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Bimonthly Publication of The British Columbia Society of Landscape Architects



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February 2006



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Revitalization of Industrial Waterfronts: The Landscape Architect's Role

BY LARRY DIAMOND, BC SLA, PIBC, ASLA

Landscape Architects encounter a unique set of challenges when working with shorelines. There are vital natural processes to accommodate (tides, currents, storm surges, seismic movement, fish and wildlife habitats) plus a complex set of regulations. Developing a program of uses, finding an appropriate scale and language of expression, and assuring durability while adhering to budgets and construction schedules adds to the list of hurdles. The array of considerations can sometimes be onerous. The built results risk becoming an exercise in least resistance, thereby failing to engage users or take full advantage of being at the water's edge. In urban locations there may be few chances to make actual contact with the water owing to the realities of pollution, liability and safety. Yet even in limiting situations, components such as perched beaches, seating steps, elevated viewpoints, heritage and environmental interpretation, boardwalks, new riparian and inter-tidal plantings can often be incorporated.

In public waterfronts, architects and landscape architects have successfully adapted industrial materials and details into a contemporary palette, responding to new uses. Granville Island, Lonsdale Quay, Port Alberni's Harbour Quay, the Fraser Lands and Stevenson's Imperial Landing are notable examples. In others, the industrial past has been succeeded by a civic or "cosmopolitan" design language emphasizing plazas, green space, fountains and the predominance of concrete and metal detailing. In Vancouver, Coal Harbour, George Waibourne Park and some portions of Concord Pacific's False Creek come to mind.

Recently, landscape architects have been called upon to assist port authorities and other government agencies to help improve industrial working harbours and riverfronts. The consultant team's primary mandate is to enhance the working potential and economic improvement of small harbours. By making these

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Inukshuk

This ancient symbol of the Inuit culture is traditionally used as a landmark and navigational aid and also represents northern hospitality and friendship. Constructed of grey granite by Alvin Kanak of Rankin Inlet, this monument was commissioned by the Government of the

Northwest Territories for its Pavilion at EXPO 86 and later given to the City of Vancouver. In 1987, the Inukshuk was moved to this site and sponsored as a gift to the City by Coast Hotels & Resorts through the Vancouver Legacies Program.

In 2006, Coast Hotels & Resorts continued its long-standing support within the community by generously funding the lighting of the Inukshuk making this welcoming symbol visible at night. An official Inukshuk lighting and celebration event is planned following the Olympic flag's arrival in Vancouver March 1st. City Hall, VANOC, Park Board and other dignitaries will be invited along with the public to a sunset ceremony featuring music & speeches and culminating in the official lighting of the Inukshuk - the inspiration behind the 2010 Winter Olympic Games emblem.

Photograph by C Murray

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Revitalized Waterfront

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places more efficient, by stimulating industrial productivity and by upgrading their water and landside physical attributes, the financial wellbeing of the communities they serve can be substantially improved. Additionally, the working conditions and safety of those who toil at the waterfront are made more secure.

Close liaison with port operators, public works and marine engineers, commercial interests and environmental agencies is entailed. While marine engineers and port operators have a strong grasp of the technical, operational and financial aspects of proposed improvements, they require assistance in envisioning these changes, in portraying and communicating them to stakeholders and in exploring options to achieve the best long-term operational and economic results.

Two projects, one involving Small Craft Harbours another with Port North Fraser are discussed, highlighting the landscape architect's role in improving the ways these industrial waterfronts work, the first in a

design context and the second in a planning context.

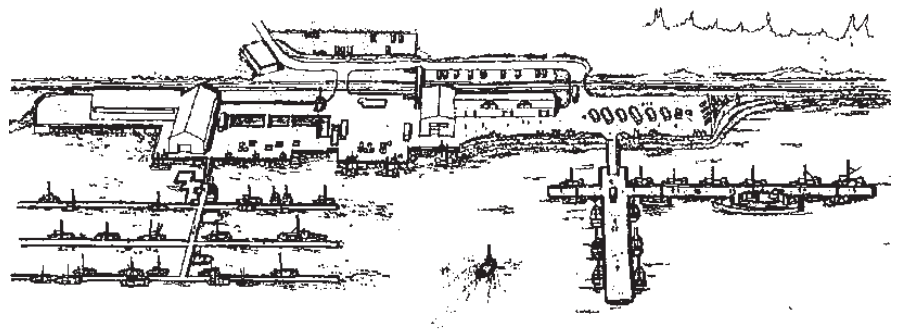
I. Prince Rupert: Port Edward Harbour

Prince Rupert has suffered economically over the last two decades with mill closings and reduction of its commercial fishery. The recently announced enhancements to its container port offer new hope while prospects of oil and natural gas exploration in Hecate Strait still face serious environmental and First Nations challenges.

There has been a shift from primarily targeting salmon to offshore ground fishing. When the opportunity to service larger

ocean going fishing vessels arose, Port Edward Harbour became an obvious choice. It is sheltered, with access by road and rail. Despite large tidal fluctuations, it is able to accommodate deep draft vessels. It also is becoming a preferred location for the over-wintering of floating sport-fishing camps and "eco" lodges where they can be safely renovated and serviced.

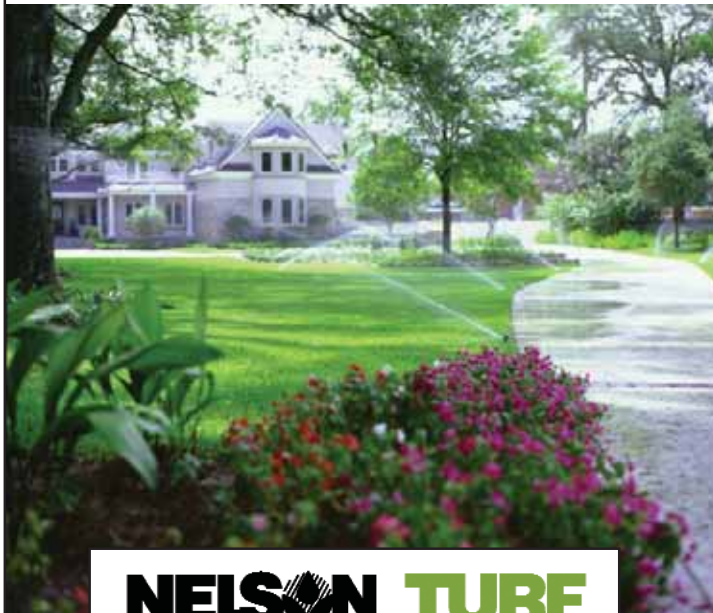
Small Craft Harbours and the Port Edward Port Authority embarked on enhancement plans that shifted more of the operations to new larger concrete floats served by vehicular access ramps. A fill apron provides organized parking for refrigerator trucks.



