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LA VAGUE
PHOTO ALEXANDRE GUILBAULT

GUEST EDITOR, HEIDI REDMAN

RÉDACTRICE INVITÉE, HEIDI REDMAN

LIVING LIGHTLY

IT WAS DURING a winter semester exchange at the Université de Montréal in 2006 when I encountered a series of ephemeral landscapes that left a lasting impression: ice sculptures magically appearing along campus walks lighting up the dark evenings of February; the slopes of Mont Royal transforming in the spring from snow covered sledding hills to a canvas of green scattered with people enjoying informal picnics and large gatherings.

These transformations in the landscape brought both delight and an appreciation of the unique seasonal aspects of the region.

Later in my career, living in the north and collaborating with Indigenous communities has brought a deeper understanding of how temporary landscapes and seasonal interventions can be steeped in tradition, yet active and ever changing. As landscape architects we often strive for permanence – it is human nature to want to leave a legacy of ourselves in our work. Yet, this notion is at odds with the world, which is constantly evolving.

On a visit to Haida Gwaii in 2014, on British Columbia's north coast, I once again observed how some landscapes are intended to be temporary, and how powerful an impact that temporality can have on a person. In the village of S̱Gang Gwaay Llanagaay, located in the Gwaii Haanas National Park Reserve, the iconic totem poles guarding the village are intended to decay naturally over time – an inevitable transformation for timber poles in a wet environment. This is a rare UNESCO world heritage site where the key features are not explicitly preserved. While these totem poles may return to the earth over time, their memory and the spirit of the place will remain.

Gone in a very long blink.

As guest editor for this issue of *LANDSCAPES | PAYSAGES*, I am excited to showcase the work of practicing professionals, academics and allied professionals who share stories about interventions that challenge the idea of permanence, along with explorations of landscapes that are temporary by design. These dynamic, creative, yet flexible design solutions provide a unique perspective on the use of spaces within our built environments.

From the tundra of Nunavut to the alkali desert of Black Rock City, the stories in this issue explore how temporary landscapes are contributing to recreational and economic development agendas. These include citizen-led approaches to placemaking, landscapes of memory and ritual, and journeys toward Reconciliation.

Let's celebrate these fleeting experiences that teach us to "live lightly on the land".

VIE ÉVANESCENTE

C'EST AU COURS d'un échange hivernal à l'Université de Montréal en 2006 que j'ai pris connaissance des paysages éphémères qui m'ont laissé une forte impression : des sculptures de glace qui jaillissaient comme par magie le long des promenades du campus illuminant les sombres soirées de février; les pentes enneigées du Mont-Royal qui délaissent la glisse au printemps pour se parer d'une verdure qui invite les citoyens à venir s'y divertir et se rassembler pour le plaisir.

Ces transformations du paysage, sources d'égalité, m'ont permis d'apprécier les aspects saisonniers uniques de la région.

Au fil de ma carrière, je me suis installé dans le Nord et ma collaboration avec les autochtones m'a permis de mieux comprendre la place des paysages temporaires et des événements cycliques au sein des traditions séculaires. L'idée de permanence anime les architectes paysagistes – il est dans la nature humaine de vouloir laisser une œuvre en héritage. Pourtant, cette notion est en contradiction avec la réalité qui est en constante mutation.

J'ai pu de nouveau constater en 2014 lors d'une visite sur la côte nord de la Colombie-Britannique l'évanescence des paysages à Haida Gwaii et les profonds effets de la temporalité sur les gens. Dans le village de S̱Gang Gwaay Llanagaay, situé dans la réserve de parc national Gwaii Haanas, les totems emblématiques qui gardent le village sont destinés à se décomposer naturellement avec le temps – destin inévitable du bois d'œuvre dans un environnement humide. Il s'agit d'un rare site du patrimoine mondial de l'UNESCO dont les caractéristiques principales ne sont pas explicitement préservées. Ces totems retourneront à la terre avec le temps, mais leur esprit et leur mémoire resteront.

L'EFFERVESCENCE ÉPHÉMÈRE

À titre de rédactrice invitée de *LANDSCAPES | PAYSAGES*, je suis ravie de partager des articles d'architectes paysagistes, de professionnels affiliés et d'universitaires sur des interventions qui remettent en question l'idée même de la permanence, et sur les paysages conçus pour être éphémère. Ces solutions conceptuelles dynamiques, créatives et souples offrent une perspective unique sur l'utilisation de l'espace dans notre cadre bâti.

De la tundra nunavutmiute au désert alcalin de Black Rock City, les articles explorent la manière dont les paysages éphémères participent aux développements récréatifs et économiques. Il s'agit notamment d'une contribution citoyenne à l'aménagement de lieux, de paysages mémoriels et rituels, et de chemins vers la réconciliation.

Célébrons ces représentations éphémères qui nous apprennent à « vivre avec l'air du temps ». **LP**

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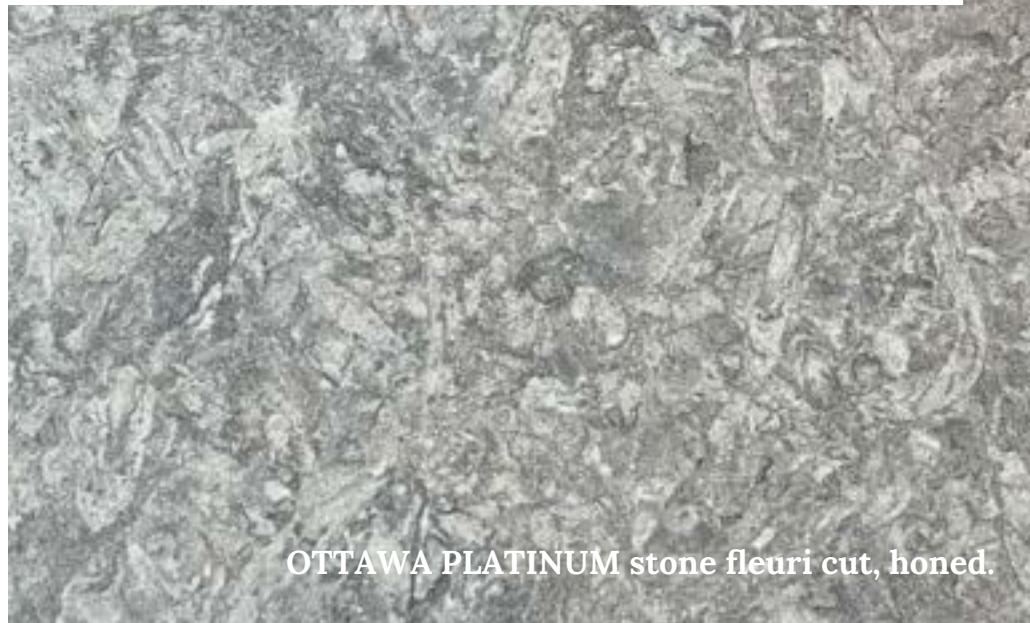
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HEIDI REDMAN

Heidi Redman, BCSLA, AALA, NuALA, CSLA, is a Principal at LEES+Associates. Born and raised in Northern BC, she studied at the University of British Columbia and the Université de Montréal before joining LEES+Associates in 2007. Heidi heads the firm's northern office in Whitehorse and works on open space, trails and cemetery projects across Canada's north. When not working, she can be found exploring the trails and rivers of the Yukon with her family and hoping to catch a glimpse of the elusive Northern lights. hredman@elac.ca

OUR WRITERS |
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BRENDA J. BROWN

Brenda J. Brown lives in Winnipeg where she teaches in the Department of Landscape Architecture at the University of Manitoba. Her MLA thesis at the University of Illinois was on time and gardens and she has enjoyed teaching seminars on landscapes' temporality. Her current multi-media research concerns wind and trees; it includes a SSHRC-funded study of Manitoba farmstead shelterbelts and those who live with them.



SARAH LUCE-ANDREYKO

Sarah Luce-Andreyko, BArch, MLA, is an artist and landscape and architectural designer based in Canada. Her graduate thesis, *BURNING MAN: A Guiding Light for Participatory Community Design* was in part an auto-ethnography on participating in the 2017 (*Radical Ritual*) and 2018 (*I, Robot*) burns, and was awarded an LACF Grant in 2018. She is an alum of the University of Guelph and the University of Southern California.



STÉPHANIE HENRY

Architecte paysagiste et designer depuis 2005, Stéphanie Henry, AAPQ, AAPC, cofondatrice de Castor et Pollux, développe une pratique professionnelle fondamentalement transdisciplinaire entre art, design et paysage. Faire la ville par le territoire, défendre l'espace public ouvert et générer un droit à la ville autour d'espaces vivants guident les projets d'aménagement auxquels elle participe.



VINCENT VANDEBROUCK

Créatif et passionné d'espaces publics durables et résilients, Vincent Vandebrouck est designer industriel depuis 2001. Son travail se caractérise par une approche éthique et responsable du design tourné vers l'utilisateur. Au sein de la coopérative Castor et Pollux, ses convictions prennent la forme d'installations, de mobilier ou d'aménagements transitoires.



JOHANNA LEUNG

Marquée par son parcours d'architecte et d'ingénieure en aménagement et politiques urbaines, Johanna s'intéresse à la transformation de la ville sur la ville et la reconquête des lieux de vie. Ses expériences, colorées par ses voyages et sa diversité culturelle, construisent son regard pour des territoires plus durables, et lui confèrent une capacité d'adaptation aux différentes échelles de projet. Avec Castor et Pollux, elle découvre en actions une réappropriation de la ville par l'espace public pensé pour et par les citoyens.



BRENDAN STEWART

Brendan Stewart, OALA, CSLA, CAHP, is an Assistant Professor in Landscape Architecture at the University of Guelph's School of Environmental Design & Rural Development. His research and creative practice focus on the role of design in the evolution of cultural landscapes. Throughout his career, Brendan has been actively engaged in the academic, professional and community spheres. He is a regular invited critic in the architecture, landscape architecture and planning programs at the University of Toronto, University of Waterloo and Toronto Metropolitan University (formerly Ryerson University), and was an editorial board member of Ground Magazine, the journal of the Ontario Association of Landscape Architects. Brendan brings this experience to his community design studio and professional practice courses in the undergraduate and graduate landscape architectural programs at Guelph.



LAWRENCE BIRD

Lawrence Bird, MAA, MRAIC, MCIP, RPP, is Urban Designer at Sputnik Architecture Inc. He has taught theory of landscape and urbanism in the Department of Landscape Architecture at the University of Manitoba, as well as seminars in history and theory and design studios in architecture and city planning at several institutions. Lawrence also has an active media arts practise, where he installs projection-mapped video in urban spaces.



MARK BAUCHE

Mark Bauche, MALA, SALA, CSLA, is an associate at HTFC Planning & Design in Winnipeg. Born and raised in Saskatchewan, the call to landscape architecture brought him to the University of Manitoba for a Bachelor of Environmental Design degree in 2003. He started with HTFC the following year and, save a two-year stint abroad, has been with the firm ever since. Over the past few years Mark has participated in a number of projects that were ephemeral or temporary in nature including Cool Gardens, Nuit Blanche, the Winnipeg Folk Festival's Art and Animation program, and SpaceLand - a one-day pop-up concert event in a downtown Winnipeg parking lot.



ISABELLE GIASSON

The recipient of 15 awards of excellence for landscape architecture and urban design projects, Isabelle Giasson, AAPQ, OALA, FCSLA, has repeatedly demonstrated her ability to analyze and synthesize large multidisciplinary projects. With a firm understanding of the project vision, Isabelle develops an action plan setting out a strategic direction and establishing priorities to ensure a smooth-running project. Be it heritage conservation, urban revitalization in the public domain or the implementation of strategies for master plans, she approaches everything she undertakes with vigour. As president of the Association des architectes paysagistes du Québec (AAPQ) from 2015 to 2021, she was a tireless proponent for her profession and an advocate for her peers. In 2020, Isabelle was inducted into the Canadian Society of Landscape Architects' (CSLA) College of Fellows for her achievements in a remarkable two categories, namely for her executed works of landscape architecture and for her direct service to the Society.



RYAN WAKSHINSKI

Ryan Wakshinski, MALA, CSLA, is a CSLA-Award winning landscape architect from Winnipeg, where he has worked for Manitoba Environment, Climate and Parks since 2009. He is part of a multi-disciplinary team responsible for a \$10-million dollar annual capital project program, including all facets of design, development and construction. He loves golf and has an 8-year old daughter who keeps him on his toes. Ryan is currently Chair of the LJP Editorial Board.

“Those who plan for children plan for all **generations.**”
— Anja Koller, Richter Spielgeräte



Photos: Daniel Perales; Lauren Slusher and Waterloo Greenway



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PROLOGUE



01/ TRANSPORTING LANDSCAPES

BLAKE CREAMER

HOW WE TELL *stories of our past, and how we respond to the challenges of the present, are intimately connected. - James Moore, "The Double Internality: History as if Nature Matters"*

Growing up in Saint John, NB, I was always drawn to the gritty industrial and fog-filled waterfront landscapes that have resulted from the collision of our native landscape with centuries of constant movement from ships, people and goods within the City's Port. Compelled by this history, my academic thesis at the University of Toronto focused on a reclaimed harbourfront site with a rich land-use and material history. A by-

product of this research was "Transported Landscapes," a temporary art installation at Third Shift Arts Festival in Saint John, New Brunswick, in August 2021. The work closely looked at and explored temporary installation as a tool for public education and engagement with the cultural and ecological history of the city.

"Transported Landscapes" was a series of five mounds made from soil and infill material from the city's former Ballast Wharf, now called Tin Can Beach, located in Saint John's South End. The mounds were seeded with selections of historic ballast species that had first been collected in the

late 1800s by a local botanist, George Upham Hay (1843 - 1913). By studying the New Brunswick Museum's botanical collections, I identified that Hay had been collecting so-called "accidental introductions" arriving in the ballast materials, many of which were the first of those species to be seen in New Brunswick, and some the first collections in all of Canada.

Each planted mound presented a vignette of the evolving ecology of Saint John by charting the interaction of imported ballast species with our native ecology, considering the seeding success or failure of each plant since their introduction to the city. Since their initial arrival, some species have become "weeds," remaining on the on the former Ballast Wharf site to this day, often continuing to travel inland along railway lines. Others have become naturalized in New Brunswick. Some disappeared from the region following Hay's initial collection. The project tracked each plant's journey to the city and their current state in the region to highlight the physical presence of history in our everyday, and the impact of material movement on our local environment.



1 TRANSPORTED LANDSCAPES GROWING CONDITIONS **2** TRANSPORTED LANDSCAPES DETAIL **3** PAMPHLET HANDOUT PG2 **4** TRANSPORTED LANDSCAPES INSTALLATION
PHOTOS 1,2,4 BLAKE CREAMER **3** PAMPHLET DESIGN TIMOTHY MCGRAW



the Ballast Wharf at Tin Can Beach

FROM 1740-1910, TIN CAN BEACH IN THE SOUTH END OF SAINT JOHN WAS THE BALLAST DUMPING SITE FOR SHIPS ENTERING THE CITY TO COLLECT GOODS.

- **ballast** noun
heavy material, such as gravel, sand, iron, or debris, placed low in a vessel to improve its stability.

THE BALLAST BROUGHT TO SAINT JOHN SOMETIMES UNINTENTIONALLY CONTAINED PLANTS OR SEEDS FROM WHERE IT WAS SOURCED.

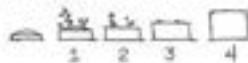


The area surrounding Tin Can Beach has had different uses over time. A record of its history can be seen in the layers that built up the infill site.

3

THE INSTALLATION

EACH BOX CONTAINS A MOUND EXTRACTED FROM TIN CAN BEACH AND FEATURES PLANTED EXAMPLES OF SPECIES COLLECTED IN THE BALLAST MOUNDS BY LOCAL BOTANIST GEORGE UPHAM HAY BETWEEN 1871-1910



1 Naturalized

Foreign plant species introduced via ballast material and integrated with our native ecologies

- COMMON MUDWORT
- PINEAPPLE WEED



Fig 1. COMMON MUDWORT
Artemisia vulgaris

2 Native

Resilient native plant species that thrive in disturbed, compacted and coastal environments

- SEASIDE GOLDENROD
- NEW YORK ASTER



Fig 2. SEASIDE GOLDENROD
Solidago sempervirens

3 Stop-By

Historic plant species discovered in ballast mounds that have not maintained a presence in Saint John or New Brunswick

- CHINESE MUSTARD
- HARE'S EAR



Fig 3. CHINESE MUSTARD
Brassica Juncea

4 Exotic

Weedy ballast species introduced to Canada that maintain an 'alien' relationship with our native plant communities

- CORN-COCKLE
- BIRD'S FOOT TREFOIL



Fig 4. CORN-COCKLE
Agrostemma githago



4

In early May 2021, my colleagues and I collected soil, dormant seeds, construction debris, infill and remnants of the Great Fire of Saint John from the Ballast Wharf. This collection of cultural materials was transported along a railway route from the former Ballast Wharf to an industrial park where we heaped it onto wooden pallets to reconstruct the historic ballast mounds. We seeded the mounds with Hay's historic ballast species and cared for them as they grew until the festival date in late August. The pallets were then hoisted onto a flatbed and transported to the festival site in Uptown Saint John. Each mound, except for one that was left unseeded, was constructed within cargo crates, their varied heights reflecting the extent of species integration with the local ecology. With the tops left exposed, residents were encouraged to approach the crates and look closely and critically at the materials within. A small pamphlet provided visitors with a species list and a seed providence map. Some contributed their own cultural materials to the mounds, adding bottles, batteries or other trash. In this way, "Transported Landscapes" explored the transience of landscapes, embracing impermanence as a primary mode of design.

