SITELINES

Landscape Architecture in British Columbia

MATRICULATE EXPLORATIONS

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Matriculate Explorations

By Mickella Sjoquist, UBC MLA Candidate,
BCSLA Student Representative

The authors—the Master of Landscape Architecture students from the University of British Columbia—share their academic design explorations and thereby open a window into their creative thinking. These explorations are accompanied by a multitude of statuses: emotion, contemplation, drive, questioning, social bonding, self-awareness, creative floating, and many more. Though sometimes these explorations and their accompaniments seem impossibly challenging, many times they emerge as incredibly rewarding. The beauty of design school, especially landscape architecture, is that we experience all of these processes, and therefore the program acts as more of a spiritual journey than simply "studying". This journey is the beginning of committing our personality, beliefs, and creative engines to bettering our world, via the amazing profession of Landscape Architecture.

We hope that you enjoy perusing our explorations in this SITELINES Student Edition.

Our Explorations

From Berlin sketching to Vancouver playground designs to Pacific Spirit Park and University Endowment Lands art installations, the Master of Landscape Architecture students at UBC are once again wrapped up in exciting and unique designs. These creative thinkers, both the faculty and the students, are exploring both unknown and contested territories. Our vertical studio MLA groups are currently consumed by the Arbutus Corridor in Vancouver, the Highvale Mine in Alberta, and the Garden City Lands in Richmond. Prior to this semester, the summer was busy with the Berlin Study Abroad Sketching Trip hitting up cafes and parks, the Herbaceous Plants group on excursions to Granville Island and VanDusen Botanical Garden, the City Studio group showing off their design and construction skills at Olympic Village, the Architectural/Landscape Architectural Writing group visiting PFS Studio and Bing Thom Architects, and much more. This spring, students focsed on the Park Design and Construction Studio, and last fall, the students were in a Whole Health Studio, Land Art: The Sacred and the Profane Studio, and the UBC Campus Masterplan Studio. And as always, we are excited to see what comes next. **SL**

Cover Image: Haul Road + Allee: Creating a hybrid
landscape at Highvale Mine, Alberta. Image
courtesy of Caylee Dyck.

In this Issue:

Waterscape

By Alix MacKay, UBC MLA Candidate

LARC 504—Land Art: The Sacred and the Profane
Fall 2013, Vertical Studio
Professor: Kris Fox

Exercise: Mind/Body/Spirit/Place

The goal was to create a site-specific installation on Trail 7 of the Pacific Spirit Regional Park.

Soundscapes can be a fascinating driver for landscape architecture projects and spatial interventions. Sound has critical phenomenological implications for the ways in which we locate ourselves within a space, but our aural experience has been largely usurped by the privileging of the visual in contemporary culture. Juhani Pallasmaa states, "We are not normally aware of the significance of hearing in spatial experience, although often sound provides the temporal continuum in which visual impressions are embedded… a space is understood and appreciated through its echo as much as through its visual shape, but the acoustic precept usually remains as an unconscious background experience".[1]

Waterscape is about foregrounding the aural, while facilitating a sense of wonder and discovery. This installation is comprised of a series of geometric forms suspended by clear fishing line, appearing to float among the trees. The cones are covered in green leaves, acting as a sort of camouflage, but the geometric shapes clearly mark these forms as something alien to their surroundings. While two of the cones require little movement from the main trail itself, one of them is suspended a ways into the woods. Visible from the trail; this encourages new ways of movement through this space.

When we did our initial site visit to Trail 7, leading down toward a quieter section of ▶

Left: Soundcone suspended above the ravine.
Below: A map showing the industrial, natural, and human soundscapes as experienced during a single hour on site. Images courtesy of Andrew Strain.

- INDUSTRIAL SOUNDSCAPE
- NATURAL SOUNDSCAPE
- HUMAN SOUNDSCAPE

Soundcone suspended over the creek. Image courtesy of Andrew Strain.

Wreck Beach, I was struck by the varied soundscape encountered along the trail. Up on the road, the sound of cars and airplanes overhead dominates the aural experience. However, only a few steps down the trail, the sound of water pouring out of a pipe from a creek finally experiencing daylight, overpowers the soundscape. Arriving back on the beach at the bottom of the trail, the sounds of heavy industry from the log booming operations take over. This project began with a simple mapping of the human, industrial, and natural soundscapes over a single hour. Following this, three key locations along the path were selected for intervention with the sound cones.

Waterscape attempts to focus the aural experience on the creek itself. The cones are smooth inside, acting as sound amplifiers, and highlighting different frequencies. Putting your ear up to the end of the cone, you are greeted with the sound of rushing water. This installation is meant to encourage critical thinking about the chaotic nature of our everyday aural experiences in an urban context. Rather than actively creating sound, Waterscape is a passive design element, working with the existing ambient soundscape.

Ultimately, we may begin to think about soundscapes as a design driver, and even consider sound to be a material in our designs. Arguably, sound is an incredibly powerful design material: it is dynamic, liquid, and ephemeral. A landscape should not be read in purely aesthetic terms, but is instead an immersive experience—full of sights, sounds, smells, and textures. As designers, we must recognize the inherent challenge that exists within our contemporary environment: to shift away from a visually-focused approach to the built environment, toward one that is a total sensory experience with sound at its core. **SL**

1.   Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses.* Great Britain: Wiley-Academy, 2005. Print.

