

APRIL 2019

SITELINES

Landscape Architecture in British Columbia



Philip Tattersfield Essay Edition

Academic pursuit of design inquiry | Unceded | Sovereign-Pte | The Essense Project | Living with Fire | Growing Pains | Tatlow Park's Historic Creek | Philip Tattersfield Scholarship | Fellows: Margot Long



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SITELINES GROUP

GUEST EDITOR Alix Tier, MLA candidate,
BCSLA Student Rep
CO-EDITOR Tara Culham
FELLOWS EDITOR Don Vaughan, LMBCSLA, FCSLA, FASLA
ADVERTISING Tara Culham
604.682.5610
GRAPHIC DESIGN Addon Creative 604.379.5943
PRINTING Initial Printing Inc.
604.669.2383

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

ACADEMIC PURSUIT

of design inquiry through speculation, provocation and exploration

Alix Tier, MLA candidate, BCSLA Student Representative

The realm of academia allows students the opportunity to explore a wide range of topics and pursue challenging disciplinary and personal interests in landscape architectural practice. In doing so, they are able to expand the scope of landscape architecture and create a starting point for further speculation, provocation and exploration.

In this edition of *SITELINES*, the authors — students in the UBC Master of Landscape Architecture program — present a sample of their research and design projects that explore and challenge the reach of landscape architecture and its important role in shaping the landscape around us. This student edition presents work from three landscape architecture studios, each with a different focus, allowing for a glance at current topics of investigation. The edition begins with Jasmine Cress, Tory Michak and Tatiana Nozaki taking an activist role in the social and environmental grief generated by the Dakota Access Pipeline; Emily Soder-Duncan and Karen Tomkins address the loss of food sovereignty and the destruction of traditional ecological practices; Brittany Shalagan provokes the reintroduction of fire in the landscape and decolonizing current fire management practices; Nicole Crawford's meta project explores identity and 'essence' of place through various lenses; and Jessica Udal and Brandon Schwartz take us back to 18th Century Britain to explore human-plant relationships.

We hope that you enjoy reading about a variety of research and design interests in this *SITELINES* student edition. Many thanks to all the contributors and the BCSLA staff for their support. **51**



In this Issue:



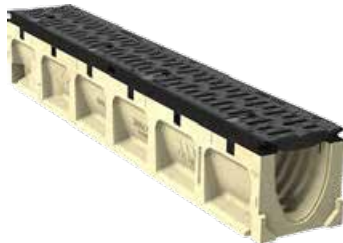
Cover image: *Wallows*, in memory of habitat and species loss.
Image credit: Jasmine Cress, Tory Michak, Tatiana Nozaki

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UNCEDDED

Essay and images: Jasmine Cress, Tory Michak, Tatiana Nozaki



Unceded is a series of interventions that follow along the route of the Dakota Access Pipeline (DAPL) to reveal how its contentious existence has inflicted social and environmental grief. The project takes an activist role by singling out acts of dominance embedded in the pipeline's controversial history. Each act of dominance, tied to a site, has been analyzed through the lens of atonement, aiming to reveal tensions between oppressor and oppressed as a necessary step towards reconciliation.

Concrete, wax, and birch models of the nine interventions along the Dakota access pipeline.

The Dakota Access Pipeline, completed in 2017, is a 1,172-mile-long underground oil pipeline that begins in the Bakken Shale Oil formation in northwest North Dakota and travels through South Dakota and Iowa to an oil terminal near Patoka, Illinois. This linear landscape passes through fracking and oil extraction sites, rivers crossings, unceded territories in close proximity to Native American Reserves, prairie lands, and agricultural fields.

Through the theme of atonement, the project aims to first expose the pipeline's invisible components, including oil industry malpractices, the resulting environmental degradation, infringement of land ownership and violation of water rights. Secondly, the project reimagines a range of future possibilities incorporating the existing hidden practices and infrastructure.

The proposed independent sites situated along the length of the DAPL are implemented at a range of timelines, specific to each site condition. Collectively, they tell the past, current and potential future of this linear landscape. The project works under the assumption that the pipeline will continue to transport oil in the near future but considers alternative uses for the pipeline's structures and land arrangement once the pipeline is phased out in favor of sustainable energy.

UNCEDDED

Concrete, wax, and birch models of the nine interventions along the Dakota access pipeline.

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Black Snake, entering the unceded territory of the Sioux tribe.

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Interventions

Tunnel materializes the scale of underground fracking damage as an embodied experience.

Tower rethinks fracking pads' relationship with water by transforming fracking towers into fog harvesting stations to rebuild the wetland habitats they destroyed.

Black Snake looks at the point at which the pipeline crosses the unceded Sioux land, north of the Standing Rock Reservation. The 1851 Treaty of Laramie, which remains the supreme law of the land, determined that no mining, no fishing, no farming, and today, no pipeline could happen without Native Americans' permission. A few years after the Treaty was signed, gold was found within Standing Rock and mining, without the tribe's consent, took over part of the Reservation. History has repeated itself once again with the DAPL. In our intervention, a physical threshold of a curtain physically manifests the border between ceded and unceded territory. The curtain is permeable much like the Treaty. The pipeline is raised to be seen on the ceded part of the land as Native Americans describe it: The Black Snake.



Right to Roam, a trail connecting the all interventions along pipelines path.

Risk highlights the danger of oil spills at river crossings.

Water Protectors memorializes the biocentric agenda of sites of protest against the pipeline.

Spill materializes the scale of land oil spills as an embodied experience and exposes the aftermath of damage through on-site bioremediation.

Wallows memorializes habitat fragmentation. Before the rise of human settlement and the construction of linear infrastructure that fragment habitats, bison once roamed free in the Midwest — drinking, bathing, and rolling in naturally occurring shallow water holes known as wallows. Wallows eventually became larger impermeable basins, a trademark of the prairie landscape. This intervention consists of reflecting pools set in the ground corresponding to bison migration patterns. The whole length of the pipeline easement is planted with native prairie grasses and flowers to restore some of the prairie habitat lost.

The End of the Line materializes the scale of oil storage tanks as an embodied experience.

How are interventions connected?

