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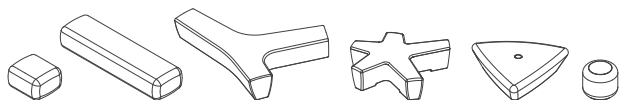
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"NIGHTTIME" INTERIOR OF THE THUNDERHEAD  
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## IS PUBLIC SPACE A PUBLIC GOOD?

**THIS ISSUE OF** *LANDSCAPES | PAYSAGES* was inspired by the 2013 Warren Gill Memorial Lecture, hosted by Simon Fraser University's City Program in Vancouver, BC. University of Toronto Professor of Philosophy Mark Kingwell delivered a provocative presentation titled "Is Public Space a Public Good?" that explored this question with a depth I had not previously considered. As a (relatively) young professional and a privileged, white, heterosexual, able-bodied male, attending his far-ranging talk opened my eyes to the myriad challenges facing our public realm.

Ultimately, Kingwell's answer was – spoiler alert – "no." His thesis was relatively straightforward: in order for public space to qualify as a public good, it must be non-excludable, and non-rival, i.e., free of competition. In other words, one's use should not impair another's ability to freely use or enjoy a space. Many of the themes touched upon in the lecture – accessibility, privatization, and "invisible layers" with the potential to undermine our public realm – are discussed in this issue.

In our profession, equity can take many shapes and forms; for example, giving a voice to marginalised communities; meaningfully engaging a representative cross-section of the community; uniformly distributed parks and open space across a city; universal accessibility; co-designing with key stakeholders. As landscape architects, our work is inherently collaborative, spanning many scales and project stages. As a result, we are uniquely positioned to wield our influence in the name of equity.

However, it is crucial to remember that we do not have all of the answers. We take pride in our abilities as both generalists and experts, but our knowledge is not all encompassing, nor infallible. It is our professional responsibility to know when to act and, more importantly, when to listen and defer to allies and subject matter experts; those whose lived experience trumps anything we are likely to have gleaned in academia or on the job. Featuring panelists in this issue from backgrounds other than landscape architecture was deliberate, the rationale being that we can learn a great deal from divergent perspectives.

In developing this issue, it was heartening to receive expressions of interest from so many students, recent graduates and young professionals. I hope this is a reflection of the prominent issues rising to the fore, and the resolve of the next generation of landscape architects to meet them. The wicked problems we are facing – climate change, systemic racism and the housing crisis, to name a few – behove a concerted, coordinated effort.

Professor Kingwell expressed a conviction that problems posed by cities require "the best of our imagination and intellect in order to begin solving [them]." We are poised to play a leading role in confronting these challenges, especially as they unfold where we practice – the public realm. I hope you will be inspired by the efforts and ideas presented in these pages; may they serve as a call to action!

## L'ESPACE PUBLIC EST-IL UN BIEN PUBLIC?

**LE PRÉSENT NUMÉRO** de *LANDSCAPES | PAYSAGES* s'inspire de la conférence commémorative Warren Gill organisée en 2013 à Vancouver par le City Program de l'Université Simon Fraser. Mark Kingwell, professeur de philosophie de l'Université de Toronto, a fait un exposé intitulé « *L'espace public est-il un bien public?* » qui a suscité un vif intérêt. Il abordait la question sous un angle différent. Le fait d'assister à son exposé en qualité de jeune professionnel privilégié, blanc, hétérosexuel et non handicapé, m'a ouvert l'esprit sur les multiples défis auxquels était confronté le domaine public.

En dernière analyse, Kingwell conclut que « non » pas d'emblée. Sa thèse est relativement simple : un espace public devient un bien public s'il n'est pas exclusif et s'il ne favorise pas la rivalité. Autrement dit, un individu qui utilise un espace ne doit pas entraver la capacité d'un autre individu à l'utiliser librement. Plusieurs des thèmes abordés lors de la conférence – l'accessibilité, la privatisation et les « épiphénomènes » susceptibles de miner notre domaine public – sont traités dans le présent numéro.

L'équité peut prendre de multiples formes au sein de notre profession, notamment, donner la parole aux communautés marginalisées, mobiliser des groupes représentatifs de citoyens, répartir uniformément les parcs et les espaces verts dans les villes, assurer l'accessibilité universelle, inclure à l'étape de la conception les principaux intéressés. L'architecture de paysage est implicitement collaborative et touche plusieurs dimensions et étapes d'un projet. Nous sommes donc bien placés pour exercer notre influence en matière d'équité.

Il est toutefois essentiel de se rappeler que nous ne sommes pas la panacée. Nous exposons avec fierté nos capacités d'experts et de généralistes, mais nos connaissances ne sauraient résoudre tous les maux. Il est de notre devoir en qualité de professionnel d'agir, tout en sachant écouter le temps venu nos alliés et les experts naturels ... soit tous ceux et celles dont l'expérience vécue l'emporte sur le savoir acquis à l'université et dans le cadre professionnel. La présence d'individus issus d'autres milieux que celui de l'architecture de paysage est délibérée dans le présent numéro. Présenter des perspectives divergentes est une source d'apprentissage.

En élaborant le numéro, l'intérêt manifeste de nombreux étudiants, jeunes diplômés et jeunes professionnels m'a particulièrement motivé. En souhaitant que cet intérêt reflète la détermination de la prochaine génération d'architectes paysagistes à répondre aux enjeux complexes auxquels nous sommes confrontés, notamment le changement climatique, le racisme systémique et la crise du logement qui exigent un effort concerté et coordonné.

Selon le professeur Kingwell, les enjeux au sein de nos cités exigent « une imagination et un intellect fertiles pour commencer à les résoudre ». Nous avons les moyens de jouer un rôle de premier plan dans la résolution de ces problèmes, plus particulièrement lorsqu'il s'agit du domaine public. J'espère que vous serez inspirés par les idées présentées dans ces pages. Puissent-elles servir d'appel à l'action ! **LP**



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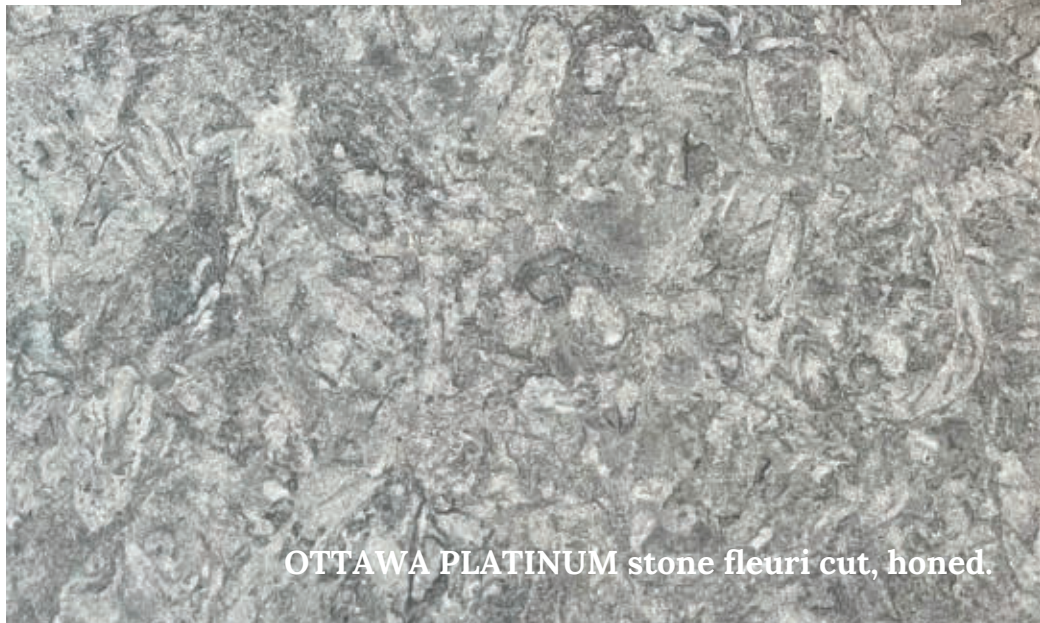
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**KEVIN FRASER**

Kevin Fraser, BCSLA, CSLA, is a landscape architect and Park Planner with the City of Richmond. His work in policy development, planning, design and community engagement is motivated by the conviction that public space should offer comfort and respite for all people. A Northeastern Ontario transplant, he longs for lakes but relishes the opportunity to live, work and play among the stunning landscapes of coastal British Columbia. Away from his office confines, he is drawn to wilder places, typically venturing on two wheels or feet. Kevin holds degrees from the University of Guelph and University of Virginia, and has lived in the Netherlands, Costa Rica, Chile and the UK. He presently resides on the unceded traditional territories of the Musqueam, Squamish and Tsleil-Waututh Peoples.

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**TAYLOR LAROCQUE**

Taylor LaRocque, MALA, CSLA, is an Associate Landscape Architect with Public City Architecture in Winnipeg and, as citizen of the Métis Nation, also leads the office's Indigenous Design consultation process. She has continuously pursued work reflecting her deep interest in design rooted in the history and culture of place, and was named an Olmsted Scholar by the Landscape Architecture Foundation in 2013 for her research on sacred Lakota landscapes and memorials in South Dakota. She has worked on many of Public City's most playful and colourful projects including Flatpa'k, Park Park, High Park and Down North, their concept for the Rees Street Park shortlisted design competition in Toronto. She is currently working as part of Public City's winning team for Canada's 2SLGBTQI+ National Monument.



**JONATHAN CHA**

Jonathan Cha est docteur en aménagement de l'espace et urbanisme, urbanologue et architecte paysagiste AAPQ/AAPC. Il est chef d'équipe, aménagement et conservation à la Société du Parc Jean-Drapeau à Montréal où il a contribué à la coordination stratégique et au suivi de conception du Plan directeur de conservation, d'aménagement et de développement du parc Jean-Drapeau 2020-2030. L'objectif, faire de ces îles au milieu du fleuve Saint-Laurent un parc plus accessible, diversifié, inclusif, durable et vert.



**RAYNA SYDNEY SYED**

Rayna Syed is a Landscape Designer and co-founder of Common Space Coalition. Rayna is interested in the complexity of tensions that arise in the built environment and strives to confront the polarizing issues of environmental and social justice for marginalized communities in the design and discussion of public space. Her work, research and activism ultimately aspires to be of service to communities.



**QIWEI SONG**

Qiwei Song, MLA, OALA, CSLA, SITES AP, LEED GA, is a landscape architect at Arcadis IBI Group Toronto office. He is currently involved in major mixed-use development projects in Ontario. In the past, he has practiced in professional firms in Canada, UK and China and is a key team member in winning several international competitions. He believes that the urban data can be used for public good to provide evidence-based design solutions. Recently, he presented his research to the International Conference on Advanced Data Mining and Applications (ADMA 2022), held in Australia.



**MEIKANG LI**

Meikang Li, MLA, OALA, CSLA, is a landscape architect and lecturer based in Shenzhen, China. She has global professional experience in Canada, the USA and China. Her current research focuses on urban analytics in the public realm to quantify the impact of environmental characteristics on human behaviour from a socioeconomic perspective.



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# PROLOGUE



## 01/ THE CSLA'S JEDI TASK FORCE - UPDATE

LINA AL-DAJANI, OALA, CSLA, CHAIR, CSLA JEDI TASK FORCE +  
MICHELLE LEGAULT, CSLA EXECUTIVE DIRECTOR

**AFTER RECEIVING THE** Call to Action from its members in June 2020, the CSLA struck a Justice, Equity, Diversity and Inclusion (JEDI) task force. In October 2021, in collaboration with the provincial, territorial and regional component associations, the task force recommended that Capillary Consulting be hired to create a national, provincial and territorial action plan for justice, equity, diversity and inclusion. Thanks to the CSLA, OALA and MALA JEDI Task Forces, which coordinated this project, as well as to all the members who participated in focus groups, interviews and sent in comments.

The Capillary Consulting Team has now delivered the action plan (and a video version), which you can read at [www.csla-aapc.ca/mission-areas/diversity-and-equity](http://www.csla-aapc.ca/mission-areas/diversity-and-equity).

While the work with Capillary Consulting advances, the task force, committees and boards of all landscape architecture associations in Canada have not been idle. For example:

- CSLA and several component associations issued statements condemning racism and discrimination and formed task forces.
- JEDI was added as a core principle in CSLA's and several component associations' strategic plans.
- CSLA and its Editorial Board developed an equity-themed issue of *LANDSCAPES | PAYSAGES* magazine (this issue, Winter 2022).
- Added resources pages to websites with tools to help guide landscape architects.
- Honoured recognition days through social media campaigns and other communications tools.

INDIGENOUS ARTIST JOSEPH SAGAJ TALKS ABOUT THE MAKING OF THE CIRCLE OF INDIGENOUS KNOWLEDGE MEDALLION HE'S STANDING ON DURING THE GRAND OPENING OF SENECA'S CENTRE FOR INNOVATION, TECHNOLOGY AND ENTREPRENEURSHIP (CITE).  
PHOTO QUINN DESIGN ASSOCIATES

- Adjusted organizational systems to ensure balance and diversity; for example, the selection process for jurors for the CSLA Awards of Excellence was re-structured to ensure more a more balanced and diverse jury composition.
- Increased the value of the LACF's Peter Jacobs Indigenous Scholarship.
- CSLA co-hosted a Common Space Coalition webinar, entitled *Co-Design Now!* (See pages 48-52 for more on this topic.)

Now that Capillary Consulting has delivered an Action Plan, the CSLA, the LACF, along with provincial, territorial and regional component associations, must operationalize the plan. To do so, an operational plan was drafted in the summer of 2022 and, on September 27, all members were invited to a workshop to discuss this operational plan. With feedback from that workshop, the operational plan will be finalized and prepared for ratification.

The JEDI Action and Operational Plans are adaptable for all types and sizes of landscape architecture organizations, whether the national association, the charitable foundation, or small, medium or large component associations. We are proposing to establish a new structure for the various national/provincial/territorial committees and task forces to ensure that we respond as a national team of landscape architecture associations, supporting each other to achieve our common objectives. The strategies in our immediate future include important groundwork, such as (but not limited to):

### RAISING AWARENESS

- Honouring recognition days and using land acknowledgements
- Diversifying content in publications and communications

### ENFORCING ACCOUNTABILITY

- Putting in place permanent organizational structures, such as standing committees
- Reviewing CSLA Codes of Ethics
- Reporting on the profession's progress and that of the the national/provincial/territorial associations

### TAKING ACTION - REDUCING BARRIERS

- Gathering and maintaining data on the composition of the profession
- Supporting students

### TOOLS AND TRAINING OPPORTUNITIES

- Sharing resources
- Setting aside time at the Congress for JEDI workshops and activities
- Organizing training
- Making space for JEDI conversations at events, in our continuing education calendars and in networks or communities of practice

Most importantly, we heard and integrated the idea that JEDI and Reconciliation must be at the forefront of everything we address as organizations and as a profession. We must commit to action and JEDI must be one of the profession's core principles. This will be key to our success.

On behalf of the landscape architecture community, we are grateful to all the members who have come forward to shed light on JEDI, to contribute to the discussion, participate in the task forces, workshops and sessions, and spend countless hours ensuring that JEDI is entrenched as a core value for landscape architecture. **LP**





## GROUPE D'ÉTUDE JEDI DE L'AAPC – MISE À JOUR

LINA AL-DAJANI (OALA, AAPC), PRÉSIDENTE DU GROUPE D'ÉTUDE JEDI DE L'AAPC + MICHELLE LEGAULT, DIRECTRICE GÉNÉRALE DE L'AAPC

À LA REQUÊTE de ses membres, l'AAPC a créé en juin 2020 un groupe d'étude sur la justice, l'équité, la diversité et l'inclusion (JEDI). En octobre 2021, le groupe d'étude, en collaboration avec les associations constituantes provinciales et territoriales, a recommandé les services de Capillary Consulting afin d'élaborer un plan d'action national en matière de justice, d'équité, de diversité et d'inclusion. Nous remercions les groupes d'étude JEDI de l'AAPC, de l'OALA et de la MALA qui ont piloté le projet, ainsi que tous les membres qui ont participé aux groupes de réflexion, aux entrevues et qui nous ont écrit leurs commentaires.

L'équipe de Capillary Consulting a déposé ledit plan d'action (ainsi qu'une version vidéo), que vous pouvez visionner ici : [www.aapc-csla.ca/zones-des-missions/equite-et-diversite](http://www.aapc-csla.ca/zones-des-missions/equite-et-diversite).