Waterfront revitalization for Port Edward, aerial perspective by Derek Lee, Sharp & Diamond.

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Creating this apron has required habitat compensation. Parking for fish boat crews and dockside workers that was scattered along the access road has a new aggregate surface parking area with safe entrances, landscape buffers and egress.

As landscape architects, we offered substantial assistance in exploring and depicting options for float configurations, environmental enhancement and in laying out the vehicular circulation for industrial vehicles. Marine habitat restitution entails a series of inter-tidal and land based terraces with plantings of riparian and marine vegetation. These terraces also armor the new fill, protecting it from storm surges and possible tsunamis. A walkway flanking the apron's edge provides safe separation for workers from large refrigerated tractor-trailer units. Buffer planting using native trees and shrubs offer screening of vehicular operations from upland residences.

A range of design tools was employed, including photomontages, hand drawn perspectives and isometrics plus Photoshop and In-Design. Technical drawings were completed in AutoCAD, using the client's base mapping as well as data provided by the marine engineers. A field visit to document existing conditions and to meet with the harbour master and other stakeholders was an important first step. During the design process, flexibility was essential as there were numerous changes in response to operational, environmental and budgetary requirements. The final product offers much safer use of wharves and floats, improved movement of vessels and unloading of catches, safe and efficient parking for tractor trailer units and workers vehicles. Of particular significance is the environmental compensation that creates ample habitat for juvenile fish and a wide range of inter tidal plants and animals. Forest and riparian species have been locally supplied from a donor site. The same strategy has been employed for inter-tidal planting pockets, reviewed and guided by the local DFO biologist to achieve the desired results.

Currently, work with Small Craft Harbours continues on several other industrial waterfronts. Again, understanding and accurately

portraying the functional operations and the opportunities for improving both the inter-tidal environment and work place is key to the ultimate success of these projects as they are approved, funded and implemented.

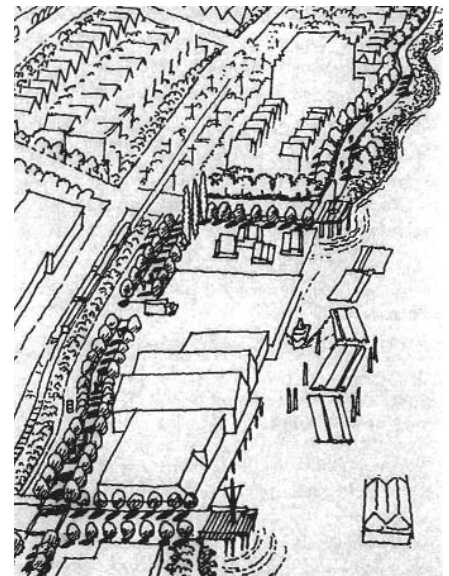
2. Port North Fraser Land-Use Plan

In 2000 to 2003, our firm assisted the Arlington Group in the preparation of a shoreline and land-use plan for Port North Fraser. Concurrently, we were working with the Port and with the GVRD on initiatives to improve recreational access through Port property to the North Arm jetty.

The Fraser River North Arm performs a significant industrial role, supporting mills, loading facilities, booming grounds, concrete plants, marine servicing and a Port operated fiber recovery site. While the Port's primary role is to manage the North Arm as a working river, residential and recreational uses now form a significant part of its current and future status. The river is also a vital migratory corridor for salmon, sturgeon, waterfowl and other wildlife. Mitigation of industrial impacts and protection of vanishing wetlands were important considerations in evolving the plan.

Graham Farstad, Principal of the Arlington Group was coordinating consultant, conducting stakeholder workshops, public open houses and identifying those industries that are truly water dependent. One principal planning objective was to encourage the gradual re-location of non-waterfront dependent commercial uses to other sites while supporting efficient, environmentally responsible use of the shoreline by critical industrial users. The FREMP foreshore sensitivity designations (habitat classification coding) helped identify conflicts between environmental requirements and upland uses. To facilitate the plan's implementation, the North Arm was divided into a series of sections or reaches.

In 2000, the Canada Marine Act came into being, enabling Port North Fraser equal opportunity to act as the Responsible Authority for environmental review. Straightforward projects proposed by industries and other users would receive a standard review while more complex



Waterfront revitalization for Port North Fraser, aerial perspective by Derek Lee, Sharp & Diamond.

proposals would require a more rigorous process, in keeping with the Canada Environmental Assessment Act (CEAA). For all developments, zero net habitat loss policies of the DFO prevail.

As landscape architects, a key role was the development of descriptive drawings that helped to convey the plan's intent as well as interpreting and clarifying existing conditions and proposed improvements. Public consultation during the plan's development indicated substantial preference for more public access opportunities. Weaving public access through waterfront industrial lands is always a challenge, given the requirements of large commercial vehicles, rail lines and working vessels with the realities of safety and liability. Fenced, separated pathways and the use of street end viewpoints adjacent to industrial sites plus interim routes on designated roadway shoulders for bicycles are some devices that were proposed in the plan. In these ways, public links to parks and greenways could be established while maintaining and respecting the needs of industrial users. The plan also proposes a signage program to educate the public about the importance and function of industries along the North Arm.

Critical to the plan's success is the "buy in" by the urban jurisdictions of Vancouver, Burnaby, Richmond - *continued on page 6*

Revitalized Waterfront

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and New Westminster, as these cities regulate upland development and land uses. Most initiatives for public access and other recreational or educational uses must start with these cities as well as with the GVRD, managers of the Iona Waste Treatment Facility and Iona Beach Regional Park. Over time, some of these proposals are becoming reality as funds permit and as upland and shoreline uses change.