Blake Creamer holds a Master of Landscape Architecture from the University of Toronto and works at Glenn Group Landscape Architects and Park Planners in Fredericton, NB, designing innovative spaces for living, playing and engaging with Atlantic Canada's natural landscape. Blake's work explores the interactions between cultural and ecological materials, supporting the power of landscape to engage and transform communities. He is driven by his connection to his hometown of Moncton/Saint John and believes in the strength of interpreting historical narratives through design as a method of increasing exposure and interest in Atlantic Canada's rich cultural past.

02/ HEART2HEART

ACTIVATING YONGE-DUNDAS SQUARE AMID A PANDEMIC

GRACE YANG

OVER THE PAST two years, we've grown accustomed to a two-metre separation from each other – following arrows taped to the ground, standing within circles, sitting in designated seats. The intuitive sense of being in public suddenly made us aware of our relationship and proximity to each other. Although social distance remains top of mind, now more than two years into the pandemic, we long for social interaction with others in a safe way.

Well known for bringing us together through gatherings and festivals of all sizes, Yonge-Dundas Square sees foot traffic of up to five million pedestrians¹ in a busy summer month. Despite a halt to events during the pandemic, visitors and locals alike lingered at the square, sitting on the benches and steps along its periphery.

The Yonge-Dundas Square (YDS) Board of Management recognized the value of this one-acre space as the downtown community's backyard – a place to relax and connect. Seizing the opportunity to embrace this role, YDS invited proposals to animate the Square for

the summer months of 2021, since events continued to be cancelled.

Partnering with O2, YDS selected an approach that respects social distancing measures while supporting social connection through a playful and bright installation. Various graphic patterns were explored, but ultimately a multi-coloured field of hearts comprised of heart-shaped decals and benches met the ambition to bring warmth and optimism to the Square. Across the country and the globe during the pandemic, hearts symbolized appreciation for our healthcare and frontline workers; heart displays in our windows fostered a sense of community, showing us that we weren't alone. This field of hearts built upon this expression of caring, reaching out not only to people along the street but also the residents in the surrounding towers.

O2's proposal also aimed to promote shared and collaborative experiences through engagement. Prior to the installation, people

1 AERIAL VIEW OF YONGE-DUNDAS SQUARE
2 SUMMER 2021 AT THE SQUARE
IMAGE 1 O2 PLANNING & DESIGN **2** EMILY CHEN

were asked what they love most about Toronto. The responses received ranged from tangible characteristics – such as street art, live music, a world of cuisine, diversity, and sunsets over the skyline – to heartfelt responses, such as the desire to change and grow better. The words and messages of love and hope for Toronto, submitted by locals, were printed on the hearts.

This installation encouraged passersby to pause and wander among the hearts to read the messages. Ultimately, some chose a heart-shaped bench to lounge, linger, mingle, dine and laze upon.

Over the summer months, people continued to share what they love about Toronto using #showingtorentolove. These responses were then shown on the large digital screens around the Square, continuing the conversation and transforming a static installation into a dynamic display.

Re-adapting the ubiquitous social distance signage, the installation invited Torontonians to share the love and reinforced Yonge-Dundas Square as one of Toronto's signature outdoor gathering spaces. This temporary installation was a simple, yet impactful way to encourage people to reconnect, perhaps even sharing a heart-to-heart moment (two metres apart, of course).

Grace Yang, MLA, OALA, AALA, CSLA, is a Toronto, ON-based landscape architect at O2 Planning & Design. She brings an artistic and collaborative approach to her projects, with a focus on community engagement. Grace's recent work explores creative ways to encourage social interaction in times of physical distancing.

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03/ CaféTO

TREVOR MCINTYRE

CAFÉTO IS A program developed by the City of Toronto to temporarily transform curb lane space into restaurant cafés and public parklets. The program was first implemented in 2020 as a response to the restrictions on indoor dining and capacity limits, paired with a reduction in roadway traffic. IBI Group's landscape architectural team of designers saw the value in the program and offering both a short-term solution and a long-term movement for change in our public realm. The project provided a framework for the seasonal transitioning of curb lanes and parking spaces into restaurant patio spaces of 60+ Business Improvement Areas (BIAs). As a result, some 12,000 metres of curb lanes were converted into approximately 1,000 restaurant patios.

As landscape architects, we anticipate how markets, business, human behaviour and our physical surroundings will change, and how our projects will grow and prosper with that change. But it is slow – season by season, year by year, we see incremental growth, but it can sometimes take decades before we truly see our visions realized. Sometimes change happens much more quickly – due to crisis or unexpected events that spiral into immediate change, forcing us to adapt the way we design and the way we think. As landscape architects, we need to understand this change and endeavor to guide the way it happens.

The COVID-19 pandemic is a prime example of a crisis requiring immediate change. With over 50% of the world's population living in urban environments, and as much as 50% of cities consisting of roads and transportation networks, the pandemic caused us to re-think the balance of some of the uses in the public realm – a shift from vehicle-focussed spaces to those centred on people. In the City of Toronto, necessary citywide shutdowns devastated local restaurant businesses with closures to indoor dining. With restaurant capacities limited

and traffic reduced, re-thinking the roadway provided an innovative opportunity to aid local businesses and the workforce by allowing for the creation of new patios in the curb lane of many streets.

IBI Group's landscape architects, based in Toronto, and supported by others on our team from across Southern Ontario, and as far afield as Alberta, Athens, Greece and India, all pitched in and contributed to helping design the program, meeting with the BIAs and other stakeholders, coordinating with traffic engineers and planners, and working with the policy makers to help the City initiate the change.

Since its initiation in 2021, the project continues to grow. The City of Toronto intends to make the CaféTO program permanent, shifting the way we use our public realm. In this case, landscape architecture helped initiate and instigate change in a very quick and rewarding manner, refocussing the urban environment on the people who give it life.

Trevor McIntyre, OALA, CSLA, is currently the Global Lead for Placemaking at IBI Group. As an urbanist, landscape architect and planner with over 30 years of practice globally, he is passionate about how development of our urban environments should occur, balancing development with stewardship of the existing natural systems. As a firm, IBI focuses on how we can assist in the global effort of assisting Climate Change in all of our designs and implementations. When we urbanize and create new places, these should all be places that encourage the best possible urban environments for people to work, to live, relax and recharge.

1 OSSINGTON CAFÉ AT NIGHT 2 YORKVILLE CAFÉ 3 PIANOPIANO4 - HARBORD CAFÉ 4 LESLIEVILLE SIDE STREET CAFÉ
PHOTOS 1, 3, 4 ASTRID GREAVES 2 BRITTANY NGUYEN





1

04/ THE SNOW ACADEMY

DIETMAR STRAUB

PRELIMINARY COURSES AT the Bauhaus in the 1920s thoroughly prepared students for professional design careers. The teachers shared a desire to use pedagogical means and programs to encourage holistic and creative ways of thinking. Inventive experiments using a wide range of materials such as glass, wood, metals and ceramics were at the core of the Bauhaus education with its workshop-centred concept. However, snow was not included in their list of materials.

The concrete motive for an academy of the snow was a design studio taught in Winnipeg at the University of Manitoba during Winter Term, 2014. Winnipeg is a city where individuals' calendars are categorized into nine months of winter and three months of bad skating.

Winnipeggers have to live with the climate even when it is 40 below! What could be more suitable than studying the snow and ice while developing a flair for the splendour of winter?

The work of landscape architects and urban designers largely takes place in the physical world, on the scale of 1:1. It is not only three-

dimensional space that we move through but also a fourth dimensional experience that plays a vital role in day-to-day landscape design. "The physical substance of what is built has to resonate with the physical substance of the area...Material and construction have to relate to the place, and sometimes even come from it."¹



4

1 ON A RIPARIAN CLEARING **2** SNOW ACADEMY **3** THE SUN AS CO-DESIGNER **4** FIERY FAREWELL **5** NIGHT ACADEMY
PHOTOS 1, 3-5 DIETMAR STRAUB **2** DALE WIEBE



2

The building material for this “cool” experiment was the snow that the prairie winter produced that year. The students carved stairs and rows of seating out of snow, levelled stages and ramps, sculpted snowbanks, walls and snow topographies. They monitored wind, weather and snow drifts. Therefore, they came into contact with tools such as shovels, wheelbarrows, rakes, measuring tapes, knives, fire and hammers.

Initially, the snow used was gathered from parking lots, mainly because this material is cheap and abundant. Tons of snow was poured on a riparian clearing on campus in an elliptical form. This classical shape acted as the white heart of the academy – radiating elegance and forming the centre for additional snow structures. A field of columns and a generous “dining room” complimented the peaceful setting. This spatial ensemble became the focus of attention for passers-by all winter long, a moment of diversion from everyday life, a slight flicker of interference in the landscape. During the wintertime, events were held in the various spaces of the Snow Academy to share the ephemeral beauty of the project with the public.



3

The winter sun acted as a landscape painter, brushing the riparian clearing with light, casting shadows over the snowy white canvas. The night was illuminated with colourful shades, creating lasting memories and fiery discoveries.

With a heavy heart and the spark of 13 bonfires on a late April night, it was finally time to say goodbye to this fleeting landscape. Gone, never to return! Years after the experiment, people still refer to the Snow Academy, and this is perhaps the most significant sign of success: it is still alive in people's minds. **LP**



5

Dietmar Straub, MALA, CSLA, ASLA, has had the opportunity of dealing with a diverse range of assignments in his career, in very different places, cultures, sites and countries – both as a teacher and as a landscape architect and urban designer. He has been tackling gardens and landscapes, squares and cities for more than 30 years and has gained a fundamental understanding and knowledge of design, urban nature and ecology. He believes that an intelligent cross-linking of ecology, design, art and engineering will provide sustainable solutions for humankind and nature.

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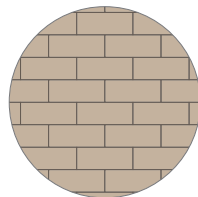
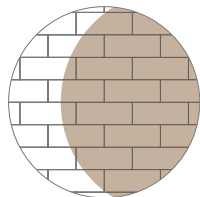
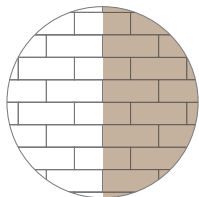
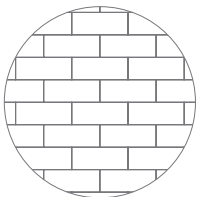
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BRENDA J. BROWN

BLINKING

1

All landscapes are temporary, but some are more temporary than others.

"BLINK!," THE TITLE of this issue of *Landscapes / Paysages*, inevitably recalls Malcolm Gladwell's popular book of that name. Gladwell is concerned with rapid cognition or, more colloquially, snap judgements: when and how they do and do not work, how the unconscious and experience inform them, and what enhances and disrupts them. Here, any resonance with Gladwell's subject is basically a red herring. Gladwell is concerned with the workings of human minds; we are concerned with landscapes, landscapes that implicate or engage with time in particular ways.

1 DELOS, GREECE 2 RED RIVER FLOODWAY, APRIL 2022 3 RED RIVER FLOODWAY, SEPTEMBER 2022
PHOTOS 1, 2 BRENDA BROWN 3 RYAN WAKSHINSKI

Here, *Blink* suggests our experience with temporary, even momentary, physical phenomena: we blink and the landscape appears; we blink and it is gone. However, this evocative suggestion should not obscure the range and possibilities of what are more generally called temporary landscapes, and Gladwell's examination reminds us to consider what these landscapes can mean for human experience.

Of course, almost by definition, all landscapes are temporary: temporary holdings or framings of ongoing changing materials and processes. Time, we know is relative, and in working with landscapes one inevitably engages with time. That time may be linear, as when we manipulate

geological and pedological materials and their strata, alter water's courses, stir human anticipation and memory, or disturb and augment palimpsests formed by interacting natural forces, humans and other creatures. Or time may be cyclical, as in our considerations of daily, seasonal and annual patterns of light, tides, weather, plant and animal activity or related human rituals and festivals. Landscapes may be designed to heighten experience of these and other temporal phenomena and processes. As literary gardeners have often pointed out, one's engagement with a garden is an inevitable reckoning with time both linear (life, growth, death, decay...) and cyclical (days, seasons, years...).



For the 1995 symposium, *About Time*, landscape architect/architect Margaret McAvin categorized time as personal and public, natural and cultural, constructed and perceived. Philosopher Henri Bergson argued against measured time in favour of time as he experienced it – *durée*. For Sea Ranch, famed modernist landscape architect Lawrence Halprin conceived that space's time as a complex spiral. In creating their earthen lozenges for the River Aire's re-naturalization – landforms intended to (only somewhat predictably) shift and erode with the river's changing volumes and velocities – landscape architect Georges Descombes and his team highlighted the entwined predictability and unpredictability of time's shapings.

Our sense of time may be bound up with our sense of space; a landscape's size, paths, shapes and features and the pace of our movement through it shaping our temporal experience. Landscapes of ruins, archaeological sites, memorials and cemeteries, if not preoccupied with time, are at least imbued with our preoccupations with it. Landscape elements such as water, inscriptions and astronomical measures and markers readily lend themselves to temporal contemplations. Some landscapes – I always think of sacro-monte gardens – make use of these such elements, along with motion and topography, to construct journeys in a sort of parallel time.

All landscapes are temporary, but some are more temporary than others. As designers we may first think of those landscapes over which we exert relative control via design, regulation, maintenance or zoning. Yet we know of temporary landscapes beyond such control, ones terminated or instigated by natural or human-made disasters – floods, earthquakes, fires, homelessness, or the ravages and displacements of war. Compared to these, many of our temporary landscapes, official or unofficial, created for seasonal festivals and special events, with their clearly defined spatial and temporal boundaries, can seem slight. Providing relatively unmoored opportunities for play and experiment, often designed for maximum visual impact, these designed landscapes may draw individuals and create groups in a shared onlooking or even short-term inhabitation. Even when laden with political or social commentary, they are usually literally and sometimes figuratively surficial – whimsical and clever aberrations compared to the literal and figurative temporal depth imbued in physical landscapes.

Other temporary human-shaped landscapes tie to larger cycles. One thinks of landscapes based on water's seasonal management, whether that of Manitoba's Red River Floodway or those created by the check dams and ice stupas in India's Leh region, where water is held as ice in anticipation for its



2



3



4

Our sense of time may be bound up with our sense of space; a landscape's size, paths, shapes and features and the pace of our movement through it shaping our temporal experience.

melted spring or summer harvest. Or one thinks of landscapes based on temporary inhabitation, whether the age-old cyclical practices associated with livestock grazing or the relatively new, popular practice of giving over city streets to pedestrians and/or bicyclists at certain hours on certain days of the week. Such cycles of inhabitation guided landscape architect and planner Peter Latz in designing the vibrant Landschaftspark; he consulted and considered how different interest groups would use the park's spaces for different activities at different times. In other contexts and scales, there are landscapes such as Japan's Great Shrine complex in Ise, its two temples and bridge rebuilt every 20 years with great community effort and ceremony. Or the more roughly delineated, seasonally repeated Pacific northwest tribal canoe journeys in which communal ocean voyages and onshore protocols work to solidify bonds within and between Indigenous groups and their landscapes.

Some 30 years ago, J.B. Jackson, founder of *Landscape* magazine, asserted the primacy of shared time over designed space in creating our sense of place and community. Some 50 years ago, urban planner Kevin Lynch, part of Gyorgy Kepes's early cadre at MIT's Center for Advanced Visual Studies, was concerned with and argued that a personal sense of time – a flexible image celebrating and enlarging the present while making connections with past and future – was crucial for our well-being. His book, *What Time is this Place?*, is essentially a catalogue of temporal expressions along with design and planning examples, devices and strategies to make time and temporal processes more palpable.

Jackson's faith in shared community and skepticism regarding designers' roles and Lynch's optimistic vision came well before the Internet, social media and related electronic communications became ubiquitous, furthering the late nineteenth and early twentieth centuries dissembling of previous understandings of time and space as faster travel and communication and major scientific discoveries accelerated. Today, when it can sometimes feel that those of us concerned with the physical environment are

working to counter onslaughts from virtual worlds, it is surely appropriate to consider their perspectives with hindsight, but their contrasting perspectives provide good touchstones nonetheless.

"I know well enough what it is, provided no one asks me; but if I am asked what it is and try to explain, I am baffled," theologian Saint



5

4 DUISBURG, GERMANY 5 SANCTUARIO MARIPOSA, MICHOACAN, MEXICO 6 MORELIA, MEXICO, SUNDAYS
PHOTOS 4, 5 BRENDA BROWN 6 DYKMAN



6

Augustine famously observed about time. Time is a tangle. Against it, temporary landscapes seem to stand distinct, their temporal borders analogous to their spatial ones. Still, like defining a landscape's – or an ecosystem's – spatial boundaries, it depends on how, and how large or small, we frame it. Time may also be hierarchical.

Epochs contain ages, periods contain epochs, eras contain periods, eons contain eras. Should a landscape's temporariness be based on the duration of it as a stage set or on all the nested natural processes and human activities that occur within it? Do temporary, less spatially circumscribed landscapes come into being just because of the shared significance of what people do there? Should landscapes be designed with greater attention to how they may accommodate a greater – or lesser – range of human activities?

