

OCTOBER 2017

SITELINES

Landscape Architecture in British Columbia



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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.

GROUNDWORK:

BUILDING RELATIONS WITH FIRST NATIONS

Introduction by Guest Editor,
Colette Parsons, MBCSLA, MCIP



As part of the Truth and Reconciliation Commission's Report from 2015 one of the action items was a call to all Canadians – business owners, professionals, families, individuals etc. – to take to heart the findings of the commission and find meaningful pathways to recognize and acknowledge Indigenous culture, customs, traditional knowledge and their painful history post contact.

Like the civil rights movement in the 50's and 60's and the environmental movement of the 70's and 80's, Indigenous self-determination is one of the most significant issues of our current time.

As a non-aboriginal British Columbian, over my professional career, I have had selected opportunities to interface with a number of First Nations groups and communities including the Nuu-chah-nulth First Nations and the communities of Opitsaht, Ahousaht, and Hequiaht from Vancouver Island, Inuit in Iqaluit, as part of a CSLA Congress charrette and here in Vancouver through community planning projects interfacing with the Squamish, Musqueam and Lil'wat Nations. Those experiences have been rich, rewarding and stimulating building my knowledge and awareness of other and new perspectives and ways of engaging community.

The genesis of this issue came out of a desire to focus individual, collective and professional attention on moving forward in our relationships with Aboriginal people in BC. It was also inspired by some very thoughtful and sensitive work that has and is being done by students and professionals alike. ▶

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Cover Illustrations: Colette Parsons

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Currently, the CSLA is reflecting on the work of the Truth and Reconciliation Commission, the UN Declaration on the Rights of Indigenous People, and the CSLA charter. It has struck a special committee on Indigenous issues in order to build new relationships with Canada's First Nations, Inuit and Metis cultural groups. This committee aims to increase awareness of the issues in relation to working with Indigenous people, to guide landscape architects to become respectful and thoughtful partners, and to prepare landscape architects for new relationships and partnerships.

As professionals with a tradition rooted in stewardship of the land in British Columbia, there is much that is symbiotic with traditional values of Aboriginal people in BC including managing resources, holistic thinking, the inter-connectedness of all things, and consensus building. There is much to learn as well as to share.

It is in the spirit of sharing thoughts, ideas and transferring knowledge that this issue is dedicated. The selection of work is by no means exhaustive or reflective of all the work that is currently being done in British Columbia. It reflects some past and current work, the perspective of working with First Nations at the municipal level and provides a discussion of community building with our First Nations.

Our guest contributors include:

1. GERRY ECKFORD, Principal eta landscape architecture inc., MBCSLA, FCSLA discussing his narrative approach when working on the Nisga'a Lisims Government Building and Plaza, 2000
2. TAYLOR BOISJOLI, BCSLA Intern discussing her UBC SALA Graduate Studies Project entitled "Returning

to Blunden Harbour: A boardwalk community of the 'Nakwaxda 'x_w Nation", 2017

3. SUSAN ROGERS, Section Manager of Park Planning, District of North Vancouver, MBCSLA discussing Shared Stewardship of Cates Park/ Whey-ah-wichen between the Tsleil-Waututh Nation and the District of North Vancouver
4. GRANT FAHLGREN, Project Designer, MLA, PFS Studio, BCSLA Intern discussing First Nations relationships and community building

This issue is intended to inform the membership, give cause for pause, spark conversation and to, hopefully, set us all on the path of continued dialogue towards our profession's responsibility on reconciliation. **SL**



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From **TRADITIONAL** Myths to **NARRATIVE** Threads

Gerry Eckford, FCSLA, BCSLA, Wa.RLA

All good design is alchemy created not by one but by many. Influenced by those of the past, authored by those in present, and for the benefit and use of future generations.

For me design has always begun with the development of a narrative thread either derived from research or fictional in origin – a story line that draws me into the process. It might be a client's preferences, a historical anecdote, or some peculiarity of the site like past uses, a primary view, or topographic irregularity. Any of these can be the seed of a story that will assist in the creation of the design and ultimately form part of the story, becoming a voice back to those who dwell in it. This approach fits particularly well when working on First Nations projects.