Right to Roam seeks to reframe the way land ownership is considered. 99.98% of the DAPL passes through privately owned land, with a great majority being farmland. Energy Transfer Partners came to agreements with most landowners to purchase their land but many did not agree to sell. In these cases, land was taken through eminent domain, a practice that enables the government to seize privately held land for the “greater good”. *Right to Roam* is a path along the pipeline easement, a 100-foot-wide zone in which nothing can be built or grown beyond herbaceous plants. Here, walkers are encouraged to occupy the same space that oil companies were given to transport their product. Roaming along the path of the pipeline is both an act of recreation and activism. The path is meant to endure beyond the lifespan of the pipeline. **sl**

SOVEREIGN-Pte

By Karen Tomkins + Emily Soder-Duncan
 UBC SALA Second Year MLA Program
 Vertical Studio: Fluid Geographies
 by Kees Lockman

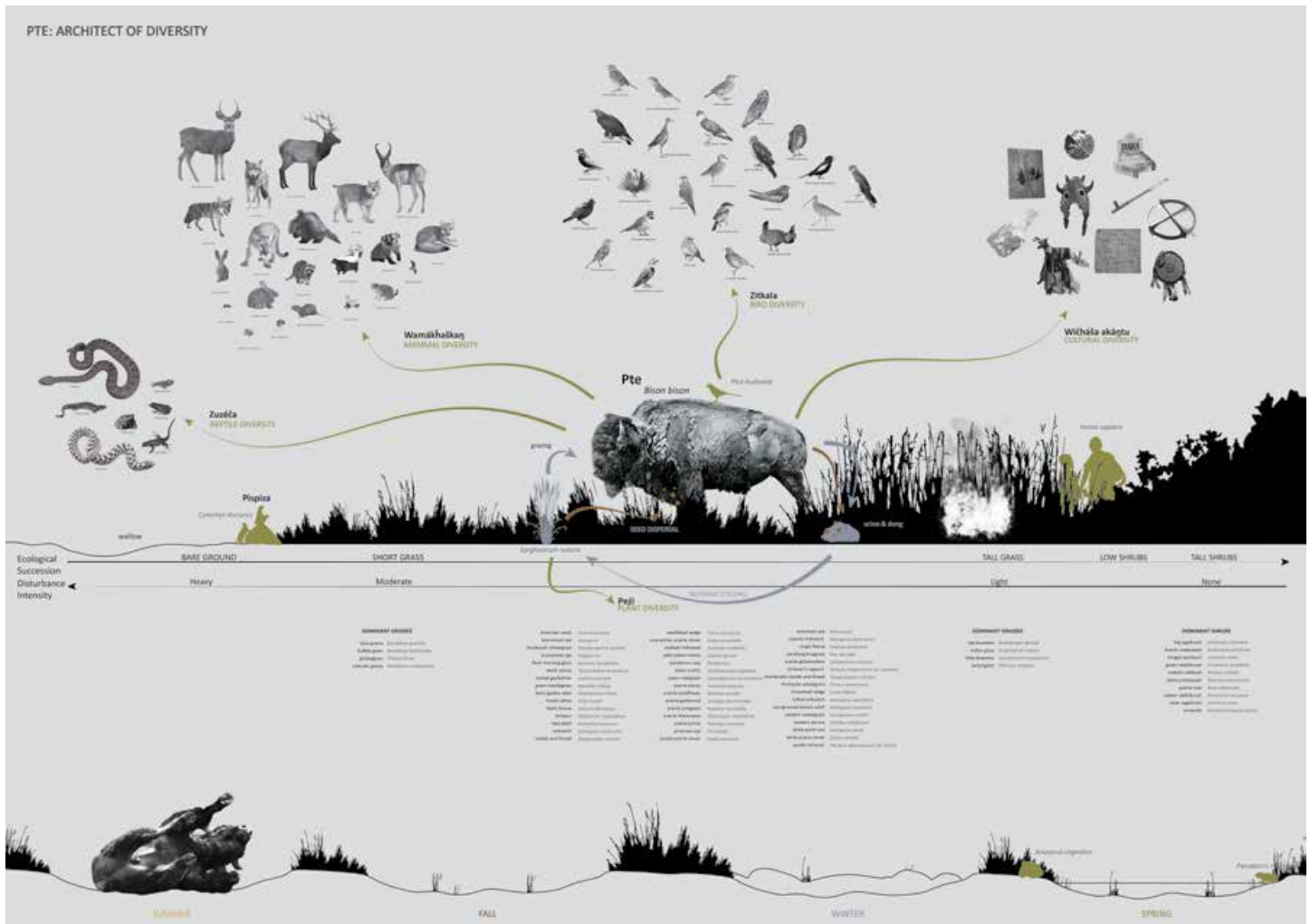


Figure 1

Sovereign-Pte seeks to enable food sovereignty for the Nakoda and A'aninin on the Fort Belknap Reservation in central Montana by acquiring land for bison reintroduction and prairie and riparian restoration. Interventions focus on capturing water, freeing the river, rotational burning and bringing food production back to neighbourhoods.

“Food sovereignty is defined as the right of peoples to access food produced through ecologically sound and sustainable methods. At a fundamental level, the ability of an indigenous community or nation to make decisions about its own food system requires that relations with plants and animals are sustained across multiple generations. When plants or animals are no longer available, a community loses the set of options that enables its self-determination.” (La Via Campesina) With food as a central component in cultural revitalization, indigenous communities across the globe are building initiatives to strengthen traditional food knowledge and

practices and rebuild local ecologies. The American Great Plains is aptly situated for such community initiatives.

Over the last two centuries, ecosystems within the Great Plains have been drastically altered or destroyed. In the 1950's large dams were built by settlers to enable conventional farming practices and stop flooding downstream. The impacts have been devastating to the indigenous people who call these lands home, as the lands that were actively used for fishing, foraging, hunting, and cultivation were flooded or dramatically changed. The destruction of traditional ecological practices has resulted in a loss of food sovereignty and ►

intergenerational teachings, impacting the health and well-being of the greater community. Central to the cultural identity of many of the plains nations is their connection with the Bison (Pte in Lakota), who provided and cared for the people through food, shelter, clothing, wisdom, tools and so much more.

The area east of Fort Belknap Reservation has been identified by The American Prairie Reserve as a critical habitat region. They are currently working towards bringing together a vast contiguous prairie ecosystem in central Montana what would be the largest national park in the United States – a prairie reserve of over 3 million acres. A diverse set of stakeholders including those in tribal nations, government, conservation, and private land-owners have invested in realizing this vision through a variety of land acquisition strategies to create contiguous prairie habitat and reintroduce free-roaming bison. Sovereign-Pte proposes to build on this initiative by connecting currently separate herds of bison in the region. Through a variety of tactics such as land acquisition, fence removal, wildlife over and underpasses the landscape can be knit together to allow bison to roam freely over the prairie once again.

The prairie ecosystem has co-evolved with the plains bison over millions of years. Bison, a keystone species on the prairie, are architects of diversity (Figure 1). They impact the land

through non-destructive grazing, wallows, nutrient inputs and seed dispersal, among others. Grazing pressure keeps the plants vigorous and vital and creates ideal habitat for many other prairie species. Wallows help to disturb and compact pockets of soil that create ephemeral ponds during the wet season, benefiting many species in this dry landscape.