A Hybrid Landscape

By Caylee Dyck, UBC MLA Candidate

LARC 504—Force Field Form
Fall 2014, Vertical Studio
Instructor: Joe Dahmen

The Force, Field, Form Studio is using design to explore new models for the integration of landscape architecture with energy extraction. The goal of the studio is provide a landscape architectural lens through which visitors to the site can experience the various operations of resource extraction.

The site is Highvale Mine, located 70 kilometres west of Edmonton, AB. The studio is currently in the conceptual phase of the design process. Once coal is extracted from Highvale Mine, the land is returned to gently rolling agricultural land. The unique and interesting landforms and processes of the mine are lost. My concept focuses on setting aside a part of the mine once coal is extracted, and redesigning it as a hybrid landscape; retaining traces of the mine forms, but adapting them for both social and agricultural use. This would satisfy the need for reclamation but also allow an interaction with the mining landscape, connecting people to the processes that embody the mine.

Haul roads are considered to be the lifeline of the mine as the movement of coal from the pit to the processing plant is what drives the production of energy. In the hybrid landscape, one of the haul road footprints would be retained and formalized with a double row of trees, forming an allee and the major circulation route of the site. The allee would be used for walking and biking and a skate-way in the winter, connecting Lake Wabamun to the site. **SL**

Haul Road + Allee: Creating a hybrid landscape at Highvale Mine, Alberta. Image courtesy of Caylee Dyck.

The aim of the introductory studio was to challenge the students to design a series of six spaces based on metaphors. This project involved the design of a series of models. Each model varied based on a specified set of site and design guidelines:

1. MEDIA
A Landforms
B Plants, and
C Structures

2. FORM VOCABULARY
A Rectilinear
B Arc/ Tangent
C Biomorphic
D Geomorphic

3. CONTEXT
A Open (open on all sides)
B Enclosed (closed on all sides)
C Combination (closed on three sides, open on one side)

The following are two successful iterations of this design project.

Balanced Asymmetry

By Vanessa Goldgrub, UBC MLA Candidate

PROJECT GUIDELINES
Media: Plants and Structures
Form Vocabulary: Geomorphic
Context: Open (open on all sides)
Construction: Matte Board and Bass Wood

Concept

The outer containing form of the octagon creates a purely symmetrical design but once fully examining the details, the design becomes asymmetrically balanced. This balanced asymmetry is the concept that informed this design. Human relationships, both platonic and romantic cannot be described in black and white, healthy or unhealthy, as they are much more complex—something which I explored with symmetry. Two people connecting can range from being purely symmetrical, creating a complete whole or simply asymmetrical, creating separate wholes. In this hand cut model, I explored the grey areas of relationship symmetry and focused on balanced asymmetrical relationships.

Description

The form using geomorphic lines creates a perfectly symmetrical octagonal whole, closed off by planters containing tall feather reed grass (*Calamagrostis acutiflora 'Karl Foerster'*), thus, creating an internal and intimate atmosphere. Reinforcing the idea of wholeness, when viewing the model in plan view, it appears as though the two pyramidal structures are one connecting object. Yet, once in the space, there are two major places created, one *within* and one *without*. The spaces are created with the use of benches, planters, and pyramidal structures. The space within contains a series of benches and raised planters with the pyramidal structure, stretching out and sheltering the whole space. The space without is divided into two smaller segments. One is internal, mimicking the form of the within, but smaller in size, containing a pyramidal structure but with embedded planters and no benches. The two sets of embedded planters create an aisle looping around the octagon, leading you back into the inner-space. The boarding planters define the perfect asymmetrical balance, as they are all the same length and width perpendicular to each other, but half are raised, while the others are lowered. The structure as well as the shade of green grass is symbolic of each individual, both being shades of green and having symmetrical forms, but never becoming simultaneously green, and never becoming a whole. **SL**

Right: Perspective view of model. **Far Right:** Side elevation of model. **Below Right:** Plan view of model. Images courtesy of Vanessa Goldgrub.

Defining Space WITH PLANTS AND STRUCTURES

By Christopher Szymberski, UBC MLA Candidate,
ISA Certified Arborist

LARC 501—Design Studio 1: Introduction
"Landscape design methods and processes Space as Place"
Fall 2013, 1st Year studio
Professor: Patrick Condon

PROJECT GUIDELINES

Media: Plants and Structures
Form Vocabulary: Geomorphic
Context: Combination (Closed on 3 sides and open on 1 side)
Construction: Matte Board and Bass Wood

This model represents a space that is removed from the urban environment, offering the visitors to the space a series of transitions that ease them out of the often frenetic environment found in the city and into a place that is quiet and calm. The space makes use of a series of frames and coordinated movements on and off axis that are intended to intrigue the visitor further into the experience of the place. It is designed with large hedge walls, a small cluster of trees, and a few simple structures.

The initial experience of the model (as seen in front perspective) is composed of a sidewalk and concrete "urban" wall that is broken by a hedged foyer containing a couple of benches and a flight of stairs. A gateway signaling the transitional threshold and a hedged frame offer a partial view from the street of what lies beyond.

At the top of the stairs, the visitor turns off the major axis of the garden to pass through

one of two pergola pavilions, all the while gazing into the courtyard below. The pavilions each have long benches wrapping their perimeter where a group of people may meet or converse. The visitor can then descend into the courtyard by way of a set of stairs aligned on the minor axis of the garden. Here the space has a canopy of trees filtering the light. Having descended into the courtyard, little of the urban environment left behind can be seen or experienced.