Time honored traditions of respect for the land and its bounty as well as the artistic forces within the First Nations can make a deep impression on design, in general, and landscape architecture, in particular.

Working with a number of First Nations, over my career, has provided me with unique opportunities to gain a better understanding of their approach to the land and landscape and to apply the lessons learned to designs that I hoped would be appropriate to the site and their culture. One observation was that Indigenous peoples do not share our tradition of “garden” in the western sense. Rather food, medicinal, and cultural plants are gathered from their natural environments and settlements were located at the source. The second lesson was the importance of narratives and mythologies to their cultural expression. Their oral story telling is at the heart of their art and their ceremonies. This oral tradition is perhaps what has made working with them such a unique, inspiring and rewarding experience.

One of the most rewarding projects I have



Landscape Site Plan for the Nisga'a Lisims Government House Image: Eckford + Associates

had the privilege of working on was the development of the Nisga'a Lisims Government House in Gitiakdimaks (New Ayansch, BC). The building was designed by David Nairne and Associates and completed in 2000 to celebrate the successful conclusion of a 100 plus year treaty process and to provide the seat of self-government for the Nisga'a Nation.

The landscape of the Lisims (Naas) Valley north of Terrace is nothing less than stunning. From the lava fields created in the mid 1700's by a volcanic eruption that obliterated several villages, the 4 culturally important peaks, to the salmon rich reaches of the Lisims (Naas) River that have sustained the Nisga'a people since time immemorial. This landscape forms an integral part of their stories and myths.

At our meetings with the band elders to discuss design aspirations, along with drumming ceremonies, we were blessed with hearing several of their traditional stories (adaawak) which helped us gain a better understanding of history of the Nisga'a peoples, the clan structure, and their artistic influences.

The one story that struck me the deepest, ended up becoming the initial narrative thread woven into the landscape design. What follows is my condensed interpretation of a much longer and nuanced story.

A very noble woman is carried up into the sky by a messenger of the Chief of the Heavens. But she was not ready and she fought and fought until the messenger dropped her creating a great depression in ▶



the ground. The messenger carried her up again and again but each time, she struggled free until finally she accepted her fate and was carried into the sky. Each time she fell back to earth, a depression was created and a lake formed within that depression.

For me it was a story hard to resist.

My interpretation of this *adaawak* became central to the landscape narrative and is represented through the placement of 7 symbolic lakes around the site. At the simplest level, this is a legend describing local topography, but this noble woman's struggle could also be a metaphor for the struggle of the Nisga'a people to achieve their goal of self-government and the value of continuing to struggle till the goal is achieved. While the design began with this narrative, other threads were woven through the design including the use of the local volcanic stone as an homage to the extensive loss of life caused by the volcanic eruption. The largest placement of this black obsidian rock is the eye of the raven at the centre of the plaza, another a rain-water catchment vessel is located at the apex of the council chamber and another was located at an intimate gathering spot near the rear entry.

The government House was designed to provide a seat of government but also as a gathering place for celebrations and

important civic events. Working with the elders, we attempted to envision a number of possible events. Small gatherings, private conversations, educational programs, weddings, and community celebrations. The landscape needed to provide for all of these, as well as a location for the ceremonial pole. In a way, our role was to provide a series of stages where the theatre of daily, seasonal, and yearly celebrations could take place.

The form of the central gathering space picked up on forms found in Nisga'a artwork and included components of the 4 major clans. It is intended to be a place that you feel and smell as much as you see and to establish a truly powerful sense of place. One that is built on traditional indigenous values rather than imported ones. Plantings as ornament rather than culturally useful for medicinal, culinary, artistic, or functional needs would be against the grain. Understanding this tradition while recognizing the need to soften the edges of the new building suggested the approach of healing the landscape back from the impact of construction to a more natural state. Added to the notion of healing the land, plantings were selected and in a way curated to display plant materials that were commonly used culturally and to provide educational opportunities.