Cultural vitality is intricately tied to place. Healthy local ecologies include the people who call that place home. The indigenous people of these regions kept the landscape vital and productive through various active land management practice like hunting, rotational burning, respectful harvesting, and pruning to name a few.

Sovereign-Pte imagines these cultural management practices reintegrated into the landscape. Freeing the river is integral to bringing back riparian fluctuations and thus many of the food species that grew here in abundance before the dams. The town of Fort Belknap Agency is perched between the floodplain and dry prairie. Through the use of ha-has, the town can be protected from seasonal river flooding on one side and keep separate from the herds of free-roaming bison on the other (Figure 2). People are actively involved in tending and harvesting plants as well as hunting bison. Seasonal burning, harvesting and seeding of desired species will help ensure food for both bison and people.

Terraced farming and food-bearing swales line the riparian side closest to the town. Water collected from roofs is stored for irrigation

during the dry season and eventually runs into the river (Figure 3). Having a diverse array of food resources during each season is vital, through creating a gradient of possible food cultivation, many options are available to the local community. More intensely cultivated crops (squares) are situated in the regularly irrigated swales close to homes and the less intensely managed plants are lower in the terraces or floodplain (circles).

Sovereign-Pte imagines the prairie once again as an uninterrupted fabric for bison migration and the backbone for returning food sovereignty and cultural identity to the people of Fort Belknap. These two visions are intricately connected and need each other to thrive. 51

Figure 2

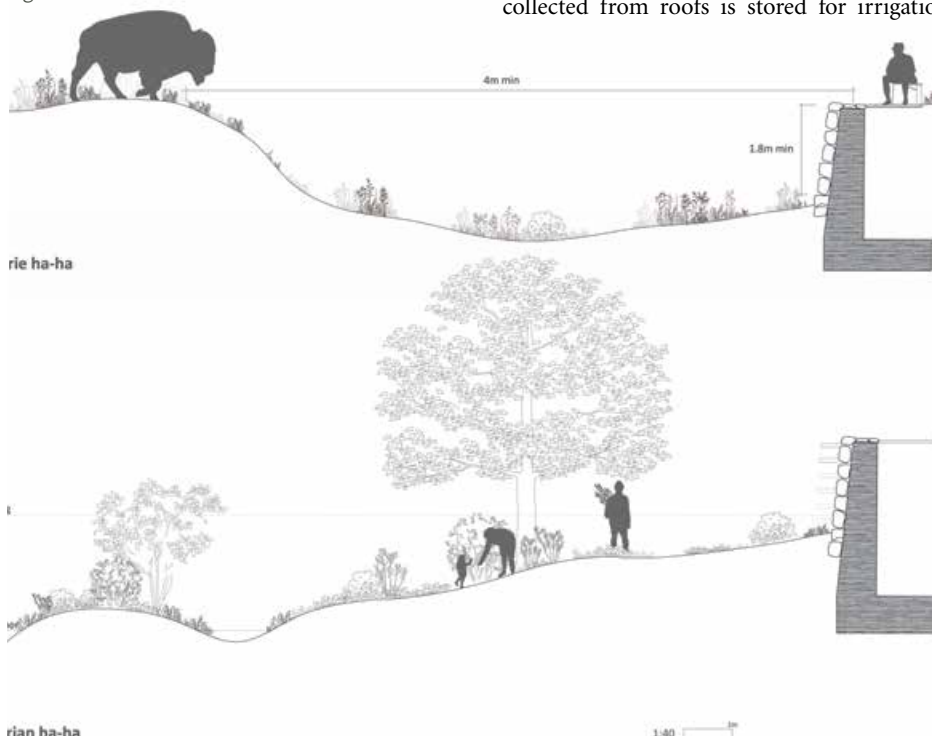
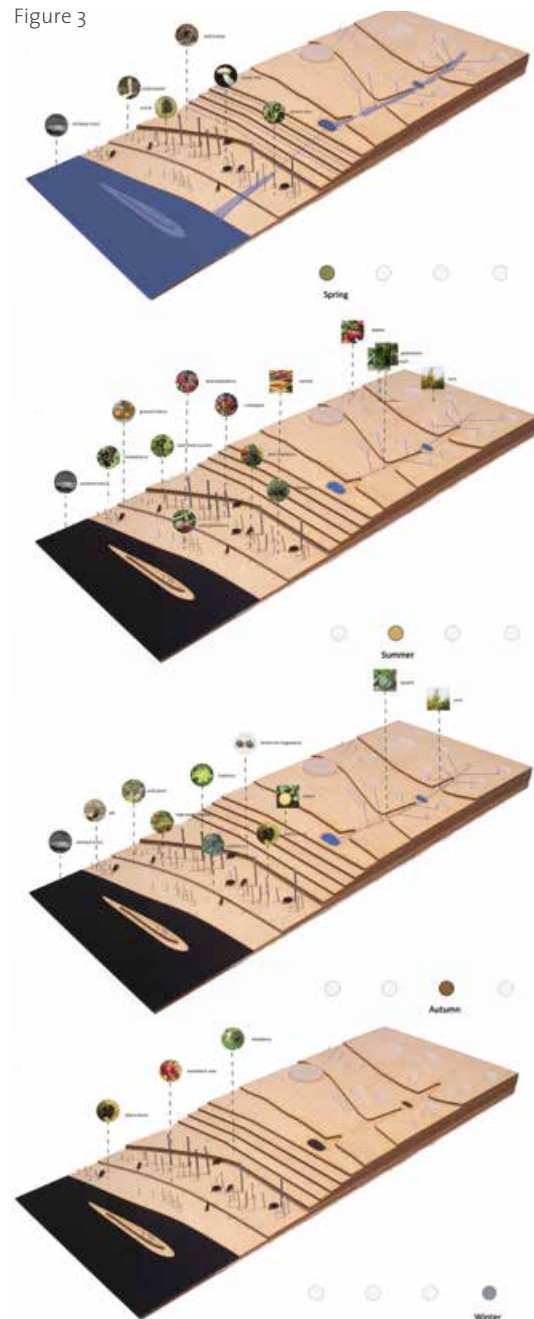


Figure 3



THE ESSENCE PROJECT

Nicole Crawford



These Stories Are Yours : This collage was part of the second winning response. It was intended to convey what this installation was responding to within the relationship between place and landscape, and how the sign could be indeterminately interpreted.

This project approached resilience, the central idea of the studio, through an exploration of place identity and “essence”, and the ways in which these are interpreted and represented. In the context of this project, “essence” can be understood as the qualities of a place or landscape that are integral to understanding individual relationships to it, qualities that are unable to be separated from the place itself. Understandings of these qualities are interpretive, and essence may be represented nebulously; therefore, essence fosters adaptability within identity through the process of the seeing the land through new modes of expression and allowing for a more dynamic interpretation of “place”.