Alors que les travaux de Capillary Consulting progressaient, les groupes d'étude, les comités et les conseils d'administration des constituantes n'ont pas chômé. Voici certaines des mesures entreprises :

- L'AAPC et certaines constituantes ont publié des déclarations condamnant le racisme et la discrimination et ont formé des groupes d'étude;

L'ARTISTE AUTOCHTONE JOSEPH SGAJ PARLE DE LA FABRICATION DU MÉDAILLON DU CERCLE DU SAVOIR AUTOCHTONE SUR LEQUEL IL SE TROUVE LORS DE L'INAUGURATION DU CENTRE FOR INNOVATION, TECHNOLOGY AND ENTREPRENEURSHIP (CITE) DE SENECA.  
PHOTO QUINN DESIGN ASSOCIATES

- Le principe de la JEDI a été ajouté aux plans stratégiques de l'AAPC et de certaines constituantes;
- L'AAPC et son comité de rédaction ont préparé un numéro de *LANDSCAPES | PAYSAGES* sur le thème de l'équité (hiver 2022);
- Des ressources et des outils ont été ajoutés aux sites Web pour soutenir les efforts des architectes paysagistes;
- Campagnes de reconnaissance dans les médias sociaux et autres outils de communication;
- Adaptation des systèmes administratifs pour assurer l'équité et la diversité. Par exemple, le processus de sélection des jurés des Prix d'excellence de l'AAPC a été revu pour assurer une composition plus équilibrée et diversifiée du jury;
- La bourse autochtone Peter-Jacobs de la FAPC a été augmentée;
- L'AAPC a coorganisé un webinaire avec la Coalition des espaces communs, intitulé *Co-Design Now! (Lisez les pages 48-52 pour en savoir plus.)*

La prochaine étape pour l'AAPC, la FAPC et les constituantes consiste à exécuter le plan d'action élaboré par Capillary Consulting. Un plan de mise en œuvre a été préparé au cours de l'été 2022. Le 27 septembre, tous les membres ont été conviés à un atelier pour discuter du plan préliminaire. Les commentaires recueillis lors de l'atelier permettront de peaufiner le plan en vue de sa ratification.

Le plan d'action et le plan de mise en œuvre peuvent s'adapter à tous les types d'associations, qu'il s'agisse de l'association nationale, de la fondation caritative ou des constituantes de petite, moyenne et grande taille. Nous proposons de revoir la structure des comités et groupes d'étude nationaux/provinciaux/territoriaux pour une action concertée sur le plan national en vue d'atteindre des objectifs communs. La stratégie immédiate comprend d'importantes

mesures de base, notamment (mais sans s'y limiter) :

### SENSIBILISATION

- Souligner les journées de reconnaissance, notamment la reconnaissance territoriale;
- Diversifier le contenu des publications et des communications.

### RESPONSABILISATION

- Mettre en place des structures administratives permanentes, comme des comités permanents;
- Réviser le code de déontologie de l'AAPC;
- Rendre compte des progrès au sein de la profession et des associations nationales, provinciales et territoriales.

### ACTION – RÉDUIRE LES OBSTACLES

- Collecter des données sur la composition de l'effectif et les maintenir à jour;
- Soutenir les étudiants.

### FORMATIONS ET OUTILS

- Partager des ressources;
- Programmer dans le cadre du Congrès des ateliers et des activités sur la JEDI;
- Organiser des formations;
- Prévoir des périodes d'échange sur la JEDI au sein des événements, des formations continues et des réseaux ou communautés de pratique.

Avant toute chose, il est entendu que la JEDI et la réconciliation doivent être au premier plan de tout ce que nous abordons en tant qu'organisation et à titre de professionnel. Notre profession doit agir en intégrant le principe fondamental de la JEDI. Ce sera la clé de notre succès.

Au nom de la communauté des architectes paysagistes, nous remercions tous les membres qui se sont manifestés pour éclairer le principe de la JEDI, alimenter le débat, animer les groupes d'étude, les ateliers et les séances de travail, et pour avoir passé d'innombrables heures à instaurer le principe de la JEDI comme une valeur fondamentale de l'architecture de paysage. **LP**



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## 02/ IN THE WAKE OF THEIR GAZE

### THE IMPACT OF COLONIAL MONUMENTS ON THE OPERABILITY OF PUBLIC SPACE

MATT ARNOTT

**IN RECENT YEARS**, the presence of monuments in the public realm has been subject to increased scrutiny. As representations of a highly curated (and often racist) history, monuments found in public spaces often serve as a reminder of the nation's inequitable past – memorializing figureheads of cultural genocide. The singularity of these monuments, often a combination of a male soldier, his horse and an air of bravado, limits the potential for public space to provide refuge or comfort. Further, they singularize complex historic narratives composed of layered and interwoven perspectives. In accepting these two facets as the armature for what the monument is, we continue to stifle the perspectives actively discredited by this singularized history; namely those of Black and Indigenous communities. In doing so, public space drifts further from its purported doctrine of inclusivity.

Why, then, as contemporary designers have we allowed the trope of the monument

as the nucleus of public space to persist? Moreover, how is public space limited as it operates in the wake of the colonial gaze? Most importantly, what alternatives to the monument exist?

Some call for these monuments to be destroyed, others call for them to be placed in spaces of education, arguing “the last act of genocide is denial.”<sup>1</sup> If removed, these monumental voids pose the productive potential to centralize the collectivity of public space. Such is the case in anti-monumental works such as Jochen Gerz’s 2146 Stones (Fig. 1) or Do-Ho Suh’s Public Figures (Fig. 2). In both instances, the projects seek to subvert the notion of the monument, trading visual grandeur for operability, singularization for plurality. In both of these, “monuments” are made to serve the happenings of the public or reflect its diverse composition, re-centering inclusivity in the public realm. As the notion of the monument is challenged, its role can become more productive, enticing wider

audiences with which it can interact. With this, our relationship with monuments, as designers, is subject to greater scrutiny as well – must we replace them?

There is great power in absence. Spaces that once housed colonial figures could now lay empty. Perhaps these scars can act as sites of healing – the activities that they foster serving to pluralize the single story they previously told. Such historic friction can be felt in in such events as Toronto’s Indigenous Food Market. Here, Indigenous tradition is manifested through traditional foods, dance and the act of gathering.<sup>2</sup> With these practices sited atop a colonial fort, the dichotomous story of a singular place is made palpable – so, too, is the power of collectivity.

It must be noted that not all monuments embody a singularized and curated history. In recent years there has been a shift to diversify historic narratives through the act of monument making. Further, this

is not an argument that questions the valorization of a specific history, but rather is an examination of how we frame our public spaces through monumentalization.

Through exploring alternatives to the standard monument, there arises the potential to mobilize the collective disdain felt about them. Here, an opportunity arises to celebrate the collectivity so central to the operation of public space. As the nation attempts to reconcile with its fraught histories, those who shape public spaces must embrace the responsibility of crafting deeply equitable designs. This begins with the rejection of the colonial monument. **LP**

#### NOTES

1 Rachel Gilmore, "Moving and Removing Statues: Indigenous Advocates Want to See 'Justice' in Canada - National," Global News (Global News, June 4, 2021), <https://globalnews.ca/news/7918584/residential-schools-canada-racist-monuments-macdonald-statue/>.

2 Shawn Allen, "Toronto's First Indigenous Food Market Is Coming to Fort York This Week," 106.5 ELMNT FM Toronto, July 12, 2022, <https://toronto.elmntfm.ca/blog/2022/07/12/torontos-first-indigenous-food-market-is-coming-to-fort-york-this-summer/>.

**Matt Arnott** is a Master of Landscape Architecture candidate at the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto. He previously graduated from the Daniels Faculty with an Honours Bachelor of Arts in Architectural Studies. He has held roles at North Design Office and Lateral Office, both located in Toronto, ON, where the projects he engaged with questioned the impact design could have as a reconciliatory agent.

**1** JOCHEN GERZ'S 2146 STONES, IN THE PLACE OF THE INVISIBLE MONUMENT, WHERE EACH COBBLESTONE IN THE SQUARE AT THE PROVINCIAL PARLIAMENT BUILDING IN SAARBRÜCKEN, GERMANY, BEARS THE NAME OF A JEWISH CEMETERY DESTROYED BY THE NAZIS. **2** INSTALLATION AT THE METROTECH CENTER COMMONS, BROOKLYN, NY, OCTOBER 1998/MAY 1999. FIBERGLASS/RESIN, STEEL PIPES, PIPE FITTINGS. 120 X 84 X 108 INCHES (304.8 X 213.4 X 274.3 CM). DO HO SUH.

**PHOTOS 1** ISTOCK.COM/KONTRAST-FOTODESIGN  
**2** COURTESY THE ARTIST AND LEHMANN MAUPIN, NEW YORK, HONG KONG, SEOUL, AND LONDON.



# 03/ EQUITY AND THE “MASTER PLAN”

MARGOT KOPACHE

**IN 2014, A GROUP**

of African-American community activists asked the City of Philadelphia to stop using the term “master plan.” Activists from Black Communities United said community members found the use of the word “master” offensive during planning meetings (Gates, 2014).

In landscape architecture, “master plan” is an industry-standard term, commonly used to describe a comprehensive plan or strategy. When the term is divided into its parts, however, “master” can evoke a history of violence, oppression and racial and gender inequity. In the United States, slave owners were called “Master” by their slaves. In British English, “Master” was a title given to an upper class boy not yet old enough to be called a man. Many dictionary definitions of “master” denote a male authority figure exerting dominance or ownership.

Beyond its potential to perpetuate racism and sexism, “master plan” detracts from efforts of reconciliation. Using words rooted in oppressive colonial behaviour may undermine efforts to restore dignity and humanity to First Nations. I would argue that colonial sentiments of the land are those of master and servant where the land exists to serve the owner. Rather than hindering reconciliation, changing the language we use to describe land plans could encourage more environmentally



sensitive designs based on reciprocity rather than extraction and support. Words beget actions.

In my first year studying landscape architecture, my interests and design philosophy have been influenced by the work of Julie Bargman; in particular, Bargman’s notion of an action plan rather than a master plan. The action plan is adaptable, accommodating new site discoveries and client needs. Permanence in an age of rapid change is the antithesis of an adaptive landscape. But an action plan, like a master plan, doesn’t apply to every project. Inclusive terminology – e.g., a community plan – might encourage more engagement in the planning process. A “comprehensive plan” or an “area plan” might describe regional or phased projects.

Other industries have already modified their language. The real estate industry is replacing “master bedroom” with “primary bedroom”. The tech industry is changing “master” and “slave” terminology to primary and secondary. What these professions have recognized is that the continued

use of loaded terms like master, however intentionally benign, reinforces systematic racism and racist stereotypes. Changing the common language of a profession can be an empathetic gesture to instill comfort and inclusivity, and ultimately welcome more people to the table to have their voices heard.

As our environment, society and profession changes, so, too, must the language we use to describe them. **LP**

**RESOURCES:**

Gates, K. P. (2014, May 20). *Should words other than ‘Master’ be used to describe long-range plans?* WHY. <https://why.org/articles/should-words-other-than-master-be-used-to-describe-long-range-plans/>

**Margot Kopache** is a second year Master of Landscape Architecture student at the University of Guelph. She holds a Bachelor of Science in Biology from Cornell University and currently works as a Graduate Research Assistant with plazaPOPS.

EQUITY MOVEMENTS PROMPT THE ADJUSTMENT OF PROFESSIONAL LEXICONS.  
IMAGE MARGOT KOPACHE

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SALA

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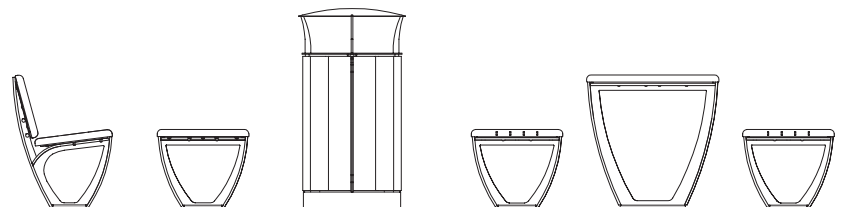
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COMPILED BY KEVIN FRASER

# EQUITY IN THE PUBLIC REALM: A PANEL DISCUSSION

*IN AN EFFORT* to enrich our understanding of challenges facing the public realm, we sought the perspectives of advocates, practitioners and elected officials who have worked tirelessly to promote inclusion in our public spaces. The panelists draw from a broad range of experiences and expertise, and offer unique perspectives from cities across the country.

Not all of the challenges and solutions discussed fall directly within the purview of landscape architects. However, a holistic understanding of the key issues, influences, and stakeholders is essential if we are to confront the threats facing inclusive public realm design and planning. We hope that the insights offered by our panelists inspire you to roll up your sleeves and do meaningful, collaborative work in the name of equity.



**FR\_LP+ L'ÉQUITÉ DANS LE DOMAINE PUBLIC : DÉBAT D'IDÉES**  
Afin de mieux saisir les difficultés que pose l'inclusion dans le domaine public, nous avons sollicité l'opinion de défenseurs, de professionnels et d'élus qui font la promotion depuis des années du concept de l'inclusion dans l'espace public.



# OUR PANELISTS



**LISA HELPS** is the outgoing mayor of Victoria where she served from 2011-2022 as city councillor and then mayor. She's learned from her work as an elected official how difficult it can be to transform the public realm in cities to make them more inclusive, welcoming and a platform for belonging and connection. She's also seen first-hand the benefits to the whole community when public spaces include historically excluded groups and honour Indigenous land.



**LINDSAY SOMERS** is the Executive Director of the Osborne Village Business Improvement Zone (BIZ) in Winnipeg, where she advocates for a people-first approach to design and city building. Her far-ranging efforts to inspire joy and connection in urban spaces have included lunchtime curling draws in -40° Celsius weather in the heart of the Exchange District. Lindsay was recently awarded the Queen's Platinum Jubilee medal for her community work.



**DAVE MESLIN** is the founder of the Toronto Public Space Committee and the author of *Teardown: Rebuilding Democracy from the Ground Up*. His volunteer work in Toronto regarding illegal corporate advertising in public space was recently documented in the Al-Jazeera film "The Billboard Squad". Dave lives in Eugenia, Ontario, and serves as the Creative Director of Unlock Democracy Canada.



**OURI SCOTT**, a Tlicho Dene architect originally from the Northwest Territories, currently lives and works in Vancouver. Ouri is honoured to be the first Indigenous female architect in British Columbia and is passionate about sustainable, inclusive architecture and sees it as honouring her role as a steward of the land. She has worked across western Canada in the areas of community planning and traditional knowledge.



**VICTORIA LEVACK** is a Halifax-based disability and human rights activist who focusses on the right to housing in the community. She is the spokesperson for the Disability Rights Coalition of Nova Scotia and the P.A.D.S. (Permanent Accessible Dignified Safe Housing for All!) Community Advocacy Network. Victoria recently had the opportunity to speak to the Government of Nova Scotia to offer her thoughts on Bill 96, the new *Dismantling Racism and Hate Act*, the first of its kind in Canada.

**KF: From an equity perspective, what do you see as the strengths and shortcomings of our public realm?**

**Lisa Helps:** For the most part, the public realm in Canadian cities largely reflects those in charge of city building over the past few hundred years, primarily white, able-bodied men. From the very beginning, Canadian cities have also been – and continue to be – colonial constructs. This is reflected in street names, place names and the built environment. Indigenous architecture and heritage were removed to make way for colonial architecture – now, these “colonial” buildings in many cities are protected and have heritage status. In addition, cities have been built to conquer nature rather than work with it. This has resulted in significant biodiversity loss and environmental degradation. The vast majority of the public realm in all Canadian cities is dedicated to motor vehicles. All of these factors make the issue of equity in cities very important and demonstrate that there is a lot of work to do if we want to make cities and city spaces places of inclusion, connection and belonging. Given the current era of polarization we are in, an inclusive city building project is more important than ever.

**Ouri Scott:** I think a strength of the public realm is the idea that it’s accessible to all. The shortcoming is that, in reality, it’s not. There’s a lack of equity in terms of how

public spaces are allocated across our city, as well as designed. There is also inequity in the level of design. Consider things like tree canopy, access to public washrooms, finishes. There is not equity across our city in those regards.

**Victoria Levack:** The idea of universal design, which has been talked about for decades, is finally starting to sink in. However, our built environment lags behind. Sidewalks and park pathways are still relatively narrow because the world has been, and continues to be, designed for cars, not people. Places where people walked used to be expansive; but now, public walkways of any type are very narrow, to the point that someone with wheels can barely fit. We have to stop considering cars as the default mode of transport and reclaim public spaces for people.

**Dave Meslin:** Public space could and should serve as the great equalizer. The size of your wallet should have no influence on where, when or how you interact with any particular public space. The greatest threat to this sacred idea lies in the manner in which we’ve allowed the visual environment to be privatized. Outdoor advertising, and billboards in particular, put a price tag on freedom of expression in public spaces. The larger your wallet, the louder your voice. Rather than being the great equalizer, this privatization transforms our public spaces into yet another amplification platform for those who already have a disproportionate voice.



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**Lindsay Somers:** Good public realm design does a number of things: it provides opportunities and encourages differing socio-economic groups to “mingle”, as opposed to the suburban backyards that keep people separated. A couple of good examples in Winnipeg are The Forks and Kildonan Park. Certain demographics, such as retirees, may be lonely or have fewer opportunities for socializing; a vibrant public realm can help to meet these needs, offering a sense of pride, opportunities for community stewardship and encountering people with different lived experiences. In terms of shortcomings, unfortunately, we still see public realm enhancements prioritized in affluent areas with high citizen engagement and political eyeballs. By comparison, public realm enhancements may be underfunded in “poorer” neighbourhoods due to lack of citizen engagement and political will.

