpaysages.ca

TERRA INCOGNITA PETER SOLAND

DEPUIS PLUS DE DEUX ANS, nous accompagnons la Ville de Montréal dans la restauration et la mise en valeur des vestiges archéologiques des fortifications de Montréal au Champ-de-Mars. Au fil des conversations, j'ai réalisé avec étonnement combien l'histoire de Montréal est méconnue, notamment la période du régime français pendant laquelle la ville était fortifiée! Bien que les vestiges aient été mis en évidence dès 1992 lors du 350^e anniversaire de Montréal, beaucoup de gens sont surpris d'apprendre l'existence de ces fragments de murs arasés. En allant vers le Vieux-Montréal, le passant flotte au-dessus de ce patrimoine sans en saisir le sens et la portée identitaire.

La restauration des vestiges s'accompagne d'un volet de mise en valeur peu commun dans la pratique de l'archéologie urbaine. De concert avec les spécialistes de la Ville et du Ministère de la Culture, des Communications et de la Condition féminine, un nouveau couronnement des vestiges poursuit l'objectif de protection et de mise en valeur des vestiges archéologiques avec contemporanéité : des blocs de calcaire taillés et des bandes gazonnées s'insèrent dans un peigne d'acier inoxydable. Ce peigne incorpore les composantes techniques d'une mise en lumière des vestiges ainsi que d'un éclairage événementiel. Trouver le ton juste pour ce projet représentait non seulement un objectif de design, mais un défi de communication : convaincre tous les intervenants de la valeur d'un geste contemporain dans la lecture et la compréhension de vestiges historiques. En attendant le verdict des spécialistes du patrimoine, le concept souligne la géométrie militaire des murs, leur arasement au début du XXI^e siècle, ainsi que leur intégration dans la plaine gazonnée du Champ-de-Mars : un nouveau paysage urbain où archéologie, design et paysage se chargent de ranimer dans l'imaginaire collectif un pan de l'histoire de Montréal.

PHOTOS PETER SOLAND

PETER SOLAND est chargé de projet pour le regroupement Urban Soland / Lafontaine & Soucy architectes / Genivar. Tak Design (design industriel) et Photonic Dreams (éclairage) ont également participé à ce projet piloté par l'architecte paysagiste Marie-France Charlebois de la Ville de Montréal. | info@urban-soland.com





WABI SABI CARVED IN SNOW DANIELLE DAVIS

WHEN I SIGNED MYSELF UP for an internship in Northern Japan, I envisioned days of sitting in front of a computer copying bollards on AutoCad, but at Takano Landscape Planning (TLP) in the frigid Japanese countryside, it is not business as usual. I woke up one February morning to a chilling -20°, and by 8 a.m. all eight designers of the firm, including me, were piled into cars headed for the Myonnoka School where we were building an outdoor classroom out of snow. Takano, the principal of the firm, explained that the project was part of the ongoing master plan for the school, intended to connect the city children with their natural landscape. Like many of the firm's projects, this would be achieved through a series of hands-on workshops which would allow the school community to contribute directly to the design and build of their school grounds. We spent the whole day with the children, teachers and the principal, teaching the basics of snow fort building. By the day's end, the children were contributing their own design ideas and managing the build themselves. As parents arrived, the children proudly gave them

tours of their space. As their parents pried them away, many of the children resisted and continued to meticulously repair and add to their classroom. This dynamic process, typical of Takano, resonated with me. I saw firsthand how meaningful the local landscape became to people as they worked to make it their own, but equally, how enriched my work became as I grew closer to the unique communities and environments in which I was working. TLP design methods are built upon the realities of place building, emphasizing a transitory and constantly evolving process that harmonizes the asymmetry of people and space. Their process reflects the comprehensive Japanese world-view known as *Wabi Sabi*, which is based on the acceptance of the three Buddhist realities of nature: Impermanence, Imperfection and Incompleteness. By combining compelling forms with an impelling process at the grassroots level, TLP not only creates landscapes that have enduring beauty and meaning but nurtures a community paradigm of people who truly care about their local landscape.

PHOTO KATHERINE LIM

DANIELLE DAVIS, who graduated from the University of Guelph in spring 2011, received the CSLA student award. She hopes to enter Dalhousie University's Planning Program, to focus on participatory community design. david@uoguelph.ca



FROM DIETMAR STRAUB TO ANNA THURMAYR, WITH LOVE | DE DIETMAR STRAUB À ANNA THURMAYR, AVEC AMOUR.
PHOTO DIETMAR STRAUB

THE POETRY OF A LAWNMOWER

DIETMAR STRAUB

ON MOTHER'S DAY, PLENTY OF people remember to buy flowers or jewellery. Some pledge to devote the whole day to Mom as a present. But I am not one of them: I am inattentive and forgetful when it comes to this special occasion. The problem: what to do when the big day has arrived, and we are visiting relatives in Massachusetts, which is not a place where Mother's Day is forgotten. The other members of this family –Dad and the kids—are fully prepared. A beautiful breakfast is laid out, presents ready to be opened. But what do I have to offer? There is not enough time for extravagant presents. What unique way can I find of quickly expressing how I feel? It needs to be original and entertaining but still perfectly clear, and time is running out. The solution employs the lawn as its playful medium. So my gift—which is also my first landscaped garden in North America—ends up being a mixture between a traditional American lawn and the poetry of mowing.

PROFESSOR DIETMAR STRAUB and his wife, Professor Anna Thurmayr, teach at the University of Manitoba. In winter, Dietmar had another art attack: he used his Jetta on a Winnipeg parking lot after a fresh snowfall. straub@cc.umanitoba.ca



LP 2011

Version améliorée

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CARVING OUT NEW TERRITORY

DREW ADAMS

“This is an unmistakably clear and radical idea for the future.”

ARCHITECT, VERNON D. SWABACK, CHAIRMAN OF THE JURY

WHEN THE ARIZONA CHALLENGE WAS announced in early 2011, our interest was immediate. The ideas competition posed the ambitious challenge of formulating new, visionary forms for healthy, arid-climate communities. There were no constraints. Speculative competitions such as this are intended to open the public's eyes to new possibilities.

We set out to re-imagine our living environments by carving out new territories beyond current urban reaches. Our entry, The Autonomous City, envisioned compact, self-sufficient and resilient enclaves embedded in the landscape. For our inter-disciplinary team of Daniel Ibañez (urban design), Fadi Masoud (landscape architect) and myself (architect), these autonomous communities were a response to current, exhausted models of urbanism. Today's cities are facing significant demographic change and are beset with rising energy costs. We wanted to address the collapse between the production and consumption of resources and their recovery, aiming for net-zero outcomes at a community level.

We were especially pleased to learn that the Jury endorsed our vision, awarding us first prize “for the thoughtful and artful qualities of the Autonomous City proposal. Replacing the out-moded downtown core with a great central, infrastructural park celebrates not only the use and pleasure of its citizens but also the metabolic processes and relationships between man and nature.” The team is preparing to travel to Phoenix to participate in a series of workshops pertaining to this competition and subject. See www.thearizonachallenge.org

THE AUTONOMOUS CITY CONCEPT TOOK FIRST PRIZE IN THE ARIZONA CHALLENGE |
LE CONCEPT DE VILLE AUTONOME A RAFLÉ LE PREMIER PRIX DE L'ARIZONA CHALLENGE
DREW ADAMS, who recently completed his Master of Architecture degree, has
worked for Baird Sampson Neuert Architects in Toronto. He is now at the University
of Waterloo as an adjunct instructor. dadams@bsnarchitects.com



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