Blink and the landscape appears; blink again and it is gone. But two blinks might also demarcate an interval of awareness, perhaps, as psychologist/philosopher William James described, “no knife-edge but a saddleback, with a certain breadth of its own on which we sit perched, and from which we can look at two directions into time.” All landscapes are temporary, and each may hold many temporalities and multiple presents. Like an old camera lens's click when changed to a different focal length, each blink may signal a different way of seeing a landscape's time. **LP**



FURTHER READING

Literature pertaining to landscapes' temporality is vast. Some of the works that surfaced in writing this essay are listed below.

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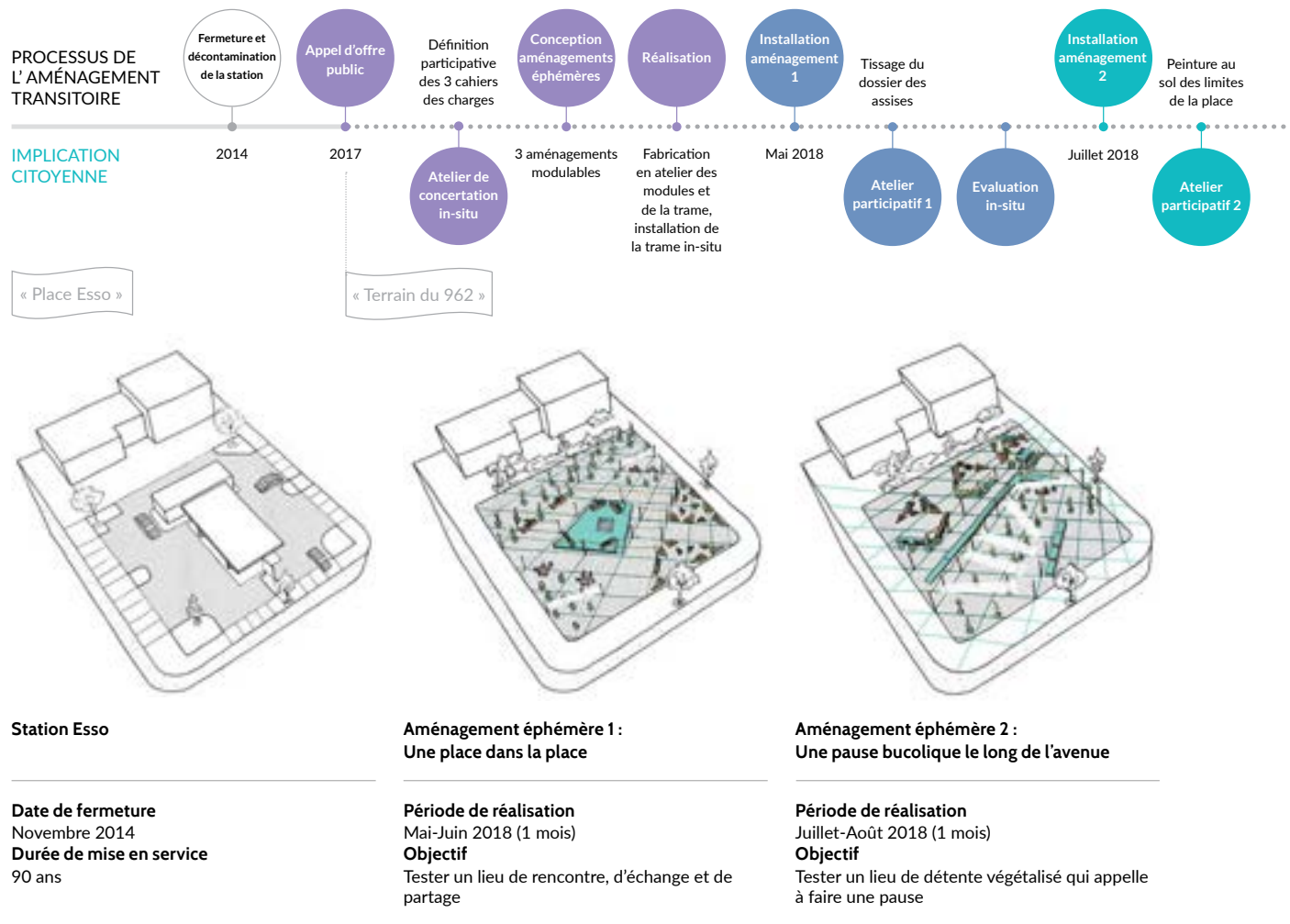


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PLACE DES FLEURS-DE-MACADAM, l'émergence d'un paysage tactique à Montréal



**STÉPHANIE HENRY +
VINCENT VANDENBROUCK +
JOHANNA LEUNG**

PLACE DES FLEURS-DE-MACADAM: A TACTICAL LANDSCAPE EMERGES IN MONTREAL

From the temporary to the permanent, using a participatory and transitional urban transformation process.

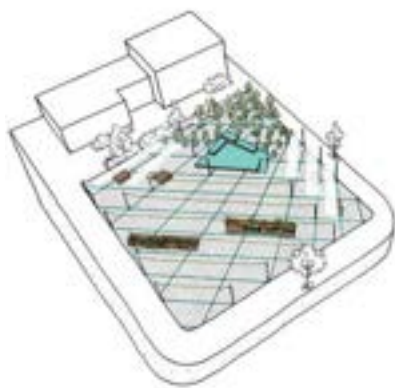
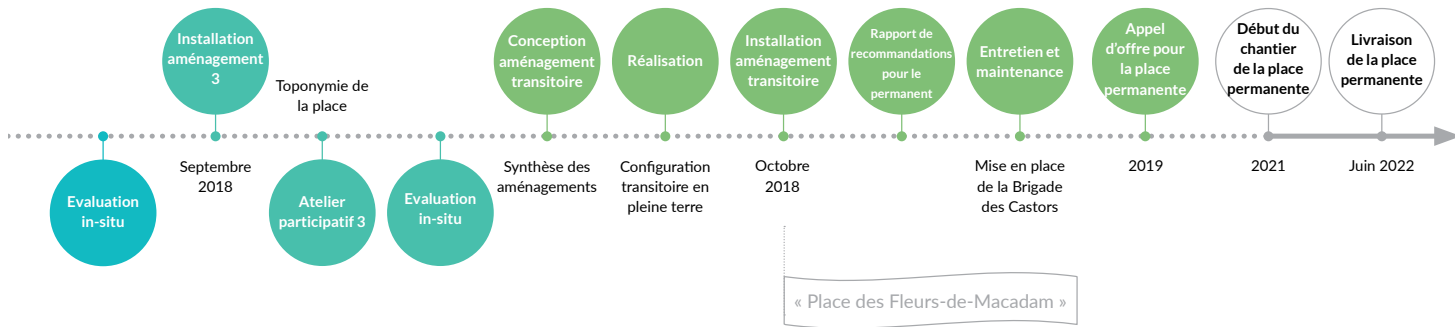
De l'éphémère au durable, un processus de transformation urbaine participatif et transitoire

DANS UN CONTEXTE d'urbanisme tactique de plus en plus démocratisé, la Place des Fleurs-de-Macadam s'inscrit dans une démarche poussée d'aménagement transitoire pour sensibiliser et impliquer les citoyens dans la transformation du lieu. Le mandat initial en fixe les objectifs : tester trois aménagements éphémères et évaluer leur réception auprès des usagers, afin d'installer un aménagement transitoire qui poserait les grandes lignes d'un futur aménagement permanent.

L'appel d'offre, émis par l'arrondissement du Plateau-Mont-Royal, définit dès lors le processus de concertation, conception et réalisation à suivre, et auquel a répondu Castor et Pollux, mandataire d'une équipe de professionnels complémentaires : Percolab

pour la concertation, Castor et Pollux pour la conception et Jack World pour la réalisation. Chaque aménagement éphémère a fait l'objet d'une conception sur la base de la concertation initiale et d'une évaluation, afin d'effectuer un va-et-vient entre concertation et mise en espace, pour établir une vision adaptée et partagée de la place. De plus, chaque chantier s'est suivi d'un atelier participatif, proposant d'intégrer les citoyens dans la réflexion de l'aménagement, afin de favoriser le phénomène d'appropriation de l'espace et d'interpeller concrètement les usagers sur leur compréhension des transformations en cours.

Au cœur d'un processus innovant qui réunit différents acteurs dans des temporalités multiples et courtes, l'aménagement transitoire résulte de co-créations et d'appropriations citoyennes, qui prépare à l'ancrage de l'aménagement permanent.



Aménagement éphémère :
Un amphithéâtre sur l'avenue

Période de réalisation
Septembre-Octobre 2018 (1 mois)
Objectif
Tester un lieu dédié à la culture et à l'évènementiel



Aménagement transitoire :
Synthèse des 3 aménagements éphémères

Période de réalisation
Octobre 2018 - Juin 2020 (2 ans)
Objectif
Proposer une place à l'image des citoyens



Aménagement permanent
(NIP Paysage)

Date de livraison
2022
Objectif
Créer un espace public durable, ancré dans le territoire et la communauté

Un terrain en attente, sujet de projections multiples

En 2017, la ville de Montréal fait l'acquisition d'une ancienne station essence au 962 avenue du Mont-Royal Est, dans le but d'aménager un nouvel espace public. Cette station est en service depuis plus de 90 ans et ferme en 2014, laissant un terrain vacant et décontaminé sans usages durant quelques années. Place centrale le long de l'artère commerciale extrêmement fréquentée, l'occupation de cet espace a rapidement fait d'attirer autant la ville que les usagers du quartier.

« Tout le monde avait des opinions pré-faites sur ce qu'allait devenir ce nouveau bout de terrain. Moi aussi j'avais mon idée, mais je me suis dite qu'on avait vraiment l'occasion de réfléchir collectivement à ce qu'on a envie de vivre sur cette place », S-A. Garon (Ville de Montréal)

Une concertation à l'origine

La ville en jeu permet de mettre les citoyens à la place des concepteurs et des décideurs urbains. L'appel d'offre prescrit effectivement une concertation citoyenne en amont des aménagements. Pour ce faire, Castor et Pollux et Percolab ont occupé pendant deux jours le terrain au moyen d'installations modulables, les « Nacelles »,

invitant riverains, commerçants et visiteurs volontaires à partager leurs désirs pour ce projet.

Sur la base d'un jeu de cartes, les citoyens sont invités à définir d'eux-mêmes la commande pour cet espace public, en proposant, discutant et faisant des choix collectifs. Cet évènement in situ a ainsi



crédits : Castor et Pollux

crédits : Castor et Pollux



crédits : Harold Cassière

fait émerger trois cahiers des charges suivant trois thématiques d'espace public à développer : Se rencontrer, partager, échanger; Se reposer, faire une pause; Se cultiver, animer, tenir des événements.

Une participation citoyenne régulière dans la construction de la place

Les citoyens ont pris part à la fabrique du nouvel espace public, grâce aux ateliers participatifs organisés pour marquer chaque aménagement. Ces ateliers ont fait appel à l'expertise citoyenne à différentes échelles, accompagnant la transformation du lieu : le premier atelier associe les usagers à la réalisation du mobilier qui va permettre d'habiter l'espace ; le second atelier inclut les citoyens dans le marquage des limites de la place, pour faire exister cet

Aménagement éphémère 1

Dans le thème de la rencontre, l'aménagement met en scène une place centrale au cœur de la place elle-même. Cet espace axé sur l'eau, ludique et protégé par une couronne plantée des nuisances de l'artère commerciale, a joué un rôle de rassembleur et de foyer rafraîchissant apprécié des usagers. Les citoyens ont pu tisser les dossiers du mobilier lors d'un atelier participatif, mobilier réutilisé durant tout le processus transitoire, leur permettant de se rencontrer et de faire ensemble.



crédits : Mélanie Dusseault

espace dans son contexte urbain ; enfin le troisième atelier invite à construire l'identité du lieu, en lui attribuant un nom qui fera vivre la place dans l'imaginaire collectif.

La participation citoyenne est au cœur de la démarche, dans l'idée de coconstruire l'espace public à l'image des usagers, mais surtout de créer un lien et de favoriser la médiation autour du projet, pour faire adhérer au fur et à mesure que l'espace public se dessine, et faire communauté.

Une conception modulaire pour expérimenter les usages

Les trois essais thématiques sont conçus sur la base d'un socle commun sur lequel des éléments modulables viennent reconfigurer les espaces et les usages. Sur ce principe, une trame au sol dissymétrique



crédits : Casator et Pollux

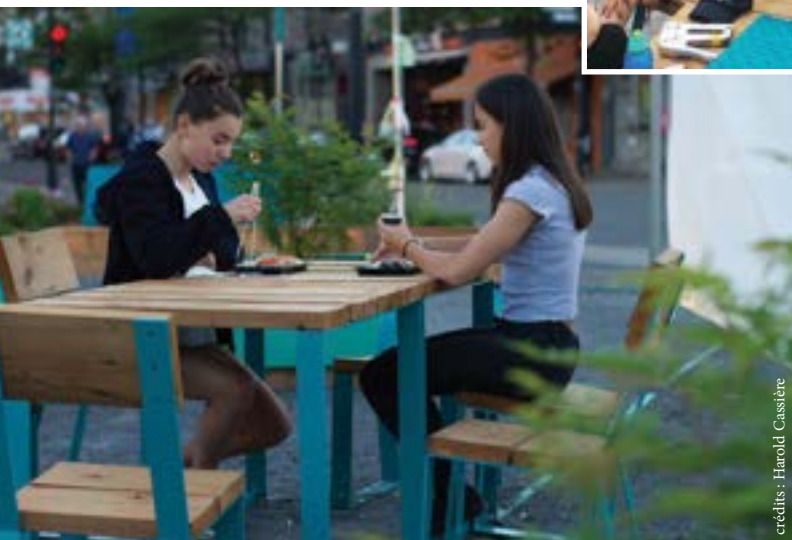
Aménagement éphémère 2

L'aménagement de différents espaces d'appropriation invite à faire une pause le long de l'avenue devenue promenade. Les jardinets, nouveaux îlots de fraîcheur offrant différentes possibilités d'appropriation (allongé, assis, en groupe, en solo), permettent de se réunir, se détendre et prendre plaisir dans l'espace public. Pour cet aménagement, les citoyens ont contribué à tester jusqu'où pouvaient s'étendre les limites de la place, en prolongeant la trame de bâti à bâti par du marquage au sol.

constitue l'élément récurrent aux trois aménagements éphémères, permettant de multiplier les propositions pour l'ancrage des différents outils composant la place : le mobilier, la lumière, la végétation et l'eau.

En réutilisant toujours les mêmes éléments, il s'agit de dessiner le décor d'un théâtre urbain en plusieurs actes : une scénographie urbaine modulable, qui a pour but de trouver les balises programmatiques et spatiales du futur aménagement.

« Parce qu'il y a ces aménagements qui sont comme instantanés, qui ont su créer l'esprit, tous les ingrédients de base pour créer



crédits : Harold Cassière



crédits : Harold Cassière



crédits : Mélanie Dusseault

l'espace public », M. Mignault et C. Blain (NIP Paysage)

Un processus évolutif qui s'appuie sur l'évaluation des aménagements

Dans la démarche innovante entreprise, chacun des trois aménagements éphémères est installé pour une durée d'un mois, du printemps à l'été, et à la suite duquel une évaluation est effectuée pour recueillir les commentaires des usagers.

L'évaluation se construit sur une méthodologie de recueil et d'analyse des retours des usagers pour chaque aménagement : un sondage en ligne, dans lequel les participants donnent leur appréciation sur les différents dispositifs d'aménagement ; un time lapse de photos prises toutes les quinze minutes, qui reconstitue les usages de la place ; et des observations in situ et entrevues courtes auprès des citoyens et des parties prenantes, relevant les éléments appréciés ou non, et ceux que les usagers souhaiteraient ajouter.

« Les scénarios nous permettaient de faire évoluer la réflexion des citoyens, pour qu'à la fin de la période temporaire, il y ait un certain consensus, très affirmé

Aménagement éphémère 3

Le dernier aménagement a testé l'esplanade scénique comme sujet d'animation centrale de la place. Elle n'était finalement que peu fréquentée en dehors des spectacles ponctuels, démontrant que la place reste à l'échelle du quartier et est une ressource pour les riverains pour se retrouver en extérieur. Lors d'un dernier atelier participatif, les citoyens ont eu la liberté de proposer un nom à ce futur espace public, longtemps resté identifié comme « terrain du 962 ». Le nom retenu par l'arrondissement est « Place des Fleurs-de-Macadam », en hommage à la chanson de Jean-Pierre Ferland dont la famille a exploité l'ancienne station-service, et proposé par la petite-fille de M. Ferland elle-même lors de l'atelier.

sur ce qu'on a vécu. Et finalement, moi en tant que citoyenne j'ai changé d'avis. Je pensais que c'était une place de spectacle, mais finalement j'apprécie vraiment ma petite oasis tranquille de verdure avec des places assises », S-A. Garon (Ville de Montréal)

« C'est sûr que moi dans les trois aménagements c'est le troisième qui



crédits : Castor et Pollux

me plaisait davantage, parce que c'était celui avec lequel on a eu le plus de plaisir à travailler au niveau scénique, mais je comprends bien [...] quand on repense à cette place-là au cœur du quartier, on se rend compte que ce n'est pas une place de show qu'il nous faut », S. Dugré (Odace Évènements)

Un apprentissage par l'aménagement temporaire et transitoire

L'analyse des évaluations à l'issue des trois tests constitue le support à la mise en place du 4^{ème} scénario : l'aménagement transitoire qui occupera le site pendant plus de deux ans. Il est apparu évident d'avoir des espaces ombragés, de la végétation plus abondante et une présence de l'eau, alors très réclamé par les citoyens, pour faire de cette place un îlot de fraîcheur au cœur d'un paysage urbain très minéralisé.

