



APRIL 2009

# SITELINES

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T 604.682.5610 F 604.681.3394  
W www.bcsla.org E admin@bcsla.org  
www.sitelines.org

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**SITELINES GROUP**

EDITOR	Jane Green	604.682.5610
ADVERTISING	Tara Culham	604.682.5610
EDITOR	fax	604.681.3394
GRAPHIC DESIGN	Gravity Inc.	604.738.2768
PRINTING	McCallum Printing Group	604.253.2252

The purpose of Sitelines is to provide an open forum for the exchange of ideas and information pertaining to the profession of Landscape Architecture. Individual opinions expressed are those of the writers and not necessarily of those of the BCSLA.

# Editor's Desk



## ASSIGNMENT:

# Find a New Sitelines Editor

**Sitelines has continued to change this past year, and there may be more changes coming in the near future.**

Discussions are in the works for making further design changes to the magazine, including reducing the number of issues from six to four annually, but with compensating features such as full colour, twenty-four pages, and a staff writer, at no expected additional cost to the BCSLA. It is an ambitious

program, but the resulting magazine may serve the members and the profession of landscape architecture in British Columbia very well, raising the profile of BCSLA and providing opportunities for widening circulation, self promotion, and education.

As tantalizing as the idea of being part of the next evolution of Sitelines is, I am going to be taking a less active role with the BCSLA as an Associate instead of an Intern, and think it would be a good time to transition someone new into the Editor role.

We need someone who is passionate about current issues that are, and should be very important to landscape architects and everyone else, and who envisions a magazine that combines design thinking, sustainability thinking, and (BCLA) Society thinking all in one. Please contact Tara Culham should you be interested in assuming the role.

| Jane Green, MLA BCSLA Associate

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Photo by Derek von Essen

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# Where is the Green?

By Senga Lindsay - MBCSLA, NPD, ISA  
Senga Landscape Architecture

## Viewpoint – One BC SLA Member

Over the last few years I have been watching with fascination the evolution of 'sustainability.' It is interesting that what Landscape Architects, and related vocations – environmentalists, horticulturalists, and arborists have always integrated as part of their professional practice – is now a fashionable icon. It was not until I was recently interviewed for the upcoming Canadian Documentary 'Working Green' (green careers) that I really gave it much thought. The question posed to me was, 'What sustainable or green things do you do in your work?' I was at a loss for words because as most Landscape Architects will agree, I have never 'compartmentalized' what Landscape Architecture really meant in that respect.

The irony in all this is that 'green' and 'sustainability' has morphed into the 'brand' of this decade – offering up a whole industry

of products and services and a rationale for the way we develop or do business. Hey! With the right 'spin' even a Hummer can be made to appear eco-friendly.

### Lost in Translation

Understandably – the building industry has taken 'green' to heart but I find it disconcerting that in the process, the fundamentals of 'green' and 'sustainability' are being lost in the translation.

While I applaud the efforts of many publications and magazines to bring information to the profession and the masses, the byline under the logo often reads something like 'Sustainable Architecture and Building Magazine.' My question is 'Where has the green gone?' Remember those actual living 'green things' called plants that provide the air we breathe, provide food we eat, filter the water we drink and is an integral part of a planetary ecosystem. The same one we are all endeavouring to save through the 'sustainable' movement.



Photo by David Wright

It may sound simplistic (it actually is) but at a fundamental living, we don't breathe... we don't live, we don't eat... we don't live, we don't have clean water... well you get the point. And this is just one aspect of what needs to an integrated approach to sustainability. But that is discussion for another time.... The bottom line is the interface and synergies between the built and natural systems are not being widely discussed or utilized in a holistic manner which is the foundation of 'sustainability.' ▶

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Is it simply a case of not enough Landscape Architects and related professions and industries stepping up to the plate and joining the movement or there is just not enough money to be made from this side of the industry in the form of marketing, product development and high tech solutions? Or is it a combination of both? But, actions speak louder than words and below are typical 'cases in point' which illustrate these points.

### CASE #1 – Green Roofs

We are often asked to design green roofs. But more often than not the design focuses around roof membranes, insurance issues, the latest and greatest green roof technologies – with an afterthought to what actual plants are going to be put on the roof. Often times I watch eyes glaze over as it is explained that green roofs can be mini – ecosystems, urban food producing machines, or a green respite for human habitation.

### CASE #2 – Buildings as Monuments to Sustainability

My favourite story is one where a notable botanical garden in the Pacific Northwest is being redesigned. The goal is to become the botanical garden for the 21st century – showcasing the new 'eco-aesthetic'

While the intentions are noble the translation is somewhat diluted with the proposed high budget building being the monument to sustainability and the gardens as a stage set.

### CASE #3 – Using 'Green' to 'Fix It'

At a larger scale often site plans have already been designed – sans input from those vocations which can add value and insight into weaving natural systems into the design. After the plan has been optimized, value engineered and every bit of efficiency squeaked out – the left over spaces are 'green' spaces that must optimally perform to 1) Provide human recreation and amusement

of all forms 2) Protect the environment 3) Manage storm water 4) Clean the dirty water from our buildings 5) Cool and shade buildings 6) Provide additional biodiversity and ecosystems – have I left anything out?