Another key Port North Fraser related user is Vancouver International Airport Authority (YVR) who has embarked upon a vigorous re-development and terminal expansion programme. Barge access, fuel storage and growth of the airport's cargo handling capacity are important requirements as is maintenance of the Sea Island Conservation Reserve that forms part of the lands set aside in compensation for the airport's third runway, completed in the

late 1990's. The Port Plan accommodates the needs of this important stakeholder.

Summary

The involvement of landscape architects in the planning and design of industrial ports entails a change of focus from thinking primarily about aesthetics and private or public amenity spaces to comprehending marine industrial function, commercial productivity and safety for operators and workers. It requires a grasp of industrial processes and their spatial requirements, inter-tidal and riparian environments and marine construction. It also offers an opportunity to provide port planners with a vital missing piece, the actual visualization of proposed changes to industrial waterfronts in their overall context and ways in which they can best work and be logically phased. As well, there are significant opportunities (as the Port North Fraser Plan illustrates) to safely and compatibly involve the public, thereby gaining its necessary support in improving

and maintaining modest as well as large working harbours for our province's economic and social benefit. •

Credits

Port Edward Harbour Improvement Plan

Small Craft Harbours/Department of Fisheries and Oceans

Port Edward Harbour Port Authority

Golder Associates

Hay & Company (now part of EBA Engineering Consultants, Ltd.)

Sharp & Diamond Landscape Architecture & Planning

Port North Fraser Land Use Plan

The Arlington Group, Graham Farstad, MCIP, PIBC, Prime Consultant

Helen Popple, Port North Fraser (now with the City of Port Coquitlam) also: Paul Uppal and George Coquhoun

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Les Jardins de Metis

BY ALEXANDER REFORD

I read with interest the comments of Clive Justice about gardens in Canada and Les Jardins de Métis / Reford Gardens in particular. Permit me to make a few minor corrections about the story of Elsie Reford's gardens (more information is also available on our web site <http://www.refordgardens.com> and in several books that I have written about the gardens).

The history of Elsie Reford's gardens, their sale, preservation, privatization and conservation is unusual. Without resorting to the superlatives for which Clive Justice is justifiably skeptical, there is no question that her gardens are unique in terms of their design, collections and history. They were created on the land surrounding a salmon-fishing camp beginning in the 1920s. Over more than three decades, Elsie Reford created a garden that was home to collections that evolved as

her interest in perennials developed and her expertise grew. She is credited with introducing many species to Québec and for attempting their cultivation in a part of Canada where gardening was largely untried.

The subsequent history of the gardens is equally unusual. They were sold by my grandfather to the government of Québec in 1961. The Québec government was an invaluable custodian, almost certainly preventing the gardens from destruction or development. The gardens were opened to the public in 1962 and became an important tourist attraction. In 1994 (not 1988), the (Liberal) government initiated a process to privatize the gardens, not, as the author suggests, out of anti-Anglo sentiment but for budgetary (the gardens were losing \$250,000 per annum) and policy considerations (the government was streamlining its operations

to manage parks and conservation areas).

When my family participated in founding a not for profit corporation to acquire the gardens in 1995, it was to ensure the survival of the gardens and their collections, not to create a profitable venture as a display garden. The gardens cannot accurately be considered a display garden. Our approach to their conservation and development is essentially to maintain and develop perennial plant collections rather than ever-changing displays of annuals. Over the past ten years, parts of the gardens have been restored and plants (such as the gentians) have been re-introduced. We have in fact developed the largest collection of *Meconopsis betonicifolia* in Canada (and perhaps the world), with more than 12,000 plants in cultivation in trial beds and several hundred more in the Blue Poppy Glade in - *continued on page 8*

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Les Jardins de Metis

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the historic gardens. We rejoice that other gardens, such as the Van Dusen, UBC Botanical and Devonian Botanical gardens, have also succeeded in growing this captivating and notoriously difficult plant.

One of our intentions in creating the International Garden Festival in 2000 was precisely to challenge visitors as well as to provide a venue for professional designers to advance the art of the garden. Our site has proved particularly conducive to this dialogue between tradition and innovation because we offer visitors the experience of visiting both the historic gardens as well as the temporary gardens of the International Garden Festival.

With more than fifty gardens created for the festival since 2000, their range is extraordinary. The International Garden Festival has thus provided both designers and visitors with a venue to experience gardens in new ways. While the gardens by the designers could not be more different from those constructed by Elsie Reford and her gardeners, the tradition of innovation and experimentation she began in the 1920s continues, albeit in radical new ways.

I disagree with the author's suggestion the festival gardens tell us nothing about garden history, design, plant introduction, use or improvement. Some of the gardens have contained few plants, but all of them have addressed one or more of the elements cited and initiated many more questions relating to gardens, the environment, art and culture.

I invite you and Sitalines readers to view the over 200 photographs of the gardens created for the Festival on the photo library of our web site or better yet -- to visit the Gardens and experience them for yourself in order to judge whether or not they contribute to the art of the garden. •

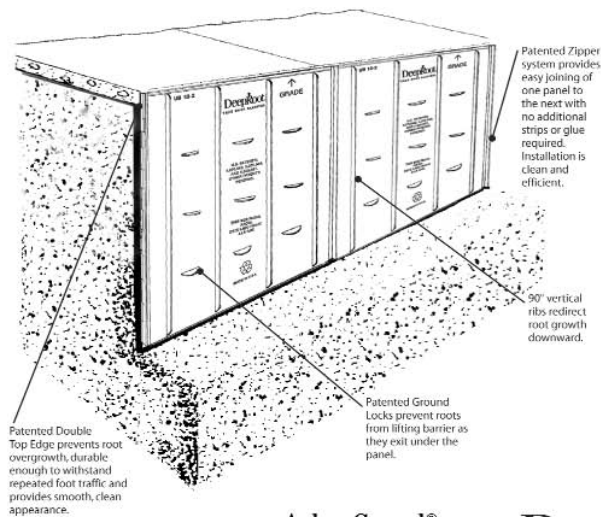
Alexander Reford is the Director, Jardins de Métis / Reford Gardens

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Qualifying Examinations

A Letter to the Editor BY ADRIENNE BROWN, BCSLA

Miklos Baransky-Job's letter in the December Sitelines presents some important points; however there a number of related issues that affect the question of examinations. I qualified as a member of the BCSLA in the early 1990's by way of a combination of the BCSLA exams and the LARE. It was interesting to deal with both systems and to see the differences between them, during this transition phase. Some years later, while serving as BCSLA Registrar, I began to realize that the issue of Qualifying Examinations continues to be a flash point of controversy within our profession and that solving the resulting crisis of confidence promises to be tantamount to breaking the Gordian Knot.