Lors des évaluations, les citoyens ont révélé leur crainte quant à la qualité et la pérennité des dispositifs. Il est important de rappeler que la démarche transitoire se fait dans des temps et des budgets serrés, mais l'objectif premier reste de tester et se projeter dans la transformation de la place à long terme en préconfigurant l'espace. Par ailleurs, Castor et Pollux a mis en place la Brigade des castors pour assurer le bon entretien des aménagements durant la période transitoire.



crédits : Harold Cassière



crédits : Sylvie Dugré



« Je suis contente que ça n'a pas été fait en un an, qu'on ait pris le temps de voir ce qui était possible, de voir comment ils réagissaient [...] je pense que là tout le monde est prêt à vivre avec la place qui existe maintenant, ça se fait de façon naturelle, ça s'est intégré dans le paysage urbain de façon plus naturelle en ayant proposé en avant plan des scénarios, des laboratoires », S. Dugré (Odace Évènements)

Des recommandations pour un aménagement durable

Les apprentissages et les grandes tendances tirés des expérimentations et des évaluations orientent vers des constats incontournables pour un aménagement durable. Cela a donné lieu à des recommandations émises par Castor et Pollux, qui s'adressent tant aux concepteurs qu'à l'arrondissement du Plateau Mont-Royal, et qui dressent dès lors

Aménagement permanent

Le projet pour l'aménagement permanent est porté par l'agence d'architectes paysagistes NIP Paysage. Le design final de la place reprend les plans de recommandations, et constitue l'aboutissement d'un processus réussi de transformation vers un espace public durable. La place permanente développe le concept de Water Square, avec la présence de l'eau continuellement évoqué depuis la démarche transitoire.

une esquisse de la future place publique : une place au périmètre élargi, qui intègre une flexibilité des usages, une gestion de l'eau, et travaille la topographie et la stratégie végétale pour offrir un lieu de respiration le long de l'avenue Mont-Royal agitée.

« Est-ce qu'on l'aurait deviné sans voir ces échantillons tests d'aménagement ? Peut-être mais ça nous a aidé à voir ça, mais aussi ça nous a inspiré, il y a eu beaucoup d'exploration justement [...] Vous avez réalisé après chaque sondage que les gens aimaient vraiment la présence de l'eau, et nous c'est certain qu'on a repris ça. On est vraiment parti avec les points forts du transitoire », M. Mignault et C. Blain (NIP Paysage)

Une démarche expérimentale inspirante

L'ensemble du processus d'aménagement de la place a duré près de cinq ans, et a suivi différents temps. La démarche non-traditionnelle a porté ses fruits, avec un aménagement permanent qui se finalise actuellement, et au cœur duquel le dialogue avec les citoyens et les parties prenantes s'est maintenu.

La place en mouvement a d'ailleurs attiré la convoitise d'autres concepteurs, qui y ont trouvé un terrain d'expérimentation, notamment sonore et artistique, telles que les installations d'Audiotopie, Odace Évènements ou d'autres acteurs encore, créant de nouvelles expériences de la place devenue laboratoire urbain.

Aménagement transitoire

L'occupation transitoire résulte d'une combinaison des éléments appréciés par les usagers dans chacun des trois aménagements éphémères, et priorise, compte tenu des évaluations, la végétalisation et la plantation d'arbres en pleine terre. Rattachée au quartier résidentiel, la place forme un espace protégé par une interface végétale, permettant la détente dans les jardinets, ainsi que la rencontre et le jeu, autour et au cœur de la place centrée sur l'eau. La place est livrée à l'automne 2018 et reste en place près de trois ans, permettant de prendre du recul sur les choix des aménagements, mais aussi d'observer et considérer la vie de la place sur toutes les saisons.

Une telle démarche engage les professionnels dans des projets au déroulement et à l'issue inconnus d'avance, mais qui se définissent au fur et à mesure dans les choix citoyens. Mandataire du projet, Castor et Pollux s'identifie à ce processus, auquel correspond son approche de transformation de la ville.

« Ça a été une très belle aventure. Vraiment on a innové, mais avec le désir de mettre le citoyen impliqué dans l'évolution et la conception d'un projet. Et on a réussi à créer un attachement, une continuité, une éducation, parce que tout ce processus et cette vulgarisation on l'a continué avec les citoyens [...] Je pense que tout le monde en profite, et ça contribue au succès de la place », S-A. Garon (Ville de Montréal) LP



SARAH LUCE-ANDREYKO

BURNING MAN & BLACK ROCK CITY

A PARTICIPATIVE TEMPORARY METROPOLIS, A PSYCHOMAGIC PILGRIMAGE

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FR_LP+ BURNING MAN & BLACK ROCK CITY

Une cité participative temporaire, un pèlerinage psychomagique

IN LATE AUGUST, early September 2022, 80,000 people from around the world descended upon the Black Rock Desert in northwestern Nevada, co-creating the temporary metropolis of Black Rock City, more commonly known as Burning Man. And while for the past two years, the Burning Man Project has formally paused the physical event instead opting to host a virtual burn week, the desert still saw 5,000 (2020) and 20,000 (2021) burners camping on the playa for consecutive renegade burns. In 2022, it's hard not to have heard

of Burning Man, seeing as how it has crept into so many popular culture references (for me as recently as *Peacemaker* S1E5 "Monkey Dory" and *The Dropout* finale), leaving endless breadcrumbs for burners and igniting curiosity for non-burners alike.

Regardless of your knowledge of the annual event, it is nearly impossible to define. Burners, those who 'identify their kinship with Burning Man culture and community,' adamantly dismiss calling it a 'festival' for fear of being looped in with music festivals like Coachella or Glastonbury.

The Burning Man Project and the Bureau of Land Management (BLM) facilitate planning and management, but participants themselves create the city. Hundreds of bars sprinkle the playa, meanwhile more than ten 12-Step meetings are held daily in the city. Transformational experiences are had by some while

others go in search of "debauchery in the desert". It is a fully operational city with a Department of Public Works (DPW), waste management, paramedics, street names and a census, yet it only exists for nine days a year. The median age of burners is 35, but there are also toddlers and 90-year-olds. Low-income ticket holders who ride in on the Burner Express camp beside billionaires flying in on private jets. It is a place where people get married and where partnerships are tested and fall apart. Glittering sparkle ponies dance beside post-apocalyptic survivalists. The ephemeral nature of Burning Man lends well to its ever-changing identity, but it always remains vividly iconic.

Rebuilt annually, Black Rock City has the opportunity to evolve in ways that keep in theme with its philosophy (10 Principles, see page 40), but also embraces a growing community rooted in participation and experimentation. Change happens in the

1 THE MAN BURNS IN HIS PAVILION ON BURN NIGHT, BRC 2017 RADICAL RITUAL BY AUTHOR
PHOTO SARAH LUCE-ANDREYKO

form of its people, art, camps, placement of the camps, theme and site; the city itself does not get built in the same area in the desert twice. Participation involves both meaningful choices and risk – one voluntarily assumes the risk of serious injury or death by partaking, as is written in fine print on each ticket. Learning what works and stays in this environment, and what needs to be improved upon or discarded, gives way to adaptability that openly allows for a design your own experience do-ocracy.

Roots in the San Francisco Underground

Before Black Rock City, there was Baker Beach. In 1986, Larry Harvey and Jerry James burned an eight-foot-tall wooden figure during the summer solstice at a gathering of 35 people. Burning Man took shape and grew legs from counterculture groups including The Cacophony Society, The Suicide Club, The Diggers, Survival Research Labs, Cyclecide and in later years by the San Francisco Institute of Possibility, Mystic Midway and Hoax, Jejune Institute and the Latitude Society. The Cacophony Society, which grew out of The Suicide Club's surviving members, is most notable for the inception of Burning Man, self-described as "a randomly gathered network of free spirits united in the pursuit of experiences beyond the pale of mainstream society." These experiences were defined by snark and pranks such as The Salmon Run, where members dressed up in salmon costumes running upstream against the runners of San Francisco's annual Bay-to-Breakers marathon.

Architecture of a Spiritual Pilgrimage

When Burning Man moved to Black Rock Desert, so began the spiritual pilgrimage. The desert acts as a beacon for burners; a palpable radiating energy



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is felt as participants migrate closer to their destination, arriving by car or RV, riding in on the Burner Express from Reno or San Francisco, chartering flights or flying themselves into the Black Rock City Airport, or skydiving in. The movement of over 80,000 people into a co-created temporary metropolis (or "tentopolis") in the unforgiving desert landscape makes for a substantial physical, social and psychological experiment. Emotions run

high, dehydration is inevitable, heat waves roll in, alkali dust storms limit visibility and breathability as burners equip themselves with goggles, masks and lights to navigate the dry lake bed, day and night. So much is physically uncomfortable that navigating outside of your comfort zone within the community becomes second nature.

Rod Garrett, a self-taught landscape designer, is the architect behind the complex urban planning of Burning Man.

2 BABA YAGA'S HOUSE, DESIGNED BY JESSI SPROCKET JANUSEE, WAS NOT BURNED THIS YEAR AND IS NOW INSTALLED AT FLY RANCH IN NORTHERN NEVADA, BRC 2018 BY AUTHOR 3 ALKALI DUST STORM ROLLING IN, BRC 2017 BY AUTHOR 4 STITCHED AERIAL DRONE PHOTO OF BLACK ROCK CITY 2019 (METAMORPHOSES) BY JAMEN PERCY PHOTOS 2,3 SARAH LUCE-ANDREYKO 4 JAMEN PERCY



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Larry Harvey enlisted his help to design the city layout as its population was expanding in 1997. The plan follows a clock face, with radial streets marked by numerical times and a series of concentric alphabetical avenues (names that change yearly with the theme), in a circular arc pattern that curls in on itself to foster social interaction—“we were attempting to recreate some of the intimacy of our original camping circle, but on a much larger civic scale,” was how Garrett described his process.

The Man is situated in the centre, and on this same axis is Center Camp, and the Temple (the spiritual soul of Burning Man, where loved ones are mourned and celebrated, mementos and messages left behind to burn on the night following the

burning of the Man). Preparing for the event, building the city, being immersed within it and its community, burning it (the Man, the Temple, art), packing everything up and leaving, following a period of decompression and reintegration back into the default world, presents a sequential physical journey individually felt by every participant.

5 VIEW AT DUSK LOOKING OUT FROM THE MAN STRUCTURE, 2018 BY AUTHOR **6** GALAXIA: THE 2018 TEMPLE, DESIGNED BY ARTHUR MAMOU-MANI, A MEMORIAL WHERE PEOPLE GRIEVE AND CELEBRATE LOVED ONES, LEAVING MESSAGES AND MEMENTOS THAT WILL BE BURNED ON THE FINAL SUNDAY, BRC 2018 BY AUTHOR **7** DESIGNED STICKERS, SNARK AND THE FOUNDERS OF BURNING MAN, DISPLAYED IN CENTER CAMP CAFE, BRC 2018 BY AUTHOR
PHOTOS 5-7 SARAH LUCE-ANDREYKO

PHILOSOPHY – THE 10 PRINCIPLES

The 10 Principles of Burning Man were not written until 2004 by Larry Harvey, 16 years after the first burn. Prior to this time, the event was small enough that it had no need for principles; a group of like-minded friends camping out and gazing at the stars, burning a wooden Man. But the Regional Network required wording, to explain its culture and ethos to new citizens, if only to provide some basic guides or skills to its open-endedness. The Principles are as follows:

RADICAL INCLUSION Anyone may be a part of Burning Man. We welcome and respect the stranger. No prerequisites exist for participation in our community.

GIFTING Burning Man is devoted to acts of gift giving. The value of a gift is unconditional. Gifting does not contemplate a return or an exchange for something of equal value. [Gifting becomes a 'social lubricant', wherein being approached by a stranger is an act of giving.]

DECOMMODIFICATION In order to preserve the spirit of gifting, our community seeks to create social environments that are unmediated by commercial sponsorships, transactions, or advertising. We stand ready to protect our culture from such exploitation. We resist the substitution of consumption for participatory experience.

RADICAL SELF-RELIANCE Burning Man encourages the individual to discover, exercise and rely on their inner resources.

RADICAL SELF-EXPRESSION Radical self-expression arises from the unique gifts of the individual. No one other than the individual or a collaborating group can determine its content. It is offered as a gift to others. In this spirit, the giver should respect the rights and liberties of the recipient.

COMMUNAL EFFORT Our community values creative cooperation and collaboration. We strive to produce, promote and protect social networks, public spaces, works of art, and methods of communication that support such interaction.

CIVIC RESPONSIBILITY We value civil society. Community members who organize events should assume responsibility for public welfare and endeavor to communicate civic responsibilities to participants. They must also assume responsibility for conducting events in accordance with local, state and federal laws.

LEAVING NO TRACE Our community respects the environment. We are committed to leaving no physical trace of our activities wherever we gather. We clean up after ourselves and endeavor, whenever possible, to leave such places in a better state than when we found them. [Burning Man is the largest leave no trace initiative in the world, where MOOP (matter out of place) maps and teams of volunteers remove all evidence of its existence by October.]

PARTICIPATION Our community is committed to a radically participatory ethic. We believe that transformative change, whether in the individual or in society, can occur only through the medium of deeply personal participation. We achieve being through doing. Everyone is invited to work. Everyone is invited to play. We make the world real through actions that open the heart. [No Spectators Allowed.]

IMMEDIACY Immediate experience is, in many ways, the most important touchstone of value in our culture. We seek to overcome barriers that stand between us and a recognition of our inner selves, the reality of those around us, participation in society, and contact with a natural world exceeding human powers. No idea can substitute for this experience.

Ideally, these principles should not only be practiced in Black Rock City (or at regionals, Fly Ranch or within the San Francisco headquarters), rather they should actively seep into the default world where they can manifest and find a home. But it does hold power for the community to congregate in a challenging and unique place once a year with a shared vision of community, providing optimal conditions for reverential experiences.

The Black Rock Desert, the second-largest flat region in the Northern Hemisphere, is "a place apart", far removed from reality and the social constructs of everyday life, far removed from unwanted identities and self-or-societal imposed limitations. Infinite sightlines extend in every direction as the hard clay and snowy-white saline matter of the desert floor acts as a blank slate (tabula rasa), ripe to cultivate the culture and placemaking of an intentional community. The vast emptiness, with rare sightings of dragonflies and birds, juxtaposes the people, art, transportation, lights, and sound to travel with freedom of movement across the shared horizontal plane. The threshold between public and private space is blurred, favouring collective space, honouring all 10 Principles.

Psychomagic by Design

Caveat Magister (Burning Man's Philosopher Laureate) recently linked Burning Man to the term "psychomagic", originally coined by Chilean-French artist and filmmaker Alejandro Jodorowsky and described by Caveat as "the whimsical, ephemeral process of bringing about transformational experiences through acts of ritual and imagination".

The San Francisco artistic underground developed tools to create these psychomagic experiences, now ever-present in Burning Man, that go so far as to be considered life-changing by those who experience them. Psychomagic design is dependent on individuation, unconscious and subconscious motivations and vulnerabilities, so while it can't





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be prescribed, it can be co-creatively encouraged. As far as explanations go, it is even more difficult to describe this phenomenon than to define Burning Man. Yet, it is the reason burners describe their return to the playa each year as “going home”, where more meaningful authentic (and strange) experiences happen in their nine days in Black Rock City than within their actual home.

In this way, the ephemeral metropolis of Burning Man achieves a greater sense of place (genius loci) for its 70,000+ participants than permanent landscapes in urban areas designed to serve far larger communities. **LP**



10

8 SUNRISE IN DEEP PLAYA, BRC 2017 BY AUTHOR
9 PASSAGE HOME, DESIGNED BY KATE RAUDENBUSH, HONORING THE LATE LARRY HARVEY, BRC 2018 BY AUTHOR
10 A PAINTING, MESSAGES, AND MEMENTOS LEFT IN THE GALAXIA TEMPLE BY THOSE MOURNING AND CELEBRATING LOVED ONES, BRC 2018 BY AUTHOR
PHOTOS 8-10 SARAH LUCE-ANDREYKO

BRENDAN STEWART

PARADISE IN A PARKING LOT

A PRAGMATIC, PARTNERED APPROACH TO ENHANCE THE PUBLIC REALM OF SUBURBAN MAIN STREETS

1

The big idea is to create a form of social infrastructure and local economic development that is tailored to the conditions of the suburbs, where the need for public realm enhancement is often great, but difficult to achieve due to the limited amount of land in public ownership.

FR_LP+ STATIONNEMENT FÉÉRIQUE

Une approche pragmatique et partenariale pour valoriser l'espace public des axes routiers de banlieue

1 MUCH OF THE PUBLIC REALM OF SUBURBAN MAIN STREETS – THE SPACE BETWEEN THE SIDEWALK AND BUILDING FRONTS – IS PRIVATELY OWNED 2 WEXPOPS FROM ABOVE.