### Parting Thoughts


While we can all appreciate that baby steps are necessary and we all had to start somewhere in this process – aren't we past all this now? Isn't it time to start 'walking the talk'? And get past the adolescent stage. And this begins at the planning and consultant level – working together from the onset. As a collective we need to drive the industry with collective brain power and like the fundamentals of sustainability 'work together as a synergist whole.' We are still a fractured bunch and this is reflective on what message is being put forth in the 'sustainable' industry. I am sure it will come but I look forward to the day when one of the first discussions with my colleagues and clients regarding a green roof will actually be about the 'green.'


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# A Challenge from Art Cowie

By Art Cowie LMBCSLA, FCSLA, MCIP  
Eikos Planning Inc

**It is New Years Day 2009 and I am standing in snow on my building site where we are constructing a new home for Cathy and me opposite Queen Elizabeth Park on Cambie Street.** Our home is one of three fee-simple row houses, the first of this type of housing in British Columbia. I still do some landscape design work for friends, but I am long past being a practicing landscape architect which was my life for many years since coming to this great city in 1966 to study planning at UBC.

In front of me is a refurbished Cambie Boulevard and a beautiful park and in the distance I can see the North Shore Mountains. I am thinking about my small contribution to this city: apart from the design of a few parks, residential developments and a number of homes and gardens, it is my political contribution that I am most proud of.

In 1970 I ran with TEAM (The Election Action Movement) and was elected to the Vancouver Park Board and in 1972 became Chair. As Chair I was able to introduce the practice of contracting all major park designs out to private landscape architectural firms. This still is the practice today, combined with

having landscape architects on staff. Before 1972 the Board staff didn't even prepare proper construction drawings. That year the Board received a large parcel of military land from the Federal Government now known as Jericho Park. The Board held its first major competition for the design. I am also proud of introducing the design competition practice, which I wish would be used more often. I remember as Chair standing before Council at City Hall explaining the park design to Prime Minister Pierre Trudeau, and afterwards he handed me the deed to the property.

The next year I was elected to Council for one term and later in 1988 I returned to politics under the NPA (Non Partisan Party), where I ran again for the Park Board and was Chair for two terms.

In 1991, I entered provincial politics and was elected as a Member of the BC Legislature representing Vancouver Quilchena. After two interesting years of service taking a lead in reviving the BC Liberal Party, I offered my safe seat to the Mayor of Vancouver, Gordon Campbell, who in time became and remains the Premier of British Columbia. I returned to private practice as a planner and land-

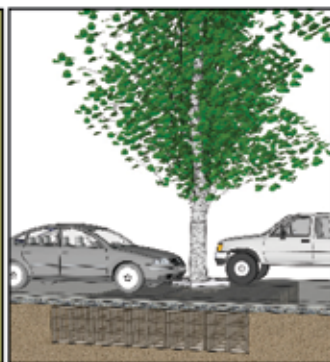
scape architect, and in time got into the horse racing gaming business, and doing a few small scale development projects. I now have a dream of making some real money, which is hard to do in the profession of landscape architecture or politics, but I am thankful of having taken part in both professions.

## My challenge to you as BCSLA members

Municipal and even provincial elections are really quite boring these days and it is a great opportunity for professionals to get involved. Whether in backroom or candidate positions, there is a very real need for trained professionals who are able to see the "bigger" picture and rise above the partisanship so often evident in our political parties. How about a few landscape architects running for office and ensuring that creative and environmentally sustainable designs are created? How about some erstwhile leaders taking on the climate change issue? Unless more trained professional voices are heard, we risk turning over our collective futures to the partisans, the ill-informed, and the ignorant.

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# Ubiquitous Misnomer

## – Landscape Architect vs. Site Architect

By Nigel P. I. Gray, MBCSLA  
Planner, Department of  
Community Planning and Building  
City of Parksville

**There is a chronic imbalance in the scope of practice relationships between ‘Planners’, ‘Architects’, ‘Landscape Architects’ and ‘Engineers’.** Our collective apathy is as a result of negative conditioning through constant exposure to an inequitable consulting role within project teams.

Recently I was confronted by a colleague in local government for providing comment on a roadway design. It was their feeling that roadway design was outside the scope of a ‘landscaper’, and what would a ‘landscaper’ know about roadway design anyway?

While more than slightly affronted by the individual’s comment, I explained in no uncertain terms that the experience an educational training of a Landscape Architect is inclusive of the informed, competent professional qualifications necessary to collaborate in the design of streetscapes and roadways (okay, perhaps my rebut wasn’t quite so eloquent). This was received with a guffaw. What is truly disconcerting is that the comment was not from a Professional Engineer (PEng), nor an Engineer in Training (EIT), but rather an applied science technologist (ASct).

It is apparent that the profession and role of Landscape Architects is not broadly understood by the general public or the development community. This is a function of the low profile of many local Landscape Architects, who concentrate solely on planting plans. Many are not aware that landscape Architects are educated at a university level in all aspects of site architecture. Therein lays the failure of the title ‘Landscape Architect’.

The Oxford Online Dictionary defines ‘landscape’ as: (noun) 1 all the visible features of an area of land. 2 a picture representing an area of countryside. 3 the distinctive features of a sphere of intellectual activity: the political landscape. (Verb) improve the appearance of (a piece of land) by changing its contours, planting trees and shrubs, etc.

The Oxford Dictionary defines ‘landscape architecture’ as: (noun) the art and practice of designing the outdoor environment, especially designing parks or gardens to harmonize with buildings or roads. Ouch... I’m quite certain that the L.A.R.E exams covered more than that?