There is another space beyond the courtyard. A focused view of this space beyond is seen framed by two tall hedge columns and a pergola screen. To access this place, the visitor must again move off the major axis, passing by two anterooms and down a corridor of pleached hedges towards a hedged gateway first seen from the courtyard through the pergola screen. Here, the field opens wide and the urban environment has been completely left behind. **SL**
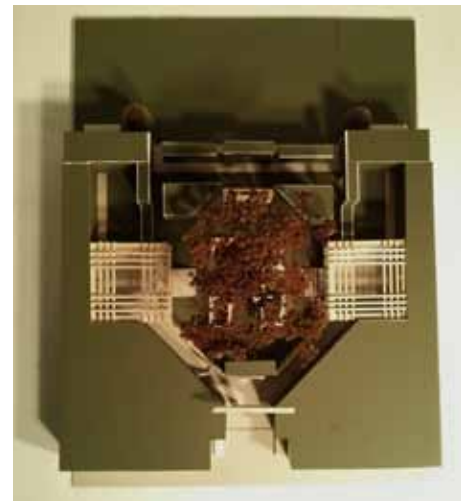
Top Left: Front perspective. **Top Right:** Side perspective. **Above:** Plan. Images courtesy of Christopher Szymberski.

Seeing Potential:
A Case for Edible Trees in Cities

By Anezka Gocova, UBC MLA Candidate
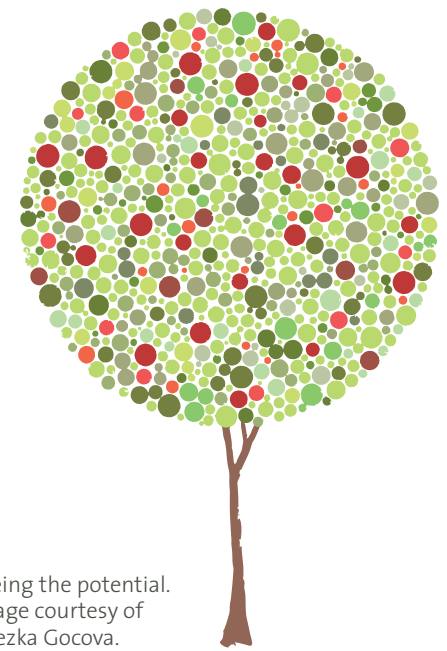
Seeing the potential.
Image courtesy of
Anezka Gocova.

Philip Tattersfield Scholarship Award

The intent of the Philip Tattersfield Scholarship is to promote writing early in the careers of future landscape architects, to spark an interest in this form of communication, to diversify students' skill sets, and to improve the level of writing within the profession. Excellence in design writing should be critical and constructive in nature and engage the reader with a deeper understanding of the topic at hand.

Philip Tattersfield, LMBCSLA #001, FCSLA, (1917-2008), had a distinguished career as the first landscape architect registered in British Columbia. He was integral in shaping the BCSLA and contributed extensively to SITELINES magazine. Over his career, Tattersfield authored more than 150 publications, briefs, lectures, and television series in North America and overseas covering philosophical and technical aspects of practice.

The 2014/2015 recipient of the Philip Tattersfield Scholarship is University of British Columbia, Master of Landscape Architecture Candidate, Anezka Gocova, for her essay, "Seeing Potential: A Case for Edible Trees in Cities".

THE PROBLEM: The current trends of urbanization and globalization are creating an ever-growing disconnect between people and their food. This is reflecting extremely negatively on the health and well-being of our society, causing an increase in medical issues and a decrease in life expectancy.

In order to combat this, North American cities are striving to incorporate agriculture into the urban environment in the hopes that bridging the gap between field and plate will foster stronger relationships with healthy food, consequently resulting in an increase in awareness of what we put in our mouths.

THE PROPOSAL: One such way to integrate food into our cities would be through the use of urban trees. Trees are one of the most powerful symbols representing life, death, and immortality, and have been observed with awe throughout the centuries (Hageneder, 2005). Noteworthy, however, is the fact that while trees are associated with profound meaning, and have played a significant role in human history, they are often overlooked and even abused in modern cities. In many cases they have been reduced to ornaments with a 19-28 year expiry date (Roman & Scatena, 2001).

The benefits "food trees" would bring to the city lies in their multi-functionality (MacDaniels & Lieberman, 1979). They provide both the physical benefits of traditional trees such as oxygen generation, carbon sequestration, and air purification but also socio-cultural, psychological, and economic rewards (McLain, Poe, Hurley, Lecompte-Mastenbrook & Emery, 2012). Therefore, their integration into projects, both private and public, could create extremely productive, beautiful, and sacred landscapes. The implementation of this concept however, requires collaboration between city, citizens, professionals, and academics.

CITY AND CITIZENS: Cities need to change their by-laws to allow for edible landscapes in the public realm. Most cities fear the perceived messiness and increase in maintenance and liability that comes with edible plants. However, these fears could

be addressed through partnerships with the public. While many ornamental trees are just as messy, maintenance issues of food-producing trees could be solved through tree stewardship programs (where citizens become designated caretakers) and volunteer-run harvesting organizations (such as Vancouver Fruit Tree Project Society). In fact, edible tree maintenance, unlike ornamental tree maintenance, offers an incentive (in the form of food) to the caretaker. In addition, rather than looked at as an obstacle, increased maintenance should be regarded as an opportunity for "city inhabitants to steward public natural resources and interact deeply with nature" (McLain, Poe, Hurley, Lecompte-Mastenbrook & Emery, 2012, p.187). The city's role then would be to connect the grass-root stewardship efforts with the urban agriculture network by providing appropriate physical infrastructure and co-ordinating with grey infrastructure, educational facilities, and financial support.