2 POP UP PATIO IN OSBORNE VILLAGE, WINNIPEG 3 DRAG COMEDY AT THE BELL TOWER 4, 5 SABLE PEACEWALKERS SMUDGE CEREMONY 6 LIVE MUSIC AT THE BELL TOWER PHOTOS 2 OSBORNE VILLAGE BIZ 3, 6 GAS STATION ARTS CENTRE 4, 5 SABLE PEACEWALKERS



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... the public realm in Canadian cities largely reflects those in charge of city building over the past few hundred years, primarily white, able-bodied men.

– Lisa Helps

**KF: How can we make our public spaces more inclusive, especially for vulnerable and historically excluded user groups?**

**Dave Meslin:** In my book, *Teardown: Rebuilding Democracy from the Ground Up*, I included an entire chapter about reclaiming public spaces and I called that chapter “Street Neutrality”, which is a play on the term “net neutrality.” In the same way that people are fighting to keep the Internet open and available to everyone (both in terms of accessing and creating content), I believe we must advocate for a free and fair public realm that maintains a level playing field for everyone.

**Lindsay Somers:** First and foremost, we must have an unapologetically intersectional lens in policy, planning and design. We should be asking questions such as, “How does a woman move through this space at night? How are we acknowledging land ownership? Can children play here? Is this space accessible to people with

disabilities (vision, mobility, hearing, etc.)?” We should creatively establish minimum targets that design projects must meet to demonstrate adequate engagement of accessibility experts, children and under-represented groups. If it doesn’t meet those thresholds, refine the design.

**Victoria Levack:** Those who are planning and designing public spaces must be open to criticism. If someone says they don’t feel comfortable in a space, take that into account. Personally, I’ve experienced a lot of lip service, which is very condescending. A lack of authenticity is not fair to anyone. Ask questions, such as, “How can I address this issue?” Seek out and listen to people’s feedback. There are often easy fixes, at least in my experience. Quite often, the problem is that there’s no *will* to do it. Talk to marginalized groups – ask, “What would make you more comfortable (and likely) to come here?” We also need to expand our perspective of what constitutes a “disability”. There are people with multisensory sensitivities for whom leaving their homes can be a challenge. I have a



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## The size of your wallet should play no influence in regards to where, when or how you interact with any particular public space.

– Dave Meslin

visible disability, but many have invisible disabilities, and they must be considered as well.

**Ouri Scott:** Providing better access would make the public realm more inclusive. Areas in East Vancouver, for example the Downtown Eastside, when compared to neighbourhoods of West Vancouver, have a significant lack of tree canopy coverage. Colonial monuments represent a glaring, problematic element, but there are many other more nuanced examples; for instance, food kiosks: who is operating them, how are those operators chosen, what type of food do they serve? There are countless examples of little signifiers that shape our public space that are often very *exclusive*.

**Lisa Helps:** To make public spaces more inclusive requires action, political courage and more than words. For example, it is now a custom in Canada to acknowledge Indigenous lands at the beginning of meetings and gatherings. We must go beyond land acknowledgements to make the cultures and ways of life of the original inhabitants in the lands currently occupied by cities come to life in the public realm. In addition to being a colonial country, Canada is also a country of immigrants. Our public spaces, places and street names need to move beyond reflecting the original British and French colonizers to be more inclusive of the fact that our cities are now made up of people from all over the world. In addition, for people with mobility challenges, cities are still very exclusive places. Simple things like sidewalks, crosswalks, benches and a general lens of accessibility in public realm design and implementation will create more inclusive, accessible cities. Designing a public realm that is inclusive of people with various abilities is also good for seniors and for young children. A slower, safer public realm helps to include historically excluded groups and benefits everyone.



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## KF: What do you perceive as the biggest challenge(s) for inciting change?

**Ouri Scott:** Money. All of these changes, including upgrading washrooms, require funding; this requires a commitment from our cities to spend the money, and a commitment from our citizens to be willing to support a municipal government that will establish those priorities and allocate that funding. The responsibility doesn't rest solely with the city; it's on all of us. We all need to want to commit that level of funding to our public space, and I don't think we do.

**Victoria Levack:** Apathy, and lack of will. As a result, we don't allocate enough money toward equitable public realm improvements. We can find money for all kinds of things, but it's all about what your priorities are. You should always prioritize the most marginalized; the people who need help to be equal should come first. That is how we level the playing field.

**Dave Meslin:** The biggest challenge for public space advocates is the growing influence of lobbyists in our city halls. Outdoor advertising companies have incredible profit margins, since they aren't really producing any tangible product at all (what they're selling is access to your eyeballs, and they don't have to pay a penny for that). Those profit margins allow them to invest an enormous amount of money in full-time corporate lobbyists who navigate the municipal political landscape with agility and skill.

**Lisa Helps:** The biggest challenge for making change is resistance from those

who have historically benefited from the exclusion of others. There's a saying that "when you're accustomed to privilege, equality feels like oppression." There's a powerful zero-sum mentality at play when it comes to making changes to the public realm. This results in fear that a parking space removed to make way for a bike lane, an English street name changed to an Indigenous one, a road closed to cars to make way for more people and people of various abilities, and so on, will result in loss. Looking at the public realm through a complexity and systems-change lens, and with a long-term perspective, reveals that these fears and this loss are unfounded. I guess the bigger challenge is to try to get people to think long term, about the next five decades not the next five minutes, and to build the public realm accordingly.

**Lindsay Somers:** Bad policy, poor leadership and a deficit of empowerment within our systems to say "yes!" to new ideas. Influence is given to data-based decision making that prioritizes economic growth and vehicle efficiency over considerations related to health, quality of life and the human experience. And, of course, we have a legacy of systemic racism within our policies that keeps people siloed in their communities.

## KF: Can you share an example of how barriers are being addressed in your community?

**Dave Meslin:** The municipal borough of Plateau-Mont-Royal in Montreal is an amazing example of what can happen when



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you foster neighbourhood-level, local democracy. The borough Council system in Montreal allows for local decisions to be made by local councils that are much less formal and much more accessible and responsive towards citizens. In the Plateau, this has resulted in transformational projects that aim to reimagine public spaces with an emphasis on pedestrian accessibility, tree canopy, bicycle safety and the removal of corporate billboards.

**Ouri Scott:** All of my work is focussed on Indigenous communities, in some form. Whether a university or a First Nation, it's about giving voice and advocating for an Indigenous perspective to be included in the design. Engagement allows us to create success in our projects. Through engagement, we develop relationships that in turn allow us to uncover nuanced information about Indigenous needs, and their stories. Through developing relationships, you get to hear stories, and that's what gives richness to the project. Engagement isn't just something to tick a box, but the focus of the project. That's

7 CLARK-FAIRMOUNT (MONTREAL) AUGUST 2011  
8 CLARK-FAIRMOUNT (MONTREAL) AUGUST 2016  
PHOTOS 7,8 DAVE MESLIN

## We have to stop considering cars as the default mode of transport, and reclaim public spaces for people.

– Victoria Levack

where all the “juice” is. Without that opportunity, it's impossible to know what the stories are.

**Victoria Levack:** While it is not directly related to design and planning, a subsidized, disabled taxicab service in the City of Halifax has been up and running for three months, after years of advocacy. It is a big deal, as the service affords people independence and access – to get to work, to visit public spaces, etc. We need to consider these types of challenges holistically when we think about public space and how to achieve equity.

**Lindsay Somers:** In Winnipeg, the River and Osborne circle/public realm has historically been the location for drug activities and a gathering space for those with mental health and addiction challenges who are often experiencing homelessness. SABE Peace Walkers are an Indigenous-led, grassroots de-escalation group who began to patrol Osborne Village in August 2022, offering harm reduction and support services to anyone in need.

They have now “taken over” this circle as a meeting space and host a regular smudge ceremony open to all in the community. The community has responded and been given an actionable starting point to be involved in reconciliation and learning in this space. The support, based in Indigenous principles of community, love and reconciliation, has had a profound effect on the attitudes of the individuals who are struggling, and the broader Osborne Village community has seen an increase in pride, compassion and care in the traditionally volatile corner.

**Lisa Helps:** The City of Victoria has made multiple changes over the last eight years to make the public realm more equitable and inclusive. And we still have a lot more work to do. We've created a 32km all-ages-and-abilities bike network to give more people safer access to the city. This has resulted in a significant uptick in bike ridership by historically excluded and vulnerable groups – women, children, seniors and new immigrants. We've made



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Engagement allows us to create success in our projects. Through engagement, we develop relationships that in turn allow us to uncover nuanced information about Indigenous needs, and their stories.

– Ouri Scott

a concerted effort to involve Lekwungen people from the Songhees and Esquimalt Nations, on whose lands the city was built, in planning for public spaces. A recent project included the Government Street Refresh, which will see the public realm of our “high street” transformed. The transformation will reflect not only colonial heritage, architecture and culture, but also Lekwungen heritage, architecture and culture. In another public realm project this past summer with the Songhees Nation, we created a significant park expansion just to the west of downtown which is a beautiful public place to sit along the waterfront and – with the guidance of the nations – is also a significant effort at biodiversity and native ecosystem restoration.

**KF: How do you think landscape architects and allied design professionals can lead the charge to create more equitable public spaces?**

**Lisa Helps:** Landscape architects and design professionals are visionary by nature and have the capacity in their daily

work to imagine a different kind of future for our public realm, a more inclusive, more equitable future. I would say, don’t underestimate the power you have in the framing questions you ask as you work with clients, and the context you set for the discussions. Beginning conversations and projects with an awareness of the impacts of exclusive public spaces, not only for historically excluded groups, but also for everyone is important. In addition, landscape architects and design professionals are trusted professionals, and are seen that way by the public. Embracing and leveraging this capacity as a trusted source of information, advice and insight about the public realm and the changes required to make the public realm more equitable can take some of the politics out of what are often difficult decisions.

**Victoria Levack:** All planners and designers need to review the *Accessible Canada Act* (ACA) and any relevant

jurisdiction-specific legislation – know your responsibilities inside and out. The ACA can be used as leverage to request more resources to allow you to meet the established guidelines and best practices. You need to hold municipalities accountable, and ensure they are upholding the ethical standards established by communities and the Government of Canada.

**Dave Meslin:** In *Teardown: Rebuilding Democracy from the Ground Up*, I divided the Street Neutrality chapter into two sections: Clearing the Clutter and Concrete Canvas. The first part is simply about completely removing third-party advertising in public spaces (this is precisely what they’ve done in the Plateau – not just a ban on new billboards, but the mandatory removal of all existing billboards as well). The second part, Concrete Canvas, is where it really gets fun. The goal isn’t to have a sterile and vacant visual landscape, quite the opposite.



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12

The goal is to create public spaces that visually reflect the creativity, diversity and uniqueness of the residents who live there. Planners, designers and landscape architects can help by creating physical opportunities for ordinary people to express themselves. This can include public chalkboards, whiteboards, poster kiosks or simply by offering free sidewalk chalk near each public park.



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**... we still see public realm enhancements prioritized in affluent areas with high citizen engagement and political eyeballs. By comparison, public realm enhancements may be underfunded in “poorer” neighbourhoods due to lack of citizen engagement and political will.**

– Lindsay Somers

**Ouri Scott:** Advocating for funding for projects would be a huge help toward creating success in achieving more equitable public space. In a design process, do your best to ensure that many different voices are heard, particularly underrepresented voices. Our engagement plans should utilise different methods for reaching different sectors of our community – not just

one public open house at dinnertime. A variety of methodologies will greatly improve the odds of reaching those underrepresented voices.

**Lindsay Somers:** Landscape architects can be vocal advocates for better policy and practices, and relentlessly strive for an intersectional lens in all projects. At every opportunity, think bigger and demand more from our decision-makers to build better cities. **LP**

**9** CANOE PADDLE ARTWORK **10** LEKWUNGEN TRADITIONAL DANCERS **11** ESQUIMALT DANCERS **12, 13** ROSS BAY RAMO BEACH MAT  
**PHOTOS 9** DYLAN THOMAS **10, 11** KELLIE HART **12, 13** STEVE BERTRAND



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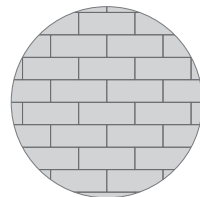
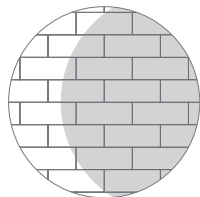
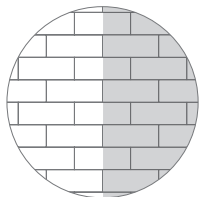
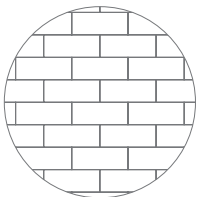
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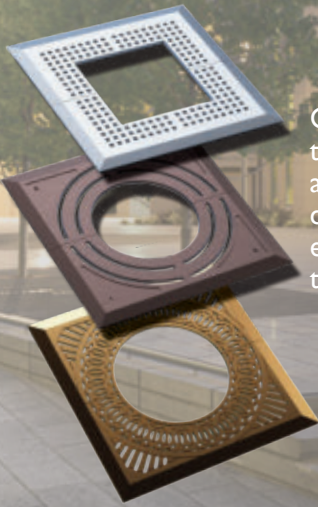
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TAYLOR LAROCQUE

# THUNDERHEAD: CANADA'S 2SLGBTQI+ NATIONAL MONUMENT

FR\_LP+ COUP DE TONNERRE : LE MONUMENT  
NATIONAL 2ELGBTQI+ DU CANADA

Coup de tonnerre hommage aux victimes de la purge et aux personnes bispirituelles/LGBTQI+ qui méritent de vivre une vie libre de toute discrimination. Il nous rappelle nos origines et symbolise notre avenir.

**THUNDERHEAD, CANADA'S 2SLGBTQI+** National Monument, will be constructed in Ottawa, south of the parliamentary buildings along the Ottawa River on the unceded territory of the Anishinabe Algonquin Nation. In collaboration with Canadian Heritage and the LGBT Purge Fund, the National Capital Commission is facilitating the development of this monument, which will be built to recognize the systematic discrimination and harm caused to 2SLGBTQI+ people in Canada at the hands of the federal government during a state-sanctioned practice known as the "LGBT Purge". The Purge continued for over 40 years and saw roughly 9,000 lives destroyed by the interrogation, abuse and psychological trauma inflicted upon 2SLGBTQI+ public service members by their employer, the Government of Canada.

In 2016, survivors of the Purge brought a class action lawsuit against the Canadian Government. The settlement, reached in 2018, included payment of damages to victims, as well as an allocation for reconciliation and memorialization; these funds symbolize reparations to those victims who did not live to see their suffering recognized. Managed by the LGBT Purge Fund, this reserve will be used to construct *Thunderhead*. It will recognize all victims of the Purge, as well as Two-Spirit and LGBTQI+ people across Canada, who deserve to live their lives freely and without discrimination. It is to be a reminder of where we have come from and a symbol of where we are going.

1 CONCEPT RENDERING ILLUSTRATING THE MEDICINAL GARDEN, HOME TO NATIVE PERENNIAL PLANTING THAT CAN BE HARVESTED ON SITE AND USED FOR CEREMONY AT THE ADJACENT GATHERING CIRCLE.  
IMAGE PUBLIC CITY ARCHITECTURE



1





2

In the summer of 2021, as hundreds of unmarked graves were being discovered at the sites of residential schools across Canada, generations of survivors of the residential school system pleaded with Canadians to listen to the stories they had told for decades that had gone unheard. They told of abuse and cultural erasure on a scale which we still fail to adequately acknowledge. Among these victims are scores of Two-Spirit people who were forced to abandon their culture, their language and their selfhood. Two-Spirit people were forced underground by the residential school system, and generations of people lost the freedom to live authentically as themselves. Today, Two-Spirit people are reclaiming their identities, cultures and space within their communities. It is critical to recognize their sacrifices and their triumphs in Canada's 2SLGBTQI+ National Monument, to share their stories with future generations, and ensure they will never be erased again.

2 CONCEPT RENDERING ILLUSTRATING THE STAGE AND INTERIOR OF THE THUNDERHEAD VOID, COVERED IN REFLECTIVE MIRROR TILE  
IMAGES 2 PUBLIC CITY ARCHITECTURE 3 LORRI MILLAN

### DESIGN EVOLUTION

Our team at Public City, a transdisciplinary design practice located in Winnipeg, MB, along with prolific and groundbreaking performance artists Shawna Dempsey and Lorri Millan and Two-Spirit knowledge keeper, 2SLGBTQI+ activist and HIV education pioneer Albert McLeod, began conceiving of *Thunderhead* in 2021, and won the design competition for Canada's 2SLGBTQI+ National Monument in early 2022. Canada and many other nations continue to face the toppling, dismantling and destruction of monuments, often dedicated to racist and colonial histories, that represent harmful and retrograde ideals. Given this context, the challenge of creating a monument to honour a community that is continually growing and evolving, and one that is to perpetually represent the 2SLGBTQI+ community for decades to come, is a task that we have not embarked upon lightly.