PHOTO 1 TRIPLE POINT MEDIA 2 JUSTIN LUTH

A model for community and economic development along suburban main streets

“plazaPOPS”, is a collaborative initiative that enhances the public realm through publicly accessible pop-up installations within the privately owned parking lots of commercial strip-malls. It is a partnership-based, community-driven process that generates a suburban main-street specific strategy that supports community life *and* local business.

My project partner Daniel Rotsztain and I coined plazaPOPS as a term to describe this particular typology of suburban intervention, and it is also the name of

the not-for-profit organization that we have incorporated to further research and develop the model. “POPS” refers both to the temporary, pop-up nature of the interventions, as well as the idea that strip-mall parking lots are an important but under-recognized form of POPS: Privately-Owned, Publicly-Accessible Space.*

The big idea is to create a form of social infrastructure and local economic development that is tailored to the conditions of the suburbs, where the need for public realm enhancement is often great, but difficult to achieve due to the limited amount of land in public ownership (Image 1).



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Working on private land requires partnerships

Business Improvement Areas (BIAs) are an important platform for enhancing the public realm of commercial districts, and plazaPOPS is being developed as a suburban BIA tool, although we also envision these installations popping up in non-BIA commercial districts, too. Responsive to the shape and structure of the suburban main street and its public realm defined by privately owned parking lots, the idea hinges on the proposition that commercial landowners and the local business community will see enough value to offer a few parking spaces and participate in a community-oriented, city-building project.

Through this foundation of partnership, the initiative invites traditional public space uses into an often-hostile pedestrian landscape. Under the dynamic lights

of strip-mall signage, adjacent to the smells and sounds of a truly international assortment of restaurants and shops, and surrounded by cars, plazaPOPS invites the community to linger and meet itself.

To give the reader an initial impression, Image 2 shows our first plazaPOPS prototype, a grant funded pilot project called 'WexPOPS' installed for six weeks in Wexford Heights, Scarborough, in summer 2019.

The challenge of securing pilot sites to test the model

One dimension of the WexPOPS pilot is the all-important issue of securing the site, which illustrates a key operating reality that underpins the larger initiative – the idea that plazaPOPS installations are created where they are invited, not necessarily on the most optimal sites. Ultimately, when the initiative leaves the proof – of-concept phase, we hope to transition from pitching

the opportunity to find willing hosts, to having local organizations instigate the development of their own plazaPOPS at strategic locations. The project has been opportunistic in this sense; working where we find partners and making the best of the circumstances.

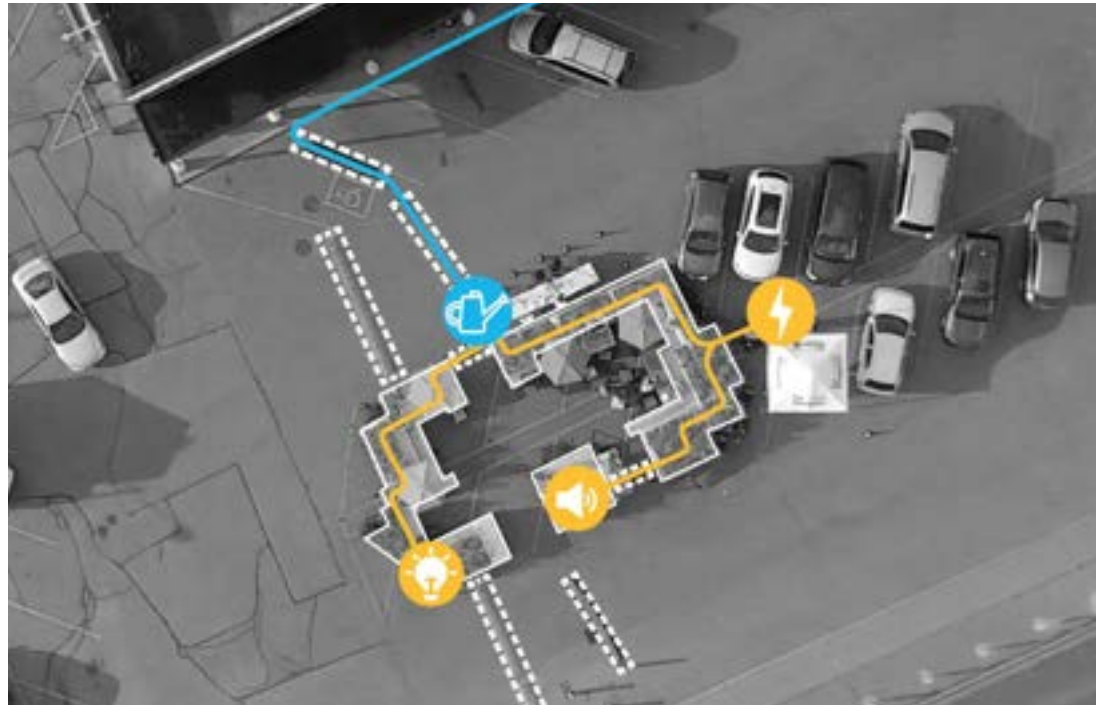
We set out in late 2018 to find a landowner to host our pilot plazaPOPS, working alongside Linda Raeside, the executive director of the Wexford Heights BIA as a partner. This suburban BIA is known for its creativity, its annual "Taste of Lawrence" street festival, and the over 60 diverse restaurants within its two-kilometre jurisdiction.

Nevertheless, securing a site proved difficult and required perseverance. The first landowner we approached had a corner property fronting on two busy bus lines, a large pylon sign with a concrete base that pedestrians sat on, and an angled parking

layout that would have allowed us to create a large space with minimal impact on existing parking. It had high visibility and would have benefitted from frequent use by bus users, but despite our best efforts, the landowner politely declined to participate.

Next, we looked at a plaza at the far west end of the BIA that featured several busy restaurants – food as a social lubricant was prioritized in our search criteria – and with whom the BIA had existing relationships that suggested a potential fit. One of the local businesses was interested, but we learned that this strip-mall, despite its on-the-ground appearance, is divided into multiple properties with separate owners, a type that our later research came to classify as a “fragmented ownership” strip-mall. Parking impact concerns resulted in strong resistance to the project from a property manager involved with this site, so we cut our losses and moved on.

The third landowner we approached was immediately to the east of the corner lot that was our first choice. The Wexford Heights Plaza (which serves as the setting of the excellent 2016 independent film *Wexford Plaza*) is a strip-mall owned by the family that operated the Wexford Restaurant, a local landmark that closed in 2020 after 63 years in business. A “consolidated ownership”- style plaza with only one property owner, the site features dynamic illuminated signage, vibrant businesses and, most important, the plaza owners were intrigued by the project and agreed to be our hosts on one condition: that nothing could be sold in the space (as landlords, the family did not want their tenants complaining about competition).



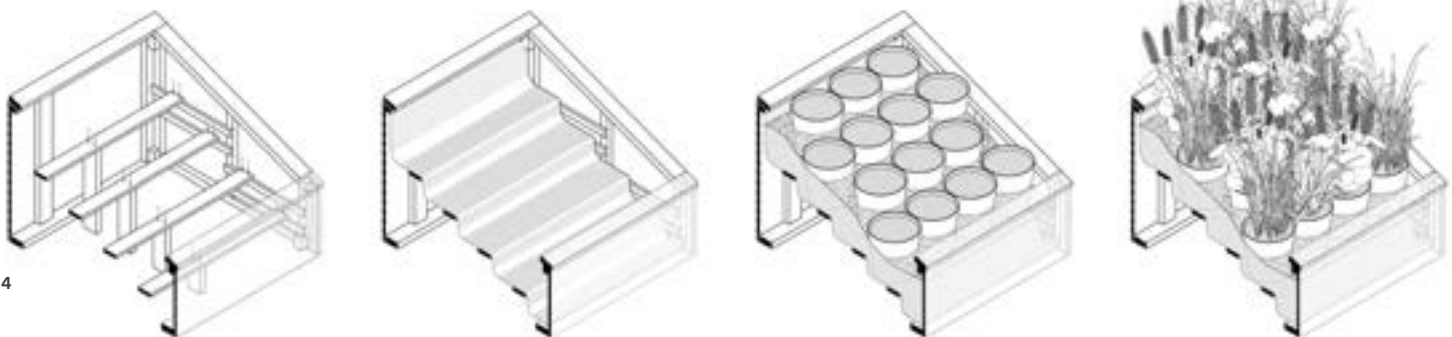
The owners indicated an area of 10 angled parking spaces in the middle of the parking lot that we could use. With a drive aisle to the south and to the north, we thought of it as an “island condition” that presented a set of safety and wayfinding challenges, but which created the opportunity to make an enclosed outdoor room and came with electricity and light from an adjacent light pole and easy access to water. Our hosts would supply utilities and offered that if we could get the garbage and recycling to the back of the plaza where collection happens, they would receive and handle the waste (Image 3).

Having convinced the owners that we were well-intentioned, trustworthy and capable of pulling off the project, we entered into a hand-shake agreement and focused our energies on the community design process, and planning the intervention itself.

A hiccup at the eleventh hour

In late spring 2019, with the installation date fast approaching, we re-focused on formalizing the agreement with our project hosts. Supported by legal advisors within the University of Guelph’s research office, we drafted a land-access and licencing agreement that described proposed activities and included an insurance policy that indemnified the landowner. Having kept the plaza owners informed about the design process through a series of face-to-face meetings over the intervening months, we sent the draft agreement by email, confident that what remained was a matter of crossing t’s and dotting i’s.

What transpired was an important lesson in understanding the culture of the environment in which one is operating. The agreement that we had emailed had already been pared down from what our





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legal advisors had initially proposed, but still contained a significant amount of legalese that, as it turned out, did not sit well with the landowner. Mere weeks before opening and after months of effort, the viability of the project was suddenly on the line. The message was clear: this is not how we do business in Wexford Heights. Scrambling, we worked with our legal advisors to further simplify the agreement and returned an updated draft that thankfully passed muster and was signed.

Creating a safe, accessible and comfortable gathering space in the middle of a busy parking lot is a novel design challenge. WexPOPS was designed to balance a sense of enclosure, creating a physical barrier from cars navigating its exterior, and openness, featuring three clear points of entry and exit, and the creation of an inner “room”. From a social life perspective, WexPOPS fostered a lot of pro-social behavior and attitudes: 70% of visitors reported meeting someone new, 87% of visitors felt welcome, 93% felt positive about the design and 69% felt physically comfortable.

The plazaPOPS model prioritizes identifying and working with existing and available cultural resources and systems, forming a dense web of local partnerships, and adapting to local ways of collaborating and collectively getting things done. To realize WexPOPS, we drew on a can-do spirit that we have come to describe as “positive opportunism”.

Research and development continues

The initiative has grown over the past three years. The seeds of the idea were developed in Daniel’s MLA thesis that led to our grant-funded pilot. Staff from several divisions of the City of Toronto expressed interest in further development of the initiative and, in 2020, joined the research team in a successful Social Sciences and Humanities Research Council (SSHRC) grant with a goal to develop a framework for the creation of a sustainable plazaPOPS program.

The SSHRC research involved a working group of 10 City of Toronto staff from multiple divisions, who provided input and oversight through a series of virtual workshops in fall 2020 and spring 2021. The partnership led in July 2021 to a grant from the Federal Economic Development Agency for Southern Ontario (FedDev). Part of a larger Main Street Recovery and Rebuild Program that responds to the ongoing COVID-19 pandemic, the FedDev project involves the planning, design, fabrication, installation, and programming of a series of new plazaPOPS installations from 2022 to 2024, with the design of an initial cluster in the north Etobicoke neighbourhood of Rexdale, well underway at the time of writing. A second SSHRC grant was also secured in spring 2022, which will



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evaluate, document and communicate the social and economic benefits of this new round of plazaPOPS pilots. **LP**

** plazaPOPS, which Brendan co-leads with Daniel Rotsztain, received grants from Park People’s Public Space Incubator Grant (funded by Ken and Eti Greenberg and the Balsam Foundation); the City of Toronto’s BIA Kickstarter fund; and SSHRC Partnership Engage and Partnership Development programs, as well as SEDRD. The interested reader can learn more in issue 49 of Ground magazine, and in an exit report and documentary film that is available at www.plazaPOPS.ca. We are immensely grateful that the project continues to enjoy support from an incredible group of engaged community, municipal, and educational partners.*

3 WATER SERVICE (IN BLUE) AND ELECTRICITY (IN YELLOW) WERE INTEGRATED INTO THE DESIGN. TEMPORARY SPEED BUMPS WITH CONDUIT CHANNELS (IN DASHED WHITE) WERE USED TO CONCEAL AND PROTECT A HOSE AND EXTENSION CORDS, WHILE ALSO CALMING TRAFFIC **4** MODULAR WOODEN PLANTERS DEVELOPED WITH FABRICATOR BEN O’HARA WERE DESIGNED TO FLAT PACK TO INSTALL QUICKLY, SAFELY, AND WITH MINIMAL DISRUPTION. **5** INSIDE WEXPOPS DURING AN EVENT. **6** OUR 15-MEMBER COMMUNITY WORKING GROUP INFORMED THE DESIGN THROUGH THREE WORKSHOPS, CREATED IMPORTANT LOCAL CONNECTIONS THAT INFLUENCED THE PROGRAMMING OF EVENTS, AND THE SOURCING OF CONSTRUCTION MATERIALS AND SERVICES, AND ENSURED LOCAL STEWARDSHIP OF THE PROJECT. **PHOTOS** 6 JUSTIN LUTH 4 GRAPHIC BY FRANCO CHAN AND JUSTIN LUTH 5 KAT RIZZA 5 TRIPLE POINT MEDIA



LAWRENCE BIRD

WINNIPEG'S WINTER WANDERLAND OF ICE

AN EPHEMERAL PERFORMANCE OF ICE HARVESTING AND SCULPTING

FR_LP+ WINTER WANDERLAND OF ICE DE WINNIPEG

La récolte et la sculpture de la glace, un spectacle éphémère

1 MEMBERS OF THE PUBLIC ENJOYING "BELUGAS" BY PETER HARGRAVES AND CHRIS PANCOE, AT TRUE NORTH SQUARE. **2** ARTISTS: LARRY MACFARLANE, CORBY PEARCE, TOM PITT **3** PETER HARGRAVES NEXT TO A CHANNEL OPENED UP BY THE ICE HARVESTING PROCESS. **PHOTO 1,2** DOWNTOWN WINNIPEG BIZ **3** NORM GRZYNSKI

"WINTERPEG" IS AN affectionate nickname for Winnipeg, capital of Canada's 5th province, Manitoba, that sometimes rubs its citizens the wrong way. Winnipegers are the first to bemoan the harsh and brutal winters, and yet there is a civic pride that comes from being able to survive and thrive in such challenging conditions. Like most nicknames, locals may use it, but outsiders beware! While nomadic Indigenous people thrived around the confluence of the Red and Assiniboine Rivers for thousands of years, the city has had a complicated relationship with its predominant season since incorporation by European settlers in 1873. Until the advent of central heating, television and other poorly conceived indicators of "civilization",

outdoor spaces – especially the city's rivers, which freeze over completely – were the location for frequent winter carnivals into at least the 1930s. These enlivened the centre of the city with rinks, ice castles and ice chutes stories high. But as life moved to the suburbs, revolving around the living room rather than public space, the city's appreciation of its winter landscape diminished.

This started to turn around in the late 1960s with the foundation of Festival du Voyageur – a mid-winter cultural festival set in and around a reconstruction of a fur trade fort. It continued into the 1980s with the development of The Forks as a multi-use, river's-edge public space with year-round

activities. The Forks' Nestawaya River Trail – a double path down the Assiniboine and Red Rivers – supports pedestrians, skaters and more than a few “fat bikers”. Since 2009, the River Trail has been adorned by the architectural and public art installation The Warming Huts, catalyzing public involvement in urban space. Projects like these have turned around citizen engagement in winter spaces: The Forks, for example, records tens of thousands of visitors on a typical February weekend. Clearly not everyone is satisfied with cocooning in front of their video game console. The pandemic impacted this progress; on the one hand, making all public gatherings more challenging, on the other hand, making outdoor activities even more attractive. Add to this the extreme snowfalls of January and February this year, and the stage was set for a challenging season for public activities in the urban landscape.

As these sculptures were carved from ice, they naturally had a limited lifespan – from early February to late March at the latest. This lent a certain poignancy to even the most playful of the sculptures.

It was into this context that the city's Downtown Winnipeg BIZ (Business Improvement Zone) decided this year to introduce a new kind of urban intervention. Partnering with Sputnik Architecture Inc. (which had initiated the Warming Huts and manages its international design competition every year), set up Winter Wonderland 2022. The initiative proposed an outdoor ice sculpture exhibition arrayed throughout the city's downtown, along a path from the River Trail to the city's storied Burton Cummings Theatre at the edge of the Exchange District. The sculptures were intended to attract the eye of passersby, generate public conversations on art and highlight some enthusiastic participating businesses along the way.

The exhibition also showcased the talents of ice sculptors from the area and further afield. These include a famed triumvirate of experienced ice carvers – Larry MacFarlane, Corby Pearce and Tom Pitt – as well as artists who have moved to ice from other media in recent years: Allan Fogg, Daniel Friesen, Chris Pancoe, Jodine Pratt, Wayne Stranger and Sputnik's founder Peter Hargraves. Subjects were chosen to suit each site: a player piano next to the Burton Cummings Theatre, an immense pair of skates next to the River Trail, and so on.