Mickey enquires: Why, with ever increasing

academic requirements, do graduates today have to write a 'content' exam? And why does it have to come from the USA?


One of the key roles a Landscape Architect plays is as a generalist: an individual who provides an inclusive multi-disciplinary approach to the problem at hand. At the same time professional status, with its associated responsibilities and liabilities, has to be associated with a specific area of knowledge and skill. As standards for professional examinations became more rigorous over time, the volunteers who prepared and marked the BCSLA exam realized that they lacked the resources and expertise to continue to achieve consistency and legal defensibility. So the BCSLA joined CLARB in 1992, and began

to use the LARE as a qualifying examination.

CLARB had been created in 1970 as a non-profit association in order to provide a professional exam for the Landscape Architectural profession, as well as to conduct research projects, such as the Task Analysis: data central to the evolution of standards of practice. It costs more than \$60,000.00, every five years, to update and redefine the parameters of the professional examination and, even with the economies of scale associated with the US population, CLARB is challenged to keep the fees down, and the system accessible. One reason why the BCSLA maintains its membership in CLARB is to support this effort.

Why can't Landscape Architecture rely on the professional degree programs to establish and maintain standards?

Five Canadian universities offer accredited professional degrees in Landscape Architecture, with the terms of accreditation set out in a joint *continued on page 10*



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Qualifying Exams

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agreement between the CSLA and the ASLA. However, moving the first professional degree to the Masters level has led to two crucial complications:

First, there was 30% drop in the number of students between 1992 and 2000. With a growing economy, a growing population and a growing market for landscape architects, such a decrease in potential graduates represents a grave problem. Therefore, one of the reasons for basing provincial registration on a professional exam outside the university is to create an avenue for individuals with degrees in related fields to become Landscape Architects.

Second, the curriculum has been redesigned to respond to the requirements of post-graduate study, resulting in less time to teach the professional and technical subjects and less support for studio courses with low student/teacher ratios. Students are now in school for a longer time, at ever-increasing cost, with less emphasis on the knowledge needed for day-to-day practice.

A right to title and/or practice is a key aspect of a profession. Without a regulated title or license it is becoming increasingly difficult to participate in areas of design and construction that relate to professional liability; however the role associated with the title must have sufficient stature and influence to be worth playing. It is often argued that a regulated role is beside the point and that a high calibre of work can and is being done regardless. However, as other groups strengthen their claims over the territory, there may come a point when someone without a license is not permitted to contribute - regardless of his or her talent or experience.

How can the BCSLA make entry standards more inclusive and allow for more diversity? And how can such diversity be embraced in today's social and legal context?

One way would be to follow the Canadian Engineering model, where the accredited degree programs satisfy regulatory requirements for upholding 'Health, Safety and Welfare'. The fact that liability issues associated with Engineering are far more serious than those encountered in Landscape Architecture suggests that such a system could be created. By embedding the technical knowledge and examinations for minimal competence in the curriculum, graduates would be free to work in the broader field; while only those remaining in mainstream practice would have to complete an internship and a professional practice exam. Although the schools would have to change their approach, it may be the most effective way to address the need for inclusiveness and diversity, and support professional standards. Those who have related degrees, or who seek reciprocity with the American State Boards would continue to write the LARE.

A key issue in Canada continues to be whether the professional associations can establish and maintain a regulated title for Landscape Architects in an increasingly competitive development and construction

environment. In the United States, the ASLA has made a public pledge to establish licensure in 50 states by 2010, a campaign that involves securing and retaining the right to practice, and in negotiating the shared terrain. With landscape architect's salaries in the United States rising by 28% over the last five years, it may be surprising that there is such a level of concern in Canada.

Is the American system positioned for growth and successful evolution? Or could it be that Canada is the 'canary in the coalmine'?

If the former proves to be the case, further study will substantiate it, and will perhaps lead the way to a common understanding of professional imperatives. If it does not, results may signal the need for a new approach on both sides of the border. Regardless of the outcome, a vast number of opportunities in the marketplace and an ever-increasing need for Designers, trained to take an inclusive and multi-disciplinary approach, calls for a Landscape Architectural profession that is clear on its direction and priorities. •

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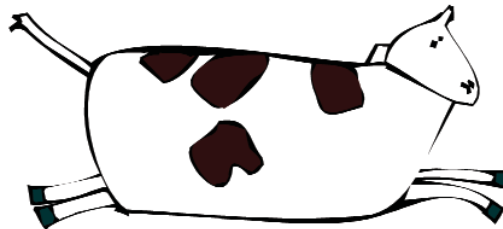
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An Arcadia in the Ukraine BY CLIVE JUSTICE MBCSLA

I came across a Prince's memoir of an Arcadia he had once built at his father's garden in Belgium. The descriptions of his garden were remembered ones, for he was writing from exile in Vienna, following the French Revolution. He recounted travels, amorous adventures and war experiences, for Prince Ligne was a great friend of Marie Antoinette and ladies of the Hapsburg Court, and had fought in both the Seven Years War and the War against the Turks.

The *Coup d'Oeil at Beloeil* appeared between 1781 and 1795. It was nearing the end of the century after the *Enlightenment*. The notion of Arcadia as a basis for displaying aspects of Greek mythology in the design of your garden was being supplanted by the ideas of Burke and Rousseau and the Age of Reason, and with the landscapes of Repton and Loudon presenting a tamed pastoral nature with exotic plants garnered from imperial possessions around the world.

Prince Ligne's descriptive tour of his Arcadia at *Coup d'Oeil at Beloeil* is romantic.