In 2013, I spent time in South Dakota researching the Crazy Horse Memorial, a massive mountain carving in the Black Hills that depicts the Lakota warrior Crazy Horse in staggering detail. The monument has been controversial since construction started nearly 75 years ago. Many Lakota people believe that the mountain, considered sacred in and of itself, should never have been disturbed. Others believe that Crazy Horse himself, famous for never allowing himself to be photographed, would



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never have permitted his image to be used for such a purpose. Others believe that the representation of a proud Lakota hero is important for Indigenous communities, particularly in a region where four presidents carved into a similar mountain have loomed large over their traditional territories for generations. What is clear, despite the varying opinions about the monument, is that there are large numbers of Lakota people who do not feel honoured by the representation. As a landscape architect, this dichotomy is something that I have considered in my work ever since.

This is also something that the team at Public City, along with Dempsey, Millan and McLeod, mulled over for months leading up to the design of the monument. How might we represent Canada's 2SLGBTQI+ people, a diverse, vibrant and evolving community, with a singular structure, object or place? How could a single monument reflect a community in perpetuity, for generations to come?

On a chilly day in April 2021, our team met at the juncture of the Red and Assiniboine rivers in Winnipeg to make an offering to Creator at the suggestion of Albert McLeod. We expressed our genuine hope to honour the Two-Spirit and LGBTQI+ communities, and asked for guidance to advocate respectfully for those who had been harmed by the Purge, particularly those who did not live to see their losses acknowledged. Later that day, Lorri presented us with her sketches

of thunderhead clouds, dynamic natural phenomena that she felt evoked the power of activism and progress. As Albert would later teach us, these storm systems are the home of the Thunderers. They can be terrifying, beautiful and welcome natural forces which ravage and renew the land. Those sketches, it would turn out, were the beginnings of *Thunderhead*.

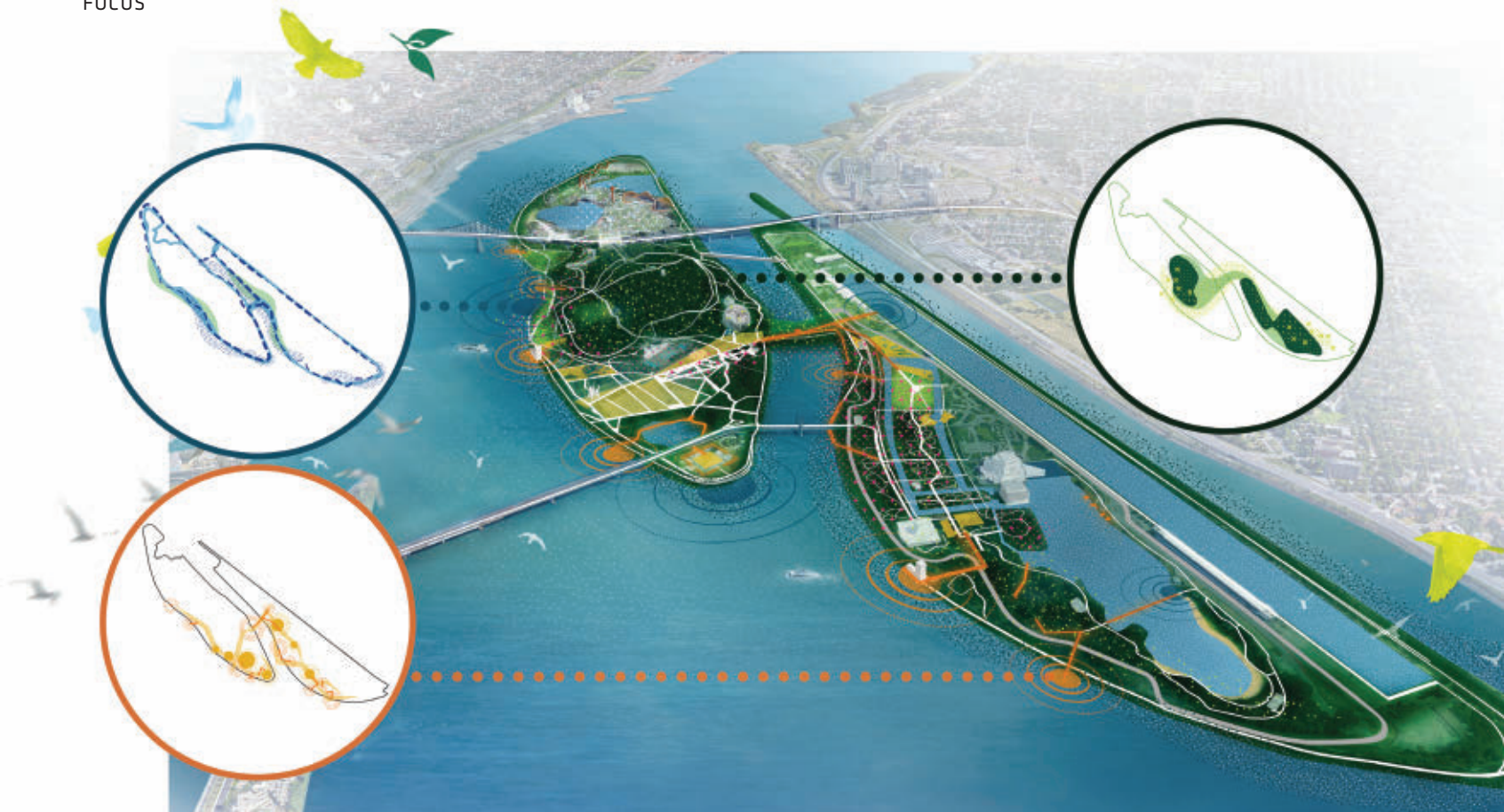
### A GLITTERING IMPRINT

*Thunderhead*, Canada's future 2SLGBTQI+ National Monument, is a void. Housed within a rigid cylindrical column, a rippling, billowing thundercloud unfurls itself inside, leaving a glittering imprint in the solid. The resulting negative space is the monument itself. It represents an intangible feeling, a growing resonance; rage, terror, growth, renewal, joy. It is what Lorri and Shawna described as experiencing as they marched during Pride – immense, powerful, sorrowful, hopeful. The reflective interior is inspired by mirrored disco balls; a glittering symbol that at once evokes both queer triumph and the shattering of something into a million pieces. It represents joy and reflects the vast multitude of individuals who comprise the 2SLGBTQI+ community. It is a space for all of us, and everyone who visits *Thunderhead* will, quite literally, see themselves inside it.

*Thunderhead* is situated within a public park, home to a vast event lawn and plaza to welcome thousands of people for protests, celebrations and performances. Behind it is a gathering circle and fire pit surrounded by 13 stones, one from each province and territory, to be selected by Two-Spirit Elders representing those geographies. It is a contemplative place where reflection and communal remembrance can occur, and a dedicated space meant to honour all of Canada's Two-Spirit people. Native tree and shrub species frame the meandering path on the north of the site, while a fruit orchard on the northeast will provide continued sustenance and colourful displays of seasonal blooms.

The *Thunderhead* void, the absence of a physical object acting as the monument, is a statement about the evolution of the community as well as a reflection of the multitude of losses suffered by victims of the Purge at the hands of the federal government. Careers, livelihoods and lives were lost as a result of the systematic expulsion of queer public service members by the Canadian state. These traumas have gone unseen by the Canadian public for decades.

*Thunderhead* will strive to recognize and honour the sacrifices made by these individuals who only wished to live their lives authentically, with the freedom so promised by the country in which they lived and to which they dedicated themselves. *Thunderhead* will also look to the future. It will be a physical representation of the beautifully nebulous and transformative nature of the 2SLGBTQI+ community, and a space where future generations can come to feel safe, seen and heard... and to witness themselves reflected among thousands of dazzling points of light. LP



1

JONATHAN CHA

# LA RECONQUÊTE SOCIALE DU PARC JEAN-DRAPEAU

## EN\_LP+ THE SOCIAL RECONQUEST OF PARC JEAN-DRAPEAU

By making the ecological transition, diversity and inclusiveness core guiding principles and sustainability and conservation the primary strategic directions, the park will expand its social reach and make a larger contribution to addressing current societal issues.

**LE PLAN DIRECTEUR** de conservation, d'aménagement et de développement du parc Jean-Drapeau 2020-2030, adopté en avril 2021, opère un changement marqué dans la mission et la vision du plus ancien et du plus grand parc urbain de Montréal. À la suite d'une longue consultation publique, d'un diagnostic étoffé et d'un processus de planification et de conception méthodique, la Société du parc Jean-Drapeau a décidé d'opérer

un virage significatif dans le rôle du Parc auprès de la population montréalaise.<sup>1</sup> En plaçant la transition écologique, la diversité et l'inclusion dans ses principes directeurs et le développement durable et la conservation parmi ses premières orientations stratégiques, le Parc élargit sa portée sociale et sa contribution aux enjeux de la société actuelle.

L'article présente les stratégies d'aménagement, élaborées grâce à la vision de NIPPaysage et de Biodiversité conseil, Réal Paul, architectes et d'ATOMIC3, qui réinitialiseront le Parc au cours de la prochaine décennie et le réinventeront non seulement au niveau de la forme, mais également au niveau des valeurs et des usages. L'équipe de conception a pris le parti de transformer ces deux îles pour en faire le plus grand

urbain insulaire et durable de Montréal. Elle devait maintenir les grands générateurs d'activités (La Ronde, Casino, grands événements - GPF1, Osheaga, etc.) tout en proposant un parc public plus vert, accessible, inclusif et durable qui répond à toutes les problématiques énoncées et aux volontés de la population montréalaise.

### Parc, transport actif et collectif, voitures ... dans cet ordre

Les analyses ont démontré que le système de circulation du parc Jean-Drapeau est désuet et défaillant et que trop d'espace est dédié à l'automobile dans le parc. Avec

**1** LES TROIS GRANDS GESTES D'AMÉNAGEMENT **2** LE PARTERRE NOTRE-DAME, UNE GRANDE AIRE GAZONNÉE POUR DES ACTIVITÉS LIBRES AU CŒUR DES CANAUX.

**IMAGES** NIPPAYSAGE ET PARC JEAN-DRAPEAU. (2020). PLAN DIRECTEUR DE CONSERVATION, D'AMÉNAGEMENT ET DE DÉVELOPPEMENT DU PARC JEAN-DRAPEAU 2020-2030. SOCIÉTÉ DU PARC JEAN-DRAPEAU. [HTTPS://WWW.PARCJEANDRAPEAU.COM/FR/PLAN-DIRECTEUR-DE-CONSERVATION-AMÉNAGEMENT-DEVELOPPEMENT-2020-2030-PARC-JEAN-DRAPEAU-MONTREAL/](https://www.parcjeandrapeau.com/fr/plan-directeur-de-conservation-aménagement-développement-2020-2030-parc-jean-drapeau-montreal/)



## Pour le Parc, qui possède une station de métro en son sein, l'importance de l'empreinte automobile est une source de dégradation des paysages, de fragmentation des espaces et des écosystèmes et de nuisances pour les visiteurs ...

sa quinzaine de stationnements répartis sur les deux îles, le Parc possède plus de 8 700 places de stationnement, ce qui en fait l'une des plus importantes offres en la matière pour un parc en Amérique du Nord selon les données du *Center for City Park Excellence* (CCPE).<sup>2</sup> Au cours des dernières années, les organisations présentes dans les îles ont progressivement pris conscience que la problématique liée à l'accessibilité et la mobilité représentait un frein à leur développement. Pour le Parc, qui possède une station de métro en son sein, l'importance de l'empreinte automobile est une source de dégradation des paysages, de fragmentation des espaces et des écosystèmes et de nuisances pour les visiteurs (surface dédiée au stationnement disproportionnée, congestion, sécurité routière, bruit, pollution, etc.). Ce phénomène n'est pas unique au parc Jean-Drapeau, une étude du CCPE a révélé qu'une portion

significative de soixante-dix grands parcs urbains des États-Unis était consacrée aux stationnements des voitures, « *the very technology that many people seek to escape when they head into their local patch of nature* » (Harnik, 2010). Dans son texte « *Removing Parking* », Peter Harnik affirmait que 100 % d'accessibilité automobile signifiait 0 % de parc et posait la question : « *Do you park in your park? Does it seem to be a parking lot more than a park, a lot?* »<sup>3</sup>

Le plan d'aménagement vise à repenser les stationnements de surface et à consolider l'offre à l'intérieur de deux vastes stationnements (l'un existant sur l'île Notre-Dame accessible depuis le pont de la Concorde et l'un à construire sur l'île Sainte-Hélène accessible depuis le pont Jacques-Cartier), ce qui facilitera l'orientation, réduira le temps d'attente et le temps de sortie.

Le nouveau stationnement intégré à un édifice multifonctionnel se situerait sur un terrain adjacent aux limites du Parc, ferait l'objet d'un concours d'architecture et serait intégré au nouveau système de promenades. Le Parc demeurera ainsi accessible en voiture. Un système de navette permettra le déplacement entre les cinq nouveaux pôles de mobilité, ceux des stationnements, des navettes fluviales et du métro. Le résultat sera probant, 80% des surfaces de stationnement éliminées, soit l'équivalent de 25 terrains de football canadien et aucune voiture ne circulant à l'intérieur du Parc. Cette proposition audacieuse, mais nécessaire permettra l'ajout de 30 hectares de nouvelles surfaces végétalisées, la création de corridors écologiques, l'aménagement d'une promenade riveraine de 15 km et l'aménagement de cinq accès directs au fleuve Saint-Laurent. La moitié du tablier

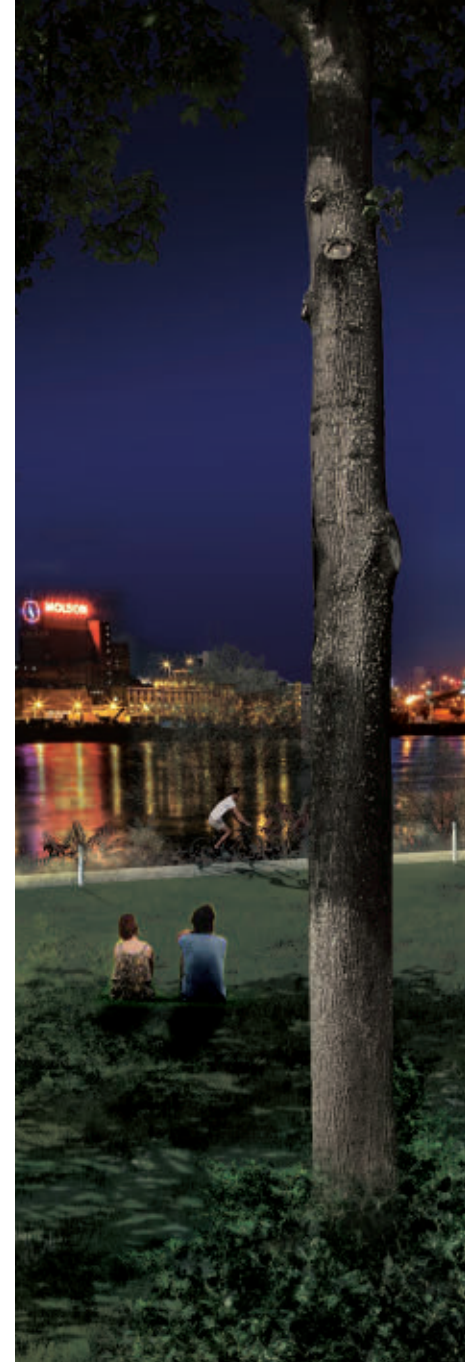


du pont de la Concorde sera transformé en espace public dédié au transport actif, la passerelle du Cosmos sera piétonnisée et inclura un pont vert pour la faune et la flore et le pont de l'Expo-Express sera réhabilité, verdi et inclus dans les parcours piétons et cyclistes. L'accès par voiture pour ses visiteurs de la grande région métropolitaine sera maintenu, mais l'essentiel de la circulation de transit disparaîtra. Le Parc reprendra ainsi sa place et sera desservi de manière adéquate et renouvelée par un transport collectif innovant.

### Expérience événementielle

Tel que démontré par le diagnostic physique, le Parc a dépassé sa capacité d'absorption dans les dernières années, ce qui veut dire que l'empreinte événementielle est telle qu'elle ne peut offrir un parc accessible et public et qu'elle contribue à la détérioration des espaces aménagés et milieux naturels. Rappelons que la Ville de Montréal, la Société du parc Jean-Drapeau et les partenaires locataires ont l'obligation de respecter le règlement de citation du site patrimonial de l'île Sainte-Hélène (2007) en vertu de la Loi sur le patrimoine culturel. Afin d'assurer la conservation du Parc tout en augmentant son accessibilité et son intérêt public, les espaces voués à accueillir une mobilisation événementielle ont été redéfinis et les limites balisées. Le Parc offrira l'Espace

67, le circuit Gilles-Villeneuve, l'épingle du circuit Gilles-Villeneuve, le jardin Le Petit Prince et la Place des Nations comme sites événementiels extérieurs, sans compter deux grands espaces techniques pour l'entreposage. Plus de 130 millions de dollars ont été investis dans les dernières années pour construire et aménager des espaces et équipements événementiels avant l'amorce de la démarche du *Plan directeur*. Des dizaines d'autres millions de dollars seront investis pour aménager les espaces cités devenus polyvalents et mieux adaptés aux besoins événementiels (surfaces minérales, mesures de protection de la nature, etc.). Finalement, le Parc présentera une offre en espace événementiel bonifiée de plus de 150 % comparativement à la situation il y a 10 ans. Voilà une approche qui permet à l'ensemble de la population montréalaise de profiter de ce bien commun tout en permettant le déroulement d'événements privés payants dont la demande demeure importante. Comme l'écrivait Alexandre Garvin : « *parks are a response to public demand*<sup>4</sup> », nous avons donc une responsabilité afin de nous assurer que toutes les populations puissent jouir du parc public urbain de qualité à tout moment de l'année. Comme le disait Adrian Geuze : « *Sometimes we have to change ideology*<sup>5</sup> ».