LANDSCAPE ARCHITECTS: As with many concepts before, "urban agriculture" and "edible landscaping" run the risk of becoming just another set of decorative terms and green-wash spew. In fact, this is already happening in many cities in North America. The City of Vancouver came up with a "Food Strategy", published in January 2013 as one of the actions towards the Local Food target created in the "Greenest City 2020 Action Plan". While the report boasts about the benefits of edible landscaping, the actions proposed (1.17 to 1.19) have not actually been carried out. For example, while the

Food Strategy report states that the *Boulevard Gardening Guidelines* have been expanded to include edible landscaping (Action 1.17), the recommended plant list in these guidelines still remains ornamental. Even if these guidelines are updated, without the support from professionals who are actually designing spaces, edible landscapes will remain a concept in policy books. In order for real change to occur, landscape architects must integrate edible landscape trees (and plants) into their planting palette and design urban food-scapes.

This is not just a matter of substituting fruit trees for ornamental trees in site plans. Edible trees serve a different purpose than ornamental ones and therefore require a change in landscape design. While landscape architects already choose trees based on features such as shade and soil tolerance, invasive potential, nutrient density, and cultural relevance (Clark & Nicholas, 2013), they will also need to consider the physical requirements of edible plants such as the need for space for pruning, fallen fruit, and harvesting.

Another important role of the landscape architect is to change people's perception of edible landscapes. Often, productive land-scapes are viewed with less esteem than recreational ones (Vilijoen & Bohn, 2009). Public perception seems to distinguish between "working landscape" and "leisure landscape", and prefer the latter. Landscape architects are therefore entrusted with a task: to design multi-functional food-producing landscapes without compromising aesthetic value. Currently, our cities are wrought with leisure landscapes both in the public and private realm. Trees are seen as having purely ornamental value, and their potential to produce food is completely ignored. However, edible landscapes offer a greater opportunity to create engaging and truly magical landscapes. They offer the possibility to satisfy more senses, such as smell and taste, which add a whole new dimension to design. Edible landscapes also add a layer of purpose and reward (from collecting food) which is not present in ornamental landscapes.

ACADEMICS: Lastly, the future of edible landscapes lies in research that helps to inform and guide design. The recently published paper entitled "Introducing Urban Food Forestry: A Multifunctional Approach to Increase Food Security and Provide Ecosystem Services" stresses the importance of research in urban food forestry and calls for more attention from the academic community. It recommends further research in the integration of principles and science from agroecology, plant breeding, and nutrition to advance design principles and management strategies that propagate fruit trees into the urban network (Clark & Nicolas, 2013). This research would be beneficial in creating a green network strategy that would take a holistic approach to planting, making sure to include all forest layers, from ground cover to large trees, to take advantage of the differing benefits these layers contribute. For example, large trees have a bigger impact on reducing storm-water runoff and mitigating the urban heat effect (Center for Urban Forest Research, 2003), while cover crops, like sweet potato, protect the soil from the sun (Teasdale, 1996)].

CONCLUSION: As we continue to struggle with food sovereignty, public health, and sustainability, it is becoming increasingly more important to change our approach to vegetation in cities. There is an unlocked potential, especially in urban trees, to produce food in cities and to foster a nurturing attitude in people towards the environment. This potential can only be unlocked if various stakeholders work together. Cities need to provide the overarching urban agriculture network plan, citizens need to become stewards, academics need to further the research, and landscape architects need to fuse all these efforts and design systems that are both aesthetically pleasing and productive. **SL**

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As part of the Park and Garden Studio, this, the second project of the semester, was set at Iona Island, Richmond, BC. The project challenged students because of the diversity of demands of the site for: recreational purposes, environmental purposes, and also infrastructure purposes with ▶

Iona **Aqua** Farm

By Mark VandenDungen, UBC MLA Candidate
LARC 502—Design Methods Studio
Spring 2014, 1st Year Studio
Professor: Douglas Patterson

The design of Iona Aqua Farm is a response to the impending devastating effects of global warming and the increasingly apparent negative effects of industrialized consumption habits. The 40% of the world's population who live in coastal communities are at increased risk due to rising sea levels, 75% of the world's fish stocks are being harvested faster than they can replenish, and 44% of the global bird population are on the declining side of the scale. Cumulatively, as global disasters increase in frequency, the ever-greater risk of food insecurity puts regenerative food systems at the forefront of our priorities. This design seeks to actively replenish clean water sources, provide habitat for endangered birds, and produce food in a memorable and engaging experience.

At the forefront of this designed system is the aquacultural practices that have been developed at Veta la Palma farm, located on an island in the Guadalquivir River, southern Spain. On the 32 square kilometre area, farmers are able to produce an annual amount of 1,200 tons of seafood products for market, including bass and shrimp for an average yield of 37 tons per square kilometre. Not only are they able to do this while harvesting and cleansing water from the river, but they are also incorporating other species into their system by attracting more than 200 different species of migratory birds on to the land. Instead of fending off the predators that want to eat the fish, they allow a number of the fish to be casualties within a balanced eco-system. The greatest indicator of health within their system is the abundance of biodiversity and wildlife present.