I wondered how a U.S. dictionary would define our profession. Merriam Webster online dictionary defines ‘landscape architect’ as: a person who develops land for human use and enjoyment through effective placement of structures, vehicular and pedestrian ways, and plantings — landscape architecture noun.

How about just ‘land architect’? The Oxford Dictionary defines ‘land’ as: (noun) 1 the part of the earth’s surface that is not covered by water. 2 an area of ground in terms of its ownership or use. 3 (the land) ground or soil as a basis for agriculture. 4 a country or state. Not bad, but still carries the stigma of a ‘landscaper’.

So what is it that we do that defines our profession? The Landscape Architects Practice Act in California effectively describes my understanding of our scope of professional services:

*The practice of a landscape architect may, for the purpose of landscape preservation, development and enhancement, include: investigation, selection, and allocation of land and water resources for appropriate uses; feasibility studies; formulation of graphic and written criteria to govern the planning and design of land construction programs; preparation review, and analysis of master plans for land use and development; production of overall site plans, landscape grading and landscape drainage plans, irrigation plans, planting plans, and construction details; specifications; cost estimates and reports for land development; collaboration in the design of roads, bridges, and structures with respect to the functional and aesthetic requirements of the areas on which they are to be placed; negotiation and arrangement*

*for execution of land area projects; field observation and inspection of land area construction, restoration, and maintenance.*

(Landscape Architects Practice Act 2007 - Article 1. General Provisions, section 5615. “Landscape Architect” – Practice of Landscape Architecture).

The profession in California has an effective legislative Act and established name recognition, which has not been developed North of the border.

My rational argument in support of a title change is this:

As the term ‘landscape architecture’ has resulted in confusion for our professional colleagues, clientele and the general public, and;

As the term ‘site’ can be substituted for ‘landscape’, while retaining the original meaning and in turn expanding our scope recognition, and;

As the establishment of name recognition has to date been wholly unsuccessful, and;

As the role of an ‘architect (building)’ is related to the building, not the site (Architects Act, Section 59 – Practice of architecture);

Then, it would be simple and logical to redefine the profession as ‘site architecture’, resulting in a professional title of ‘Site Architect’.

This title amendment could advance the profile of our profession in British Columbia, beyond planting and irrigation plans, and into the more modern role of site (landscape) architect as a lead consultant. Site (landscape) architecture is the functional bridge between the planning and engineering professions, which should be recognized as an essential role in planning and development... or am I just lighting a fire under our collective buttocks!

# An Intern's Concerns about Liability

By Karin England BMus, MT, MLA,  
BCSLA Intern  
Forma Design Inc.  
With the assistance of Dave  
Fushtey, B.L.A, LL.B, CBA, ABA, GC  
The Governance Counsel™

*As I am working my way down the road to registration, I am furthering my understanding of what it means to be a professional. While I understand that stamping drawings brings more responsibility and liability, I don't know how much risk I am exposed to now, or what preventative measures can I take to manage any future legal entanglements. I have asked practicing landscape architects how they address liability and have received a wide range of answers, none of which seem complete.*

*I decided to get to the bottom of this issue and spoke to a legal expert. I was very lucky to find Dave Fushtey, who is singularly qualified to answer questions about liability (although he was careful to note that his expertise these days is in the principles and documents of decision-making, not the fall out of professional negligence). He studied, registered, and worked as a landscape architect, and now works as a governance lawyer, specializing in decision frameworks which include professional practice. He was generous with his time, and able to bring clarity to complex issues. Two of his favourite expressions are "it depends" and "there is no common sense"; he assured me that this means there are no stupid questions ("why else would we need 10,000 lawyers in BC to argue about liability issues?").*

*He started by explaining terms used in legal jargon in a way that I could understand.*

## A Beginner's Guide to the Legal Language of Liability

### "Liability"

Legal liability depends upon the existence of:

- a) a duty which is
- b) breached, and such a breach is,
- c) legally enforceable in consideration of
  - (i) mitigating circumstances,
  - (ii) damages, and the
  - (iii) nature of remedies or penalties sought.

### "Duty of Care"

In daily work, in fact in daily life, we all have duties to others. These may be voluntarily assumed (by contracts) or imposed in law, by a duty of care to others. In a work setting these others include employers, clients, owners, site users, and a litany of others including contractors, strata corporations, municipalities and so on, depending on the complexity of the project.

In carrying out a duty of care to these people, one is obliged to use due skill, due care and due diligence as measured by the standards of the day. Due skill refers to the technical skills including judgment, if this is required, to do the work. Due care is reasonable care in actual execution of the work, for the given circumstances. Due diligence is the ability to know what you don't know, and to ask questions to get the information required to do the work to a professional standard.

The standard of the day is by definition a moving target. The minimum is a comparison of your work with the work of contemporary practitioners of similar qualifications. Is your work in line with industry standards?

But by adhering to current practices in the profession, we are more likely to meet the standard of the day – but Dave noted that on more than one occasion the courts have found that even an industry-wide or commonly practiced standard by a profession

can be sloppy and not up to the test of what the public should be reasonably able to expect of a professional (think leaky condos). This is the reason for the increased trend to mandatory continuing education, and the increasing value of joining a professional organization to have access to professional development programs.

A simple example of shifting standards is to what extent are you obligated to warn (a) clients, and (b) users and the public, of risks related to your work. If the spectrum runs from nothing on one end, to billboards proclaiming grass is slippery when wet and disclaiming any responsibility, liability or fault to the designers or owners... where would you draw the line? (Hint: see Dave's favourite expressions, above.)