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3 LA PROMENADE RIVERAINE MÈNE VERS UN EMMARCHEMENT LUDIQUE QUI SERTE DE LIEU DE RENCONTRE 4 UN SENTIER POLYVALENT DANS UN MILIEU DOMINÉ PAR LA STRATE ARBUSTIVE, ÉTABLI DE NOUVELLES AMBIANCES PAYSAGÈRES À PROXIMITÉ DU FLEUVE



### Accessibilité, inclusion et diversité sociale

Les propositions d'aménagement s'inscrivent dans les meilleures pratiques en architecture de paysage et dans la connaissance profonde des éléments de succès des parcs publics urbains. Les causes de discrimination, qui peuvent être multiples, ont été prises en compte pour répondre aux besoins de toute la population, soit la capacité d'accéder à des espaces de qualité gratuits en tout temps. Il s'agissait dans un premier temps de reconnaître les facteurs de « contrôle social<sup>6</sup> » et d'« érosion<sup>7</sup> » de la notion de bien public développés par Galen Cranz et John Beardsley puis dans un deuxième temps, de trouver des solutions pour contrer les « forces

d'homogénéisation » des parcs dans ce que Low, Taplin et Scheld qualifient de « derniers lieux de la pratique démocratique<sup>8</sup> ». L'objectif, créer un « paysage inclusif<sup>9</sup> », juste et équitable où une grande variété de personnes de genre, de classe, de culture, de nationalité et d'ethnie différents s'entremêlent pacifiquement.

Les aménagements proposés incluent:

- Des espaces urbains animés ;
- des aires de jeux pour enfants ;
- des lieux pour les pêcheurs ;
- de nombreux sentiers de promenade pour les sportifs et marcheurs ;
- des accès aux rives pour voir et toucher l'eau ;
- des espaces gazonnés pour les familles et particulièrement appréciés

des communautés culturelles (jeux, détente, BBQ) ;

- des plans d'eau et des milieux verts et forestiers pour les gens en quête d'évasion en nature ;
- des lieux plus intimes et en retrait pour les adolescents ;
- plusieurs plateaux sportifs (volley-ball, basketball, tennis) ;
- des passerelles, belvédères, quais flottants pour expérimenter une variété d'échelles, de niveaux et de paysages et de nombreux bancs et lieux pour se poser, le tout avec une offre de services plus complète et accessible (abris, chalets, toilettes, cafés, restaurants).

L'objectif est d'atteindre 25 % du territoire occupé par des espaces verts dédiés à des activités libres (actuellement évalué à 8 %).



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Des plus jeunes aux plus âgés, les nouveaux aménagements se veulent inclusifs. Toutes les passerelles proposées, une signature du plan d'aménagement, seront accessibles par une gestion appropriée des pentes. L'ensemble du plan d'aménagement s'efforce de répondre à la grille ADS+ en ayant évalué les enjeux sociaux et les groupes de population à risque d'être exclus du Parc (accessibilité universelle, îlots de chaleur, transport collectif, offre de service, sécurité des femmes, groupes culturels, autochtones, etc.). La grille ADS+ réfère à l'intersectionnalité, soit les motifs de discrimination (âge, sexe, conditions sociales, situation de handicap, etc.). Un meilleur contrôle de l'empreinte événementielle, la diminution d'obstacles dans le paysage (barrières, clôtures, panneaux, etc.), la libération de davantage d'espaces distincts et une meilleure

connexion entre les espaces faciliteront l'occupation et l'appréciation du Parc. Tous les projets respectent les normes en vigueur, plans d'action et stratégies de la Ville de Montréal, dont le Plan d'action en développement social et les recommandations de firmes spécialisées en accessibilité universelle pour un aménagement inclusif. Le Parc pourra ainsi espérer remplir à nouveau un rôle démocratique dans la ville.

#### **Performance paysagère, biodiversité et écologie**

Avec ce plan directeur, le parc Jean-Drapeau prend clairement un virage socioécologique. Tout en bonifiant largement la diversité et la quantité de ses espaces libres pour les citoyens, les cibles visent à augmenter la canopée de 30 % et les milieux humides de 40 % et à

diminuer de 50 % les surfaces horticoles nécessitant beaucoup d'entretien. La création d'un corridor écologique entre les deux noyaux de biodiversité où la faune et la flore sont particulièrement abondantes – la micocoulaie du mont Boullé et les zones ripariennes de l'île Notre-Dame – illustre la volonté de restaurer la connectivité des écosystèmes au sein du Parc. Le plan vise la bonification de la complexité écologique et l'intégration des notions de performance paysagère et de services écosystémiques.<sup>10</sup> La grande majorité des endroits gazonnés (qui accompagnent principalement les routes) seront transformés alors que la forêt à trois strates prendra de l'expansion. La gestion différenciée des milieux sera également introduite, ce qui permettra de multiplier les prairies et les prés fleuris. Parmi les nouveaux types d'habitats



**Afin d'assurer la conservation du Parc tout en augmentant son accessibilité et son intérêt public, les espaces voués à accueillir une mobilisation événementielle ont été redéfinis et les limites balisées.**

5 LA PLACE DES NATIONS, UN SECTEUR ÉVÉNEMENTIEL RESTAURÉ

végétaux, les arbustives, milieux dominés par la strate arbustive, établiront de nouvelles ambiances paysagères à proximité du fleuve, ce qui différenciera les nouveaux points de contact avec l'eau par rapport aux milieux intérieurs. L'unicité de ces espaces sera renforcée par l'aménagement de nouveaux milieux humides. En plus de l'aménagement et de la gestion du territoire, le Parc vise à atteindre 85 % de matières valorisées, une carboneutralité des opérations, une programmation entièrement écoresponsable tout en ouvrant la porte à l'agriculture urbaine sur les toits de plusieurs bâtiments. Le plan définit ainsi une nouvelle esthétique, l'esthétique de la durabilité, celle que Kongjian Yu qualifie de "big feet".

### Réinitialiser le Parc pour une justice environnementale

Ce court texte a démontré l'innovation souhaitée dans les pratiques du parc Jean-Drapeau et les ambitions pour ce territoire unique. Reconquérir est le meilleur terme pour décrire cette nouvelle destinée de la « Terre des Hommes » (celle de Saint-Exupéry), elle-même inventée de toutes pièces et qualifiée à l'époque de « meilleur projet du siècle en architecture de paysage ». Le Plan directeur 20/30 s'inscrit dans cette tradition d'excellence où la complexité a été travaillée avec créativité et flexibilité. La réinitialisation du parc Jean-Drapeau passe par un plus grand respect du territoire, une cohérence dans les interventions, un intérêt renouvelé pour la vie sociale des espaces publics et des aménagements sensibles, expérientiels, porteurs et révélateurs de sens. Les principes JEDI (justice, équité, diversité, inclusion) ont guidé la reconquête sociale du parc Jean-Drapeau pour en faire un véritable lieu public équitable. De l'éthique à l'esthétique, une nouvelle matrice paysagère et une nouvelle narration prennent place et repensent avec audace ce qui a le potentiel de devenir le parc par excellence du 21<sup>e</sup> siècle, celui d'un bien commun partagé par l'ensemble des citoyens. **LP**

### Notes

1. La démarche rigoureuse s'est appuyée sur une consultation publique d'un tiers neutre ayant recueillie plus de 6 000 opinions sur une durée d'un an, la production et la communication publique de nombreuses études et états des lieux, quatre ans de démarche, de réflexion interne et de comités de travail, de nombreuses rencontres d'information, réunions techniques, ateliers et comités consultatifs avec des parties prenantes externes reconnues pour leur expertise, une équipe d'une vingtaine de concepteurs professionnels externes (architectes, architectes paysagistes, designers, biologistes, éclairagistes) et des recherches pratiques, théoriques et in situ concernant tous les enjeux des parcs contemporains à l'échelle locale, nationale et internationale.
2. Seuls Flushing Meadow/Corona Park de New York et Forest Park de Saint-Louis en posséderaient plus.
3. Peter Harnik (2010), *Urban Green. Innovative Parks for Resurgent Cities*, Washington, Island Press, p. 147.
4. Alexander Garvin (2011), « Park development », in *Public Parks. The key to livable communities*, New York et Londres, W. W. Norton & Company, p. 58.
5. Adrian Geuz in Martin Knuijt, Hans Ophuis, Peter van Saane et David Louwerse (1995) [1993], « Dynamic modern times » in *Modern Park Design. Recent Trends*, Bussum, Thoth Publishers, p. 47.
6. Galen Cranz (1982), *The Politics of Park Design. A History of Urban Parks in America*, Cambridge et Londres, The MIT Press, 347 p.
7. John Beardsley, « Conflict and Erosion : The Contemporary Public Life of Large Parks » in Julia Czerniak et George Hargreaves (2007), *Large Parks*, New York, Princeton Architectural Press, p. 199-213.
8. Setha Low, Dana Taplin et Suzanne Scheld (2005), *Rethinking Urban Parks. Public Space and Cultural Diversity*, Austin, The university of Texas Press, 226 p.
9. Clare Rishbeth (2001), « Ethnic Minority Groups and the Design of Public Open Space: An inclusive landscape? », *Landscape Research*, Vol. 26, no-4, p. 351-366.
10. Sarah Taylor Lovell and Douglas M. Johnston (2009), « Designing Landscapes for Performance Based on Emerging Principles in Landscape Ecology », *Ecology and Society*, Vol. 14, no-1.

QIWEI SONG + MEIKANG LI

# FROM TOP- DOWN TO EYE- LEVEL

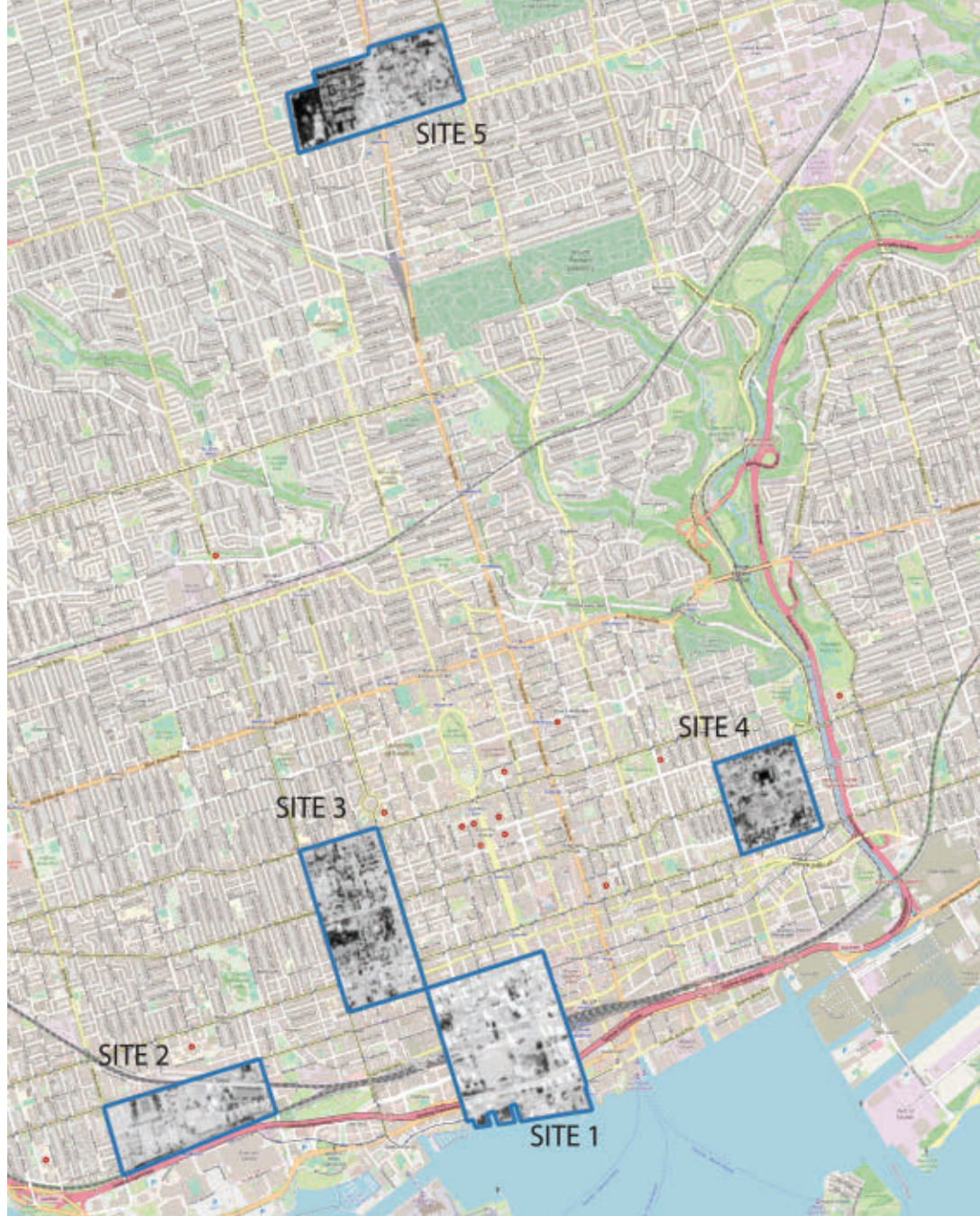
## PERCEIVING URBAN GREEN EQUITY THROUGH A DIFFERENT LENS

FR\_LP+ VUE DU CIEL, VUE DU SOL -  
PERCEVOIR L'ÉQUITÉ ÉCOLOGIQUE  
SOUS UN ANGLE DIFFÉRENT

**URBAN GREENERY, SUCH** as street trees, shrubs and associated vegetation, has long been recognized for its ability to improve the environmental, recreational and aesthetic values of urban areas. The importance of accessibility to urban green spaces and nature has been underlined during the COVID-19 pandemic. Public discourse on sustainable planning and environmental equity has featured prominently, largely due to the recognition that urban greenery is a vital component of our public realm that provides benefits to residents' mental and physical health.

Conventionally, efforts to quantify urban greenery have primarily relied on aerial

1 THE FIVE STUDY SITES 2 USING MACHINE LEARNING ALGORITHMS TO EXTRACT THE AREA OF VEGETATION IN THE EYE-LEVEL STREET VIEW  
ALL IMAGES QIWEI SONG + MEIKANG LI



views using remote sensing techniques. Accessibility to roadside vegetation, a highly visible form of public urban greenery, has been omitted from these studies. In prior research, scholars have identified the mismatch between overhead greenery and street greenery viewed from street level.

We (the authors) selected five neighbourhoods in the City of Toronto to examine the relationship between top-down and eye-level greenery. Although this research is unfunded and stems more from our personal interest in the subject, we wanted to take the opportunity to collect data and do some experimentation for future, more in-depth research, using the Canadian urban context. Each site has mixed land uses, including community parks, retail, residential and offices, etc. The five sites

are: 1. Toronto Downtown; 2. Liberty Village; 3. Alexandra Park and Kensington Market; 4. Regent Park; 5. Yonge St. and Eglinton Ave (see map image).

First, Google Street View (GSV) images along street networks of the five neighbourhoods were collected. At each sampled point we retrieved four images – facing forward, left, right and backward – to generate a panorama view. The data was then “cleaned up” to enhance the accuracy and validity.