LEFT: Eye of Black Obsidian Rock at the Central Landscape Plaza PHOTO: Gerry Eckford

RIGHT: Pole Raising Ceremony PHOTO: Gerry Eckford

I was privileged to be invited to participate in the raising of the ceremonial pole at the edge of the plaza during the grand opening of the Government House. This was a memorable experience of 100 souls carrying an 80 foot pole the quarter mile from the carving shed to the plaza with the entire band lining the route giving out gifts. The blessing of the pole by the carver and an elder, the raising and the ensuing celebration holds an enduring place in my heart. The project was a gift of insight, understanding, appreciation.

As we learn more and engage more often with First Nations, Inuit and Metis we will develop a deeper appreciation of what they have to offer us in spirit and as an aesthetic that truly comes from this place. I think we are on the right path, but the journey is going to be a long one. How do you get to know more about people who were here first? As an elder told me in Haida Gwaii, "it all begins with hello". **SL**



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Returning to **BLUNDEN HARBOUR**

Taylor Boisjoli, BCSLA Intern

In partnership with the 'Nakwaxda'xw First Nation, a Pacific Northwest Coast Indigenous people who are a part of the kwakwaka'wakw family of Nations, my UBC graduate project documented the Nations vision for a rebuilt village within their ancestral territory, where community members could live year-round, practice their culture, farm shellfish, and protect their homelands.

For at least 8000 years, the 'Nakwaxda'xw people lived in abundance within their territories. They know their territories like a family member. Their connection to their land is through kinship. Through colonization, the 'Nakwaxda'xw Nation were forcibly removed from their homelands, and the special knowledge earned from thousands of years of maintaining the territory was nearly lost to the residential school system. They further fought to protect their traditional ecological knowledge despite the criminalization of potlaching, the contraction of measles, influenza, small pox and tuberculosis, and maintained it even after being relocated to Vancouver Island in 1964. When the 'Nakwaxda'xw were relocated, their language became endangered, which made the passing of their oral history through generations more difficult.

Today, fifty years after, the 'Nakwaxda'xw have lifted themselves out of poverty and are investigating their return to their traditional territories. In 2014, they published two reports exploring the reconstruction of



Blunden Harbour Beach, Midden and Archeological Poles PHOTO: Taylor Boisjoli

one of their most famous historic villages called Ba'as or as Blunden Harbour on local nautical charts. That same year they also made a feature length documentary film about their tragic relocation called 'How a People Live.' It was through watching this film that I became aware of their plans to restore the archaeologically significant but heavily damaged Ba'as village site. I approached the Gwa'sala-'Nakwaxda'xw Band Council in April 2016 and asked if they would allow me to focus my Master

of Landscape Architecture thesis on the reconstruction of their village, and they granted me their permission and support.

My partnership with the 'Nakwaxda'xw lasted a year, and during that time I:

- conducted field investigations,
- hosted community workshops,
- conducted interviews, and
- offered design solutions to the challenges which had eroded the Ba'as site.



Village layout based on oral history
 IMAGE: Taylor Boisjoli



Model of proposed Village Plan PHOTO: Taylor Boisjoli

Through an oral history provided by the 'Nakwaxda'xw hereditary chief Hilamas, and with Hilamas as a key advisor, I illustrated, based on his memory, the history and layout of the site. Mapping exercises eventually led to the creation of a scaled plan of the original village layout. This plan provided a critical baseline for my design work, and upon completing it, I was informed by Hilamas that it was critically important to reconstruct the two-ceremonial big-house structures on site in some way.

During the process, I continually questioned my involvement as someone of settler descent. I wondered if a new version of Ba'as designed by a white person would not be a continuation of colonialism in their territory. I discovered my involvement was an opportunity for the 'Nakwaxda'xw to be presented with design alternatives, without any obligation. Working within this context made it easier. By embracing my role as an outsider, it became possible for me to deal with deviations from tradition that I was

concerned would be contentious but necessary due to climate change. As Hilamas explained the character, form, and materiality of the former village, I did my best to maintain these key elements in my proposals. When I presented deviations to him, he trusted that I was presenting him with well-researched solutions to combat very specific issues on site. One of these deviations would be the restoration and regrading of the shoreline using the Green-Shores approach to waterfront development.