### "Breach of Duty"

A breach of duty means that you did not meet the required elements of your duty. This could be breaching a contractual duty or obligation, or it could be a breach of the duty of care (due skill, care and diligence or fail to meet the required standards). A breach of the duty of care is called negligence.

### "Legally Enforceable"

Dave mentioned that the "legally enforceable" qualification for a final finding of liability is a bit of a technical distinction from other duties, like to your parents or personal beliefs. Practically speaking, there also may be technical legal defences which apply to the final outcome – which means that your life will be difficult for years as claims are processed and litigation is threatened or proceeds, but you may not be technically liable in the end (exhausted, frustrated, and broke from the process, but not liable).

Whether or not legal liability is imposed will depend upon mitigating circumstances, the parties involved, various legal defenses and limitations, the extent of damages or injuries, and the nature of remedies or penalties sought. The legal outcome or penalties will also depend upon mitigating circumstances which will include whether you made continuing efforts before any problems occurred to understand your obligations and to use best practices in your work (continuing education), good communications before, ►



during and after any issues. Good communications are themselves learned (continuing education) skills.

### **What happens to you when you are in a lawyer's shotgun sights? (lawsuit)**

The duty of care applies to us all; landscape designers, BCSLA interns and registered landscape architects alike, as well as all of the other players in a project, from client to consultants and contractors. The first thing to realize is that legal liability is messy, as everyone points fingers at each other to find "fault" (a non-legal concept). No problem – lawyers simply name everyone in the process, and its up to you to demonstrate that you discharged your duty (did your job to the expected standard).

So within this context, looking at the narrower group of actors involved with site and landscape design, in theory what differs is the standard to which each is held. In general, a registered professional can expect to be held to a higher standard than a non-professional. It is not as simple as that, however. As each case is judged on its own merits, an intern or designer who is known to have a professional degree, or has been working in a firm for a while, or just works, talks or acts like a professional, can expect to be held to a higher standard, whether registered or not.

### **Risk Management**

Insurers talk of a loss-management spectrum, which starts from just talking and dealing with people clearly from the beginning (to avoid misunderstandings), long before things get so out of hand that litigation results. Interim steps include keeping good records and, again, being current with your understanding of professional practices and standards. Your risk management approach will depend on your appetite for risk – is it a single safety line of insurance, or a safety net of several strands and practices?

Our lives and risks are more complicated, but there also are more ways to help us manage professional risks, from continuing education in skills, knowledge and judgment, to computers which keep us on top of things more easily. We started thinking about a few examples of what you can do to reduce the chance of being involved in a lawsuit. We noticed that taking these steps will have the

added benefit of making you more effective in your office life as well:

1. Know thyself. Appreciate one's own strengths and weaknesses and get expert help as needed. Apart from the practice points, its amazing how bio-basics of lack of sleep, decent food and stress (time? what time?) can impair judgment.
2. Be informed. It's expected of you to be current and informed about what you do. Dave mentioned that an intern with a four-year degree and two-years of experience usually will not be expected to be informed to the same extent as a seasoned professional with years of experience... but see point 3 following... if it looks like a pro and acts like a pro and sounds like a pro...
3. Represent expertise honestly to others. Be clear about what services you can and cannot provide and be consistent – do not say one thing and then expect to get out of liability because of some standard limitation language in a contract. Make a record of the agreed upon expectations between yourself and clients/employers. To avoid getting in over your head, interns (and everyone else for that matter) should include a clarification of duties and responsibilities as part of work agreements or policies within the office. For example, an office policy may state that interns are expected to prepare construction details under the instruction of others, but are not expected to review details provided by other consultants to ensure they meet applicable laws. Having policies that clearly outline interns' responsibilities can reduce their exposure to liability (and sleepless nights worrying about something that is not clear).
4. Work with people who are reliable and professional themselves; and who understand the project and the work that they are undertaking.
5. Develop and maintain efficient and professional project management systems, and/or understand how these are provided by others (staff or consultants). Dave says that many lawsuits arise from lost docu-

ments and missed deadlines, things that could be avoided by having good office organization.

6. Distribute risk to other professionals or people with the appropriate expertise, such as engineers or contractors, through clear and complete documentation.
7. Keep in touch. The best professionals maintain regular, friendly but professional communications with their clients and project related consultants and contractors. This is a tough one for many of us, but if people can catch problems in time, and work out problems together, liability becomes a non-issue.
8. Carry errors and omissions insurance. Insurance is important, as many of the above steps deal with people under contractual relationships to one another, but what about the public? But note that insurance is not a panacea – intended to provide funds and mechanisms to settle suits, insurance cannot make up for lost time and the stress of being dragged into a claim, whether or not a law suit results.

### **Lesson Learned**

Developing and maintaining a complete liability safety net requires an investment of time, effort and funds. Fees charged by professionals are typically higher than those charged by non-professionals in part to cover these costs. Clients who choose to hire registered professionals hopefully feel that the costs are worth the benefits of mitigating their own risks as well as having greater comfort in getting the job done well.

Dave feels that landscape architects are well equipped at least contend with complex issues of liability, because we are at home dealing with other complicated concepts like sustainability – and we are used to thinking about the long term consequences of our daily actions. Liability is similar in that simple actions we take today may have larger implications down the road.