For instance, the street views sampled from highways were removed from the data set because they do not represent the pedestrian experience. Second, the greenery extraction was processed through machine learning algorithms to effectively calculate the area of vegetation in the





RAYNA SYDNEY SYED

# CO-DESIGN NOW

## HUMANIZING THE DEVELOPMENT PROCESS

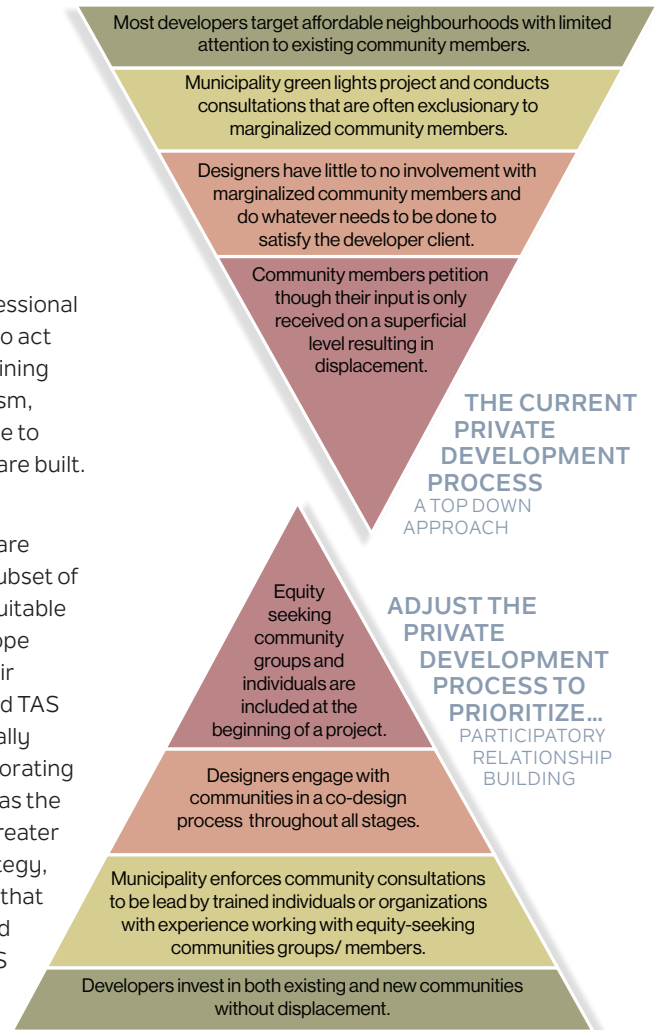
FR\_LP+ CO-DESIGN NOW : HUMANISER LE PROCESSUS DE DÉVELOPPEMENT

**ACROSS NORTH AMERICA**, property development projects are catalyzing a wave of gentrification. The underlying reasons driving this change are varied, yet the predominant net result has been depressingly consistent. The bottom line is that the urban development status quo has expedited the homogenization of neighbourhoods, erasing layers of history, culture and diversity. Furthermore, as marginalized voices remain unheard in this process, many are displaced from their homes and communities, exacerbating the inequities of urban city building. The popularization of mixed-use real estate development dominates the portfolios of many landscape architecture firms, empowering landscape architects with the capacity to directly influence development projects and the communities within which

they are nested. To this end, professional practice and the academia need to act on their collective roles in determining the extent to which systemic racism, discrimination and biases continue to influence how and why our cities are built.

### Progressive Processes

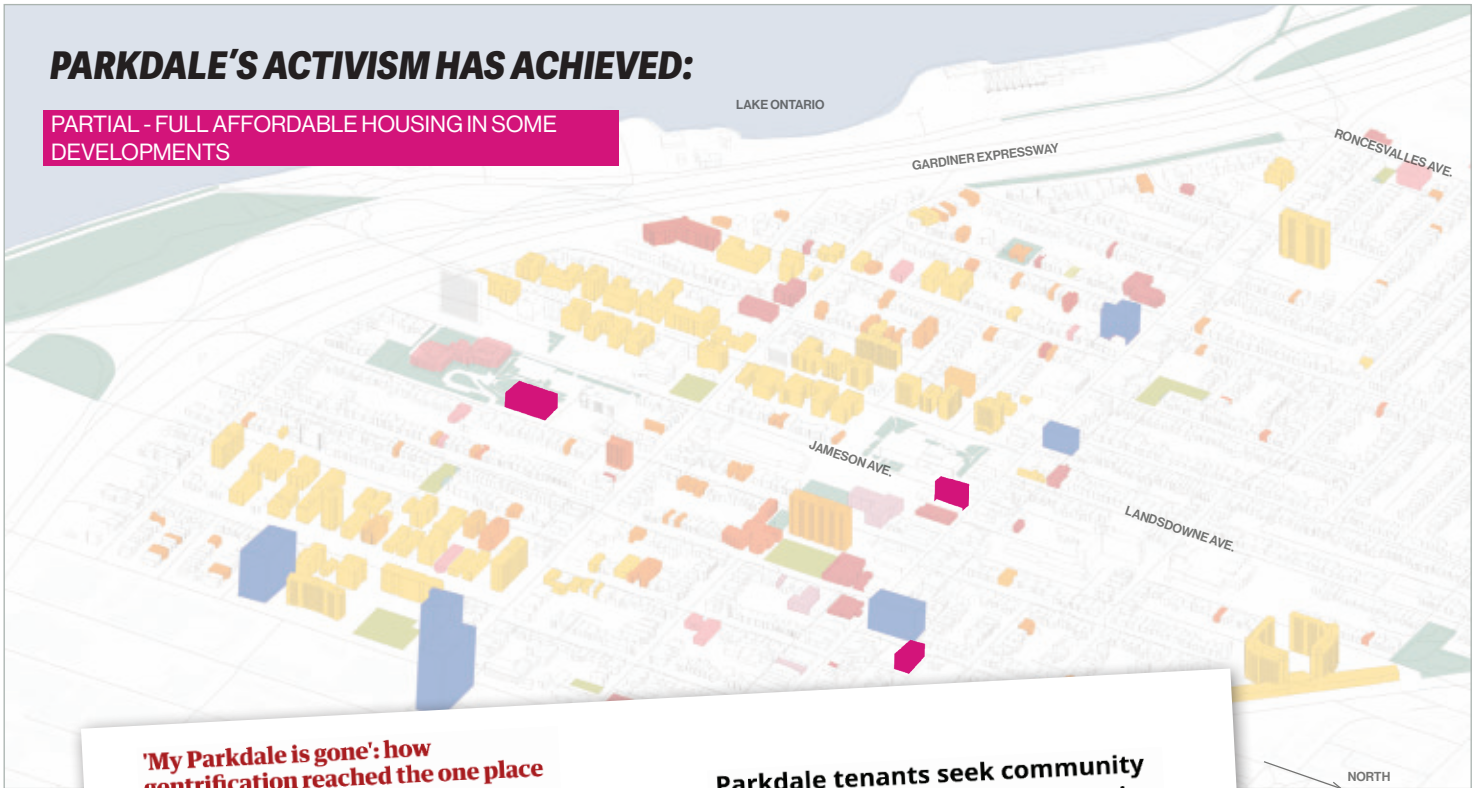
What's encouraging is that there are more municipal initiatives and a subset of private developers striving for equitable city building by increasing the scope of community engagement in their RFPs. For example, PROCESS and TAS are leading the movement in socially impactful development by incorporating community consultation as early as the rezoning stage throughout the Greater Toronto Area. PROCESS is a strategy, engagement and planning studio that uses a collaborative, equitable and community-driven approach. TAS is a real estate development company focusing on creating





**PARKDALE'S ACTIVISM HAS ACHIEVED:**

**PARTIAL - FULL AFFORDABLE HOUSING IN SOME DEVELOPMENTS**



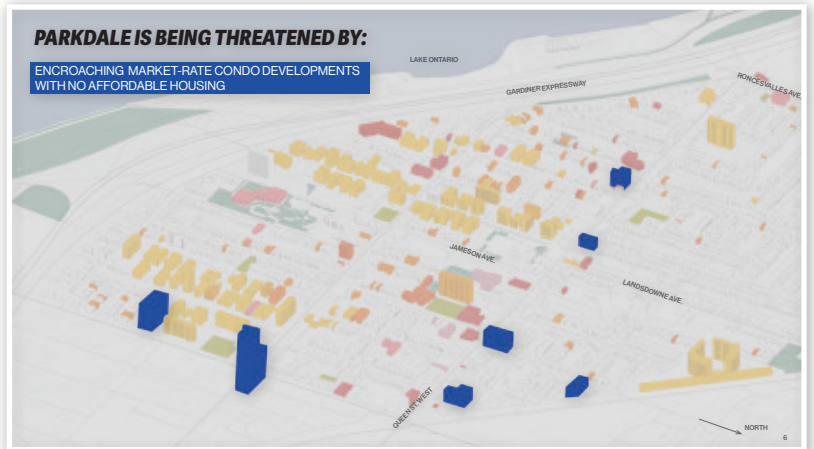
**'My Parkdale is gone': how gentrification reached the one place that seemed immune**  
 The Guardian, January 2020

**Parkdale tenants seek community solutions to booming gentrification**  
 Community Housing Transformation Centre, February 2021

**'We're being squeezed out': Locals try to save Parkdale restaurant amid gentrification worry**  
 CBC News, October 2017

**Parkdale community holds rally calling for end to anti-Black racism in schools**  
 CP24, November 2021

**Medicine or rent? In Parkdale—High Park, affordable housing is at the forefront ahead of federal election**  
 The Star, September 2021



social impact while uncompromising profit. Its work centres around humanizing the development process by working in harmony with communities.

PROCESS's work with TAS, and others, begins by distilling down the diverse groups of people affected by the proposed development and designing the appropriate engagement for each group. Early engagement often involves the PROCESS team walking the neighbourhood door-to-door and speaking with community members to inform them of the proposed development in an accessible way. This early engagement strategy with the community occurs long before schematic

1 COLLAGE ILLUSTRATING THE CULTURE OF PARKDALE 2 COMMUNITY FLYER IN RESPONSE TO LIFETIME DEVELOPMENT PROPOSAL

IMAGES DRAWINGS CREATED BY THE COMMON SPACE COALITION TEAM FOR THE CO-DESIGN NOW REPORT (LACF 2021 GRANT). SCREENSHOTS FROM SOCIAL PINPOINT AND GRAPHICS MADE BY COMMON SPACE COALITION TEAM FOR THE CO-DESIGN NOW REPORT (LACF 2021 GRANT).

## WHERE IN PARKDALE FEELS LIKE HOME, AND WHY?



**Most developers begin public consultation well after site plan applications have been submitted, but the involvement of community focused engagement firms allows developers to come to municipal consultations having already gathered feedback *from* and fostered connections *with* the community.**

design and design development and informs the public consultation strategy required in development applications. Whereas most developers begin public consultation well after site plan applications have been submitted, the involvement of community focused engagement firms like PROCESS allows developers like TAS to come to municipal consultations having already gathered feedback *from* and fostered connections *with* the community.

For PROCESS and TAS it's simple – the sooner they can engage with the community, the better, more nuanced information there is for design teams and developers to make impactful decisions that have a better return on investment and ultimately build a better product. It doesn't cost more; instead, their process illustrates that rearranging the current design process allows designers to work with their first iteration of research, potentially cutting out the time it would take to revise

designs later in the process. The result is that the City hears from the public sooner, and the community feeling the change doesn't feel cut out of the process.

This type of development project proves that participatory planning and co-design processes are implementable. However, given that participatory planning isn't a new concept, with the rapid pace of private development furthering inequities in densified urban areas, city builders should position themselves proactively. So, for landscape architects already involved in development projects who may feel they lack experience in capacity building and engagement with equity-seeking groups, where do we begin?

### **Participatory Landscape Architecture**

To explore strategies in which landscape architects can build capacity with diverse community members, my team at Common Space Coalition, led by Thevishka Kanishkan and I, conducted a yearlong research project – Co-Design Now. Our

efforts were supported by a grant from the Landscape Architecture Canada Foundation. Our work centred on a case study analyzing and engaging with the mixed-income, rapidly gentrifying, diverse and vibrant neighbourhood of Parkdale in Toronto's west end.

We identified Parkdale as a valuable source of insight due to the neighborhood's established history of community activism addressing housing injustice. For years, community networks within Parkdale have cultivated a robust network of grassroots allies and proactive community members focused on preserving diversity, equity and affordability amidst the changes brought on by gentrification. Unfortunately, over the last five years, conventional mixed-use condo development has proliferated, causing many residents to fear change, displacement and loss of their communities. The objective of Co-Design Now was to develop a localized framework for participatory landscape architecture

by engaging with Parkdale's dynamic history, diverse demographics and active community groups.

The first step in our process was to foster a relationship with Parkdale People's Economy (PPE) – a group of over 30 community-based organizations and hundreds of community members collaborating to build decent work, shared wealth and equitable development in Parkdale. After a successful application, we joined the PPE's Planning Committee with 17 other diverse community members, meeting once a month to collaborate and participate in a 12-month community planning process.

A pivotal stage in our collaboration with the Planning Committee involved engaging residents through a series of community mapping workshops. Together with PPE, we held four online community mapping workshops using Social Pinpoint – an online interactive mapping tool. Through these workshops, we established a successful forum where community members shared their lived experiences as Parkdale residents. Social Pinpoint

then allowed us to represent this crucial qualitative information in a visual and interactive mapped format.

Whereas the established framework for public consultation on private development does not adequately represent and involve community stakeholders, our community mapping workshops aimed to address this issue by focusing on community needs and assets to cultivate visions and values for community health and wealth. Facilitated by the team at PPE, we prioritized understanding people's experiences of belonging and well-being in the neighbourhood through a mapping and storytelling process. The impacts of development and displacement were also critical themes. We explored the community significance of how spaces have changed over time. This allowed us to develop a more robust analysis focused on differentiating the positive and negative causes and impacts of change throughout the neighbourhood.

Common sentiments shared among the workshops reinforced the notion that

Parkdale is a place of community, but also reflected the fears of displacement and loss previously identified as the community faces rapid urban development.

Parkdale People's Economy plans to use the insights and ensuing research from these workshops to inform the 2022 Parkdale Community Planning Study – a comprehensive resource rooted in qualitative research that will document community assets and needs for future development initiatives.

**Three Critical Lessons for the Profession**

*1. Acknowledge and Check Inherent Bias*

This project exposed our own inherent biases on several fronts. As designers trained in Euro-centric design principles at accredited academic institutions, we were forced to step back and assess the impact of our professional lens on community engagement. Limited access to computers and the Internet, diverse linguistic backgrounds and varying technological literacy all pointed to the fact that the use of online mapping software and online engagement was

**WHAT SIGNIFICANT CHANGES DO YOU SEE IN PARKDALE?**

I feel alone due to the high rise buildings, and the loss of old memories that we had of going to different places. Everything has become so strange, you feel the loneliness, and there is no friendship that we used to have when we were able to associate ourselves with people. We used to go and have a coffee or talk with someone.

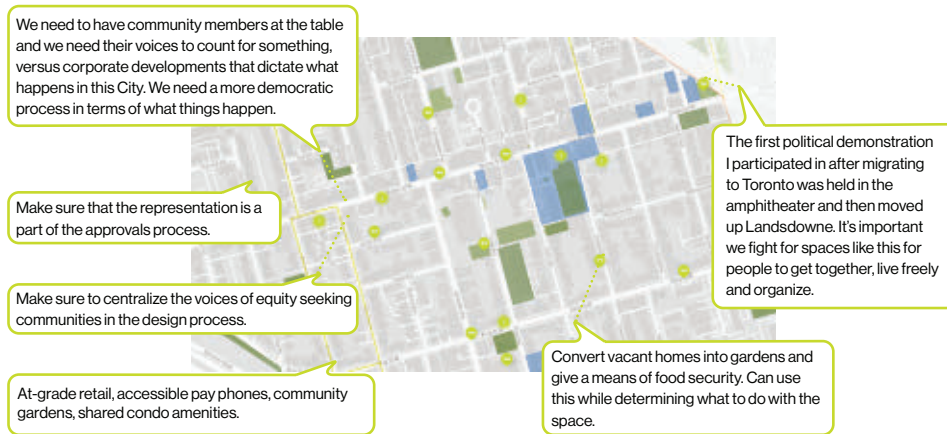
There is an increased voice of privilege in Parkdale. South Parkdale was a landing pad for newcomers, etc. The push towards mixed development means that there will be a shift of who lives here. I hear people move into this neighbourhood and say "what's with my neighbours?" When these folks have been living here for 40-50 years. There is a change in who has the right to live in this area.

Most people in Parkdale are working families and even though there is a lot of community engagement - some folks are being left out.

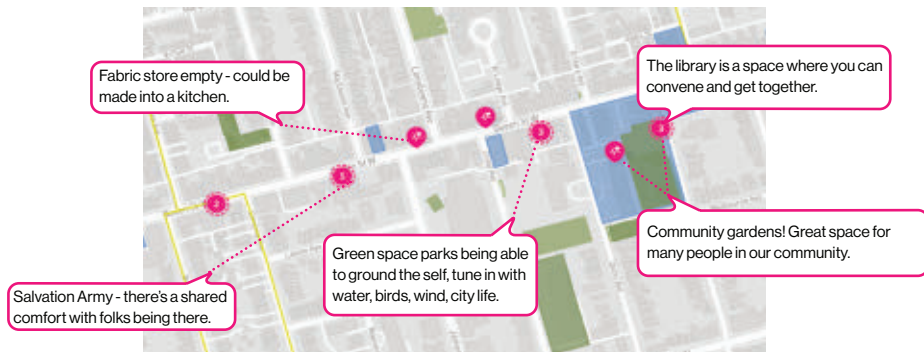
Food bank on King was more private versus on Queen. There was a lot more information shared about what things are happening at the old location.

There are commercial spaces where people don't have the ability to talk to folks.

LOOKING AHEAD - WHAT COLLECTIVE ACTION DO WE WANT TO TAKE AS A COMMUNITY?



WHAT SPACES SUPPORT YOUR WELLBEING IN PARKDALE?



not inclusive to the neighbourhood. This realization underscored the importance of collaborating with an activist group that served the community, as they could share valuable best practices for community engagement developed and improved throughout years of outreach.