Looking at the shore, it is easy to tell that major erosion has taken place. Dirt and shells from an exposed midden crumble off of the 2-meter-high berm which marks the start of the land, and bleed onto the beach. By using the map that Hilamas and I created with an overlay of the former village onto current site conditions showed us the approximate amount of lost land to erosion. It, more importantly, revealed that most of the land which supported the former big-houses and boardwalk has gone. The old boardwalk which connected the buildings like a spine, was lifted above the beach, and held the berm in place with deep cedar pilings. After the village had fallen to ruin, the berm crumbled and the flat land behind it began to slope into the sea. In fact, the slope of the remaining land ranges from 20% – 60% incline. ▶



The former Ba'as village was a boardwalk community, and similar to the original, the new village in my thesis design will begin as a platform for the 'Nakwaxda'xw to move forward from as they begin to reclaim their entire territory.

Key elements of the plan include:

- Developing a boardwalk village cut back into the land to avoid encroaching on remaining archeological poles on the site and to guard against sea level rise
- Memorializing two former Big Houses while adding a new Big House
- Retaining an archeological beam still intact on the site
- Incorporating of an 'awakwe' platform as a place for storytelling and sharing knowledge
- Lifting the Big House to protect against the risk of flooding from king tides or storm surges even with a sea level rise of 1m
- Anchoring structures with helical (spiral) pilings to ensure safety of the

village against tides. Only one section of the lower boardwalk being in a position which could become submerged for no more than an hour, the extremely rare event of a storm surge combining with king tide

- Balancing cut needed for the building with fill needed to mend the eroded shore
- Using the GreenShores method, to reclaim some land
- Using soft-shoreline, local soil binding plants and boulders where necessary, to mend the crumbled shore

These methods have both a pragmatic flood tolerant quality as well as being a metaphor as this design allows what

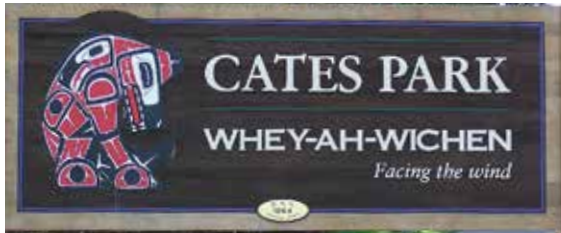
Perspective of Village Elements
IMAGE: Taylor Boisjoli

materials remain of the former village to dissolve back into the landscape undisturbed as the 'Nakwaxda'xw have wished them to.

Today, the endangerment of indigenous cultures and languages in the temperate rainforest is of immediate concern, and this project aims to permanently reconnect the 'Nakwaxda'xw with their cultural landscape by reclaiming a historic boardwalk community previously destroyed by colonizers. This off-grid village enables a return to the ceremonial and aqua-cultural practices of the 'Nakwaxda'xw people, on the same ground as their ancestors.

I presented the final project to the 'Nakwaxda'xw at their elementary school in May of 2017, and it was gratefully received. SL

SHARED STEWARDSHIP of Cates Park/Whey-ah-wichen



Entry Signage to Park PHOTO: District of North Vancouver

Between
THE TSLEIL-WAUTUTH NATION
and
THE DISTRICT OF NORTH VANCOUVER

Susan Rogers, MBCSLA



Beach areas at Park PHOTO: District of North Vancouver



The District of North Vancouver's Cates Park/ Whey-ah-wichen is the largest waterfront park (22 ha) in the District of North Vancouver (DNV). Its First Nations name, Whey-ah-wichen means "facing the wind", and it has been an important site for the Tsleil Waututh Nation (TWN) in North Vancouver, who have occupied the lands surrounding the park and Burrard Inlet from time immemorial. As part of the TWN traditional territory, the park was a site for one of their traditional villages where they gathered to share and steward the seasonal harvest from the land and sea, and over the years have acquired an intimate knowledge of this territory and its rich land and waterways. At the entry to Indian Arm, its beautiful setting, beaches, recreational water access, open grass areas and trails, makes it a popular community park with locals, regional and tourist visitors year-round.