"As you turn around the ruined temple, the thicket on the left encloses the Mausoleum of Adonis, standing amid an island of anemone, the choice of which conveys the idea these flowers are still stained with his blood. Thence we pass to another scene: the Temple of Venus, in white marble beside the river Cephissus, which we know, compels the nymph to bestow the kiss she has promised. Then another area, close by yet wholly separate, contains the Temple of Morpheus, surrounded by a bed of poppies. This is a covered salon, painted within as if open to the sky. In the center is a fine statue of the god of voluptuaries exhausted by pleasure. All about are enormous round divans where scores of weary beings may lose the last remnants of their vigour in innocent games and be restored. I have one qualm about the Temple of Venus. It stands in so small a space, to which its eight columns are

duly proportioned, that I fear it is no more than a boudoir in a pretty orchard dedicated to Montesquieu (an anglo-maniac) and presided over by his bust. Had I greater space to devote to the goddess of tenderness, I would outdo Cyprus, Cythera, Phaphos, and Amanthus: Paros and Carrara would exhaust their treasures in her service. Stripped bare of my follies in peristyles and low reliefs, I should be unable to leave this temple where as everyone knows, the deity must be worshipped in the nude."

This description in *Coup d'Oeil at Beloeil* served as a personal reminder of an Arcadia I stumbled onto in the summer of 1994 in the Ukrainian town of Uman. As a Canadian Executive Service Organization (CESO) Volunteer Consultant on an assignment to the Ukraine, I was to come up with a concept plan for polluted delta lands adjoining Berdiansk on the Sea of Azov.

This Ukrainian Arcadia was quite forgotten, when in April 1996, Terry Underhill partnered with me to lead a tour of UK gardens for a group of Canadian rhododendron enthusiasts. We visited gardens which have historical connections to the introduction of Himalayan-Hooker rhododendrons into the English garden. However, we also visited two Arcadian gardens: *Painshill* in Surrey and *Stourhead* in Wiltshire. Both are National Trust gardens and both were created in the Eighteenth Century as Arcadias. At *Painshill*, the rhododendron connection was an invasive threat to the woodland in and around the garden about to be overcome with *Rhododendron ponticum*. (Billed in these same Surrey woodlands in April and May of 1945 among the mauve *ponticum* blossoms with the golden opening-new foliage of oaks above, I thought it was the most beautiful garden I had ever seen.)

When we visited *Stourhead* in 1996, the new Edition of Kenneth Woodbridge's, *The*

Stourhead Landscape had just come out. The 1779 plan in the guidebook shows the elements of the mature landscape with Nicholson's paintings depicting the Arcadian elements added over 35 years. Subsequently, it seems time has dealt a blow to *Stourhead's* visual Arcadia and subsequent garden styles have buried it by turning it into a plantsman's garden. However, I expect a display of masses of rhododendrons in flower in spring, with the vivid colour of deciduous trees in autumn attracts more interest and paying visitors to *Stourhead* than Greco-Roman mythology with fine white marble statues, even if they are naked and partially hidden in exuberant foliage.

Simon Schama's *Landscape and Memory* gives extensive coverage to Arcadias and concludes with the following summary.

"Brought to perfection at estates like Stowe and Stourhead, British Virgilian became a truly international style, reproduced as far west as Virginia and as far east as Nieborów where the gifted architect Szymon Bogumil Zug built a Polish Arcadia for his patroness Princess Helena Radziwill, complete with a temple of Diana."

In July of 1795 after a visit to the *Nieborów Arcadia Park* near Warsaw, teenage Sophia wrote to her lover Stanislaw Potocki. He was married to Josephine at the time and one of the richest men in Poland.

"After dinner we went to see the Arcadia. It's hard to imagine anything more romantic and beautiful. You know Arcadia, but you saw it ten years ago. Imagine how young trees can grow for ten years and how much has been done here to make this place even better. . . I like the Arcadia madly; there is no species of flowers and exotic plants which have not been there. Strolling through the Arcadia gardens I felt that at the height of summer I lived through spring again, and every tree seemed to tell me: I am at home here! The Arcadia reminds me of the Crimea; you know that with your means you could create an even more beautiful Arcadia, ... indeed my dear friend, shall we have a hamlet in the Crimea? If we have a manor in the Crimea you should order organs to be installed there just like at Radziwill's in the Arcadia..."

Sofia didn't get her Arcadia in the Crimea. Potocki's wife, Josephine had bankrupted his estate there. However, in 1793, having got back his ancestral family lands in Western Ukraine and his title restored to him by the Russian Czarina Catherine II, Potocki was again in the money. At these manor lands in Uman in the western Ukraine he began to build his Garden of Love, a Greek Arcadia for his beloved. Described romantically by V. Ivashchenko:



An image of Sophia, the muse of Sofiyivka, image provided by Clive Justice.

“Sophia - a marvel of beauty; her large black eyes were filled with sorrow and passion, her movements were charming beyond expression, her lips were submissive and endearing . . .”

Count Potocki, the story goes, brought in thousands of workers (serfs) from his surrounding estates and hired Polish military engineer, Ludwig Metzel to direct the work, especially the rock work using very large boulders, and to design the hydraulic engineering for the complex water features of fountain, waterfalls, lakes, ponds, canals and locks in the garden. Metzel was assisted by gardener, Oliva, who moved in large willows, elms, lindens and wild pears, planting them along the river banks of the Bahno (Kamyanka) river, in a valley that forms the backbone of the garden. Thousands of exotic trees of many species were also planted.

Nine years later in May 1802 the garden was opened with great fanfare. Ivashchenko provided a record of the romantic garden opening.

“In the evening when the garden was examined by guests and they admired its beauties and wonders, the illumination was organized — the lake was especially beautiful

with fiery banks mirroring in it. And then the moon arose and lit with its miraculous azure light the whole garden; a group of naiads began moving along the lake, dressed in snowwhite attire and illumined by flickering moon rays; when they approached steps ending in the water, all the guests saw twelve beauties adorned with flowers with loose flowing hair, in silvery attire, wreaths in their hands. The naiads performed a cantata dedicated to the builders of the Park.”

We do not have Nicholson's water colours to show us what Sofiyivka looked like thirtyfive years after it was begun, but we do have a description by Theodore Termery who described the garden fifty years after, in his *Guide de Sophiowka surnommé la merveille de l' Ukraine*, published in 1846, in Odessa.

“Your look rests at the sight of lakes and streams whose clear waters tenderly caress the golden sand and, making a thousand turns, form small cascades: their gentle murmur makes you stop and listen. Over there in the distance, I see green glades where Flora and Zephyr compete giving out their marvellous scents. I admire now pergolas whose dark greenery conceal half a grotto, a fountain, a cave —a favourite abode of fauns and naiads; now waterfalls when boiling water falls from enormous height and streams roaringly into a lake formed by it; now granite pools with gold and silver fish; now at last a multitude of steep cliffs looking as if ready to come down upon our heads but nevertheless serving as protection in case of a fierce storm.”