2. Trauma is Site Specific

When engaging with communities who have suffered trauma, housing displacement and other losses, facilitation led by established local organizations (like Parkdale People's Economy) is *critical*. In our workshops, we asked questions with the potential to bring up past traumatic experiences for attendees related to public space, accessibility and housing. To account for the potential impact of our questions on individual community members, we included an "active listener" in all workshop conversations. We found that it was critical for the active listener to be experienced working with people who had faced or were currently facing housing

insecurity if a workshop participant was triggered by past or ongoing trauma and needed a private space to speak out.

3. Relationships Before Deliverables

Early on in this project, our priorities were focused on developing project deliverables and hitting deadlines. This echoes how we, as landscape architects, operate in a professional context. In pursuing our project goals, however, we realized that we needed to refocus our priorities on cultivating trust and meaningful relationships with our community partners. Without that trust, we could not have created a forum for open community dialogue, including community elders, cultural group representatives and

community activists and leaders. It takes time to build trust, but through finding a willing community partner in Parkdale People's Economy, we learned through their experience how to position ourselves for meaningful and productive community engagement.

Looking Ahead

As landscape architects, we recognize our limits. Participatory design and community engagement are not taught or prioritized in most design firms or schools, meaning it is all too often deemed "out of our scope." Co-designing with community agencies and leaders enables the possibilities to bring marginalized or racialized peoples' unique perspectives to the table. As we look for a path towards equitable design and practice, landscape architects can play a role in establishing *how* we engage with communities that we might not belong to but whose physical environments we shape.

Further, expanding the proposed scope of work in fee proposals and RFPs on future projects should include consulting community members and organizations from the outset of all projects. Doing so helps to humanize the development process while acknowledging that stories, local knowledge, personal histories and lived experiences are critical elements of the site inventory and analysis phase that cannot be overlooked. By incorporating community-driven design into our work, we have an opportunity to more accurately understand and address the world as it is. This, in turn, can inform how we define our design priorities for the better. **LP**

PROJECT TEAM | CLIENT COMMON SPACE COALITION | LANDSCAPE ARCHITECTS PARTNERS - PARKDALE PEOPLE'S ECONOMY | FUNDING LANDSCAPE ARCHITECTURE CANADA FOUNDATION - 2021 GRANTS

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# GOVERNOR GENERAL'S MEDAL IN LANDSCAPE ARCHITECTURE RECIPIENT: PROFESSOR RONALD F. WILLIAMS

## FINDING INSPIRATION

1



RON  
WILLIAMS

FR\_LP+ RÉCIPIENDAIRE DE LA  
MÉDAILLE DU GOUVERNEUR GÉNÉRAL  
EN ARCHITECTURE DE PAYSAGE :  
PROFESSEUR RONALD F. WILLIAMS  
Trouver l'inspiration

**RON WILLIAMS, FELLOW** of the CSLA and the RAIC, winner of a CSLA Lifetime Achievement Award as well as the Order of Canada (2018), is now the newly minted recipient of the Governor General's Medal in Landscape Architecture for 2022.

As noted in the Jury Statement, Ron is a pioneer of the contemporary landscape architecture profession and epitomizes the spirit of the Governor General's Medal in Landscape Architecture: honouring exceptional landscape

architects whose lifetime achievements and contributions to the profession have had a unique and lasting impact on Canadian society.

A leader, an academic, a practitioner, an author, a researcher and an advocate, Ron Williams has had a significant national impact in every facet of his 50+ year career. Most notably, he authored *the* authoritative work on landscape architecture in Canada, which tells the story of the growth, the role and the impact of the profession. *Landscape Architecture in Canada*, published in English and in French, is a sweeping record that raises the profile of the profession.

Ron helped develop the landscape architecture program at the University



SUE  
SIRRS



2



3

of Montreal and became a beloved professor, applying rigorous research standards to his own work, in addition to the work of his students. He built a nationally recognized repertoire of work as a founding partner of WAA (Williams Asselin Ackaoui and Associates) and participated in many of WAA's award-winning projects including: the Montreal Beach Park on Ile Notre-Dame; the Biodôme de Montréal; the Jardin de l'Espace Saint-Roch; and the rehabilitation of avenue Honoré-Mercier in Quebec City.

During CSLA's 2022 Virtual Congress, Sue Sirrs, Outside! Landscape Architects, APALA, CSLA, shared a conversation with Ron about influences and inspiration. Here are some excerpts from this dialog.

**SUE:** Ron and I had a conversation last week that was scheduled to last half an hour and we spoke for well over an hour! I wish that everybody listening could have heard the extent of the conversation, but we did want to tie it back into the theme of inspiration. Can you share with the group the inspirations that brought you to this point?

**Ron is a pioneer of the contemporary landscape architecture profession and epitomizes the spirit of the Governor General's Medal in Landscape Architecture**

1, 2 JARDIN ST-ROCH 3 PARC-PLAGE  
PHOTOS 1, 2, 3 WAA



4

**RON:** I reflected a little, and there were a lot of different things that seemed to influence, inspire and make me think about what we as landscape architects can do and what we *should* do. The first one was really *nature*. With all of our work that involves design, we want to base it on what nature wants to do. There are certain forms that seem to make sense and others that don't: for example, water usually wants to be the lowest thing in the landscape; that's what it does. So, that's the natural way to use water in a garden or in a park. We live in a country where almost all the landscapes have been formed by glaciers, so the glaciated landscape is part of the way we think

4,5 PARC-PLAGE  
PHOTOS 4,5 WAA

about things. One can be inspired by how a stream loaded with rocks and sediment would tend to drop the great big heavy rocks first, then medium-sized rocks, then gravel and eventually fine sands. That's something that informs design, and it becomes internalized after a little while.

The second thing is what *people* do. I had the great good fortune of studying under Clare Cooper Marcus at Berkeley; her "LA 151" was a legendary course that people really appreciated. A lot of the course was just going out to parks and public spaces and watching what people do, taking notes, and then trying to analyze the notes and make maps and so on after the fact. Through this I noticed that an outdoor environment for children is all a playground – where we might think that something is a curb, it's actually something that you're

supposed to walk along, putting one foot in front of the other. Teenagers will not use equipment the way they're "supposed" to; they'll sit on a table, or if there's a structure that supports a swing, they'll walk along the top of it, or do other risky things. So, if you're designing for people, you have to anticipate that teenagers will use things in a risky way and maybe even design things that are a little bit risky so that teenagers can do that, without getting in too much trouble!

Every site is *individual*; it has its own character the designer wants to understand. It takes a lot of time to do that and the site needs to be respected for what it is, whether it has a natural character or a constructed character, one shouldn't lightly just disrupt everything and change it. There's a lot there that one can already



**A site needs to be respected for what it is, whether it has a natural character or a constructed character, one shouldn't lightly just disrupt everything and change it.**

learn from. So, I guess my method of design is to visit the site and take a lot of notes and photos and measurements, just to try to understand everything about the site. Personally, I could not just visit a site and say I know exactly what to do. My first partner, John Schreiber, would go to a site and he would walk around for five minutes and know what to do, and usually he'd be right. Sometimes we'd go back to the office and he would have still another brilliant idea, and as junior partner my job was often to tell him that we only needed one of these brilliant ideas per project! The site can give you messages, but sometimes you have to work at it to get at them. I find that I had to go back to the office and draw everything: circulation routes, who was there, contour lines, problems, plants. Only then would I start to see a pattern and these patterns were sometimes hidden, but as you start to work, you find that the

patterns become more and more visible, and almost inevitable.

Those are some of the things that inspire me, but there is also *history*. Other people in past times have created many brilliant designs, and although we profess to be "modernists" and want to do things that are "new" and "original", it would be unreasonable to decide that *nobody* in the past ever had *any* good ideas. When we look at some of the designs from past eras, we find that there are shapes that just fit what people want to do, or that fit with human behaviour, or that resolve technical problems. It would be a shame if we didn't learn from these things.

Our office was once confronted with the design of a staircase that went up about 30 feet; it was a very sloped site and we had to have a pedestrian access at that point for various reasons. I recalled a staircase





Usually you'd say, "I don't want to go up 60 steps", but you know, in Montmartre everybody goes up and down those 60 steps several times a day. They think it's great, so I more or less borrowed that design.

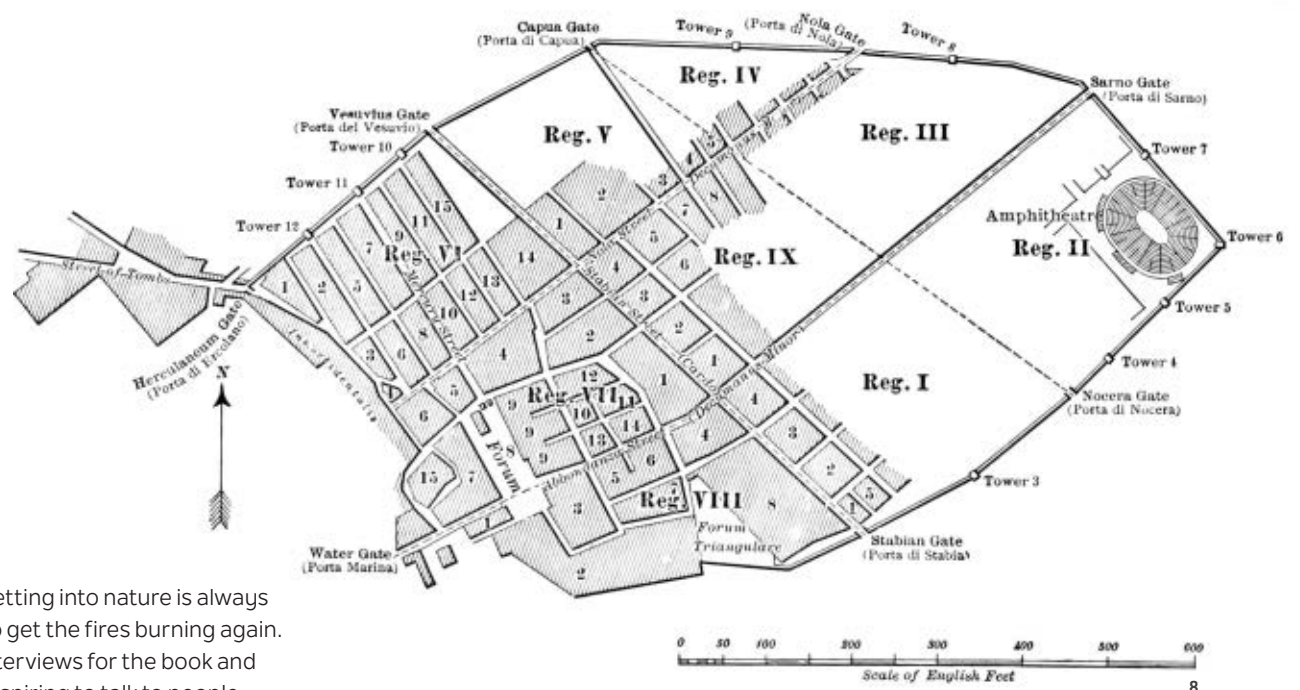
in Montmartre, in Paris, that had been in my French book when I was in high school. Later, when visiting and living in Paris for a while, I discovered that very same staircase – it broke the long change of level into several small staircases. The handrail was in the middle, rather than on the sides, for some reason, and asymmetrically positioned. I thought this was a wonderful staircase. Usually you'd say, "I don't want to go up 60 steps", but you know, in Montmartre everybody goes up and down those 60 steps several times a day. They think it's great, so I more or less borrowed that design. I don't know who designed it. Probably there is a drawing in a drawer somewhere in Paris that has a date and a signature on it, but from everything we know it's just part of the vernacular. One can learn from either the historical heritage of brilliant people like Michelangelo, or from vernacular things that were done by people who we have no idea who they were, but they solved the problem in a brilliant way.

**SUE:** We were talking about the importance of travel. It's just like seeing those stairs – the experience of being in other places and seeing how things are done in other ways is so important. People's stories and ideas are important to inspire us in the work that we do. What are the inspirations outside of the design process that inspire you on those days when your work feels overwhelming? For example, in the middle of writing your book, were there days you thought, "What was I thinking when I got started on this project?"

**RON:** Since mostly I was working inside with the book, just going outside was a crucial thing. I would go outside and walk around a little triangular park by my



7



house. Just getting into nature is always a great way to get the fires burning again. I did a lot of interviews for the book and it was really inspiring to talk to people. My wife Sachi and I would go together to different parts of the country and we would always discover things that were amazing.

One of the things about visiting places was that I would have seen photographs and plans of those places and tried to understand things; then you go to a place

**6** MONTMARTRE 60 STEPS, PARIS **7** MAISON SNC **8** OUTLINE PLAN OF POMPEII  
**PHOTOS** 6 DANM12/SHUTTERSTOCK.COM **7** WAA **8** AUGUST MAU, F. KELSEY TRANSLATOR, POMPEII, ITS LIFE AND ART, 1901, PLAN I, PAGE 31 (PROJECT GUTENBERG)



9



10

and you say, “Well, of course that’s what they did.” You know, this feature is there on top of the hill and they put it on top of the hill, but none of the pictures showed that. For example, the ancient city of Pompeii in Italy – like every Roman city the *forum* is the centre of the place, but in Pompeii, it seems to be asymmetrical, it’s not in the city centre exactly. When we visited, we found it’s at the top of the hill; there’s a main street that goes east-west and a main street that goes north-south; they cross those streets right on the highest point of the town, so that’s the forum and that’s why. The same thing is true, for example, of Montreal: why are Notre Dame Cathedral and the square in front of it where they are? It’s the highest point of an east-west slope and a north-south slope and you go up from every single direction to get to the cathedral square. So, a visit to that place

would immediately explain it and help one to understand it.

I’ve mentioned some of the things that have influenced my work – observation of nature, what people do in the landscape, the unique aspects of every site, historical precedent – but everyone’s approach to these things is different, and I believe that all landscape architects (and in fact all designers) bring their own individual perspective to each project. It’s important that they enjoy this process and feel free to express their own unique perspectives and viewpoints. **LP**

*To listen to Ron and Sue’s full discussion, visit [www.youtube.com/watch?v=X7-XMbk-u00&t=1190s](http://www.youtube.com/watch?v=X7-XMbk-u00&t=1190s) or on the CSLA website at [www.csla-aapc.ca/awards/professor-ronald-f-williams-2022](http://www.csla-aapc.ca/awards/professor-ronald-f-williams-2022). Listen to Ron’s acceptance remarks at [www.youtube.com/watch?v=L0pkRGuSiOY&t=319s](http://www.youtube.com/watch?v=L0pkRGuSiOY&t=319s).*

**9** CATHÉDRALE **10** PLACE D’ARMES  
PHOTOS 9, 10 WAA



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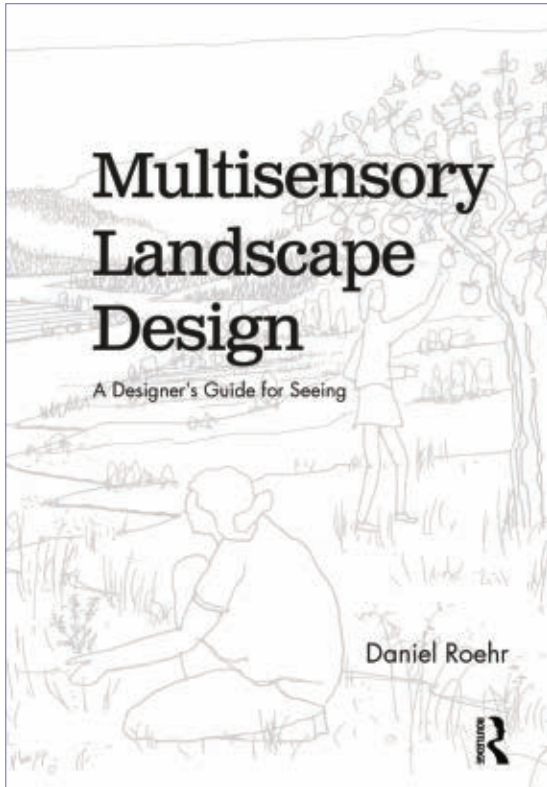
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# TOTAL IMMERSION