The proposed design essentially splits the island up in half (west and east) with the wastewater facility located in the middle. At the start of the system is a celebrated water- wheel bringing in the water from the Fraser River on the eastern most tip of Iona Island. From there, the water is channeled down an alley of trees and through a series of filtration ponds that incorporate a number of threshold oxidation spills ways. Once the water is filtered, it reaches the larger pond where the production of fish for market will take place. The capacity that the pond would normally be able to withstand is increased by its ability to funnel the nitrogen-rich water into the nearby wastewater facility.

On the western half of the island is a wetland and wildlife park. The focus here is on the establishment of bird habitats and the experience of the individual. At the centre of this park is an observation tower that allows visitors to the view the wildlife through platforms and covered areas. The design allows for birds to create habitat on the structure itself through the creation of nests and collected pieces from the site. Over time the hope is that the structure will transform from being a manmade imposition into a naturalized function of the ecological system. **SL**

Iona Pond Docks.
Image courtesy of
Mark VandenDungen.
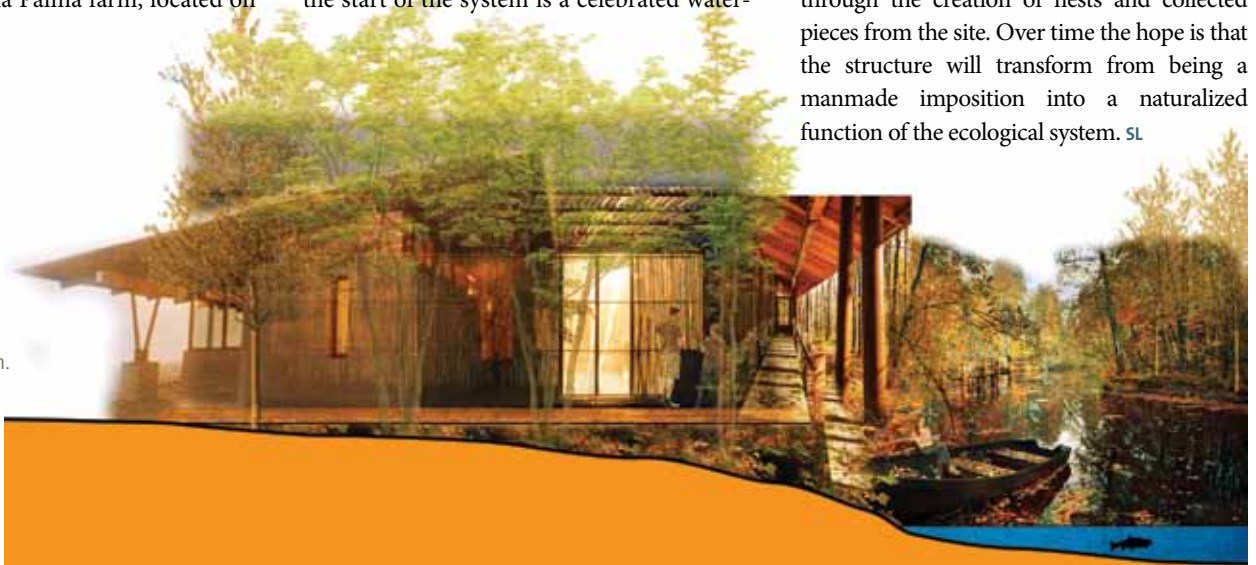
the Iona Island Wastewater Treatment Plant. Iona is a unique site; the park has many ranges and it is from the park where we attempt to understand nature and society. The following three projects exemplify this goal and showcase the range of possibilities for such a unique site.

GET YOUR HANDS DIRTY,
Keep the Water **Clean**
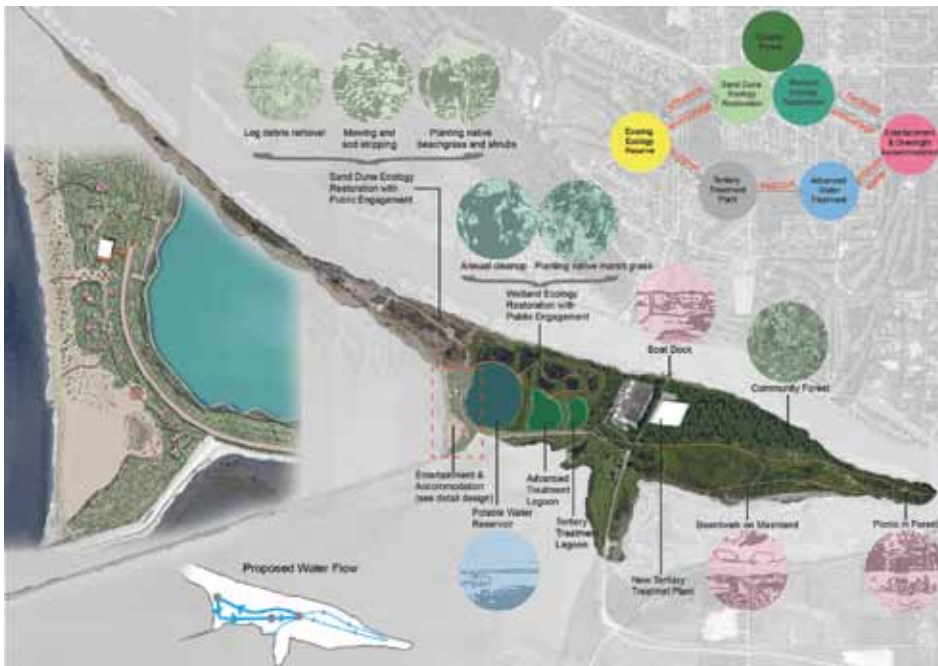
By Elaine Yilin Zeng,
UBC MLA Candidate

LARC 502—The Park Studio
Spring 2014
1st Year Studio
Professor: Douglas Paterson

Re-envisioning Iona Island Regional Park. Image courtesy of Elaine Yilin Zeng.