The setting for this project was Cache Creek, a small village in a semi-arid desert landscape, located at the junction of the Trans Canada and the Cariboo Highways. Cache Creek has a unique and dimensional identity: it is a place of transience that is mostly interacted with by car, in both a historical and contemporary context; a place that asks for mythology, for us to interrogate its “whatness”; a place of history and heritage; a place where many stories are told, yet few are written. There is a

representational gap between the different dimensions of the village’s narrative, and therefore an opportunity to reframe the ways Cache Creek is seen and known, based on different interpretations of its uniqueness or essence.

The Essence Project is set in a speculative future, in which Cache Creek was able to fund the development of the project in collaboration with the BC Arts Council and several consultants. This project approached the notion of identity through art, positing that it is a way to reframe how a place is understood, a way to read the dynamics of the community, and a way to understand the intricacy of a place’s tapestry of essence. In this future, *The Essence Project* consultants had designed a competition for art installations that would convey Cache Creek’s essential stories. The competition asked the question: how do you spatially describe a place to express its story while inviting new layers into the narrative? It invited artists to interrogate how to foster dynamic relationships between us as individuals and the places in which we live, wherein our understanding of “place” is able to shift and evolve with the

landscape. The beauty of the landscape that surrounds the center of Cache Creek is an important part of what makes this place unique, a key component of the tapestry of Cache Creek’s essence, and it is important to the village’s identity that a more expansive picture of the assemblage of this place can be understood. This notion was explored by responses to the art competition created by *The Essence Project*.

In the timeline of this project, there had been two winning responses that had been installed. The first, entitled *The Lost Oasis*, was based upon a series of mirrors installed within a site of significance to the area. As the user travels along a path on this site, they view the essence of the landscape intimately as an intersection of interacting layers, reflected in physical space as a

palimpsest of stories wherein the present intertwines with the beyond. This intervention was intended to bring forth a heightened awareness of the relationship between landscape and village, intending them to be read as a set of interacting layers of a single “place.” The second installation, entitled *These Stories Are Yours*, was a series of signs along the highways that intersect the village. It was an examination of how narrative is explained and presented, and how the management of perception is traceable through practices of representation, such as signage. The current understanding of the defining characteristics of the place are supported and strengthened by this representation; therefore, the artist posited that an awareness of how you are representing your place is a way to both create dynamism within your overall concept of identity and allow for the stories of the land itself to be expressed. These responses were intended to ensure that the ideas being investigated within the studio were not represented from a singular point of view, but instead were examined continually through different frameworks, allowing this meta-project a measure of self-critique and a more expansive exploration of identity and essence. **SL**

Living with FIRE

Controlled burning as agency for rural community resilience

Brittany Shalagan

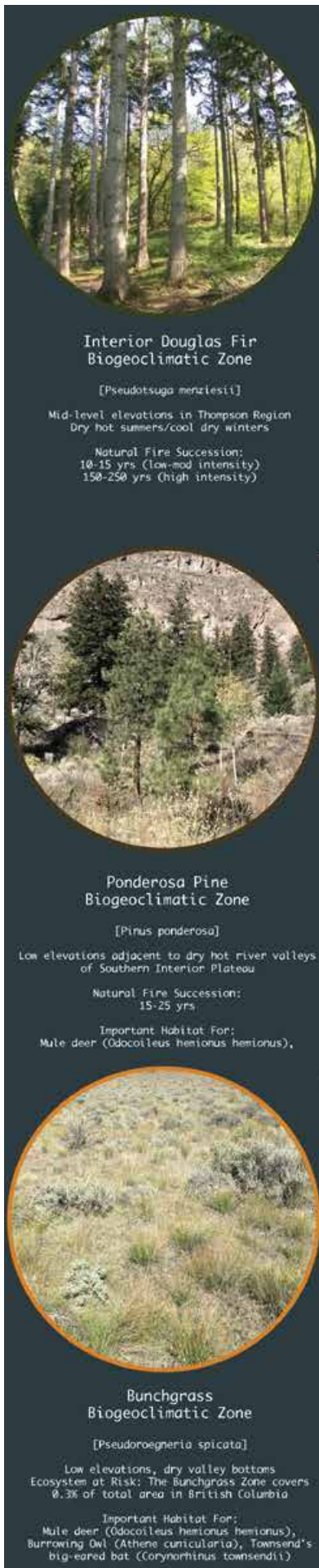
This project contains a design proposal located on the unceded traditional territory of the Secwépemc First Nation. In recognition of the importance of Landscape Architects situating their work within the Truth and Reconciliation Calls for Action, *Living with Fire* investigates how the reintroduction of fire to the landscape by local communities of the Interior Plateau can reawaken the cultural practices of the Secwépemc in search of decolonizing current fire management practices.

Cache creek, located in the semi-arid desert of British Columbia's Interior Plateau, is particularly vulnerable to hazardous impacts from wildfire. External factors related to climate change, such as increasing mean temperatures and variable weather systems contribute to the likelihood of wildfires, and are largely out of the control of federal, provincial, and municipal policymakers. As such, fire continues to be an inevitable occurrence for communities living in, or close to, the wildland-urban interface. Historical burn practices and current research suggest that controlled burning is an effective preventative management strategy for fire-prone regions.

Living with Fire proposes a controlled burn demonstration project for the community of Cache Creek. The proposal provides opportunities for residents and visitors to connect with fire landscapes of the present by understanding fire practices of the past. The Secwépemc First Nations were the first known inhabitants of the Interior Plateau, and still reside there today. These Nations developed fire management strategies over millennia, aimed at actively creating and maintaining ecologically diverse habitat edges, which provided valuable ecosystem services to the inhabitants. Burning schemes aimed at increasing new growth in the rare bunchgrass habitat (*Pseudoroegneria spicata*) ensured healthy mule deer (*Odocoileus hemionus*) populations and ample hunting opportunities. Understory burning in the Douglas fir (*Pseudotsuga menziesii*) and

ponderosa pine (*Pinus ponderosa*) biogeoclimatic zones ensured healthy crops of arrow-leaved balsamroot (*Balsamorhiza sagittata*) and saskatoon berry (*Amelanchier alnifolia*), two important ethnobotanical species for local indigenous people (Fig 1). Since colonization, controlled burning practices by the Secwépemc have ceased. The relationship between fire and local inhabitants in the region has transitioned from relying on fire as a management tool for cultivation and enhancement of local ecologies, towards a national preoccupation with fire as an economic risk that must be suppressed (Fig 2).