Ten years earlier, in 1836, the garden had a change of name and also a change of ownership to become the Czarina's Garden, for the wife of Czar Nicholas I, Alexandra Fyodorovna and Russian state property. A few years later the garden, the great manor house, the seventy acre Greek Forest and surrounding estate lands became an experimental farm, scientific agricultural institution and a campus for a school of horticulture replacing the one in Odessa. However, while most of the station entered the Age of Science, it seems that the Sofiyivka garden was maintained with



The Lake at Sofiyivka, image provided by Clive Justice.

most of its Arcadian features: the hydraulic elements reconstructed, the dam, grottos, statues and buildings repaired and rebuilt.

The Great Cascade was still a feature of the garden. It had been pictured in an 1815 Polish book, as an example of the necessary amount of water to create the right effect in a garden waterfall. However, it seems that the Garden of Love theme myths were purged when elements such as grottos were renamed for different Greek and Roman gods. Sculptures disappeared or were switched to honour different Arcadian myths. For example: the Grotto of Thetis housing the most beautiful of the Greek gods (Sophia?) and who married a mortal, Peleus (Stanislaw?) whose bust had been placed in the grotto by Potoki was removed. Greek columns were added and a statue of Venus was placed in it. Renamed the Temple of Venus, a bridal veil waterfall created a diaphanous curtain in front of the statue to obscure the full frontal view; it still does. The Grotto of Calypso where Odysseus was captured and held became the Grotto of Diana, who killed Actaeon for seeing her naked at her bath. Could it be that the becoming Garden of love had been changed to the Garden of Life after Death - a private mythology a more public one? *continued on page 14*

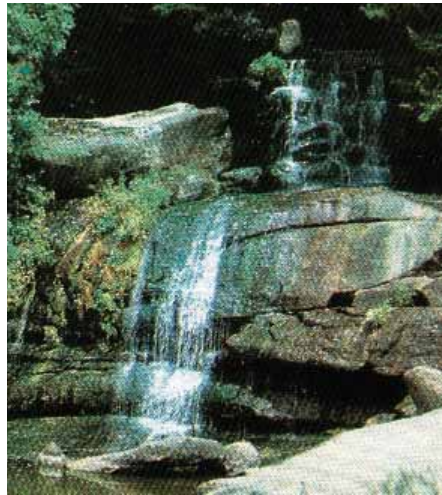
Sofiyivka

- continued from page 13

By 1885, the planting and plant display ideas of Loudon, Robinson and Hibberd reached the Uman institution with the planting of an arboretum under the direction of V. V. Pashkevich, naturalist and chief gardener. This landscape became known as the English Park. In addition Pashkevich added gardens, greenhouses, glasshouses and hothouses for exotic plants. Sofiyivka also saw the construction of a Temple of Flora designed by Ivan Makutin, along with the sculptor Stachenschneider who did the frieze of plant ornamentation that crowned the stout columns. After the revolution in 1917, Uman became a public garden. In 1929 it was declared a state preserve. In 1946 the Arcadia garden got back the name Sofiyivka. In 1955 the Uman institution was enlarged to 160 hectares and became a Botanical Garden and plant introduction facility for the forest-steppe zone of the Ukraine.

My visit to Sofiyivka in newly independent Ukraine in the summer of 1994 was accidental. As already noted, I had experienced Sofiyivka before traveling to my CESO assignment in Berdiansk in southern Ukraine. My client turned out to be Valery Semichaevsky, the Executive Director of the National Ecological Centre, a Ukrainian environmental awareness and protection group modeled on the Sierra Club in North America. This Ukrainian environmental group had been given the daunting task, by the new Ukrainian government of identifying all the polluted sites left over from the time when Ukraine was a Soviet Republic, assessing the nature of environmental damage of each site, and come up with plans to mitigate them. My assignment was one of the first polluted sites to be addressed. It was part of the delta lands of the Donets River where it flows into the Azov.

Luckily Valery Semichaevsky spoke English fluently. He had a PhD in atomic physics. His thick glasses and mustache made him look a bit like Groucho Marx. We boarded



The Waterfall at Sofiyivka, image provided by Clive Justice.

a very crowded bus and I had no idea where we were going, only that it was to a dendrological colloquium at a famous garden. We traveled along a potholed divided highway with little or no traffic passing through farming country, enormous grain fields separated by wide bands of deciduous woodland that seemingly stretched endlessly into the distance.

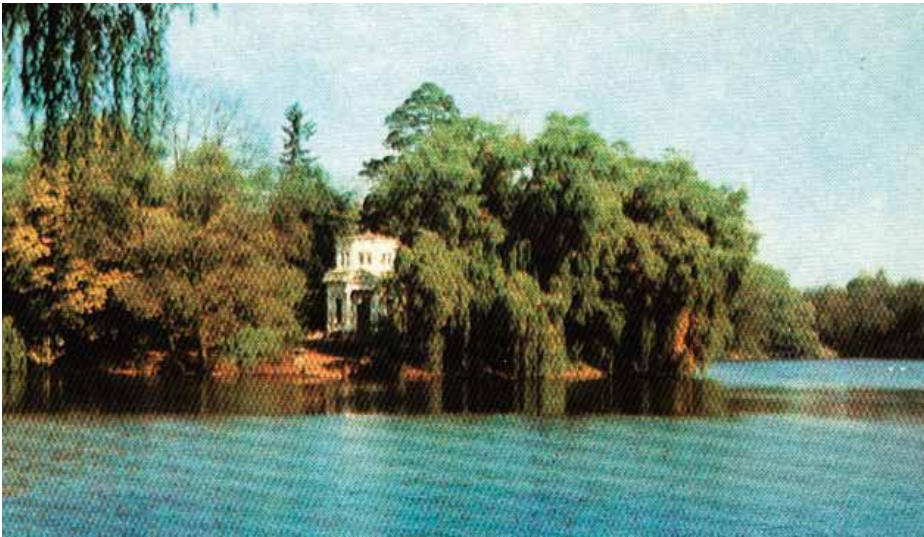
The dendrological colloquium got underway the next morning. Because Valery was otherwise occupied, I was left without a translator among a group of environmentalists and academics listening to the presentations in Russian and Ukrainian. It was only when we broke and went out to the arboretum to take part in a tree planting ceremony that I connected to what was going on. The site was pure Reptonian; but without the grazing animals, as the grass was thigh high. The newly planted trees were doused with water by two passes of a large Zamboni-like urban street flusher. The trees and shovels, meanwhile, had been brought out to the planting site on a horse drawn wagon.