As Dave says, "the road to professionalism can either be a highway in a whiteout on black ice, or it can be a coastal drive in the sunshine". Being prepared for risks helps you be able to enjoy the sunshine more often.

# Richmond's Lulu Awards

Submitted by Sara Badyal, MCIP  
Planner, Development Applications  
City of Richmond

## Honour Top Five in Urban Design Excellence

**Five of Richmond's pre-eminent design and development projects have garnered prestigious Lulu Awards for urban design excellence, announced this week.** Richmond Mayor Malcolm Brodie made the announcement and presented the awards at tonight's Council meeting, following a welcoming reception.

This year's honourees, including landscape architectural firm and Members – Ito and Associates, Perry + Associates, Phillips Farevaag Smallerberg – are:

- **McKinney Crossing and London Station.** Winners in the Residential Mid-Rise category; both developed by Dana Westermark, designed by Gomeroff Bell Lyon Architects Group Inc. and Patrick Cotter Architect Inc respectively, with landscape design by Ito & Associates Inc. The projects are the newest completed phases of a new waterfront neighbourhood next to historic London Farm. The award recognizes the neighbourhood design approach of these projects, which include condominiums, townhomes and local retail stores.
- **The Paloma 1.** Winner in the Residential High-Rise category; developed by Regent International and designed by Integra Architecture Inc., with landscape design by Ito & Associates. Located north of Saba Road, the 15-storey tower includes commercial space along No. 3 Road, condominium units in the tower, and a landscaped roof on top of a 2-storey parking podium. Paloma 1 fits into its context, addressing the commercial importance of No. 3 Road, the adjacent bank building and providing a generous No. 3 Road pedestrian realm next to the new Canada Line.
- **BCIT Aerospace Technology Campus.** Winner in the category of Industrial; developed for the British Columbia Institute of Technology and designed by Kasian Architecture Interior Design and Planning Ltd, with landscape design by Perry + Associates. Located on Cessna Drive, this stunning campus is home to classrooms, a glass airplane hangar, as well as offices for Sport BC.
- **Vancouver International Airport Link Building.** Winner in the category of Public Buildings; developed by Vancouver International Airport Authority and designed by Kasian Architecture Interior Design and Planning Ltd. The curved glass structure connects the international and domestic terminals, and the new Canada Line rapid transit station. The large interior space showcases substantial artwork installations and the project presents a high quality of design, structure, and materials.
- **Middle Arm Open Space Master Plan Concept for the Riverside Spirit Square Plaza.** In the category of Public Open Space; developed for the City of Richmond and designed by Phillips Farevaag Smallerberg as a part of the Cannon Design Team. Opened in November, the spacious, multi-level plaza on the riverfront side of the Richmond Olympic Oval is part of the B.C. Spirit Square Program, designed to commemorate the 150 anniversary of the founding of B.C. ▶

Middle Arm Open Space  
Master Plan Concept for the  
Riverside Spirit Square Plaza -  
Phillips Farevaag Smallerberg

Watercolour by Matthew  
Thomson BCSLA Intern



“It’s a great pleasure to present the awards this evening to projects distinctly contributing to our community’s rich urban design,” said Mayor Brodie. “Many excellent projects were submitted this year, and I thank all the talented people involved in every one of them for helping to make Richmond a vibrant, attractive, memorable and safe community.”

The Lulu Awards, held every two years by the City of Richmond, recognize vision and excellence in local urban design; that is, architecture, streetscapes and built landscapes that combine to create the look of Richmond’s built environment. The awards are open to architects, designers, planners, landscape architects, engineers, developers, owners, contractors and the general public. A variety of project types are eligible, including residential, commercial, industrial, mixed-use, open spaces, public utilities and recreational projects.

This year’s judging panel included internationally renowned, award-winning architect, James Cheng; former president of the Canadian Institute of Planners and well-known urban planner, Jay Wollenberg; and acclaimed landscape architect and visionary, Don Vaughan. More information on the 2009 winners, the awards program and eligibility is available at [www.richmond.ca/services/planning](http://www.richmond.ca/services/planning)



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# BCLA AWARD Winners

Submitted By: Dave Thompson,  
Past Nominating Committee Chair

## CONGRATULATIONS TO THE FOLLOWING INDIVIDUALS AND GROUPS FOR BEING RECOGNIZED BY THE BCLA.

Another thanks to the Members who submitted names of nominees and to Dave Thompson, Nominations Committee Chair for pulling everything together.

### SIGNIFICANT CONTRIBUTION TO THE PROFESSION

- DOUGLAS PATERSON, to mark his longstanding commitment and devotion to Landscape Architecture and to mark his retirement from the faculty at UBC

### EXCEPTIONAL CONTRIBUTION TO THE BCLA IN 2008

- DAVID REID AND DOUG BACKHOUSE, HB LANARC CONSULTANTS LTD., for making their accrued knowledge and commitment accessible to others within the profession
- MS. ALLISON GOOD, for determined assistance to BCLA interns and events during 2008

### COMMUNITY SERVICE AWARDS

- Q'PANGO AWARD: STONEY CREEK ENVIRONMENT COMMITTEE, for ongoing environmental advocacy

### CONTRACTOR AWARD

- CEDAR CREST LANDS (B.C.) LTD., for a contracting firm that, in the opinion of the profession, has done an outstanding job of bringing one or several important projects to completion or, has consistently demonstrated a high quality of professionalism, workmanship and pride in their work.