For more than a century, the Tsleil Waututh Nation and people of North Vancouver have lived side by side, however until 2001, the Tsleil Waututh Nation had no formal role in the management decisions for Cates Park/ Whey-ah-wichen. With thousands of years of occupation, supported by archaeological evidence, it was important to find a political mechanism to implement meaningful partnership and co-operation. In 2001, in recognition of their cultural and spiritual history and connection, a landmark protocol/cultural agreement was inked between the Tsleil Waututh Nation and the District of North Vancouver. This was a critical step in re-establishing their cultural identity in the park, and with that agreement was the re-naming of ▶

the park to include both the English and First Nations language to Cates Park/Whey-ah-wichen. As you enter the park, the entry park sign clearly reflects the TWN identity.

The 3 principles that led the protocol agreement included:

- Cates Park/Whey-ah-wichen is a place of aboriginal, cultural and spiritual significance to the TWN, cultural significance to the District and a place of historical and recreational significance to both parties;
- That DNV and TWN are open and desirous of an open and co-operative relationship with each other and;
- That DNV and TWN are respectful of their common and diverse interests in management of the park.

This protocol agreement was an exciting new opportunity. The first step was to initiate a jointly managed Cates Park/Whey-ah-wichen Park Master Plan and Cultural Resources Interpretation Management Plan. The plan represents an important milestone in the working relationship that TWN and DNV have been building over the past decades. Developing the plan provided a unique opportunity to work collaboratively, learn from each other, and set goals and directions that were built through a consensus decision making model, where the First Nation and DNV community were consulted to reflect a blending of all people's views. To provide direction on how best to respect and protect the cultural resources, an archaeological inventory was undertaken, which established base line information and recommendations on how to provide long term protection and stewardship.

To accomplish the objectives of the protocol agreement a Joint Committee was set up which consists of representation appointed by the District and Tsleil Waututh. The committee's role is to meet on a regular basis to discuss a wide range of topics that

include the implementation of the park master plan, operational work plans, capital projects, archaeological assessments, economic projects, special events and any new initiatives that may impact the park.

As part of the protocol agreement, the TWN have exclusive opportunities for economic initiatives that contain a TWN cultural component, consistent with the historical and cultural identity of the park. The TWN developed Tayaka Tours, an eco-tourism initiative that includes a Cates Park Paddling Centre for rental kayaks and canoes. They also stage guided interpretive tours from the park in 25-foot traditional style canoes – a paddling experience in the Burrard Inlet and up Indian Arm that teaches awareness of their long relationship with the land and water, and the importance of maintaining a healthy ecology that forms the basis of their culture and life.

The TWN also share their knowledge and culture through an annual TWN canoe race and cultural festival in the park that attracts thousands of visitors from all over BC and Washington. It reinforces their long relationship with the ocean where they harvested and protected the waterways.

The Cates Park/ Whey-ah-wichen Park and interpretive Master Plan includes direction and initiatives to protect the foreshore erosion, to acknowledge and re-establish the aboriginal cultural identity of TWN, and to support the continued use of Cates Park as a public community park. The recommendations include interpretive signage that reflects TWN history while also acknowledging the pioneer history of the North Shore. With the redevelopment of the park, a replacement building to an old washroom/concession is envisioned to include a small feast-house with interpretive facilities to feature the TWN relationship with canoe culture and a long house.

The park contains many cultural resources that are protected through archaeological

practices, and the TWN are partners, with the province, in any decision that may cause disturbance through infrastructure development, maintenance or public use. If there is any excavation required due to maintenance or capital work, the TWN provide archaeological and monitoring services to the District Parks group. All Parks staff are advised of these sensitivities, and requested to contact the appropriate representation as required.