At the end of the colloquium we were treated to a walkabout in a park called Sofiyivka. An orientation at the Ecological Centre suggested we were about to see a garden-park built two hundred years ago for the fourteen year old Greek mistress

of a Polish Count. It all seemed dream like. We were met at the entrance by a portly gentleman attired in double breasted business suit, hat and tie, like the heavy out of a detective series, circa 1930. He had a marvelous spiel in Russian or Ukranian, I didn't know which; but he kept flashing postcard photos of nude statues as he told a story about each one, or so I imagined, as we trooped with him through in the garden. I got the impression by the snickers that he was telling stories that were a bit on the erotic side.

What most impressed me about the garden, were not the sculptures but the water features and superb rockwork. The sculptures were classic Greek or Roman figures, all alabaster white and set at the edges of the walkways like pictures in an art gallery. The figures of Euripides, Mercury, Apollo, Paris, a statue of winter as a bearded old man clothed in a sheep's hide blanket and Aenus with an arm across her breasts and behind a water screen were all set on two meter high pediments. We walked through a grand portico of Doric columns into Makutin's Temple of Flora, with Stachenschneider's floral frieze high above; but now empty either of Flora or her Roman counterpart Ceres. After, we walked beside a wide canal that featured a magnificent water spout in the form of a curled snake on a flat rock. The snakehead spewed out a column of water thirty feet straight up. But the statue of Apollo who, in the Greek myth, had slain the snake was not nearby. He was placed at some distance on a cliff high above the river that wanders through the garden. Several bridges of Art Deco wrought iron appeared insubstantial and out of place in the garden. Next was a three tier waterfall. I was most impressed with this. It appeared quite natural but was manmade more than 175 years ago.

The group reached an open clearing that featured a large tree that I recognized as *Liriodendron tulipifera*. Beside it was a bust of Homer on a pedestal. If I had known my Greek mythology more thoroughly, I would have been cued that we were now in the Elysian Fields. The Tulip Tree is a native



The Island at Sofiyivka, image provided by Clive Justice.

of Eastern North America, but bears a latinized Greek name: Lirio- lily, dendron- tree, tulipifera- flower in the shape of a tulip; or a tree with Greek lily shaped leaves having tulip shaped flowers. It was an arboricultural/ taxonomic in-joke. Because it had a Greek name it was a Greek tree and so belonged in the garden.

Next we were all invited to embark in a wooden rowboat at the shore of a small dark pond. Our guide poled us across the pond, through a narrow opening between large rocks, into a dark cave and around a bend. I was unable to see anything; but I did hear the flow of water. After a while, we came out near a dock on the shore of a large lake. I would have liked to have rowed over to see an island, as it had an edge of large weeping willows and a Greek pavilion with a very large Scotch pine behind it. However, we were told we must return for the colloquium windup.

Before boarding the bus to take us back, I walked to the other side of the road and looked over the edge. Low and behold, way down below was the open area with the Liriodendron and the Homer bust. My little knowledge of Greek mythology clicked in as I realized we'd come from the Elysian Fields on the River Styx and had been raised up inside through the hill that dammed the lake to emerge on the lake's

edge and if we had gone over to the Island we would have been in Paradise. The dam was a treed hillside, quite natural in appearance, as if the topography and cover had always been there. It was ingenious.

The whole episode would probably have been completely forgotten had I not taken up a doctorate in garden and landscape history, at SFU, grown a beard at my wife's suggestion so I would look professorial on campus and older than she did, (I'm 8 months younger). What brought me back to Sofiyivka was when I went to get my beard trimmed at the barber shop in Kerrisdale I had patronized it since 1953. Over the years the barbershop has changed ownership several times; but I still go there to get my haircut. A few years back the first female barber started at the back chair and now there are two. Now I go once a month and try to stretch a week or two beyond that before going back again. I'd let it go for almost two months and I was looking a bit like a biblical prophet when I finally had to go and get it trimmed.

A new lady barber greeted me and said I looked like her favorite Russian writer. I expressed some surprise and asked her where she was from. When she said the Ukraine, I mentioned my trip in 1992, and asked her which region? Uman, she replied and as I was a landscape architect, she

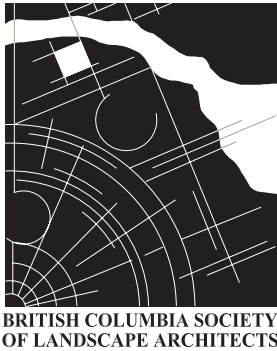
told me about a famous garden in her hometown named for the wife of a Polish Count. She even had books on the garden that she would be pleased to lend.

One of the books she lent me was *Autumn in Sofiyivka*, 1990. Unlike Stourhead, Sofiyivka has no rhododendrons, so has had to rely on the yellows, limes and burnt oranges of its maples, birches, larches, lindens and elms as the main visitor attraction for the garden. While a picture book, for the historian it has an English translation in a column beside the Russian text and English captions for the colour illustrations of many areas in the garden. From the rather involved style of the English translation I was able to piece together the history of Sofiyivka that I have related here. On the internet Sofiyivka is marketed as a summer tourist attraction in keeping with the main holiday travel season.

Sofiyivka could become a World Heritage Site within the historical record of Arcadian gardens. I would like to see this treasure of created nature and natural hydraulic engineering restored back to its original theme, not as a mixed bag of themes and not as a Virgilian Arcadia; but as a Greek Arcadia where the garden of love with related myths of the Greek gods is integrated, as flesh on the strong bones of the garden. Aphrodite, Diana and the other Greek gods must forever display their loves and lives in Sofiyivka again. •



Our Correspondent from Kiev, Clive Justice, MBCSLA, FCSLA, drawing by C Murray.