### PRESIDENT'S AWARD

- DAVE HUTCH for his continuous and commendable contributions to raising the profile of the profession of landscape architecture in British Columbia for many years

# Green Roofs *for Healthy Cities*

## AWARDS OF EXCELLENCE

The winners have been announced for the Green Roofs for Healthy Cities, 2009 Green Roof Awards of Excellence. Sharp & Diamond Landscape Architecture Inc. will be the recipient of two awards. The Green Roof Awards of Excellence program recognizes distinction in three areas: Green Roof Design (7 categories), Research, and Policy Development. This year's Awards of Excellence will be presented in Atlanta on Friday, June 5th 2009 - at the Seventh Annual Greening Rooftops for Sustainable Communities Conference.

### BURNSIDE GORGE COMMUNITY CENTRE

*Winner of Extensive Institutional Design  
Victoria, British Columbia*

Integrated into the hillside along Cecelia Creek Ravine, Burnside Gorge Community Centre blends architecture and landscape into the adjacent ecological and social fabric of Victoria's northwestern-most neighbourhood. With 90% of the site functioning as greenspace, it is a community focal point that features one of Western Canada's largest publicly accessible green roofs.

The Centre's living roof is its unique and defining attribute. Street level landscape flows over the architecture below allowing for a 1066m<sup>2</sup> extensive green roof that is publicly accessible at all times. The project's success has become evident in the community's welcoming response. Dean Fortin, Executive Director of Burnside Gorge Community Centre, now Mayor of Victoria, remarks, "People come here just for the green roof, park experience, and contemplative space".

Beyond its photogenic nature, Burnside Gorge Community Centre signifies how a human built landscape can respond to overarching environmental issues while fulfilling the needs of a local community in a dynamic way. Socially and ecologically, the architecture and landscape at Burnside Gorge Community Centre combine to illustrate a profound underpinning of sustainability – good design is good citizenship.



Broadway Tech Centre

### BROADWAY TECH CENTRE

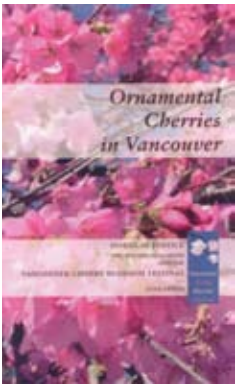
*Winner of Intensive Industrial / Commercial Design  
Vancouver, British Columbia*

Broadway Tech Centre is an office park built on a brownfield hillside site featuring a variety of high amenity spaces built mostly on roof deck. Buildings 1, 5, and 7 are registered for LEED® Gold status with the Canada Green Building Council.

Intensive green rooftops include a sport field, café patios, entrance plazas, sport courts, and the thematic use of water features creating places for both active and passive recreation. In addition there is an all weather infill synthetic turf court surrounded by lawns, shrubs, and landscape berms to support trees on slab. Large canopy trees shade portions of the hardscape and provide green corridors through the site.

Water features with spray heads and bubblers on boulders create visual delight and white sound to attenuate traffic noise on Broadway. Water channels link from Broadway through quiet gardens between the buildings built over the underground parking structure. The on grade and rooftop gardens are seamless in appearance.

Burnside Gorge Community Centre



# Ornamental Cherries in Vancouver

by Douglas Justice

Book review by Carolyn Kennedy MBCSLA  
Perry + Associates

**Author Douglas Justice is Associate Director and Curator of Collections at the UBC Botanical Garden.** He also teaches plant identification courses to UBC students and professionals alike. Douglas has a Bachelors degree in horticulture, a Masters degree in botany, has written numerous articles in addition to being a co-author of *The Jade Garden* with Brent Hine and the late Peter Wharton.

Douglas' book, *Ornamental Cherries in Vancouver*, is intended as a field guide to aid in the identification of various species of Cherry trees during the Vancouver Cherry Blossom Festival. The guide covers thirty-five different *Prunus* cultivars and singles out a few cherry imposters of which to be aware.

The book is arranged by bloom order, earliest blooming cultivars at the front and later blooming cultivars towards the end. Identification of bloom time is accomplished by a simple colour-coding system with a legend at the beginning of the book and a key at the top of each page. Each double page spread reviews a single tree. The completeness of the information given across tree cultivars varies slightly. Each description starts with a paragraph about the meaning or etiology of the cultivar name, continuing to a description of the tree form and blossom. Specific descriptors vary, for example, at times the tree size is given in meters and at other times is descriptive. A chart is provided for each tree with information on the tree (form), leaves, locations the tree can be found in Vancouver, a description of the flowers, sepals, and calyx-tube. A small 'notes' section is provided for the enthusiastic wordsmith.

After reading through the book, I decided to put it to the test. Since our spring weather is so late this year, I began with the February

section blooming cherry trees instead of March. Based on the convenient location information, I was able to find several *Prunus x subhirtella* 'Whitcomb' trees in bloom. I compared the flower against the description in the guide and sure enough, they matched. The next thing I felt I should try to do was to randomly find some Cherry trees and see if I could identify them based on the description in the guide. However, my partner suggested I be a bit less ambitious and go to a site where he knew what cultivar was planted and could test my newfound knowledge. Unfortunately, the trees were not yet in bloom... so that particular joy is yet to come later in the season!

Failing my second identification challenge, my curious nature lead me to look up all the Cherry trees I have been responsible for planting and to try to confirm that indeed they were good choices. The guide also proves a valuable resource for landscape

architects to keep beside their telephone during the dreaded 'substitution calls'.