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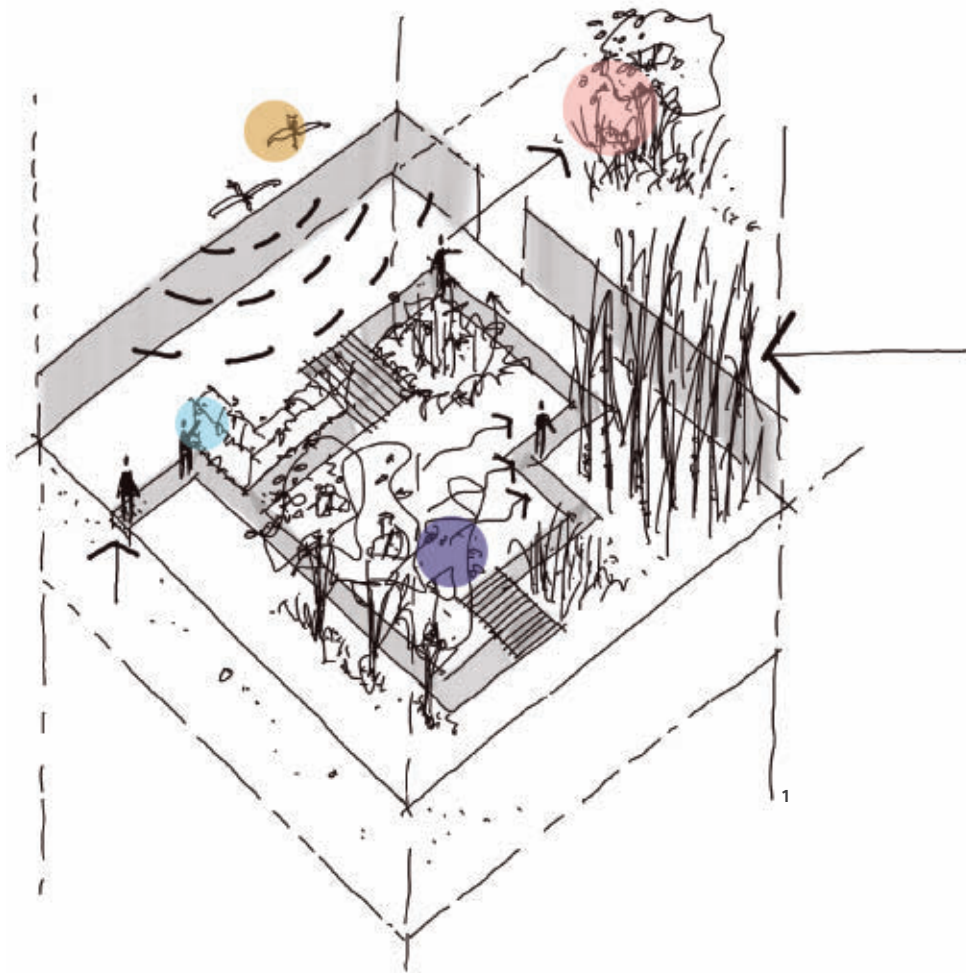
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### Multisensory Landscape Design: A Designer's Guide for Seeing

Daniel Roehr  
Routledge, 2022  
ISBN - 9781138586802

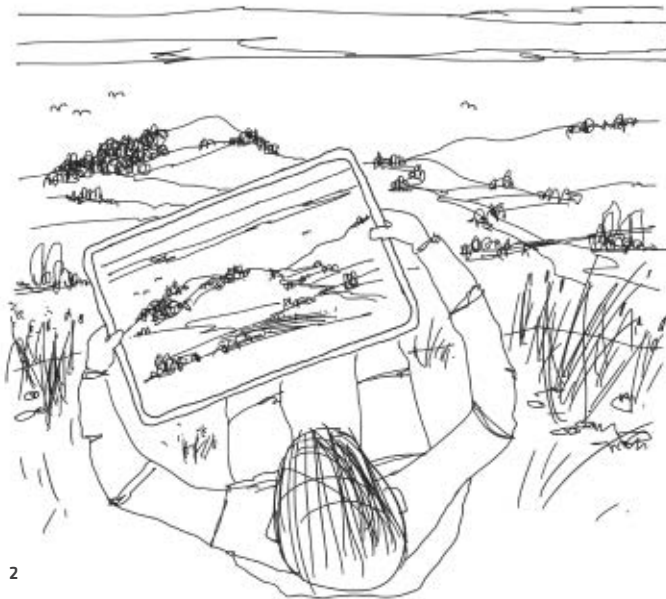


1 A 'SENSEWALK' ILLUSTRATED  
2 RECORDING THE LANDSCAPE 3 PORSCHE STREET IN WOLFSBURG, GERMANY  
IMAGES DANIEL ROEHR

**“Our bodies should be treated as the first recording device of our design process,” Roehr writes.**

*Multisensory Landscape Design*, published in 2022 by Routledge, seeks to entice practitioners back to the field, over and over again, throughout the design process. Its author, Daniel Roehr, is an associate professor in the University of British Columbia’s School of Architecture and Landscape Architecture. Regularly invited to lecture and conduct sketching workshops at other schools across Canada and internationally, Roehr has long exhorted the value of putting pencil to paper (or stylus to tablet) as a way for practitioners to learn about a site and develop visual literacy. This new book lays out theory and techniques for engaging all five senses, recording and interpreting the impressions gathered, and using them to inform design. “Our bodies should be treated as the first recording device of our design process,” Roehr writes.

This may sound basic, but the book asks us to consider what we take in when on a site visit. Often, the visual is paramount. In a site visit, practitioners may snap photos, look at drainage, take measurements and keep a hawk eye out for any unforeseen issues, but do they sit and listen for wildlife? Do they take in the scents of the nearby wetland on a rainy day as well as in the sun? Do they assess the sound of footfall on pavement, or the comfort of walking uphill on the same? It is easy to intuit the value of such analysis. In *Multisensory Landscape Design*, Roehr gives us systems and tools to help us pay attention to our senses, record what they tell us, visualize this data and then implement it in our designs.



2



3

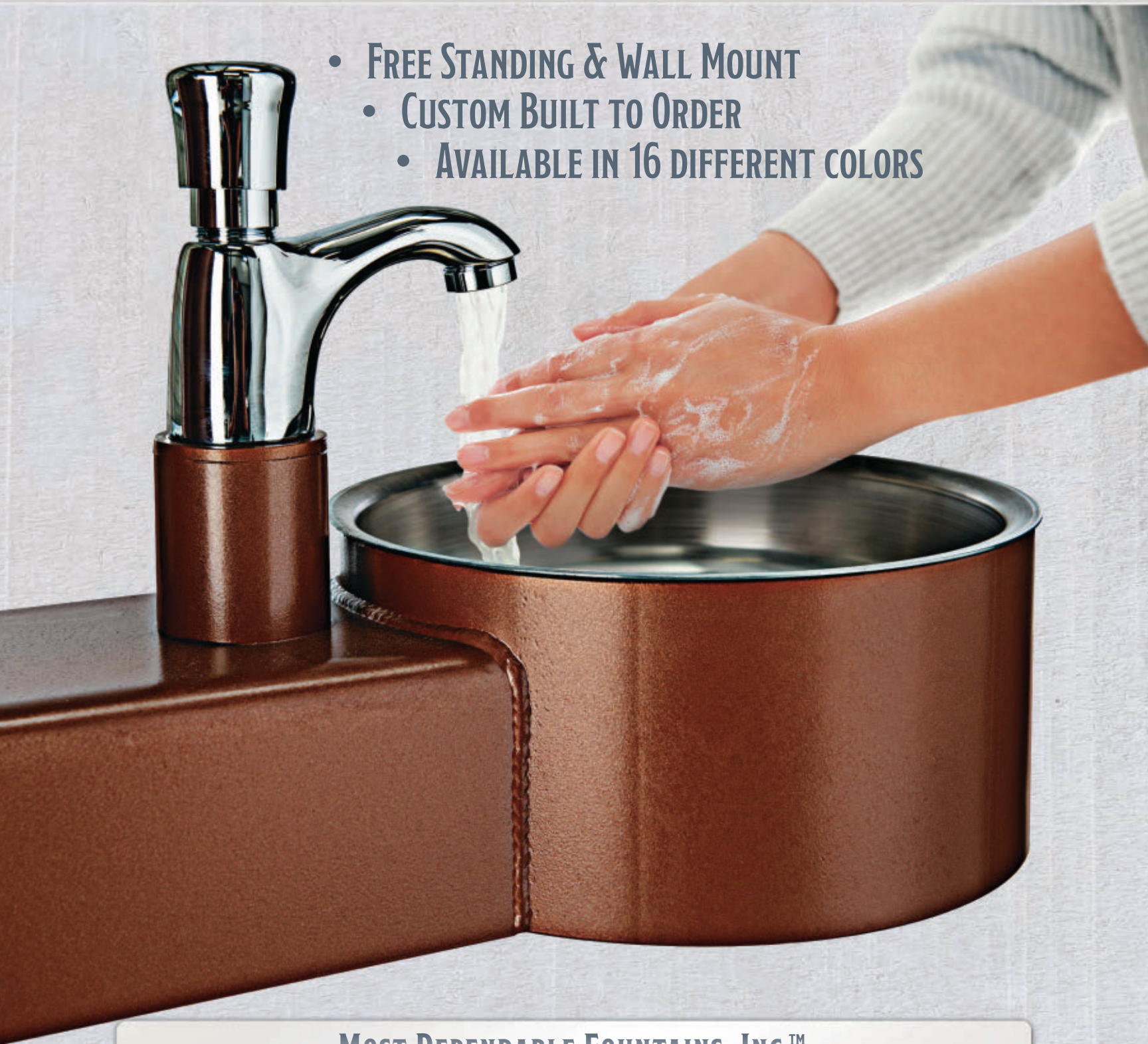
“With careful attention to the senses, we can better understand how others may interact with the place differently from their own default experience,” Roehr writes. “For instance, the rolling vibration and sound of a wheelchair on this surface, or the ease of use for a person using a wheelchair, could not be understood from photos alone.”

The book starts with theory, laying out the arguments for sensory immersion as a basis for innovative and holistic design. It then goes through systems for recording and analyzing what our senses tell us in the field. Supporting these systems, the reader is guided through case studies, or “sensewalks,” of historic and contemporary designed landscapes. There are pages of exercises as well as bits of advice for those hoping to think in a multisensory way – or to teach others to build this skillset. The book is part philosophy, part toolbox, laid out clearly and illustrated beautifully. In a world of exponential technological advancement, Roehr reminds the reader that the experience of being in a space is at the heart of landscape architecture. **LP**

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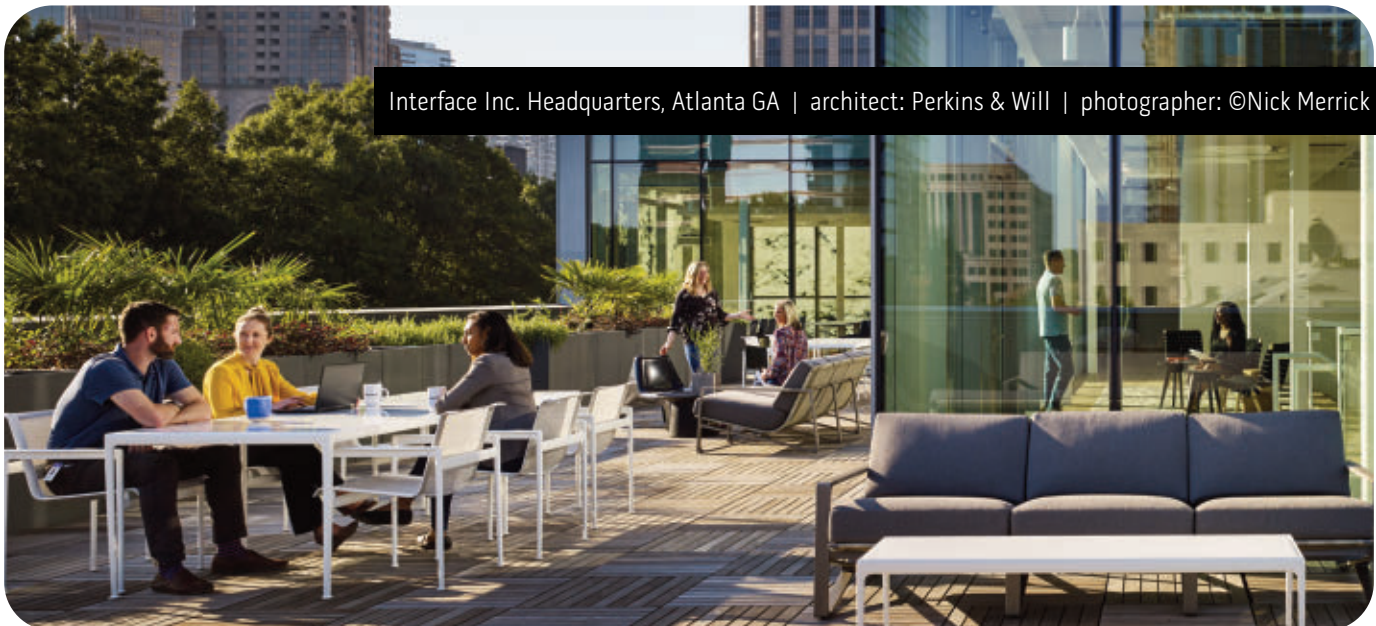


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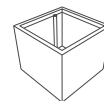
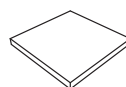
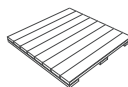
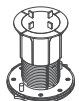
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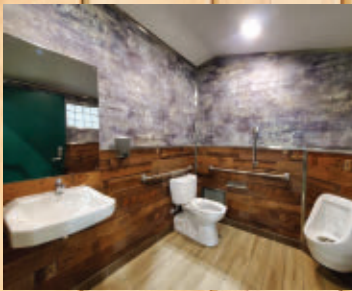
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# THE POWER OF PERCEPTION AND BIAS

GAIL SHILLINGFORD

THE YORKVILLE ROCK IS ONE OF TORONTO'S BEST KNOWN AREAS TO HANG OUT AND PEOPLE-WATCH. WORK ON THE SITE WAS COMPLETED IN 1995. MARTHA SCHWARTZ PARTNERS; OLESON WORLAND ARCHITECTS. PHOTO PAUL MCKINNON/SHUTTERSTOCK.COM

**I AM SO** happy for all the attention being given to creating equitable space these days, and especially as a result of the BLM movement and George Floyd incident. It has really brought to light the challenges and feelings that someone of colour has to navigate in order to feel comfortable and enjoy their environments. It brings to light the biases we experience when we step into an environment, especially where there aren't many like us – and we feel foreign. We feel like we have to ask permission to be there and have to go elsewhere to be comfortable.

This has been on my mind for a few years now. As a Black designer, I have been trying to “re-understand” and re-evaluate space through an equity lens. I was especially challenged at a SCUP (Society for College and University Planning) conference a few years back when a very non-diverse room of designers, educators, developers, etc., were asked by a panel of Black students, “Can we design spaces that make Black people feel welcome, comfortable and feel like they belong?” There was not a resounding response, and I left the room wondering, “What makes Black space? How can we design for Black people?” I've since concluded, it's about designing spaces where everyone belongs, and if everyone belongs, there will be more people of colour enjoying spaces, which means we will not stand out and feel uncomfortable.

People of colour can't be forced to be comfortable everywhere no matter how much we design for it. We feel most comfortable in our home environments, so we need to create places in local environments that are truly representative of the people that live there. An indicator of success is when everyone else wants to be there as well, to take in the culture of place and the diversity it has to offer.

During a great NYC visit, I made a point of observing and noting spaces that felt completely comfortable and places that didn't. All open, freely accessible public spaces felt comfortable – e.g., Bryant Park, Central Park, the MET Plaza – spaces where there were many like me, where I blended in, where the colour of my skin did not appear to matter. It was great to observe people of visible demographics that all seemed to blend. The parks represented all people of society – all colours, ethnicities – regardless of wealth, age, etc. People could choose where they wanted to be, to be the most comfortable. Places were open; free from barriers. They had features that drew all people together, such as a water fountain, as well as a variety of food options and accessible events.

My conclusion: we need to design to encourage visible diversity, so all feel comfortable when entering and being part of a space.

Think of Cumberland Park in Yorkville, Toronto, for instance. It's in a high-end shopping district where you'd think there would be class barriers. I occasionally get odd looks when walking along the street or go into a store; perhaps stemming from a bias that Black people can't afford to be shopping in this area. But I feel very comfortable when I am sitting in Cumberland Park in the heart of the Yorkville District. Why? Because everyone uses it, whether you are of money or not; everybody mixes together to do the same thing – people and car-watch or listen to a band playing! What makes it successful? It's open! There are no barriers to use, no fee to pay, no one patrolling. It also features moveable tables and chairs, an attraction – “the rock” – that brings everyone together, and a transit stop in the centre of the park

that makes it accessible to all. Kids of all demographics play together on the rock. It's a place of equity, physically and mentally. We have to consider both when we are designing spaces.

If you are not Black, how do you know what makes a space comfortable for me? “Immersive” engagement with the end user is so important. We need to get inside the user's head, to understand feelings, perceptions and biases, beyond simply grasping the physical issues and challenges. We need to listen and listen clearly, putting aside what we know as “best practices” or the newest design trend.

I agree with Professor Kingwell's notion that competition restricts the potential of public space. However, I think it is less about alleviating competition. It's more about belonging and more emphatically, needing to belong and having an equal right to enjoy a space. **LP**

**Gail Shillingford** is a Principal, B+H Planning and Landscape. With more than 25 years of experience, Gail has led the urban design, master planning and detailed design of diverse projects at a variety of scales, ranging from city planning to detailed streetscape design. Her projects include community and campus master plans, heritage conservation district plans, downtown plans, waterfront master plans, community improvements plans, secondary plans, open space master plans, detailed streetscape design and landscape design. She has played a significant role as project manager and senior urban designer on several award-winning projects.



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