As Downtown Winnipeg BIZ Manager of Public Realm, and landscape architect, Jori

Pincock, puts it: “Winter Wonderland taps into the flourishing winter city culture in Winnipeg by creating a sense of wanderlust in our downtown. This was most impactful during the long, cold evenings. Due to our limited hours of daylight, the lit sculptures became joyful beacons connecting important locations in our downtown.

“With temperatures often below -20°C, visitors were encouraged to pop into local businesses and restaurants to grab a snack and seek refuge from the elements as they navigated this temporary urban art gallery,” Pincock notes.

As these sculptures were carved from ice, they naturally had a limited lifespan – from early February to late March at the latest. This lent a certain poignancy to even the most playful of the sculptures. It also made the installation of ice blocks in public spaces, and their carving, something of a performance: of interest to the general public just because it was happening in front of their eyes. It can take two-to-three days to carve a single block of ice, depending on weather conditions; some of the sculptures were made up of up to seven ice blocks. So, for up to a week the artists were on display as much as their works were, honing their creations by chainsaw and chisel.

The performative aspect of the project even preceded the installation and carving, as the blocks were cut from the rivers in



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full public view during the week leading up to the event's inauguration. This is not a new activity in Winnipeg. Photographs from as late as the 1920s document that ice harvesting – cutting blocks of ice up to a metre deep from the frozen rivers – was an annual practise here, providing ice to be preserved in straw and underground for summertime use in “ice boxes”. But that technique (and art) had been lost as domestic refrigeration became more widespread in the 1930s.

It was, perhaps ironically, the Warming Huts project that reintroduced ice-harvesting knowledge to Winnipeg in the 2000s. Norwegian/Italian architect Luca Roncoroni (Creative Director of Sweden's IceHotel) has been a finalist in the annual design

4 “PLAYER PIANO” BY LARRY MACFARLANE, CORBY PEARCE, AND TOM PITT, IN FRONT OF THE BURTON CUMMINGS THEATRE. **5** PETER HARGRAVES DURING THE ICE HARVEST. TEMPERATURES ON THE RIVER SOMETIMES DIP TO -30 OR BELOW. **PHOTOS 4** DOWNTOWN WINNIPEG BIZ **5** NORM GRYWINSKI

competition on three occasions. When he heard that the project was importing ice from Toronto (to build Frank Gehry's 2012 hut “Five Hole”), he felt he had to point out to Winnipeggers that they had two rivers full of ice that could be harvested and used locally. He introduced Hargraves to the techniques he used to carve ice from the living rivers: how to select a site for an ice field, how to mark out the ice, and what tools worked well.

Sputnik and collaborators at The Forks responded by inventing their own chainsaw on an articulated arm, mounted on a skid-steer. Since then, they have been through several saw designs, and their ice harvesting skills have been employed on the creation of key Warming Huts, including Anish Kapoor's Stackhouse (2017). In 2022, Sputnik and helpers, including a number of the ice artists themselves, cleared snow from the river surface, set up a safety fence and cut ice out in a series of trenches sawn into the river's frozen surface. Because the ice field was right next to the River Trail,

passersby could stop to watch and take pictures of the process.

Half a dozen extra ice blocks were left at the site after the harvest, for anyone to try their hand at carving. The rest – about two dozen 80 cm x 2 m blocks, each weighing over a tonne – were hauled by skid steer, truck and, in some cases, crane to the sites. There they were stacked and left waiting for the artists to turn into animals, musical instruments and other wondrous forms.

The organizers hope for an expanded event next year and perhaps even a sculpture competition in parallel with Festival du Voyageur's international snow carving competition. Winter Wanderland was presented by Sputnik at a Tactical Urbanism summit organized this year for the first time as part of Winnipeg's Winterruption music festival. Indeed, Sputnik's agenda is to make ice harvesting and ice carving part of winter culture throughout Manitoba. To this end they have started running ice harvesting and sculpting workshops in rural communities throughout the province. This year, Peter Hargraves brought ice artists to the annual Northern Manitoba Trapper's Festival in The Pas, where they harvested ice and constructed a ruined fort of ice – another memory of the past.

The intention of projects like the Wanderland is, in part, to remind Winnipeggers of an older, less-sheltered way of relating to our environment, and the potential to enjoy the fleeting cold of the city's winters. It is a key illustration of how temporary interventions in landscape can remind us of civic history, the importance of the public realm today and the delight we can all find in winter. It's also an example of how the urban landscape, including ephemeral installations, can contribute to recreational and economic development agendas. **LP**

Lawrence would like to say thanks to Jori Pincock, Tracey Umali Abraham, and Peter Hargraves for their input on this article, and to all the ice sculptors for their brightening of Winnipeg's wintertime urbanism.

Video documentation of the Winter Wanderland ice harvesting (n'Ice Harvesting 2022) and installation process (Player Piano install at The Burt), and of an ice workshop at Pembina Hills Arts Council near Morden, Manitoba (Lake Minnewasta Ice Sculpture Workshop with Pembina Hills Arts Council), can be found here: <https://vimeo.com/sputnikarchitecture>.

MARK BAUCHE

A NEW GATHERING SPACE AT NIIZHOZIIBEAN

A VIEW TO THE SKY THROUGH THE TAMARACK POLES.
PHOTO MARK BAUCHE



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FR_LP+ NIIZHOZIIBEAN – LIEU DE RASSEMBLEMENT

La levée des restrictions pandémiques symbolise l'ère de Vérité et de Réconciliation qui réintroduit les rassemblements pour ceux et celles qui souhaitent insuffler une nouvelle énergie et rebâtir les traditions au sein de la société moderne. L'une de ces traditions est la construction d'un wiigiwaam, un lieu de cérémonie, de chant, d'enseignement et d'apprentissage.

1 JASON PARENTEAU GUIDES THE FIRST WIIGIWAM BUILD AT NIIZHOZIIBEAN. **2** NESTLED IN A CLEARING ALONG THE ASSINIBOINE RIVER, THE SPACE CALLS TO ALL PEOPLE TO COME TOGETHER.
PHOTOS 1 MATT SAWATZKY 2 DAN HARPER.

THE ON-AGAIN-OFF-AGAIN RESTRICTIONS on gathering experienced by all over the past two years are nothing new to Indigenous peoples across Canada. As part of cultural assimilation efforts through the 19th and 20th centuries, certain types of gatherings and ceremonies – such as the Potlach, Sundance and Midewewin – were prohibited by federal law in this country. The efforts of the Crown to erase Indigeneity from the First Peoples of these lands have manifested deep wounds that may take another century to fully heal. Generations were deprived of the vital knowledge and healing that these assemblies provided; any attempts to preserve these traditions became criminal acts sometimes punishable with jail time.

Like the lifting of pandemic restrictions, the era of Truth and Reconciliation is re-introducing gathering to those who have a renewed energy and desire to rebuild these traditions into modern society. One such tradition is the building of a lodge structure – a *wiigiwaam* – that offers a place for ceremony, song, teaching and learning. In 2019, The Forks Renewal

Corporation and its Indigenous curator, Dr. Niigaan Sinclair, received funding from the Winnipeg Foundation for the creation of an inter-cultural gathering space within a portion of the site called Niizhoziibeau. Through conversations with Niigaan, it was determined this was a perfect opportunity to bring the seasonal tradition of wiigiwam building to Niizhoziibeau.

For the past quarter century, the place where the Assiniboine and Red Rivers meet has been a bustling tourist destination for visitors to Winnipeg. For millennia, the spot has been a gathering place for many nations: the Anishinaabe, Cree, Dakota and Lakota, among others. And like the confluence of the rivers here, this place brought together the cultures of Turtle Island and Europe and gave birth to the Métis Nation.

From its beginnings, The Forks Renewal Corporation has recognized the importance of acknowledging and celebrating this rich Indigenous history across the site. But as it celebrated its 25 years in operation with major renovations, these efforts were stepped up even further, with the dedication of

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Like the lifting of pandemic restrictions, the era of Truth and Reconciliation is re-introducing gathering to those who have a renewed energy and desire to rebuild these traditions into modern society.

Niizhoziibe as an Indigenous space. Niizhoziibe encompasses the south point of Nestaweya, a newly restored name for The Forks. Translating to “three points” in the Cree language, Nestaweya refers to the three directions from which people came to meet at this place at the confluence of the two rivers.

A confluence is more than a junction – it is a harmonious joining of forces. This theme served as a basis for the conceptual design of the space by HTFC Planning & Design. The role of the landscape architects was to provide a permanent base for these temporary builds, along with barrier-free access down to the site, seating and a table, among other features. Once erected, the wiigiwam is a place for feasts, ceremonies, music, dance and storytelling, and welcomes people of all nations to come together and participate. The design process brought together designers and builders, both

Indigenous and non-Indigenous, to face the challenges of the site conditions, limited budget and timelines, and the pandemic-driven restrictions on the very objective of the site: gathering.

The site was a clearing along the Assiniboine River several metres below the main path system and directly across from the bustling boat basin of The Forks. Here, the participatory annual construction of the tamarack pole teaching lodge mirrors traditional wiigiwam builds, where small trees are harvested from the bush when they reach the ideal size and moisture content to create the arches and “roads” that form the structure. The ephemeral quality of this material and the seasonal ceremonies surrounding the assembly and disassembly of the wiigiwaam ensures that the site will remain active and ever-changing throughout the years.

One of the project’s major challenges was providing an accessible path from the level of the adjacent pedestrian bridge to the river-level clearing – a challenge further amplified by the fact that the steep banks of the upper path were showing signs of slumping. Adding to the constraints, the lodge was to be situated over an active geothermal field with an array of shallow, unmapped underground loops that provide heat to The Forks Market across the river.

Being adjacent to the river, there was also a flood fringe line and bank stability to consider, limiting both cut and fill options.

The original concept for the site featured a single arced walkway descending into the glade, but the site’s many constraints, as well as the presence of mature trees at the lower level, required a more meandering alignment. Accessibility was key, as the ability for Elders to participate in the space was of utmost importance to its function. Flowing tiers of rock-filled gabions were used to retain the walkway curves because they allowed for steep walls which kept the loads well back from the riverbank, and because they drained freely, eliminating hydrostatic pressure from building up behind the structure.

The design team relied heavily on the advice of Niigaan Sinclair and Jason Parenteau, an Anishinaabe builder well versed in the art and traditions of lodge construction. Inspired in his youth by seeing a wiigiwam structure in Michigan, Jason has led several lodge builds in his home community of Roseau River, working with young people to revive the traditions that the Elders have taught. His experience drove many of the design decisions for the permanent base of the lodge site.

The wiigiwam is a seasonal structure that is built of natural living materials. Its power comes from the process of a community harvesting these materials and coming together to bring the lodge into being. Traditionally, the earth itself acts as the foundation for the *mashkiigwaatigoog* (tamarack poles), which must be driven deep enough into the soil to resist the outward forces of the archways. This was not possible over a geothermal field. Many options were explored, but quarried limestone blocks – another abundant local material – would eventually win out as the wiigiwam’s foundation, with steel hoop sockets epoxied into the stone to support the vertical members. This limestone base also serves as a vestige of the wiigiwam between builds.

In the collaborative spirit of this project, HTFC called upon local builders Design-Built to oversee the construction, tapping into their design acumen to help refine various site elements. Working with the team’s structural and geotechnical engineers, Design-Built devised methods for securing the wood structures to the



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rock-filled gabion cages, and worked out elegant details for the cedar staircase, feast table, and steel fire pit.

As plans were coming into place in the spring of 2020, the COVID-19 pandemic hit Winnipeg. Suddenly even meeting outdoors at the site to discuss construction became challenging, with distancing and masking in place. Nevertheless, all involved were able, with a great deal of caution, to take part in a traditional drum ceremony to open the construction, led by Niigaan Sinclair and Jason Parenteau. The site work commenced soon after and continued through to the winter.

One element that came to become a defining piece of the site was the “grandfather stones”. These seat-height rocks in the shape of a turtle had been placed in the clearing following the completion of the geothermal field but

were not considered traditional or sacred. Originally, the gathering space design recommended redistributing them to form rows of seating along the upper knoll. During construction, however, it came to the team’s attention that the stones had recently appeared in the dream of a local artist, with particular significance placed on the stone representing the turtle’s head. It was requested that the turtle petroform be preserved. The design/construction team responded by re-forming the turtle with its head stone facing the direction of the newly installed sculpture along the upper path known as *Education is the New Bison*.

In the spring of 2021, the last pieces of the site were put in place. Plants, some of which are traditional medicines, were installed. The safety fencing was removed

from the cedar staircase, its sawtooth form beautifully complementing the gabion walls with their hand-layered limestone shards. A simple handrail was mounted to the centre of the stair, providing the sole source of artificial light, an LED strip mounted to the underside. The feast table across from the lodge, which transforms into a bench at its upper end, was also installed.

Just as these finishing touches were being completed, Jason and Niigaan were assembling community members for the inaugural lodge build. A team of a dozen or so spent two days in late spring bringing the wiigiwam into being, celebrating with ceremony and song along the way. On the first morning of the build, prior to commencing work, a hawk perched above the lodge base and watched for a bit before flying off. Was this a messenger sent across the generations offering a “welcome back”?

As the sun rose on the morning of the summer solstice, Elders and youth, political representatives, the project team, and funders gathered for the first time around the fire pit at the centre of the wiigiwam for ceremony. Appropriately and perhaps symbolically, the restrictions on gathering due to COVID-19 were beginning to lift. This inaugural ceremony was a proud moment for all involved, as it represented a lifting of the barriers that prevented such activities for so long, and a new beginning for sharing, singing, drumming, feasting and celebrating.

With the building of each new wiigiwam in the coming years, new generations will once again be learning the ways of the ancestors, and non-Indigenous visitors to the site will be invited to join in with these traditions. There are much more than tamarack lodges being built here.

Decisions on the design of this new sacred site ranged from highly technical to oneiric in nature, and in the end, *The Gathering Space* – its temporary name until a traditional one is chosen – has fulfilled its vision. The sights and sounds of people filling this space are a welcome return to the way things were, not just before the pandemic, but before colonialism – a great step in our collective journey toward Reconciliation. **LP**

3 THE TURTLE PETROFORM IN ITS NEW SPACE.
4 SECURING THE POLES TAKES MANY HANDS.
PHOTOS 3 MARK BAUCHE 4 MATT SAWATZKY

PROJECT TEAM | CLIENT THE FORKS RENEWAL CORPORATION | **LANDSCAPE ARCHITECTS** HTFC PLANNING & DESIGN | **STRUCTURAL ENGINEER** WOLFROM ENGINEERING LTD. | **GEOTECHNICAL ENGINEER** ENG-TECH CONSULTING LTD. | **CONTRACTORS** DESIGN-BUILT, NORTH CORAL LANDSCAPING | **FUNDING** THE WINNIPEG FOUNDATION



1

ISABELLE GIASSON

LES INSTALLATIONS ÉPHÉMÈRES – UNE APPROCHE LUDO-ÉDUCATIVE

EN_LP+ TEMPORARY DESIGNS: AN EDUTAINMENT APPROACH

Temporary urban designs are increasingly in demand in the public sphere. Their educational, playful or experiential elements make them attractive, encouraging the public to explore them.

DE PLUS EN plus en demande dans le domaine public, les aménagements temporaires colorent la ville, intriguent les usagers et permettent une (ré) appropriation à l'échelle humaine du domaine public trop souvent associé à la circulation automobile. Qu'ils soient éducatifs, ludiques ou expérientiels, plusieurs éléments les rendent attrayants et encouragent le public à les découvrir. Ces installations temporaires permettent de défier la ville fonctionnaliste (Lefebvre, 1968), aux dépens des habitants et de leur expérience de celle-ci.

Les définitions d'urbanisme temporaire sont larges, elles changent en fonction du besoin de l'utilisateur. Cet urbanisme temporaire

s'inscrit surtout dans la pensée de chrono-urbanisme de Michel Lussault (2001) dont le message principal repose sur la valorisation temporaire de certains lieux publics ou privés, à travers un design éphémère qu'on s'approprie et avec lequel on interagit.

RECETTE D'ISABELLE, DIX INGRÉDIENTS INDISPENSABLES À TOUT PROJET ÉPHÉMÈRE

1. L'objectif

Avant toute étape, l'aménagement temporaire doit cibler plusieurs critères en fonction des besoins et demandes du client et du public (Intervia, 2020). Ces critères sont importants afin de maximiser l'acceptabilité sociale et l'utilisation active du lieu, sans pour autant



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compromettre l'usage actuel de l'espace. Des consultations publiques et analyses sont encouragées avant de débiter un projet de design pour répondre à tous les objectifs. Ainsi, l'aménagement temporaire devrait apporter une touche d'expérience supplémentaire à l'existant et rendre agréable et accessible son utilisation actuelle.

2. La transparence :

Cet ingrédient introduit une notion indispensable à tout type d'espace public, celle de la sécurité de ses usagers. Le CPTED ou « Crime Prevention Through Environmental Design » est une série de principes qui permettent la création d'un environnement sécuritaire, décourageant toute tentative de malveillance auprès d'une catégorie d'usagers (Deutsch, 2019).

Pour une installation temporaire, le CPTED commence par l'abolition ou la minimisation de cachettes. Une vue sur l'ensemble des usagers devrait être possible en tout temps et sans obstacles visuels.

3. La verticalité

Entre gratte-ciels, monuments historiques, feux de circulations (etc.), le piéton se retrouve immergé dans une ville verticale. Les aménagements temporaires doivent aussi servir de points de repère dans la ville. De loin, la verticalité et la hauteur permettent d'attirer le regard vers des installations à échelle humaine, faciles d'accès et d'utilisation, des *points de repère* sociaux.