The book is easy to read, although the glossary is missing a few key terms. I had to look up definition for sepal and calyx-tube in order to use the guide more effectively. Additionally it is suggested by Linda Poole in the forward, that one can use the guide to tour the Cherry Blossom Festival, however the addition of a map with locator dots (using the same coloured tag system as in the guide) would make tour planning much more efficient.

The introduction of the book suggests to readers to supply cultivar and locations for *Prunus* species in Vancouver that are not currently listed in the guide. BCLA members may be a good audience to canvas, as we are responsible for the selection and installation of many of these trees.

*Ornamental Cherries in Vancouver* is well organized and is a helpful resource for Cherry blossom enthusiasts or for the landscape architect wading through availability lists for a good *Prunus* cultivar with a certain form or bloom time.

The book *Ornamental Cherries in Vancouver* is available at UBC Botanical Garden bookstore, VanDusen Garden Book store, the Cherry Blossom Festival website or office in addition to Garden Works for \$15.00. Published by The Vancouver Cherry Blossom Festival, Copyright 2008. ISBN978-0-9811521-0-3

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# BY HAND: Drawings by British Columbia's Landscape Architects

Submitted by Larry Diamond MBCSLA  
SHARP & DIAMOND Landscape Architecture

## INTRODUCTION

This exhibition features hand drawings by members of the British Columbia Society of Landscape Architects (BCSLA). It showcases a range of scales, from intimate gardens and details to large civic sites and entire waterfronts. These drawings indicate the breadth and aptitude of our profession and its ability to enrich people's lives by creating exciting and satisfying outdoor places for our daily activities and special occasions.

Many drawings represent initial concepts that have ultimately been built. They highlight the continuing role of hand drawing as an important tool in developing and refining design ideas and in conveying them to the public.

## WHY DRAW BY HAND?

In our lightning fast digital age, computers have given designers the capacity to narrow the gap between what is virtual and what is real. Thus the questions: Is hand drawing obsolete? Where is its place in a world where we can convey our notions with great accuracy?

Yet hand drawing remains the most direct conduit between one's imagination and the paper on which our thoughts are scribed. There is a quality about the emotion of a pen or brush stroke, how it communicates a design's intentions as it moves across a page. It can be bold or soft, tranquil or agitated, flowing continuously or sharp and fragmented.

The subtleties of a hand drawing reveal the thoughts of its author in the same way a person's facial expression or body language do. The looseness of a sketch allows the viewer's imagination to fill in the blanks. Persuasive hand drawings can be the simplest and most effective way to convey an idea to its audience.

It is therefore not surprising that Landscape Architects continues to use hand drawing as a vital means of exploring and communicating vibrant design concepts to their clients and to the broader community that will ultimately experience the open spaces that they conceive.

*Continued on page 17 ►*

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# Highland Rambles

By Cameron Murray  
MBCSLA  
Topographics



1. Edinburgh Old Town  
2. Isle of Skye 3. Blair Castle Gardens  
Watercolour / drawing by Cameron Murray



**As a counterpoint to British Columbia landscapes, where plant succession tends to lead toward climax forests, ancestral Scotland is notably lacking in trees, except where reintroduced, during the Enlightenment and in modern times.** Several millennia of tree cutting have denuded the landscape into rock gardens and heather meadows. In lieu of wood, stone is the more available building material.

## EDINBURGH

Edinburgh is a rearrangement of stone into Medieval streetscape in the Old Town and grand avenues in the New Town of the Eighteenth Century. The walkable streets mark a great comparison between the defensive narrow spaces of the Old City with the Enlightenment streets aligned upon vistas and monuments. The compression of the stone architecture is alleviated by the proximity to Arthur's

Seat, an ancient mount with great open walks and viewpoints, and Calton Hill, surmounted by Nelson's monument in the form of a telescope and an incomplete Acropolis. The Royal Botanical Garden also provides a grand oasis within the city, contained within the New Town. Here extensive walks lead through the botanical collections. Barbara Hepworth and Andy Goldsworthy sculptures also emerge from the planting, as to suggest new plant morphology.

## BLAIR CASTLE

Approaching the Highlands, near Piltlochry, Blair Castle Gardens were an Eighteenth Century creation, beginning with a replanting of trees throughout the region. Within the forest setting, the Hercules Garden signifies a rebirth of classical learning and an arrival of Renaissance ideals, belatedly in Scotland. Where, in France, geometry has been transcribed over flat terrain to create formal canal gardens; at Blair the rolling Scottish landscape tilts and bends the straight lines delightfully askew. The figure of Hercules is positioned at a high focal point of the forest allees, in the way that literary figures are placed in the traffic circles of Edinburgh.

## FINDHORN

On the Moray Firth, Findhorn is an eco-community, originating in the Sixties with an extraordinary approach to gardening in cooperation with nature and spirit. The community has now evolved into an educational and environmental trust. The Village is designed with pedestrian ways, while automobiles are relegated to the periphery. Variations in housing forms appear, with green roofs prevalent. Barrel houses, of 6m diameter, are constructed from recycled Douglas Fir whisky

vats. Windmills and solar panels provide the electricity. Art studios and gardens are integrated throughout the Village and the newest addition to the community is the studio and gallery spaces of the Moray Art Centre.