BCSLA 2006 Calendar of Events

February	BCSLA Credentials Committee Meeting
February 28	BCSLA Board of Directors Meeting
February 24-25	CSLA Professional Awards Adjudication, Winnipeg, MB
February 24-25	CLARB Region V Meeting, St Louis, MO
March 29	BCSLA Annual General Meeting, Vancouver, BC
March 7-9	C/LARE (Computerized Landscape Architectural Exams)
March 28	BCSLA Board of Directors Meeting
April 4-5	C/LARE Administration, Burnaby, BC
April 7	Landscape Architectural Registration Exams (LARE) Candidate Order Deadline: June 2005 Sitting
April 25	BCSLA Board of Directors Meeting
April	BCSLA Board of Examiners Spring Sitting (date tentative)
May	BCSLA Nominations Committee Meeting
May 12	BCSLA Awards Nomination Deadline
May 23	BCSLA Board of Directors Meeting
June 12-13	Landscape Architectural Registration Exams, Vancouver, BC
June 14-17	RAIC/AIBC Festival of Architecture, Vancouver, BC
June 14-17	CSLA/CELA Conference – Shifting Ground, Vancouver, BC
June 17	Super Saturday, Vancouver, BC
June 17-21	2006 CIP/PIBC Conference - World Planners Congress, Vancouver, BC
June 19-23	UN World Urban Forum, Vancouver, BC
June 27	BCSLA Board of Directors Meeting
July 25	BCSLA Board of Directors Meeting
July 31	BCSLA Membership Application Deadline
August	BCSLA Credentials Committee Meeting
August	C/LARE (Computerized Landscape Architectural Exams)
Sept. 7-9	CLARB Annual General Meeting, San Antonio, TX
Sept. 20-21	BCLNA CanWest Hort Show, Vancouver, BC
September 23	BCSLA Board of Directors Meeting
October 3-4	C/LARE Administration
October 6-10	ASLA AGM and Expo/IFLA World Congress, Minneapolis, MN
October 13	Landscape Architectural Registration Exams (LARE) Candidate Order Deadline: December 2006 Sitting
October 4	BCSLA Board of Directors Meeting
October	BCSLA Board of Examiners Fall Sitting
October 31	2007 Sitelines Annual Update Submissions
November	BC Landscape and Nursery Association AGM
November 28	BCSLA Board of Directors Meeting



Congratulations to Don Vaughan who became a Fellow of the American Society of Landscape Architects at the 2005 AGM in Florida. Flanking Don at the presentation are: Robert Weygand, FASLA and Patrick Miller, FASLA & ASLA President. The photograph is provided by ASLA.



BRITISH COLUMBIA SOCIETY OF LANDSCAPE ARCHITECTS

BCSLA 2006 Call for Nominations

Exceptional Contribution to the BCSLA in 2005:

All Members of the BCSLA are invited to send in nominations for Exceptional Service to the Society in the past year. A statement regarding the nature and extent of the contribution will assist the Board of Directors in evaluating the nomination.

Significant Contribution to the Profession on the Part of a Landscape Architect in Public Practice:

All Members of the BCSLA are invited to send in nominations for this award. The BCSLA Board of Directors is looking for examples of Members working in public practice who are making a lasting contribution to the profession and its relationship with local government and the public. Please provide a short explanation of the nature of the contributions and recent accomplishments of the nominee.

BCSLA President's Award

The President invites nominations of BCSLA Members who have made a special contribution to the Society in the past year. Names are submitted to the Board of Directors for approval.

BCSLA Honourary Member Nominations

Any individual may be nominated for consideration by the Board of the designation "BCSLA [Honourary Member]", and such honor if awarded by the Board will include the waiver of fees and such other privileges as the Board sees fit, in recognition of outstanding community activity related to the Principles or Practice of landscape architecture.

Please submit your nomination letter and two letters of support to the BCSLA Board of Directors by May 12, 2006.

BCSLA
#110, 355 Burrard Street
Vancouver, BC V6C 2G8
*at the Hyatt Regency Hotel (655 Burrard Street, Vancouver).

Tom Llewellyn Past President and Nominations Committee Chair, is tasked with organizing all BCSLA awards. Please return completed forms to by May 12, 2006.

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BRITISH COLUMBIA SOCIETY
OF LANDSCAPE ARCHITECTS

Award Categories: BCSLA Community Service Awards

Five awards are offered, one from each of the following categories:

- 1. THE INDIVIDUAL AWARD:** recognizing an individual or couple who have, in their day to day activities, made the landscape of our world a more delightful and better place to live whether it be in their creation of a small garden that many people enjoy or in their campaign to preserve a portion of our environment.
- 2. THE Q PANGO AWARD:** recognizing a Quasi-Public Agency or Non-Governmental Organization that has made major contributions to our local, provincial or national landscapes through its advocacy – its policy, design-planning or conservation initiatives.
- 3. THE PUBLIC SERVANT- PUBLIC AGENCY AWARD:** thanking an individual who or an agency that has made major advances in the design, planning and management of place, has demonstrated innovation in that work, and has shown respect for and consideration of the landscape architecture profession.
- 4. THE CONTRACTOR AWARD:** presented to 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.
- 5. THE CORPORATE AWARD:** recognizing a corporation that has consistently provided a high quality environment as part of its everyday activities. The corporation could be a developer, a major business, or even a small business that has done an outstanding job of integrating their business activities and facilities into the fabric of our city or countryside.

With respect to the selection of these awards please note some of the following conditions:

- ¥ It is the intention of the Society to make awards only when there are suitable and significant candidates.
- ¥ The awards will be made across all regions of the province. As such, in any given year at least one award will be made representing the Vancouver Island region and one award will be made representing the Interior. In addition, the Society will seek worthy candidates from other regions of the province.
- ¥ Where two worthy candidates exist in one category and no candidate has been nominated in another category, the Society may consider both of those candidates for awards in the same year.

The Awards offers BCSLA Members a unique opportunity to recognize and honour our “best citizens”. Put your thinking caps on and give us your best advice. If you submitted a candidate’s name last year you may wish to consider resubmitting. Each submission should be accompanied by a one-page description on why you believe the candidate deserves the award. The information will also be used for media releases.

The BCSLA Awards Luncheon is slated for June 15, 2006 with the CSLA Professional Awards from 12:00 pm to 1:30 pm in conjunction with the 2006 CSLA/CELA Conference that is being hosted by BCSLA.

Tom Llewellyn Past President and Nominations Committee Chair, is tasked with organizing all BCSLA awards. Please return completed forms to by May 12, 2006.

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