In an effort to reconnect with the landscape through the ancient practices of controlled burning, *Living with Fire* seeks to shift the largely reactive, national narrative of "fire as risk" towards a model that uses fire to build locally-enacted models of resilience in rural communities. A series of controlled burn sites are defined by a) natural fire breaks in the landscape including streams, ponds, riparian ravines and b) constructed firebreaks, including existing and expanded trail infrastructure (Fig 3). These trails function as an immersive and educational journey, guiding users through various fire-managed ecosystems and leading to four central outlooks. These central nodes serve a multitude of program needs. As logistical nodes, the outlooks provide infrastructure for locally-hired Community Fire Stewards to train, deploy, and monitor controlled burn activities. As scientific nodes, outlooks are equipped



with weather monitoring equipment to gather weather and climate variables necessary for monitoring local conditions to ensure safe and effective controlled burning to occur. As cultural nodes, the outlooks provide a central location for users to gather, engage with community-managed fire landscapes and learn about traditional ecological knowledge of the Secwépemc, and their history and reliance on fire management in the local landscape to inform modern thinking (Fig 4).

Curiously, a community's capacity for resilience, in the face of increasing wildfire occurrence depends on government decisions made from a boardroom in Ottawa. These decisions lack localized knowledge of the complexities of local fire ecosystems and their socio-ecological importance for local communities. Top down decision making from the federal government is ineffective. A need for a co-managed, community-based fire-management strategy that incorporates and values local knowledge and decision making is essential. In addition, national management strategies rely on inconsistent and vastly generalized data. This is in part due to a lack of investment in rural weather monitoring stations, resulting in infrastructure that is spread thin across large regions. To adequately respond to conditions impacting fire across the landscape, a localized understanding of humidity levels, wind speed and direction, temperature changes, atmospheric pressure, and snow measurement is essential. By failing to acknowledge the power and authority of local traditional ecological knowledge, and the need for localized scientific monitoring in rural fire landscapes, Ottawa is impending on the potential of localized fire management and further perpetrating modern colonial ideals.

While many of the communities in British Columbia impacted by wildfire are rural in nature, these communities are simultaneously suffering from a series of localized geopolitical factors. These include shrinking populations, underfunded infrastructure, loss of cultural



Figure 4: Outlook nodes for logistical, scientific and cultural program activities

identity — most notably indigenous language and culture — and transitioning resource-based economies. Predominantly underserved by the work of designers and overshadowed by forms of urbanization, these communities are at risk of losing their essential relationship between landscape and culture, manifested through the knowledge of local people and the stories of a place. In search of rural resilience, *Living with Fire* offers a spatial awakening of a cultural past, layered with socio-ecological intricacies of the present, and a preventative fire strategy in anticipation of increased wildfires occurrences in BC's Interior Plateau. 51

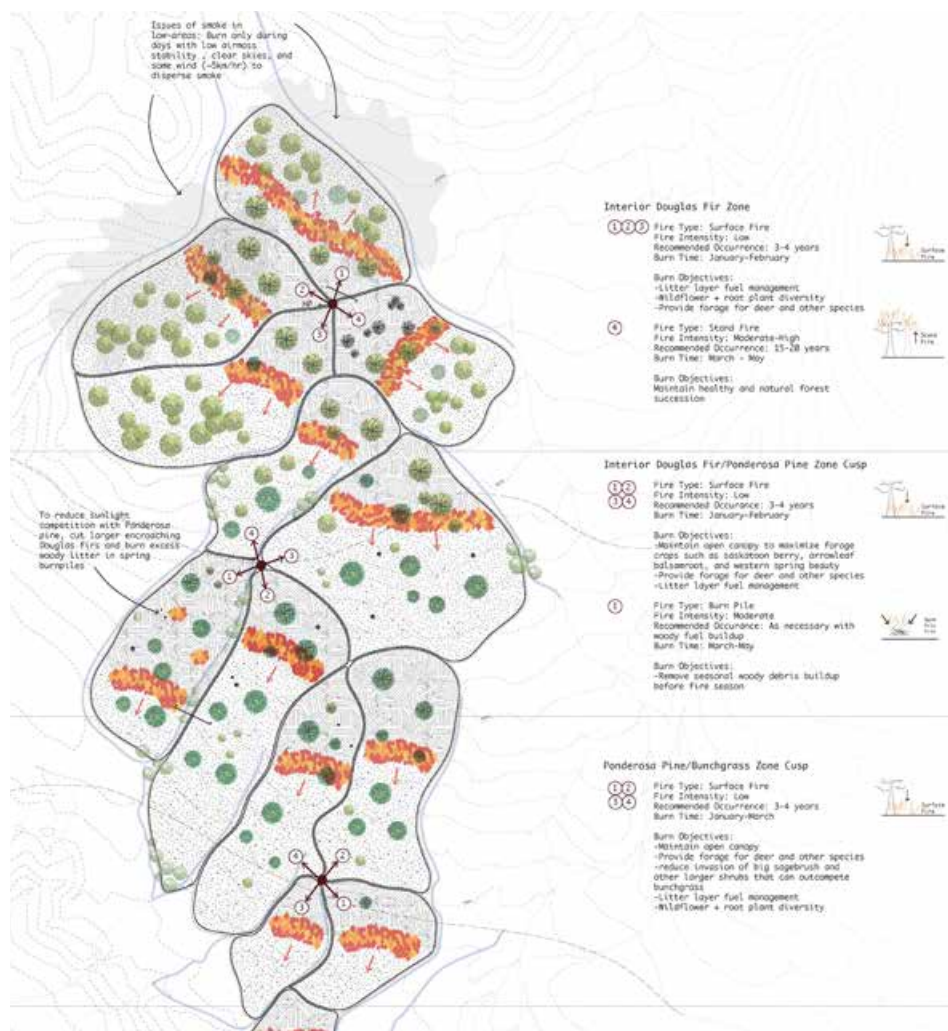


Figure 3: Community forest demonstration project, controlled burn strategy

GROWING PAINS:

Questioning human-plant relations in Early Modern Britain

Jessica Udal and Brandon Schwartz

This project seeks to understand architecture as an agent in the formation of a relationship between humans and plants in 18th century Britain. Through a series of exercises, we looked at the ways in which architecture has mediated this relationship as a site of observation, production, and consumption of plants. In doing so, it asks:

How can we understand plants both as sites of culture and as beings with their own agency? How does that tension play out in a fluid, globalized world?