## DUNROBBIN

Across the Moray Firth, is Dunrobbin Castle Gardens. The Duke of Sutherland is renowned for creating a French Chateau and formal Gardens in the Nineteenth Century, as well as for the zealous landscape improvements known as the Highland Clearances. The Castle is perched upon a bluff with terraces and stairways leading to the gardens arrayed below. A Beech grove is the central feature, with circular and rectangular gardens on either side. While the layout is very formal, the plant selection includes herbs, vegetables and espaliered fruit trees.

## SKARA BRAE

Discovered beneath the dunes in the Nineteenth Century, the Eco Village of Skara Brae predates Findhorn by 5,000 years. The design is very organic with curved walls of red sandstone and integral stone furniture arrangements. Dune shaped middens deflected the wind over the green roof structures. Covered passages led throughout the Village to the cooperative marketplace and workshops. Agriculture included barley and wheat on the Isle of Orkney, during the New Stone Age.

## INVEREWE

Along the West Coast of Scotland at Loch Ewe are the gardens of Inverewe. Begun in the Nineteenth Century by Osgood MacKenzie, the main garden is designed with a series of stone terraces, facing south and echoing the arc of the beach below. Flowering herbs, vegetables and fruit trees here predominate in a balancing of beauty and practicality. Surrounding the terrace gardens are the extensive woodlands, which were planted in the late Nineteenth Century. The first trees planted on the barren peninsula were native Scots Pines, Rowan, Beech and Birch. This new shelter belt modified the microclimate sufficiently to invite the inclusion of a wider collection of trees from the temperate region. Forest walks now lead visitors through the botanical collections to a viewpoint at the head of the peninsula. From the shelter of the over arching forest, one may look out across the loch upon the ancient rock and heathers upon the far shore.



# BY HAND: Drawings by British Columbia's Landscape Architects

- continued from page 15

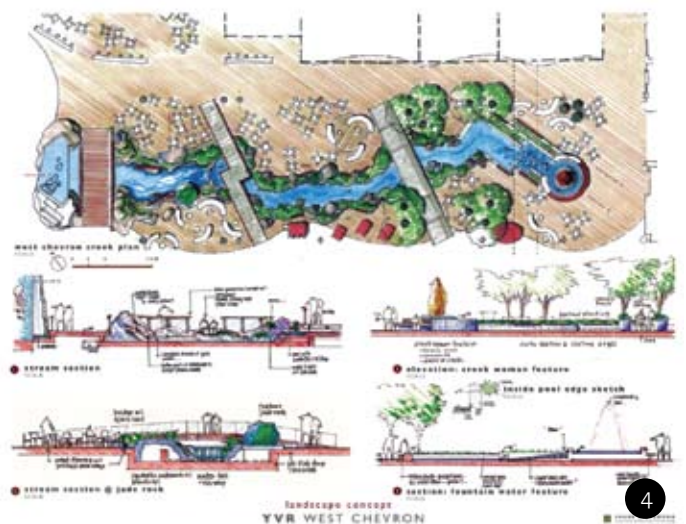
The exhibition will debut at our April 4th AGM and will be prominently displayed at the Land Summit in Whistler, May 20 through 22. After those two events, the exhibit will be featured at other venues, including a downtown Vancouver gallery and likely the AIBC's AGM. Categories of drawings will include: Large Scale Landscapes, Specific Open Spaces, Intimate Spaces, Studies of Details and Records of Travels.

1. East Fraserlands Streetscape Study  
PWL Partnership  
Watercolour by Derek Lee MBCSLA

2. Development Sketch by Michele Cloghesy MBCSLA  
Turner Development Corporation

3. Montaignut Village Street  
Watercolour by Jane Durante FCSLA ASLA  
Durante Kreuk

4. YVR Interior  
Thematic by Ken Larsson MBCSLA  
Sharp and Diamond





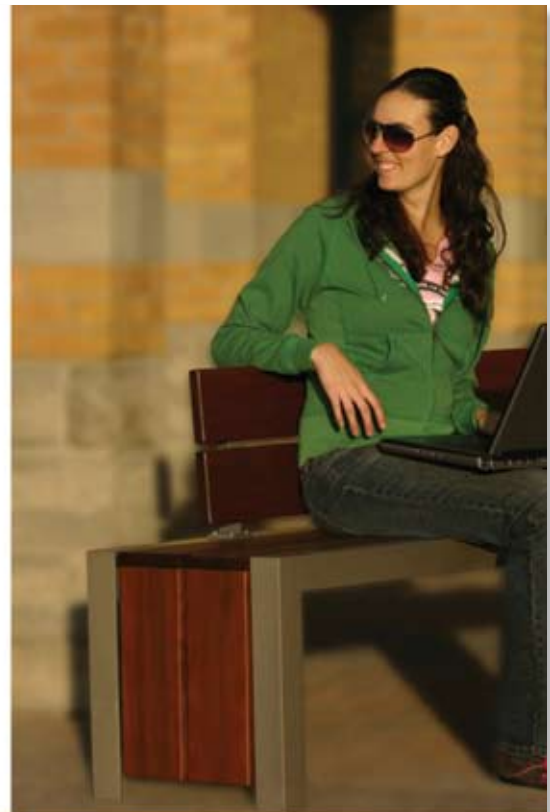
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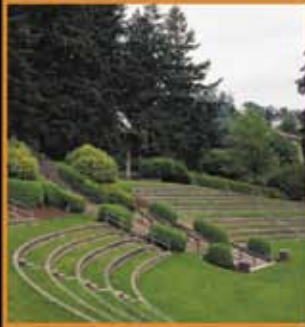
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