4. L'éclairage

L'éclairage apporte à l'installation une expérience différente en soirée ou durant les courtes journées d'hiver. Une réflexion sur un concept d'éclairage doit émaner de cette volonté de rendre le site sécuritaire et

accessible, mais surtout intéressant en tout temps. Les jeux de lumière, de couleurs et de formes d'éclairage changent complètement l'ambiance et permettent à l'utilisateur de vivre le site autrement.

5. L'histoire et la culture

L'ajout d'éléments historiques et culturels apporte une touche éducative à l'expérience et permet de faire connaître le lieu dans lequel on se trouve. Une installation temporaire peut être porteuse de sens, associant le côté ludique à celui qui est éducatif. Elle permet une appréciation propre au lieu, une immersion socio-culturelle fondamentale.

6. L'interaction

La notion d'Action/Réaction permet une interaction entre l'utilisateur et l'installation qui entraîne une découverte ludique de l'utilisation de l'espace. Cet atout assure l'appropriation du lieu par toutes catégories d'usagers, notamment les plus jeunes dont les capacités psychomotrices sont constamment en évolution.

7. L'ergonomie

L'ergonomie doit apparaître comme l'accommodement de tous les types d'usagers (personnes âgées, femmes enceintes, mal voyants, etc.). Il ne suffit pas uniquement d'ajouter quelques bancs en bois, il faut aussi réfléchir aux places assises de manière à permettre le confort avec un dossier, des appuis de bras, et un retrait sous les pieds pour se lever. Ce confort doit intégrer de l'ombrage lorsqu'il fait chaud et du soleil lorsqu'il fait froid l'hiver; tout un casse-tête dans nos climats extrêmes!

8. L'accessibilité universelle

Les installations doivent être accessibles et permettre le même degré d'expérience pour tous les types d'usagers. Signalétique, rampes d'accès, éléments tactiles, ils doivent permettre la stimulation de plus d'un sens afin d'assurer une appropriation globale de l'installation.

9. Le choix du concept

La proposition de plusieurs options et types d'expériences différentes permet au client de choisir celle qui convient le mieux au milieu. Le client connaît sa clientèle et son site mieux que nous. Il est un atout majeur au succès du projet d'aménagement. Le client peut guider le concepteur à travers l'histoire ou l'usage actuel du lieu, fournissant des données pertinentes pour bonifier le concept.

10. L'esthétique

Un lieu attrayant possède des matériaux, couleurs, formes, éléments ludo-éducatifs agréables à l'œil et au toucher. Certes, l'aspect esthétique est important, mais il ne doit pas prévaloir sur les éléments présentés précédemment. Au contraire, ce dernier ingrédient devrait englober tous les autres sous une enveloppe socialement acceptable.

QUELQUES EXEMPLES

Dans tout projet d'aménagement temporaire, certains principes demeurent plus développés ou réfléchis que d'autres, dépendamment de l'objectif et du concept de l'installation. Quatre projets réalisés par Isabelle Giasson témoignent de la réussite de différents types de projets temporaires et de leur impact sur le tissu urbain.

La Vague

- Durée de vie : 5 ans
- Conception : EVOQ

La Vague prolonge temporairement le trottoir sur cinq cases de stationnement pour y créer un espace public de détente et de socialisation. Le passage semi-couvert inclut une quarantaine de brumisateurs pour rafraichir l'air ambiant jusqu'à 5 degrés plus frais! La structure se compose de 74 cadres de bois qui pivotent successivement de trois degrés, évoquant le mouvement d'une vague venant s'échoir sur le trottoir. Les sept tons de bleu utilisés



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rappellent les effets de couleurs qui caractérisent les vagues dans la lumière du jour. Ce rapport aux vagues et à l'eau symbolise une vague de fraîcheur dans un îlot de chaleur.

- | | | |
|----|---------------------------|-------|
| 1 | Objectif | ● ● ● |
| 2 | Transparence | ● ● ● |
| 3 | Verticalité | ● ● ● |
| 4 | Éclairage | ● ● ● |
| 5 | Histoire et culture | ● ● ● |
| 6 | Interaction | ● ● ● |
| 7 | Ergonomie | ● ● ● |
| 8 | Accessibilité Universelle | ● ● ● |
| 9 | Choix du concept | ● ● ● |
| 10 | Esthétique | ● ● ● |

Haltes Découverte du parc des Îles-de-Boucherville

- Durée de vie : 15 ans
 - Conception : TUX + PARA-SOL + EVOQ
- Un parcours de huit haltes interactives propose aux visiteurs une expérience immersive dans la faune, la flore et le passé du territoire. Sur les sites sélectionnés pour leur significativité historique et l'attrait de leurs composantes biophysiques, se déploie un mobilier de bois surdimensionné qui suscite l'émerveillement et la curiosité de tous. Créant des espaces de contemplation, de repos et d'activité, ils permettent aux promeneurs de s'imprégner de l'esprit des îles. Une approche architecturale cohérente et organique tisse un lien fort entre les 20 km de sentiers reliant La Roue, La Proue, L'Épuiette, La Grange, Le Courant, La Tour, Les Chenaux et Le Manège.

- 1 Objectif ● ● ●
- 2 Transparence ● ● ●
- 3 Verticalité ● ●
- 4 Éclairage ● ● ●
- 5 Histoire et culture ● ● ●
- 6 Interaction ● ● ●
- 7 Ergonomie ● ● ●
- 8 Accessibilité Universelle ● ● ●
- 9 Choix du concept ● ● ●
- 10 Esthétique ● ● ●

La Courtepointe

- Durée de vie : 5 ans
- Conception : EVOQ + NÒS + Super Wise + Sarah Tu

Les douze Courtepointe constituent un élément narratif et ludique qui unifient l'ensemble de la rue Fleury par une expérience ludique et interactive. Chaque Courtepointe est associée à un thème historique : le curé Viel, les établissements académiques, Maurice Richard, le parc Belmont, la villégiature et le tramway, la SDC Fleury, les cageux, les artistes, les ponts, les moulins du Saut-aux-Récollets, l'évangélisation autochtone et l'église de la Visitation. Les passants peuvent ainsi s'approprier l'histoire du quartier Ahuntsic en se promenant et en reconstituant eux-mêmes un fil narratif propre à leur expérience immersive, tout en dessinant leur propre courtepointe avec les cubes colorés qui pivotent sur l'axe vertical.

- 1 Objectif ● ● ●
- 2 Transparence ● ● ●
- 3 Verticalité ● ● ●
- 4 Éclairage ● ● ●
- 5 Histoire et culture ● ● ●
- 6 Interaction ● ● ●
- 7 Ergonomie ● ● ●
- 8 Accessibilité Universelle ● ● ●
- 9 Choix du concept ● ● ●
- 10 Esthétique ● ● ●

La Promenade Jean-Brillant

- Durée de vie : 3 ans
- Conception : EVOQ

En 2019, l'objectif consiste à abolir une vingtaine de places de stationnement pour élargir le trottoir sur la chaussée. Passant du



6

simple au triple, l'espace piétonnier se voit sécurisé par des installations temporaires qui les protègent de la voie véhiculaire. L'exposition photo en plein air voit le jour en 2020 et permet la fermeture complète de la rue. L'artiste de Roadsworth s'est joint au projet en 2021 en utilisant une technique basée sur le pochoir pour modifier et renverser les formes de manière souvent ludique et humoristique. L'installation temporaire a permis aux citoyens de s'approprier de cet espace et d'accepter l'abolition du tronçon véhiculaire au profit d'un agrandissement de parc permanent.

- 1 Objectif ● ● ●
- 2 Transparence ● ● ●
- 3 Verticalité ● ● ●
- 4 Éclairage ● ● ●
- 5 Histoire et culture ● ● ●
- 6 Interaction ● ● ●
- 7 Ergonomie ● ● ●
- 8 Accessibilité Universelle ● ● ●
- 9 Choix du concept ● ● ●
- 10 Esthétique ● ● ●

CONCLUSION

L'aménagement temporaire joue plusieurs rôles dans l'espace public. Qu'elle soit ludique, éducative ou transitoire, ou qu'elle serve à faire accepter un projet à venir, l'installation se démarque si elle apporte une expérience immersive, un effet WOW!. La

notion de temporalité demeure toutefois relative; certains projets peuvent persister pendant de nombreuses années avant d'être démontés, d'autres ne durent qu'une saison. Leur courte durée de vie nous permet de pousser nos idées créatives et miser sur l'innovation, une opportunité et à chérir pour les architectes paysagistes que nous sommes. **LP**

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RECHERCHE : SARAH DEBS

6 PROMENADE JEAN BRILLANT
PHOTO EVOQ, 2021

RYAN WAKSHINSKI

GUERRILLA GOLF

FR_LP+ GUERRILLA GOLF

D'aussi loin que je me souviens, j'ai toujours souhaité devenir concepteur de terrain de golf. Mon père était golfeur, alors je suis devenu golfeur; j'aimais le dessin, la conception et être à l'extérieur, le choix semblait tout naturel.

AS FAR BACK as I can remember, I always wanted to be a golf course designer. My dad is a golfer, so, I was too; I loved drawing, design and being outside, so it was a natural choice. Pursuing a degree in landscape architecture with the goal of being a course designer, I discovered how much more this incredible profession had to offer. The myriad of landscape design opportunities, combined with the "boom

1 HOLE IN ONE BALL ON THE 3RD HOLE WITH FLAG DETAIL.
2 LINKS AT THE RAINBOW COMMONS SCORECARD
PHOTO 1,2 RYAN WAKSHINSKI



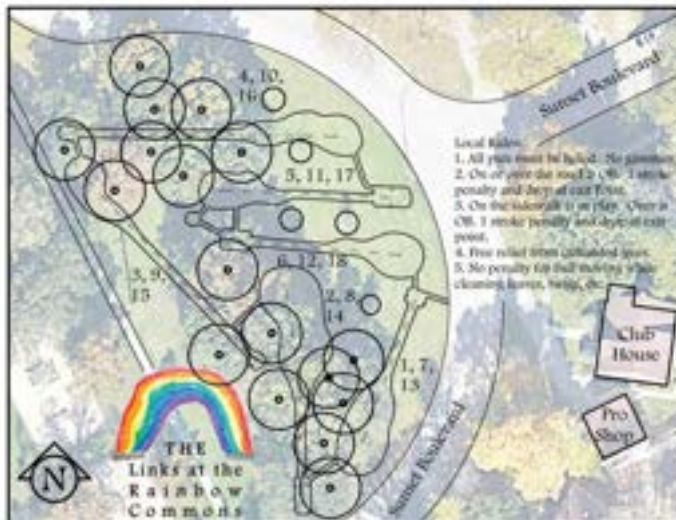
1

and bust" nature of course development, led me to choose a more conventional career in practice, consulting for several years before transitioning to the public sector with Manitoba Parks. However, the desire to design a golf course still burned within...

2020's COVID-19 pandemic saw me working at home most days. I noticed that the semi-circular park across from my house saw little use during the day, outside of me practicing my short game amidst the bur oaks. After one session, my wife Colette suggested mowing in a chipping course to give more structure to my drills and, thus, the Links at the Rainbow Commons were born.

With no permission whatsoever from the City, I designed six holes between 25 and 35 yards in length, winding through the trees and over the subtle slopes to create a variety of par-3 holes that could be played three times over for an 18-hole round in just half an hour. Mowing on a low setting on my rechargeable electric mower, I could cut the little course in 30 minutes, which I did twice a week. I could play a few rounds a day on the par-54 track using just two or three clubs.

I added details to approximate an authentic golf experience. Seven-inch diameter holes were cut into the ground (compared to a regulation 4") to compensate for irregularities in the uneven Kentucky



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| | | | | | | | | | | | |
|----------|----|----|----|----|----|----|----|----|----|-----|-----|
| Hole | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | Out | |
| Length | 25 | 30 | 35 | 40 | 25 | 30 | 25 | 30 | 35 | 275 | |
| Par | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 27 | |
| Won/Lost | | | | | | | | | | | |
| Hole | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | In | Tot |
| Length | 40 | 25 | 30 | 25 | 30 | 35 | 40 | 25 | 30 | 280 | 555 |
| Par | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 27 | 54 |
| Won/Lost | | | | | | | | | | | |



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Bluegrass putting surfaces, while flagsticks were fashioned from bamboo poles, custom fitted with flags sewn by me and Colette. As the ground dried out, it became difficult to push the sticks into the earth, so I set a PVC pipe into the ground to receive the flags. Tee markers made from scrap wood I had lying around the garage were fitted with screws set into the bottoms for securing into the turf. The flags are removed when not playing to prevent vandalism. To

eliminate any trip hazards, I produced some wood "plugs" to leave in the holes after hours, which do not interfere with any grass mowing by me or the city. I even designed a scorecard featuring local course rules and original artwork by my daughter, Hazel.

Hazel suggested the name "Rainbow Links," referencing her favourite drawing subject at the time, as well as the semi-circular shape of the site. The

name informed the choice of fabric for flags and colours for tee markers. Having played "commons" courses in England, where golfers mix with dog walkers and equestrians, the name changed to "The Links at the Rainbow Commons" in 2021 to be more inclusive. During relaxed COVID restrictions, playing a round with a friend after Hazel was in bed, followed by a beverage on my front porch as the summer sun set over the links, became one of the best memories I have of this challenging period.

I redesigned two holes in 2021 to add a whopping 25 yards and more challenge to the course, which also facilitated the addition of another tee on the closing sixth hole. The third tee was lengthened in 2022; the idea of tradition, stories and memories generated by playing the same holes repeatedly must be balanced with the need to prevent damage to the turf. I like the idea of a constantly evolving layout – a mix of permanent and temporary.



5

3 MATT DERKSEN CHIPS ON THE 2ND HOLE.
4 PLUG IN HOLE TO ELIMINATE AFTER HOURS TRIP HAZARD **5** MOWING THE 5TH HOLE FOR THE 2021 RAINBOW LINKS HIJINKS. **6** SUMMER DAY CARE GROUP PLAYING ON THE MOWN AREAS OF THE COURSE. **7** END OF THE GOLF SEASON IN NOVEMBER 2021 WITH SNOW HIGHLIGHTING THE HOLES.
PHOTOS 3,4, 6 RYAN WAKSHINSKI **5** MATTHEW DERKSEN



6

COMMUNITY REACTION

Reactions from neighbours have been favourable and gratifying. People say they love to see the space enlivened and actually getting some use. No one from the city has voiced concerns; I have been out there playing when city maintenance trucks are in the area with no issues – only envy! A colleague who knows our local councillor spoke to him about the links, and he loves the initiative – so far, so good!

The links provide a relaxed introduction to the game for new golfers, eliminating the sometimes-stuffy atmosphere, pressure and time commitment associated with

playing on a traditional/full-sized course. The simple intervention of strategically mowing the grass to create a small golf course has given rise to several other activities in the park. The area has now housed games of disc golf and croquet, sunbathing and picnics; a few friends have even held their children's birthday parties on the course to play a round. Just mowing the holes through the grass has provided a pathway through longer, mosquito-y grass for people cutting through the park. It is definitely much more active with the course than it was before.

Quite likely the most active day on the Commons is the 54-hole stroke play tournament I have hosted in the fall to close out each season. The event, dubbed the "Rainbow Links Hijinks," has thus far taken place on Labour Day weekend in September (before there are too many leaves on the ground and while the weather is still nice), with nine golfers participating each year. The small size of the course allows you to see and hear what is happening on all the other holes at any time, to cheer and jeer other players as they miss putts or make holes-in-one, which adds a fun element not possible on typical golf courses. We even regroup the players based on their scores for the final round, similar to "official" golf tournaments. Hazel and her friends set up a refreshment stand on the third tee selling lemonade and cookies by donation, and we give the profits to local charities.

The dream is to have 18 players (three per hole at any time) in the event, so if you like golf, next time you are in Winnipeg during the golf season (and the 2024 CLSA conference IS scheduled for Winnipeg), feel free to look me up! The Links at the Rainbow Commons welcomes all! **LP**



7

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WARMING HUTS

A Decade of Art and Architecture on Ice

Edited by Lawrence Bird, Peter Hargraves,
Sharon Wohl

Dalhousie Architectural Press

1 BOOK COVER 2 2010 CARCASS-SPUTNIK 3 2011 JELLYFISH
4 2021 DIVERGENCE THOMAS CHENEY 5 2019 GLACIAL TIME
PHOTOS 1 COVER DESIGN BY SPUTNIK ARCHITECTURE; PHOTOGRAPH
JONATHAN WATTS 2 KRISTIN KONCAN 3 PATKAU ARCHITECTS
4 HANDCRAFT CREATIVE 5 LANCELOT COAR FAUM WARMING HUTS

The Design and Politics of Winnipeg's Warming Huts

REVIEWED BY MATTHEW DERKSEN

IN 2019, TWO warming huts that were constructed to provide shelter to Winnipeg's homeless population were removed by Winnipeg Police two days after their installation, due to bylaw violations. Writer and academic, Niigaan Sinclair contrasts the fate of those two warming structures and those of the Warming Huts competition displayed on the Manitoba Legislative grounds thusly; "From tent city to the Forks to the legislature, the politics of warming huts are that they celebrate the haves and leave the have-nots out in the cold."