Looking first to the Greenhouse — as an emblematic architecture of 18th century western

Facing page, bottom: The final design is an architecture that places the production and consumption of tea and opium, two plants that greatly impacted British and world history in the 18th century, into an interdependent and reciprocal system

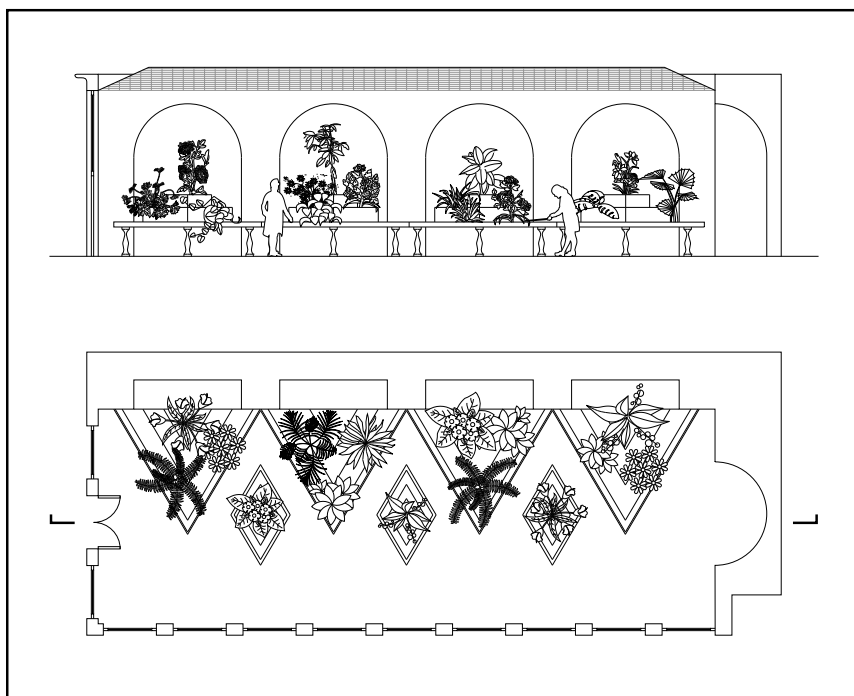


During the 18th century, British imports of plants were directly related to colonial expansion throughout the globe. Individual specimens were brought back to be showcased in the greenhouses of the wealthy new landowners.

European garden — it is clear that its form and program work to reinforce a Cartesian worldview. Britain's Imperialist and colonial expansion during this period, fostered by enlightenment values for control and rationalization of the natural world, created the conditions for the spectacle of "exotic" plants through the architecture of the greenhouse.

Through time, we see that various attitudes towards plants have been expressed through architectural form and program. From the 18th Georgian hedge room that regarded plants as entirely subject to human will, to the contemporary green roof that seeks to employ plants as a tool to offset the damages of modern technology, various plant-human relationships are revealed through building.

While these examples show human perceptions towards plants through various temporal contexts, another question is raised: How do plants express their needs (and their interactions with humans to help meet those needs) through architecture. Looking to the opium poppy (*Papaver somniferum*) and tea (*Camellia sinensis*) to test this, this project saw two plants that massively impacted global politics and history through their implication in the opium wars. As Michael Pollen's *A Botany of Desire* explains, plants themselves are agents in the creation of human culture by their ability to make humans want to consume them.



Greenhouse

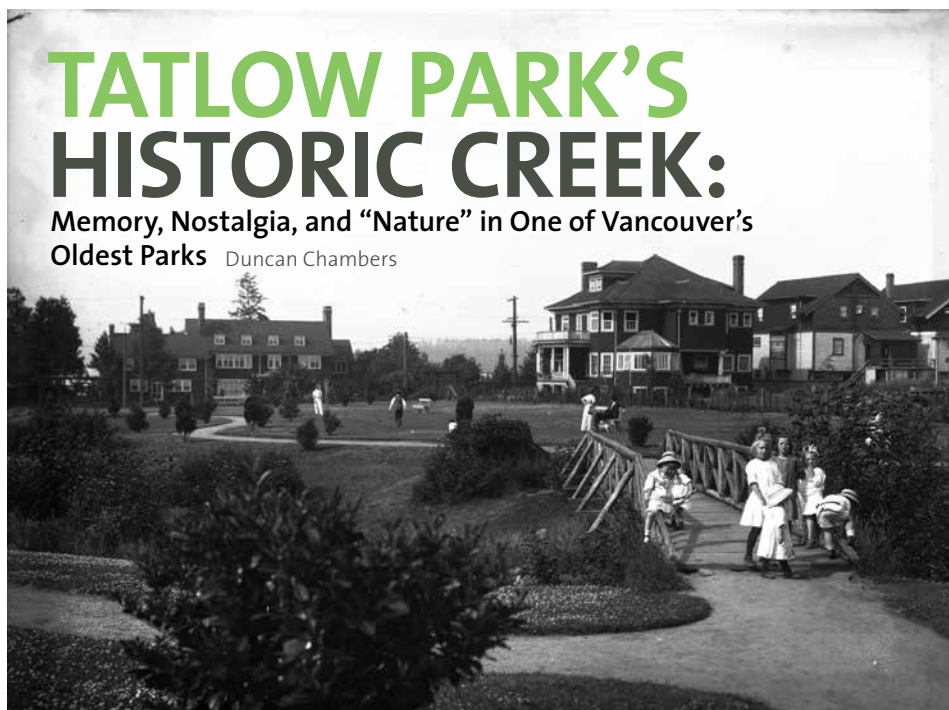
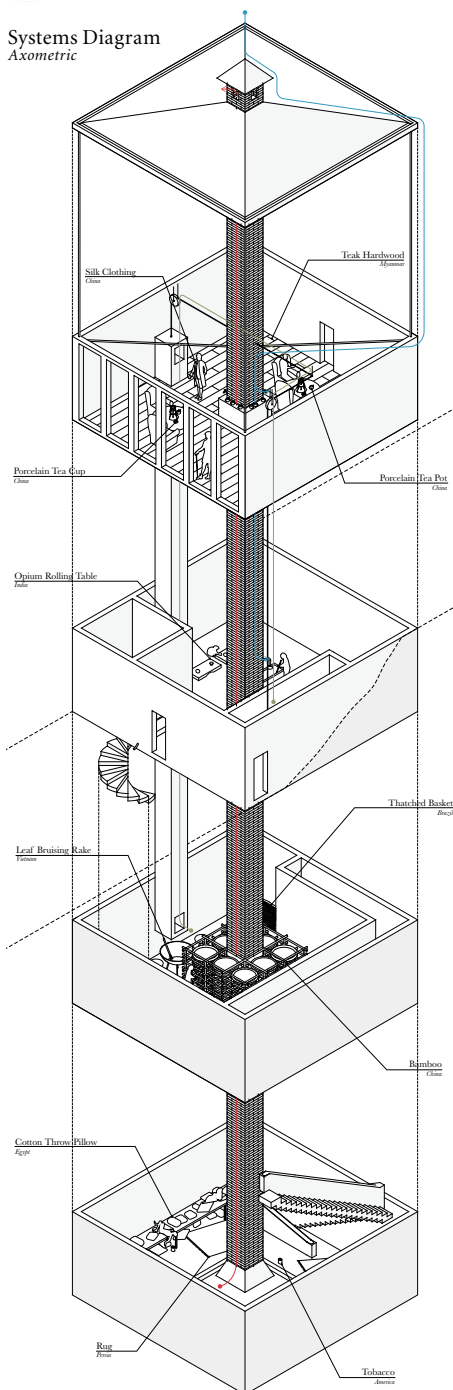
Gardenesque
1:75

The 18th century greenhouse created a microclimate that could not only house plants from warmer climates, but also showcased them as individual specimens and curious objects.