It has been a learning experience for all District Parks staff, and there are lessons along the way as we better understand the role and requirements to effectively co-steward the park. Lessons learned include:

- the importance of mutual communication to follow up on outcomes from discussions;
- recognizing that true partnership sometimes requires the re-education of old practices;
- ensuring that planning and operational management of the park are closely allied; and
- understanding that the land contains cultural history and for that reason, requires a new way of seeing and maintaining the landscape.

DNV and TWN have agreed that the park should be managed in a manner that balances the social, economic, ecological, cultural and spiritual values of present and future generations. Having escaped the fate of major development, this precious piece of land is a treasure that holds history and memories, and the shared responsibility for careful stewardship for future generations is an honor and privilege.

As Chief Dan George, one of the Tsleil Waututh's chiefs said, "In olden times man and creature walked as friends who carried the beauty of the land in their hearts. Now each one of us is needed to make sure the salmon can find a place to spawn and the bear cub a tree to climb." ⁵¹

Paths to **PARTNERSHIP**

Grant Fahlgren, Wabigoon Lake Ojibway Nation, MLA, BEnDs, BCSLA Intern



Musqueam Welcome Pole PHOTO: Grant Fahlgren or Colette Parsons



Chief Roger William, right, of the Xenigwet'in First Nation, is flanked by chiefs and other officials as he pauses while speaking during a news conference in Vancouver, B.C. after the landmark ruling PHOTO: Globe and Mail



Cover of the Canadian Landscape Charter IMAGE: CSLA

We have only just begun to travel down the path of reconciliation as a nation; learning as we make our way through unfamiliar territory. On this journey there is no clear destination; what we seek is a renewed relationship, an ongoing and ever-changing dynamic. Many of the issues that reconciliation is meant to address are beyond the purview of landscape architecture practitioners, however, there are critical points at which these issues intersect with the work of landscape architects. While policies and attitudes have gradually shifted they at times live on, perpetuated by their physical manifestation, the poor design of indigenous communities and environmental degradation of traditional lands. Before being able to help address these issues we must first seek to listen, learn, and build relationships. ►

Access to traditional resources has been greatly diminished by logging, habitat loss, and contamination from urban and industrial processes. In the face of these great challenges Indigenous people have shown tremendous strength. Idle No More calls “on all people to join in a peaceful revolution, to honour Indigenous sovereignty, and to protect the land and water.”ⁱ These efforts have been bolstered by Supreme Court victories such as the *Tsilhqot’in* decision which clarified aboriginal title giving all First Nations whose land is unseceded by treaty “control of ancestral lands and the right to use them for modern economic purposes, without destroying those lands for future generations.”ⁱⁱ

Photo Caption: Chief Roger William, right, of the Xenigwet’in First Nation, is flanked by chiefs and other officials as he pauses while speaking during a news conference in Vancouver, B.C. after the landmark ruling

Many who take on these challenges derive their strength from their culture and the community who they practice their traditions with; cultures and traditions that developed through direct engagement with local environments across countless generations. Throughout this great expanse of time Indigenous peoples witnessed and adapted to environmental and ecological change. It is through these cumulative experiences that a rich localized understanding of environment, commonly known as traditional knowledge, developed and has been passed down through teachings and stories shared by elders with younger generations.

Landscape architects have an appreciation for the link between culture and place, however, we must question whose culture we overwhelmingly represent. The situated understandings of indigenous people are meant to protect environments for future generations. Canadian landscape architects echo these sentiments in the Canadian Landscape Charter through the core principle to “consider all people by ensuring that all landscape interventions contribute to how people experience their physical and sensory environment, while protecting and/or enhancing Canada’s heritage and creating a better place to live now and in the future.”ⁱⁱⁱ This heritage is not only that of settlers but also the Indigenous people who have inhabited these lands for thousands of years. These ideas can be the common ground from which fruitful relationships can grow.

Building relationships needs to occur at two levels. Professional organizations must work to build our collective capacity through collaboration with indigenous organizations while simultaneously individual firms and practitioners develop partnerships with specific nations and their members. These two levels of relationship building ought to be supportive of one another. One of the challenges that practitioners face is in working within the bureaucratic structures through which funding is provided to indigenous communities for work with landscape architects. Funding is delivered with a focus on results but the rubric that determines whether they are successful is not evaluated by the community but by the government.