A long-term vision is necessary for landscape architects to imagine the past and the future of a site, especially a site that is sensitive to change by time. Iona Island Regional Park, located at the mouth of the North Arm of the Fraser River, is a 40 hectare site adjacent to the Iona Island Wastewater Treatment Plant, which provides primary treatment to wastewater from about 600,000 residents in Vancouver, UBC, and parts of Burnaby and Richmond.

There are three major challenges in creating a long-term vision for the Iona Island Regional Park. To protect the park and the wastewater treatment plant against rising sea levels and storm surges is the most critical one.

Approximately 2.5 million dollars are spent every year on protecting the facilities, and a plan to upgrade the facility for tertiary treatment by the mid-2020s will be carried out by Metro Vancouver. The second challenge is to enhance the coastal sand dune ecology on the north spit, which is home to several endangered plant and bird species. The third challenge is to significantly expand the range of possible park programs for visitors.

To re-envision Iona Island Regional Park, the proposed master plan focuses on the combination of enriching visitors' experience and enhancing the ecological value on site. To put it simply, it is to get your hands dirty,

and keep the water clean. Visitors to the park will be mostly volunteers working on sand dune ecology restoration, wetland ecology restoration, and community forest development. The improvement of the ecological environment on the island would enhance the effectiveness of advanced water treatment by natural elements. After working in the park for hours, volunteers are encouraged to stay for entertainment and overnight accommodation on the west side of the island. The facilities will use the portable water from the new tertiary treatment plant and the advanced water treatment. The recycling of water on site is visible to visitors through the design of pathways and aboveground pipes. As the result, visitors would be educated about the smart use of water and benefits of reusing water, which in the long run could fundamentally reduce the stress of the wastewater treatment plant. The whole idea is to minimize the impact on the island, while maximizing experiential and ecological value. **SL**

VANCOUVER PIER
at Iona Island

By Justin Benjamin, UBC MLA Candidate

LARC 502—The Park Studio
Spring 2014, 1st Year Studio
Professor: Douglas Paterson

When I was first introduced to the site, I was immediately taken by the southern jetty. I suggested to my peers that we forget the rest of the enormous site and focus on splitting up the extensive length of the jetty into 200 metre segments so that we could more fully begin to detail. Notwithstanding the other interventions, I did end up proposing for Iona Island, the big move, to transform this southern jetty into a "great pier" that can be one of those jewels that the city can be proud of. I thought of using Santa Monica Pier, Navy Pier, and Coney Island as foundational precedents, which directed me towards exploring the idea of a site that was functional past dusk. I wanted to take advantage of the untapped potential for nighttime animation—which I currently only see in Gastown in Vancouver and seasonally in areas of Richmond.

Primarily, the grand vision and challenge was to create a pattern language that could successfully create a rhythm that propels users through the site, and further inform the detailed development of each individual section. These repeated patterns are different attitudes of consideration, both passive and active spaces that looked first at the ground plane and then at the extrusions from that plane—the former being most necessary for propelling visitors through the 4 kilometre stretch, the latter for creating the elements of intrigue and user interaction.

The pattern is simple: 1234-2234-3234-etc., with each grouping of 4 representing a subdivision of 4x100 metres. Each grouping has its own distinct programmatic function that takes different attitudes of engagement: from relaxation and observation spaces; to dynamic spaces for physical health and play; to passive spaces dedicated to hosting various
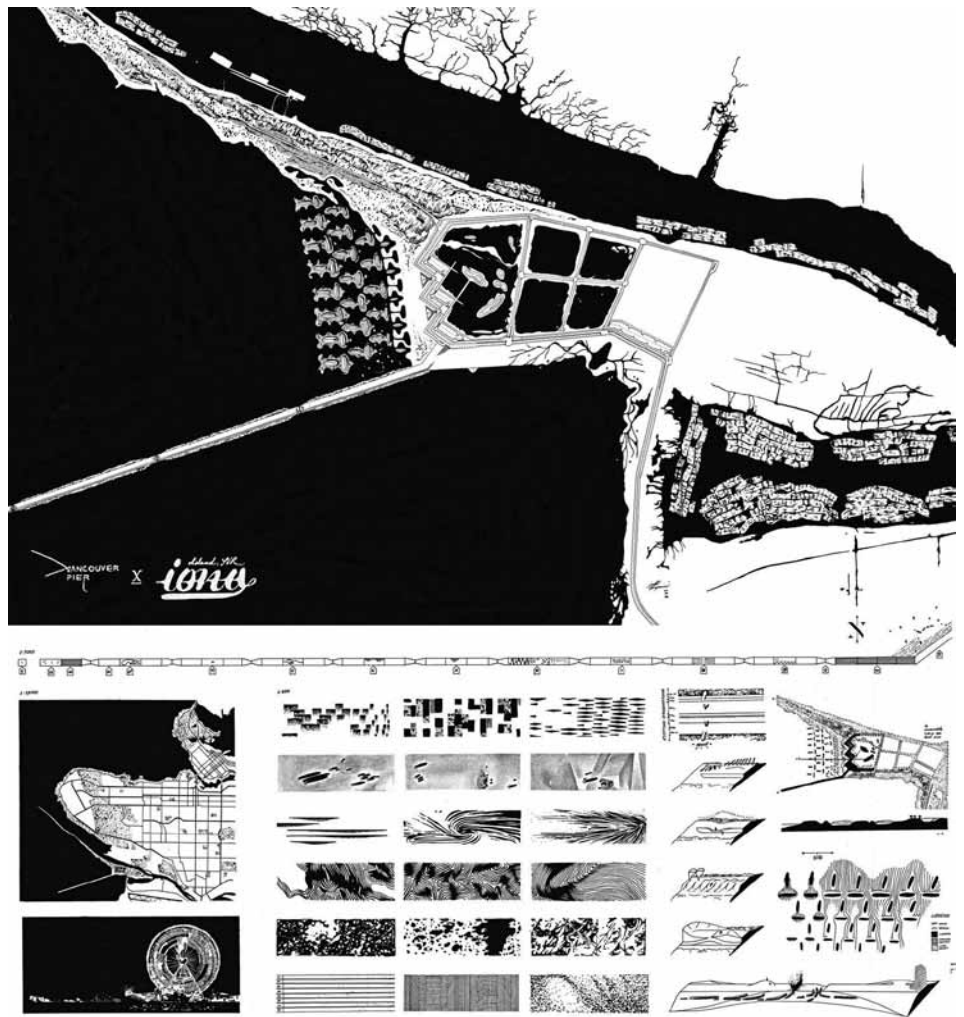
Final panel, 36"x36", Brush and ink. Image courtesy of Justin Benjamin.