Our final proposal sought to make visible the networks and inter-connectivity between opium and poppy production and consumption. Stacked on top of each other, and connected through systems of heat, water, and cultural exchange, a tea room, an opium den, a tea factory, and an opium factory create a built expression of these flows.

Cited in Stowe's Grecian Valley, a site of appropriation of classical culture, The Temple of Global Consumption looks to question architecture's role in both cultural appropriation and ecological exchange in a globalized world. **51**

Systems Diagram
Axometric



Tatlow Park looking north ca. 1917. Tatlow Park, families using park facilities with homes in the background. Ca. 1917 (Creation). Photograph: glass negative. City of Vancouver Archives photograph collection.

“Tatlow Park, the opposite, in size, to Stanley Park, is one of Vancouver’s treasures,” wrote 70-year-old Nancy Cliff, in closing a letter to the Parks Board, June 27, 1993. She was expressing her concern that “[t]he tiny creek, which [had] been there since [she] was a child, [had become] an unhealthy looking swamp, or slough.”¹ Indeed, the creek had been included in the landscape’s design ever since the Parks Board purchased the property in 1907.² Public memory and nostalgia surrounding this creek have largely resisted taking change into account at moments of redesign. Powerful desires to preserve, maintain, and even restore this historic creek to an imagined pre-settlement condition trap this landscape in time, despite the fact that urbanization has fundamentally altered the surrounding environment.

As the 3.5-acre park’s most conspicuous feature, the creek — including the two wooden footbridges crossing it — has assumed a privileged place in the collective memory of citizens. With the passing of generations, memories such as Nancy Cliff’s create the sentiment that the creek and its park had always been there, albeit once in a more aesthetically pleasing state. In the 1970s, other proposed designs for the creek drew on a non-specific and abstracted past, using historical references that never even existed in the park. Today, neighbourhood members

are advocating for more drastic changes to the creek — drawing on an ecological past to justify an intensive daylighting project. In each case, the public has invoked a particular version of the past to impose an idealized version of the creek on the land.

Unlike several of the other streams noted in early surveys of what would become Vancouver, Tatlow Park’s creek remains frozen as a palimpsest of pre-settlement time. Dümpelmann and Herrington (2014) suggest that “Pastoral urban parks...were often designed to redeem lost nature or lost community. Their designs were based upon images drawn from historical agricultural landscapes and eighteenth-century English landscape gardens.”³ Even though Tatlow Park was designed during the City Beautiful movement, the presence of the serpentine creek likely favoured the design of a more “natural” pastoral urban park over the inclusion of grand boulevards or geometric flowerbeds.

After WWII, the Parks Board increasingly became the main actor in Vancouver park development and management.⁴ Citizens participated in design by writing letters and forming committees to shape Tatlow Park. An illustrative example comes from frustrated Parks Board architect Dave Backstrom, who was dissatisfied with the public’s intervention in designing the creek. A letter of October ►



Left: The smaller bridge at the north end of the park was likely the subject of Backstrom's comments. By 1978, it had apparently been rebuilt. Sharon Proctor, *Bridge over First Creek in Tatlow Park, 1978*, Photograph: b&w polyester negative, *Vancouver Public Aquarium Association funds*



Right: "Stream in Tatlow Park" in 1978. Sharon J. Proctor, "Vancouver's old streams," *Waters: Journal of the Vancouver Aquarium* 3, no.1 (1978).

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1973 relays that a bridge had been severely damaged by "exuberant youths," and that there were plans to rebuild the structure, possibly out of stone.⁵ In July 1974, Backstrom wrote a letter to the Parks Board rebutting comments from a neighbourhood committee on how the new bridge should be designed. The architect challenged assertions that the park should be "a relief from the surrounding area... [and] a natural park setting."⁶ He explained that "the previous bridge and the second bridge in the park do not have a rustic appearance."⁷ In desiring a rustic stone bridge, the committee was making connections to a landscape tradition beyond the history of Tatlow Park.

Backstrom, who wanted to link the design to "the residential character of the area," had to resist the more popular impulse to implement historical references in the park that would further crystallize its image as a pastoral escape from the city.⁸ The bridge that was eventually built resembled bridges that had been photographed in the park in 1917 and 1928. Nevertheless, in July 1978, the Northern Society for Creative Anachronism requested Tatlow Park for their medieval tournament.⁹ The presence of a winding creek, a large lawn, and towering

trees continued to trap the park in time, based on the common tendency to associate these features with historical landscapes, as represented by the 18th-century English garden tradition.

While concern for the creek's historic appearance remains constant in the Kitsilano neighbourhood, justifications for its redesign have changed. Around the turn of the 21st century, residents became interested less in creating pastoral vistas in the park, and more in restoring the creek to some previous ecological state. Using oral histories, a 1978 study by the Vancouver Public Aquarium Association found that it once contained salmon and trout, flowed from as far south as what is now 20th Avenue, and was known as First Creek.¹¹ In 1996, the West Kitsilano Residents' Association met with the Parks Board, City Engineering, and the Department of Fisheries to propose that the creek be daylighted. This idea has recaptured the public imagination in the past two years, with one community member donating \$700,000 to the Parks Board to realize the restoration.¹²

The remains of First Creek have come to symbolize lost nature in the city. It represents a time when many more, and larger streams

like it flowed through what is now Vancouver and into the ocean. City of Vancouver landscape architect, Lehan Hache, suggests that, while "the new creek won't be an exact replica of the original version," it will provide "aesthetic value" and "the experience of nature...for kids who don't go deeper into the forest."¹³ Although there has been extensive planning, community consultation, and research surrounding this restoration, implementation has yet to begin, and is now behind schedule.