This seemingly antithetical statement may be unexpected within the opening pages of a book whose presumptive aim is to showcase Winnipeg's beloved annual Warming Huts competition. It is this type of political, social and historical examination, however, that elevates the book above academic documentation and provides a rich and essential background with which to more fully enjoy and contemplate past and future warming huts.

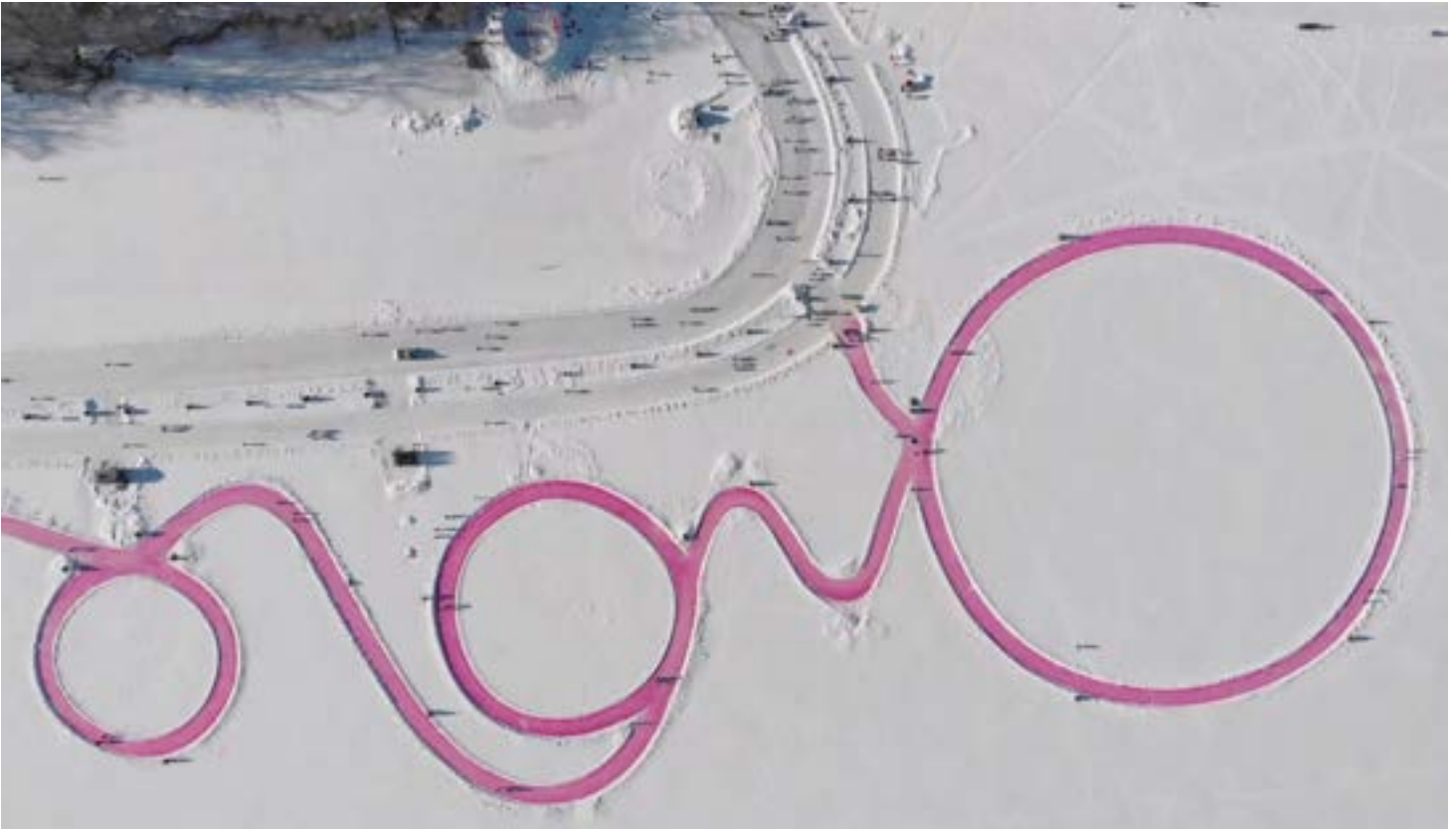
This critical contextual exploration is found in six essays that make up the first of the book's three main sections. These texts, starting with "Welcome to Nistawayak" by the aforementioned Niigaan Sinclair, collectively explore the history and of significance of the warming huts competition site. The Forks' history as gathering place for over 6,000 years, the Red and Assiniboine Rivers as conduits of social interaction and the dynamic complexity of a city, serve to provide meaningful context for the temporary installations.



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The second section provides an account of the competition's origin and documents the realized warming hut projects from 2010 to 2020. In addition to the actualized hut designs from competition winners, invited designers and contributions from the University of Manitoba Faculty of Architecture, are "rogue huts." These huts, despite not being officially part of the competition, made it onto the frozen Red and Assiniboine Rivers at the hands of various enterprising designers. Including these huts in the book seems in keeping with the adventurous spirit that spurred the competition in the first place.

Nestled among the warming hut pages are easy to read infographics that provide interesting data, showing trends in contribution by country and participation in the competition trends over the decade.

The third section presents some 465 non-winning entries according to the "theme." Organized into one of "nature," "culture" or "form" themes, this section is an acknowledgment of the multitude of submissions that help make the competition a success, and these groupings provide a sort of "bird's eye view" of recurring sources of inspiration for hut designs.

Embedded in the competition is its symbiotic relationship with winter and the commensurate "limited time offer" of experiencing the structures as intended: on a stable, frozen river. With increasingly erratic weather, however, the reliability of a stable, frozen river abates, and the lure of the temporary becomes more urgent.

The book not only exhibits the warming huts competition but elevates the discourse beyond the individual designs to make the annual event meaningful and relevant to a broader audience. Similarly, Niigaan Sinclair closes his essay with a call for future designers to expand the scope of the huts purpose, as he says of the best huts, "They involve rich and poor, elected and marginalized, and everyone in between." LP



5

Matthew Derksen is a landscape architect in Winnipeg, Manitoba, with 13 years of professional design experience on a broad range of urban and rural projects. He is currently employed with Architecture49 and has a strong interest in design that addresses the impacts of climate change. He is an avid golfer and cyclist, and despite having participated in several designs submitted to the Warming Huts competition, he has yet to see one built.



CAMERON DELONG

TRANSFORMATION

An Evolving Northern Cemetery

WHEN THE CITY of Iqaluit was seeking services for the design and construction of a new municipal cemetery, site selection options within the municipality were very limited. Despite the amount of open space in the municipality, the rocky terrain is not always developable and even less so for burial purposes. The existing municipal cemetery was over capacity, burials were creeping along the outer extent of the site, and the urgency to identify a new site and get construction underway was paramount.



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The team at LEES+Associates wanted to provide a design that worked within the sensitive arctic landscape conditions, functioned for the community's use and minimized disturbance to the natural vegetation. The design was accompanied by a roadmap for ongoing site work for the public works department, which, up to this point, had had challenges with site operations, specifically burials, drainage and site maintenance.

When considering ceremonial burials within Inuit history, it is relevant to consider that the Inuit lived a nomadic way of life, always moving across the land, hunting and gathering with the changing of the seasons, stopping only to set up camps, foraging, then taking what was needed for sustenance, and survival and moving on. So, the concept of burial within a cemetery is relatively new, as it was only in death that an individual was left behind. Traditionally, graves were above grade, on the land with which their life had been sustained. The burial site would be covered with heavy stones to both mark the location and prevent disturbance by animals.

For Inuit, the abstract confines of the modern cemetery are a concept not known, for the freedom to move on the land with the seasons meant only being limited by how far one could see into the horizon. Most came to rest as they were, on the land. Cemeteries or areas of communal burial are a construct introduced by the Church, an organization whose colonial impact has had a lasting effect on the Inuit people. On the new burial grounds in Iqaluit, the sensitivity of the site was equally as important as the conflicted legacy that the Church had left on the hearts and minds of the Inuit. The challenge became how to design a functioning site within a growing municipality while maintaining a feeling of openness to allow for users to mourn the loss of loved ones and maintain their connection to the land within this conceptual space.

During the design development for the new Iqaluit Municipal Cemetery, the team looked at how to make the site functional, knowing there would be a standard requirement for burials in the cold winter months. With the need to expose the underlying active layer in the permafrost, we wanted to ensure a

With what felt like a blink of the eye, the site was beginning to transform physically as well as within the purview of the municipality's administration.



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simplistic approach to site operations. We diligently incorporated Inuit design elements into the site, highlighted by bowhead whale bones, bones previously harvested during a community hunt, in the ceremonial gathering area. The distinguished lines found on the *akuq* (tail) of the *amauti* (women's parka) are represented in the site's main entry gates. Tundra was carefully removed to shape drainage contours, then replaced in the same places from which it had been cut. The end goal was a spiritual space that maintained the site integrity while now functioning as a place to bury loved ones who no longer physically roamed the land.

After turning the site over to the municipality (Fall 2014), ongoing challenges with burials and after care maintenance of the plots resulted in sluffing and inevitable pooling

throughout the site. The lack of adherence to the plot plans, combined with inconsistent maintenance, led to a deterioration of the site aesthetic over time. Questions began to arise about the functionality of the site and its long-term viability. A site that had been an example of well-executed design and laboured, deliberate construction was becoming a contentious place for the very community it had been designed to serve. With what felt like a blink of the eye, the site was beginning to transform physically as well as within the purview of the municipality's administration.

A cemetery advisory committee was formed and began to look at engineered solutions to address standing water. The result was a significant site overhaul (Summer 2021), which stripped away the site's original

tundra vegetation in exchange for more pronounced perimeter ditching and crushed aggregate surfacing. The lack of site maintenance and operating procedures that incorporated both the chosen wishes of the Inuit elders and the resulting design is likely what led to the presumed need to tear apart pieces of the site, while attempting to mitigate the surface drainage.

In the end, the physical site remains, however many of the subtle details originally found within have changed. Only time will tell how effective the recently completed site works will function to address the post-burial site maintenance. Maybe this is the way it was meant to be, ever evolving, and transforming, adapting like Inuit with the seasons. **LP**

Cameron DeLong, NuALA, CSLA, is a seasoned professional with over 15 years leading, managing and supervising in public service operations, parks and landscape management. As the CSLA Board Representative on the Landscapes|Paysages' Editorial Board, Cameron is a team player and creative problem solver known for providing excellent customer service and accountability.

1, 4 BOWHEAD WHALE BONES PREVIOUSLY HARVESTED DURING A COMMUNITY HUNT **2, 3** THE SITE'S MAIN ENTRY GATES FEATURE THE LINES FOUND ON THE AKUQ (TAIL) OF THE AMAUTI (WOMEN'S PARKA)



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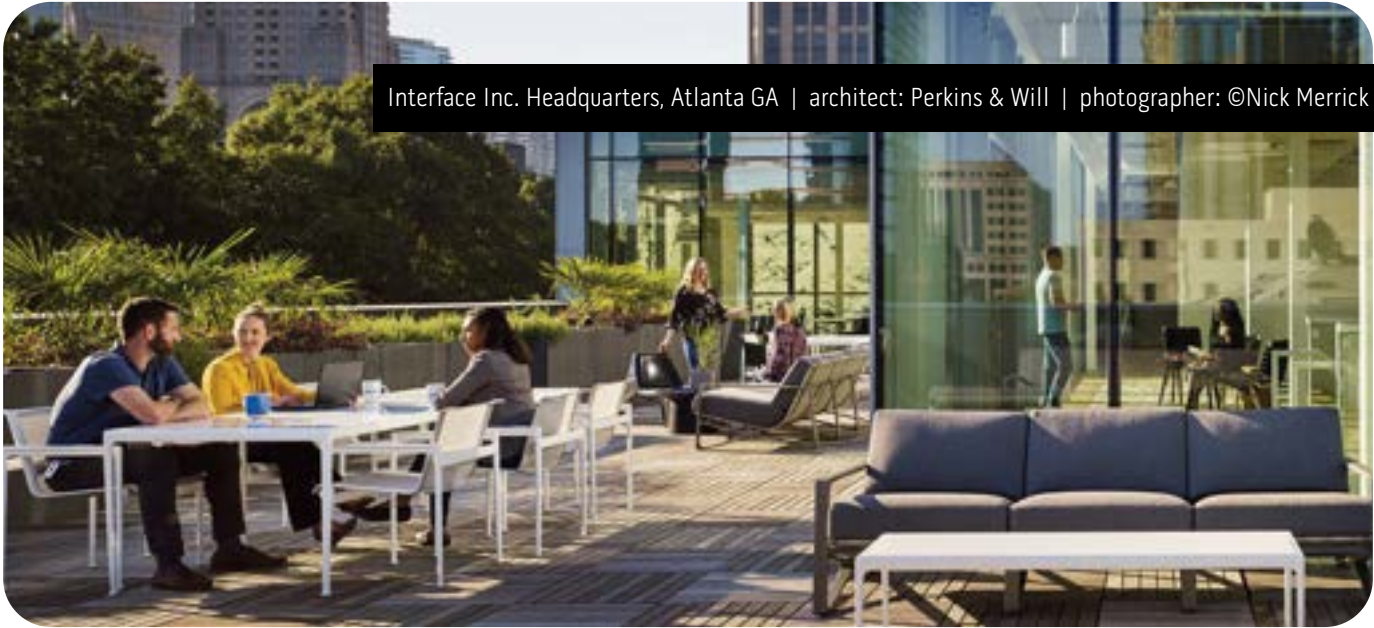
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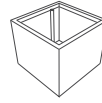
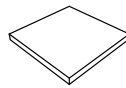
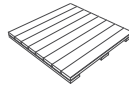
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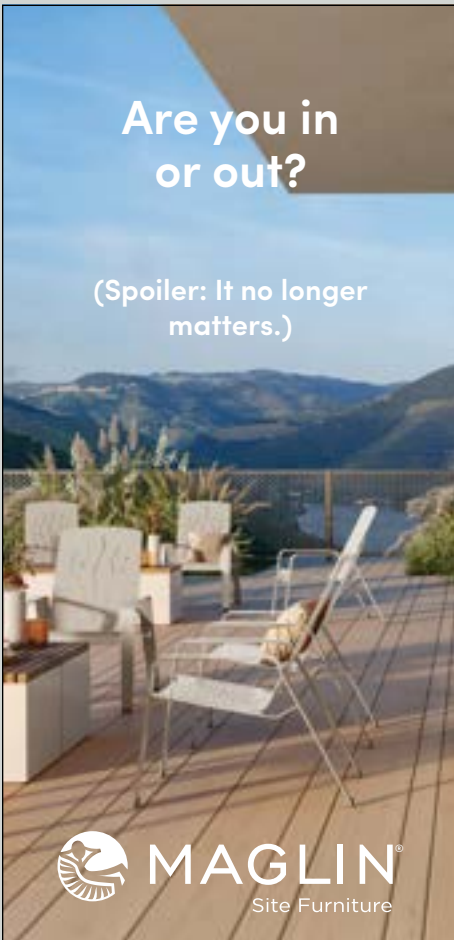
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FAYE LANGMAID

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IN MY DAY-TO-DAY walk about the 'hood, it is often not the carefully designed spaces and details that attract and hold my attention but rather the whimsical, temporary interventions by well-meaning and potentially bored citizens. With many of us spending additional time wandering in our home locales during the pandemic, I have been reflecting on the necessary circumstances that allow and encourage local citizenry to create and modify public spaces.

Along the Lake Ontario shoreline in my home community, a new entrance down to the beach has been created featuring a driftwood fence and an archway. The cobbles on the beach and other lake-worn materials (former sidewalk slabs, brick and other flotsam) have become the materials for a series of stacked sculptures nestled against the shoreline embankment. Both the driftwood fencing/entry and stacked sculpture are constructed from found materials. They have grown to cover more than 30 metres adjacent to our community's Waterfront Trail.

In a neighbouring town, the chain-link fencing of the dinghy compound and temporary fencing along the beach (closed during the pandemic) had messages of hope, thanks and remembrance woven into their grid; mostly

crafted from fabric and plastic remnants left behind in the adjacent sailing compound (i.e., sail cloth, tarps, rags).

Graffiti has long been an art expression, making use of whatever canvas is available, from the rolling stock of the rail lines to underpasses. I have always admired the dedication of the artists in gaining access to the surfaces they paint while lugging their paint cans. Plus, spray paints are not cheap – they are dedicated and supportive of their artistic expression.

It is more than just the dedication and materials at hand that these citizen artists require. They also need an enabling community and a tolerant and supportive public service. These interventions happen without permission. I have worked in public service for local municipalities for over 30 years, implementing many public art projects. Public art is difficult – invariably, somebody will not like it, find it offensive or complain that tax dollars are being used to support it. And, OMG, the liability. Allowing spontaneous art to grow organically in public spaces requires inaction, which can be tough for bureaucrats. Landscape architects in public practice can be particularly instrumental in defending why creativity and spontaneity should be allowed, encouraged and supported.

Many public practitioners have figured out how to be covert activists. They know where and with whom to plant the seeds of an idea, arming their politicians with the arguments as to why spontaneity should be allowed to organically happen and, if pressured, using the tried-and-true cover, "It's a pilot project!" **LP**

Faye Langmaid, SALA, FCSLA, MCIP, has a Bachelor's of Landscape Architecture and a Master's of Public Administration. She is an active member of a numerous committees and boards, deriving great pleasure from volunteering, and has over 40 years of experience in the public and private sectors, as a landscape architect and planner.



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PHOTOS FAYE LANGMAID



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