special events. I rigorously considered the best layout for these programs to compel users to visit the next space, until the end is finally reached. This 4 kilometre pier will be aided in terms of accessibility by introducing a bike sharing program that integrates with a cycling path and interchange system parallel to the programmed activities, thus creating a maximum walking length of 100 metres, or 2 minutes—a big improvement on the current 1.5 hour walk.

The second part of the design addresses the 40 hectare park. The existing Wastewater Treatment Plant will be upgraded to a tertiary treatment centre for Metro Vancouver by the mid-2020s, and the existing coastal dune ecology at the northern portion of the site will be enhanced according to recommendations contained within a report on "Iona Beach Regional Park: Strategies for Maintaining Native Ecological Communities".[1] With regards to the landform pattern created in the water, the intention was to create a layout the serves the dual purpose of: a) mitigating the sedimentation and murkiness of the water, and b) slowing the water as it breaks towards the beach, thereby creating individual "islands" and "rooms" for various activities. **SL**

1. Page, N. 2011. Iona Beach Regional Park: Strategies for managing vegetation succession. Unpublished report prepared Metro Vancouver Parks by Raincoast Applied Ecology, Vancouver, BC. 34 pp. + appendices.

Land of Fable Schoolyard for the Vancouver School Board

This studio produced a guide for the Vancouver School Board and Parent Association Committees, with the goal of providing education and inspiration for school ground materials, elements, and designs. This guide is in the form of a book, which contains a kit of parts, and an example of how these have been applied to Sir Matthew Begbie Elementary School in the Grandview-Woodlands neighbourhood in Vancouver, BC.

By Grant Fahlgren, UBC MLA Candidate, Matt Gray, UBC MLA Candidate, Joelle Sept, UBC MLA Candidate, Monica Vogt, UBC MLA Candidate LARC 503—Design Studio III: Design Development Spring 2014, 2nd Year Studio, Construction Studio Professor: Kris Fox

The Array: A New Model for Schoolgrounds — The schoolyard is a place where children explore ancient castles and distant galaxies through the use and development of their imagination. The design of a schoolyard must facilitate this creative play by providing diverse opportunities for physical play, social learning, and outdoor education. Upon analyzing the existing playground typologies found in Vancouver, we determined that typical playground arrangements fall into the categories of *Islands*, *Bolted Together*, and *Linear*. *Islands* are a simple arrangement that is inexpensive and adaptable, but tends to create isolated islands with little opportunity for interaction. *Bolted Together* features are literally connected by bridges, which tend to limit children's activities to the prescribed uses. *Linear* means the elements are arranged in a line or circle. This encourages movement between features. If surrounding an open space, the features create strong active edges and opportunities for spectators.

Our proposal is to introduce the *Array* typology, which is unique because it considers the relationships between its spaces and elements, and the diversity of paths of play that these types of arrangements offer. Their organization does not have a limited prescriptive intention for engagement but one much more open and conducive to a continued narrative of imaginative play. This is achieved through the selection of features based on the connections possible between them, of surfaces that are beneficial to the activity that happens upon them, and through the relationships between features formed by structuring the topography and spaces of the schoolground.

Application to a Site — Begbie Elementary School serves as the site for a design proposal which implements this new model. The particular challenge of the site is its topography, specifically a 15 metre grade change. Presently structured in three terraces, the grounds are re-imagined as a landscape as diverse as that of the Lower Mainland to become a Land of Fable. A rainwater collecting swale acts as a metaphorical stream, uniting archetypal parts of the BC landscape. Play is not only isolated to one area but is considered across the broader landscape of the playground with slopes being ideal places for play to connect across topographic shifts.

A ramp that winds through the site in our proposed design make it accessible for all abilities and crosses and engages with the diverse programs of the site which are in turn unified by it. The environment is not merely a metaphor but provides learning opportunities for students about the environment around them through outdoor learning.