In 1886, CPR land commissioner and surveyor, Lauchlan Alexander Hamilton, depicted First Creek entering English Bay in a painting — an image the project seeks to realize. Matt Kondolf describes how, while restoration is an "essentially healthy" instinct, many projects that "seek to rebuild river channels in the image of meadows from a pastoral landscape of our collective cultural memory from northern European landscapes" ultimately fail because these idealized forms do not exist in nature.¹⁴ Hamilton's painting illustrates the magnitude of what will need to change to accommodate a creek fed by the surrounding watershed. Freeing the creek from the constraints of time will be no small task within a landscape that appears irrevocably altered by the city. 51



Footnotes

1. Nancy Cliff, *Operational location files – Tatlow Park, 1992* (Creation), Park Board central registry files, Vancouver Board of Parks and Recreation fonds, 794-D-06 fld 14, VPK-S93-2—. June 27, 1993.
2. “Tatlow Park,” City of Vancouver ParkFinder, accessed December 9, 2018. <https://covapp.vancouver.ca/ParkFinder/parkdetail.aspx?inparkid=119>.
3. Sonja Dümpelmann and Susan Herrington, “Plotting Time in Landscape Architecture,” *Studies in the History of Gardens & Designed Landscapes* 34, no.1 (2014) 10.
4. Stephen Appiah Takyi, “Evolution of Park Planning in City of Vancouver,” *Focus* 12 (2016), 32.
5. “Re: Tatlow Park Bridge,” *Tatlow Park, 1973-1974* (Creation), Park Board Superintendent’s subject files, Vancouver Board of Parks and Recreation fonds, Box 105-B-06 fld 10, VPK-S82—. October 15, 1973.
6. Dave Backstrom, *Tatlow Park, 1973-1974* (Creation), Park Board Superintendent’s subject files, Vancouver Board of Parks and Recreation fonds, Box 105-B-06 fld 10, VPK-S82—. July 4, 1974.
7. Ibid.
8. Ibid.
9. Northern Society for Creative Anachronism, *Tatlow Park, 1979* (Creation), Park Board central registry files, Vancouver Board of Parks and Recreation fonds, Box 159-B-07 fld 06, VPK-S93-2—. July 6, 1978.
10. Proctor, Sharon J., “Vancouver’s old streams,” *Waters: Journal of the Vancouver Aquarium* 3, no.1 (1978), 2.
11. Susan Olucia Milley, “The Tatlow Creek Revitalization Project,” (Master’s thesis, University of British Columbia, 2003), iii.
12. Clare Hennig, “Vancouver creek to be restored, connecting Kitsilano park to ocean,” last modified January 27, 2018. <https://www.cbc.ca/news/canada/british-columbia/historical-kitsilano-creek-restoration-tatlow-park-1.4505707>.
13. Ibid.
14. Matt Kondolf, “Rivers, Meanders, and Memory,” in *Spatial Recall: Memory in Architecture and Landscape*, ed. Marc Treib (New York: Routledge, 2009), 116.

PHILIP TATTERSFIELD

Scholarship

Congratulations to Duncan Campbell – the 2019 winner of the Philip Tattersfield Scholarship. Duncan will receive a cheque in the amount of \$1,000 from the BCSLA. Thank you to everyone who submitted an essay. The Jurors had a difficult task selecting the winner.

The BC Society of Landscape Architects (BCSLA) Philip Tattersfield Essay Competition promotes design writing, diversifies student skillsets, and elevates the level of writing within the profession, early in the careers of future landscape architects.

Philip Tattersfield had a distinguished

career as the first landscape architect registered in British Columbia.

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. He was integral in shaping the BCSLA and contributed extensively to the BCSLA publication, *SITELINES MAGAZINE*.

Thank you to the jury: Jordan McAuley, Chair, Susan Herrington, Cameron Murray, Colette Parsons and Christopher Szymberski. **SL**

CSLA Fellows

PROFILE OF



Margot Long

FCSLA, MBCSLA, AALA, LEED® ASSOCIATE

Margot, when did you first become interested in Landscape Architecture?

I grew up in a family that was very connected to the land, nature, and the community. My father was an architect and community planner, and my mother a teacher. I spent most of my time growing up in Calgary hiking on the ski slopes, fishing and camping.

In High School my dad took me to several schools to see where I would like to go to university. I chose the University of Oregon, because it was such an amazing creative school, an engaging and beautiful environment. At the University of Oregon, you could get a bachelor architecture and I wanted to be an Architect like my father. The first year all the landscape architecture, architecture, interior design, and

construction management students were all required to take Intro to allied professions, so after learning about landscape architecture, I changed course and the rest is history. I actually thought architecture would not have the future landscape would.

What did you after graduating?

Like so many students who go to the University of Oregon, they want to stay in Eugene to live and work. However, unless you want to be a lifelong hippie, there was not a lot of jobs. There also was a major recession in the USA in the early 80's yet Alberta was booming, so I returned home. I got my first landscape architectural office job at Lombard North in Calgary, when the office was the largest in town and doing a wide variety of work. It was a fabulous office with so many talented and passionate people. ►

After a few years Corush Larocque Sunderland from Ottawa, opened an office in boomtown Calgary and I worked there for a few years until the 21% interest rate stopped everything and almost every employed landscape architect lost their job. There was an entire year where I had to do whatever just to pay the bills. Then Calgary was awarded the 1988 Winter Olympics and jobs came back. I worked on contract for Carson McColluch until I moved to Vancouver to work on Expo 86 with Vaughan Durante. Don Vaughan hired me to work with The Landscape Collaborative (TLC) a consortium Don had put together to design and prepare construction documents for the public realm for the Expo Site.

I would have to say that this is where my career took off. Being around so many talented landscape architects, planners, engineers, and architects for the exposition was fantastic. The city was also filled with many landscape architects from Alberta who had lost their job through the recession and who were now deep into the design of Expo 86.

After Expo 86, Jeff Philips hired me because he had lots of work and no staff. Vancouver

started a boom and we grew the office from one to twelve in a short time. During that time, we hired Don Wuori and Don and I became partners in 1992.

What changes in the profession have you seen?

In BC I have seen the profession of Landscape Architecture grow to encompass so many aspects of a project from site feasibility studies, environmental analysis, site planning, urban design, storm water management, indigenous design, public realm design, and so much more. The biggest change I think has been our ability to embrace and promote sustainability, green infrastructure, and healthy cities through the profession.

What are the challenges for the profession?

Our challenge is to hang on to the work that Landscape Architects do so well and not lose it too architects, planners, engineers, and public engagement consultants. That is not to say we should not value their contribution,

abilities, and collaboration on projects. As landscape architects we need to do our work as landscape architects and embrace the profession. Like so many professions, their scope of important work needs to remain meaningful and important. Many professions have veered over into landscape architectural scope of work because it is meaningful, important, challenging, and community building. As professionals, we have to hang on to what we do well and work with other professionals to make the project that best it can be for the client, public, and community.

What advice would you offer to young landscape architects?

Find your passion and hang on to it!! Realize that you can do whatever you want in the profession if you find the right place to allow you to flourish and thrive. I think landscape architects have and will continue to leave an amazing legacy in the environment, our cities, and communities. Don't be afraid to be bold, out there, and passionate. But most of all think about what legacy you want to leave to your city, community, country, or planet. **SL**



F. J. (Julia) Ryan
AB, BC, SK
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