This is in part the very reason that the design of so many First Nations communities are not reflective of the people who live there and why self-determination and self-governance is such a critical issue for Indigenous people. Convincing funding agencies to consider new methods is more likely to have success through partnerships between larger professional organizations such as the CSLA and BCSLA and Indigenous groups such as the Assembly of First Nations.

These broader efforts must be supported by practitioners and nations at an individual level by developing processes able to overcome prevailing norms. Precedents need to be set in order to prove the value of changing these structures to accommodate processes by which practitioners learn and gain greater understanding of the cultural, environmental, and social context within which they work. This includes learning the protocols of individual nations, time spent with elders who can share some of the history of the land, the importance of particular place names and features, and time with the community to understand what they need and how their community can best reflect them today and allow adaptation in the future.

Collaborations between landscape architecture practitioners and Indigenous communities must be respectful of the historical and cultural context in which they are situated, while dealing with the present realities and their impact on future generations. Relationship building will be a coordinated effort and ongoing process of attuning understandings of environment to place. We do not know where it is we are going on this path, only that we must learn to make this journey together. **SL**

Footnotes:

i) <http://www.idlenomore.ca/vision>

ii) <https://www.theglobeandmail.com/news/national/supreme-court-expands-aboriginal-title-rights-in-unanimous-ruling/article19347252/>

iii) <http://www.csla-aapc.ca/society/canadian-landscape-charter>

CSLA Fellows

PROFILE OF

Gerry Eckford FCSLA, BCSLA, Wa.RLA

After achieving a Bachelor of Arts in Urban Geography and working in the interior landscape design and construction industry, Gerry was encouraged by Jeff Philips, FCSLA, LMBCSLA to enter the graduate program at the University of Oregon. ▶



TOP PHOTO: Gerry Eckford BOTTOM PHOTO: Veterans Plaza, District of North, Vancouver, Eckford + Associates



LEFT: Southeast False Creek Energy Utility Plaza
PHOTO: Eckford + Associates

Upon graduation from Oregon he accepted a job with the architectural firm of Arthur Erickson Architects and was their senior and only in-house Landscape Architect from 1984 to 1991 working on local, national and international projects from Kuala Lumpur to Saskatoon.

With a strong belief in the profession's civic and environmental responsibilities, Gerry was registered in 1985 and became active in both the community and the pro-

fession. He has been a Director and Registrar in the BC Society of Landscape Architects, holding the position as Registrar for seven years.

One of his seminal moments as registrar was to work collaboratively to negotiate with Council of Landscape Architectural Registration Boards (CLARB) reciprocity for the British Columbia registration exam. This was no small feat. This shifted the burden of the exam preparation

and grading from the shoulders of the BCSLA to an international organization whose mandate is to establish minimum standards for education, experience and examination required for licensure in four provinces in Canada, 50 states in the US and Puerto Rico. Through Gerry's work in negotiating reciprocity, he also eliminated barriers to practicing in other Member Board's States and Provinces. This allows British Columbian Landscape Architects the added benefit of mobility in their professional work.

Gerry became Regional Director for the Western Region (V) for CLARB, the first Canadian to hold a directorship within the CLARB organization, followed by being Treasurer of CLARB from 1999-2001. During his time with CLARB he worked diligently through strategic planning for the organization.

Throughout his service to the profession, Gerry has maintained a vibrant landscape architectural practice since 1991. He is the founder and senior landscape architect in the firm of eta landscape architecture inc.

Gerry brings to his practice over thirty years of professional experience. With a strong belief in project diversity, eta project types include master planning, environmental rehabilitation, health care, child-care, all housing types, institutional developments, hotels and resorts, and commercial projects. This experience has ranged from working on international master planning projects, and as part of multi-disciplinary design and planning teams, to working independently on highly detailed design solutions. He is a both talented designer and a seasoned and senior practitioner. **sl**



Brentwood Bay Resort and Spa PHOTO: Eckford + Associates



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