Future Vancouver Playgrounds —Throughout its development, this work has been presented to the Vancouver School Board but ultimately it is the Parent Association Committees who are largely responsible for fundraising for new playgrounds. This project was meant to showcase and develop a kit of parts that would allow them to move beyond their traditional conceptions to a way of thinking about space more conducive to play and the imagination. This thinking lies at the intersection between elements and the relationships that are formed between them. **SL**

Top: The *Array*—A new playground typology. Image courtesy of Grant Fahlgren, Matt Grey, Joelle Sept, and Monica Vogt.

Above Left: Outdoor classroom comes to life in the rain. Image courtesy of Grant Fahlgren.

Left: Land of Fable Schoolyard—Plan view. Image courtesy of Grant Fahlgren, Matt Grey, Joelle Sept, and Monica Vogt.

Skateboarding Saturday

Social Observations of the UBC Campus Skatepark, as designed by van der Zalm + associates inc.

By Mickella Sjoquist, UBC MLA Candidate, BCSLA Student Representative

ARCH 544/ LARC 582G—Architectural/ Landscape Architectural Writing
Summer 2014 • Professor: Trevor Boddy

Normally I would keep walking. I would pass the UBC Skatepark on my way to class, keeping pace while curiously peeking around to observe a cool trick or a wipe out. This time, with self-granted permission, due to the need for design research, I sat down on the bench between the skatepark and basketball court, cross-legged and cozy. There, I observed the skatepark and all of its draws, specifically enchanted by the multitude of varied users— a clear sign of an overall successful specialized activity social landscape.

The multiple forms of transportation that you see on Vancouver's roads and sidewalks extends to the UBC Skatepark, as the park thrives with skateboards, scooters, rollerblades, bikes, and caster boards. Today, skateboarders were the majority. The users were all male ranging from a few helmetless tanned and tattooed men to a few helmeted baggy shirt and pasty boys. Were these skaters UBC Campus residents or students? The immense success and high attendance at the park year-round would suggest users other than solely UBC residents or students; an expansive user group is a positive sign for a good design.

My past experiences with a skateboard were disastrous, so I observed skaters' skills and abilities in awe. A young baggy shirt boy worked on perfecting the small ramp, hyper-focused, attempting the ramp over and over carefully working up the confidence to go faster and higher; he was there for results. An older tattooed man attempted a larger feat riding the bowl, showing overconfidence and fearlessness, as the risks and air were high. The boy appeared happy to be alone and out of the spotlight, whereas the men

Bottom left: Multiple and varied users enjoying the skatepark. Images courtesy of Brett Hitchins.

Bottom Right: The UBC Skatepark as an incremental space in the centre of the UBC Vancouver Campus.
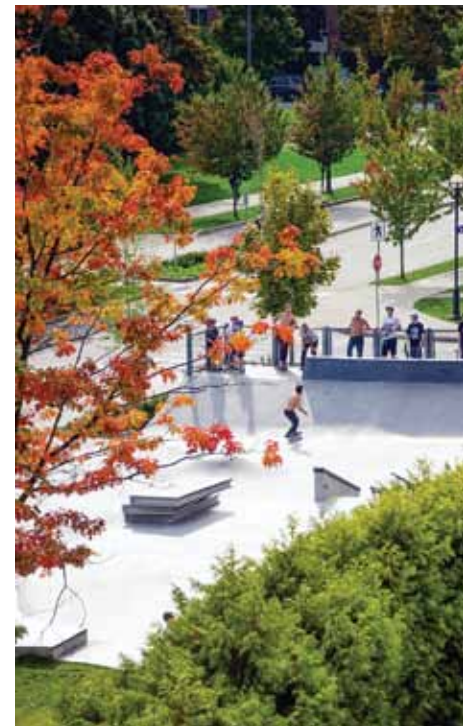
were in a group and in the open, in which they created their own private cheering section giving encouragement to one of their own. Some boarders rested and watered on the long seating wall under the shade of the hedge, while others kept to themselves with an agenda of tricks to attempt and perfect. An older teenage boy congratulated a shy young boy for landing a new trick, and a new friendship blossomed that spanned ages and broke down boundaries between strangers— an action that proved that the skatepark was truly a successful social space.

I imagine that the park's clean, smooth concrete contributes to these daring successes. Similarly successful is the park's various opportunities of all heights and sizes, which attract all age groups and talent levels. The bowl, rails, ramps, and a stack of 6' x 4' books which gives credit to the park's university context, provide unique skateboarding opportunities, and are what makes the UBC Campus Skatepark its own breed. To the east of the park is an always occupied basketball court which creates a one-two punch of social activity spaces. The unique skatepark fits in with its university context by being accessible from multiple transportation routes and by creating a social sports area on the north tip of the recreational park.

Built in 2012, the skatepark, designed by van der Zalm + associates inc., was North America's first ever campus skate park, a huge advancement in the history of campus recreational facilities and campus community amenities, and a huge asset to UBC.[1] The park is consistently full of users, which in turn attracts viewers, which snowballs to form a living dynamic and consistent social space. Without the park, the circulation path by the Pharmacy Building plaza would lead to a lackluster finale of the Thunderbird Parkade, or the cyclists coming from the soccer fields wouldn't have a place to pull over to have their picnic. But most importantly, the skateboarders, bikers, caster boarders, unicyclists, etc., would not have a place to let loose and practice their craft. Therefore, the UBC Campus Skatepark is a hugely successful incremental space for creating the socially thriving campus and university neighbourhood in which I live in. SL

1. van der Zalm + associates inc. Landscape Architecture, Urban Design, Parks & Recreation, Environmental Services. 2012. Web. 30 June 2014.

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