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Canada Makes History At 16th

Venice Architecture Biennale With
Unprecedented Indigenous-Led
Exhibition

Le Canada marque l'histoire à la 16e
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à une exposition sans précédent dirigée
par des autochtones

TRANSLATIONS | TRADUCTIONS

> FR_LP+ | VERSION EN FRANÇAIS

> EN_LP+ | ENGLISH VERSION

OUR WRITERS



OUR GUEST EDITORS | NOS RÉDACTRICES INVITÉES

CYNTHIA GIRLING

Cynthia is a Professor in the UBC School of Architecture and Landscape Architecture. Her research focuses on sustainable neighbourhood-scale urban design, and tools for public engagement in urban design. She is a Co-Director of the elementslab, a research group who develop methods and tools of measured visualizations for urban design and public engagement in community design. Girling's work on sustainable neighborhood design has a particular focus on working landscapes, green infrastructure and the public realm.

KELTY MIYOSHI MCKINNON

As a principal at PFS Studio, Kelty brings a diverse background in landscape architecture, environmental studies and art to all of her projects. She is committed to the creation of unique, innovative public space that is culturally, socially and ecologically rich. Her projects include public realm plans, parks, plazas, streetscapes, gardens and podium landscapes for projects across Canada, the US and China. She has taught design studios focusing on the production of landscapes that engage environmental and cultural ecologies, and she writes extensively and broadly about landscape related phenomena – from sugar production and cultural landscapes, to hefted sheep, genetic mutation and urban bestiaries.

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LP'S AN AWARD WINNER, TOO!

Editor emeritus Judy Lord and designer Wendy Graham may have retired from active involvement with our magazine, but they've left on a high note! *LANDSCAPES | PAYSAGES* received a Gold Award for General Excellence and a Bronze Award for Design Excellence from Association Media and Publishing. The EXCEL awards recognize excellence and leadership in non-profit association media, publishing, marketing and communications. Congratulations to both women, and to the LP Editorial Board - now we just have to keep up to their standard.



GINA FORD

Gina Ford is a landscape architect, co-founder and principal of Agency Landscape + Planning, a new practice dedicated to design that addresses issues of equity, resilience, inclusion and civic action. Bringing her work home has been especially easy lately as her prolific protest poster-making hits to all these fields.

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MARTIN ZOGRAN

Martin Zogran is a Principal Urban Designer at Sasaki, whose practice focuses on the design of city spaces and systems that support and foster social engagement. His passion for city streets – as places of encounter, celebration, and protest – fuels his thinking about urban environments across the globe.

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NOS RÉDACTEURS



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DOUG SHEARER

Doug Shearer has practiced landscape architecture in the west at all scales and in both private and public sectors, starting in Manitoba, working through Saskatchewan and the mountains and eventually landing on the coast. Currently a senior planner with the Vancouver Park Board, he is enjoying the complexities of planning parks and recreation for a city blessed – and beset – by rapid growth and change.
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KATHERINE HOWARD

Katherine Howard is an Australian environmental, parks and recreation planner, who brings an international perspective to the places where we connect, play and recharge. As the Vancouver Board Park Board's project manager for VanPlay, Katherine is currently leading the creation of a parks and recreation services master plan that will chart a course for the next 25 years.



MARK VANDUNGEN

Project designer, PFS Studio, is a recent MLA graduate from the University of British Columbia after having worked overseas in both Germany and the Netherlands. With a background in sociology and a keen interest in productive landscapes, Mark looks to develop his designs with a unique social perspective and reciprocal environmental qualities.
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PETER J. REFORD

Peter is a Master's student entering his final year of the MLA program at the University of Toronto's Daniels Faculty of Architecture, Landscape, and Design. With a background in Political Science and journalism, he is focused on merging landscape design and theory with adaptable policy directives at a wide range of scales.



RICHARD PERRON

Richard is Professor of Landscape Architecture at the University of Manitoba, where much of his career has focused on Regional Design and Planning and Landscape Theory. His current research includes integral ecological design as well as case studies of urban design strategies. He spends most of his leisure time in the boreal forest.
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OMAR DE MESA

Omar De Mesa is a graduate student in the Landscape Architecture program at the University of Manitoba with a bachelor's degree in Environmental Design. With an interest in the relationship between landscapes and public health, Omar enjoys integrating aspects of well-being into his work while spending time at local parks in Winnipeg.
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LEARNING FROM RESISTANCE

How Can Our Streets Be Better Places for Protest?

GINA FORD & MARTIN ZOGRAN*

EN_ IN A THRIVING DEMOCRACY, protest shapes our public realm – and vice versa. The design of our public realm informs the way we collectively bear witness and give voice to political conflict and change. In the wake of a controversial new administration’s ascension to power, protest is now a commonplace occurrence with a much broader participant base in need of places to gather and move, en masse.

As one particular example, on January 21, 2017, a record-breaking five million people took to the streets around the world to stand up for women’s rights and democracy. Women’s marches took place on the frozen tundra of the Arctic Circle and even in a Los Angeles cancer ward; but for the most part, these protests happened in streets. From Washington to Seattle, Sydney to San Antonio, Paris to Fairbanks, broad boulevards and small town main streets were transformed from arteries to spaces of resistance.

Interested in these notions and seeing the potential of the Women’s March as a real-time and global case study, we reached out to a number of designers who participated in marches – from Austin, Boston, Oakland, Houston, Washington, D.C., New York City, Denver and Chicago – and asked them how the streets performed. What follows are the recurring themes from their observations and accompanying speculative design provocations.

The There There. There is meaning in place. Each march was intentionally planned to start or conclude in a specific, culturally significant setting. In most cases, it was an iconic piece of architecture or monument associated with government, such as Los Angeles’ City Hall, or Austin’s State House. At the same time, some marches noted the lack of focus. For instance, Chicago’s Grant Park and Boston Common became the march epicenters, but lacked specific points of arrival. While seemingly obvious, this tells us that citizens see certain spaces as the places to talk to their leaders, where their voices are somehow more likely to be heard.

*A version of this article originally appeared in ArchDaily; <https://bit.ly/2xU6bQB>.

Design Provocation: What if we expanded the “There There” to be less singular (i.e., not just “at the monument” but “toward the monument”) and more intentionally designed for a procession? This could mean an orchestrated “parade route” lined with supporting infrastructure and replete with strategic plazas, which would lengthen and enhance the experience for both marchers and spectators.

Mine, Yours and Ours. Nearly every person, when asked to reflect on their experience, shared some intensely personal or profound moments. A man saw a woman in tears and experienced a moment of deep and unexpected empathy. Another person recounted hearing a young boy asking his mother questions about democracy, demonstrating wisdom well beyond his years. For many, the march was as personal as it was collective. For designers, this dichotomy presents a challenge — designing both for days of protest and everyday use. How can streets be, at once, awe-inspiring, grand and civic settings while also being places of smaller, personal and daily interactions?

Design Provocation: What if we enhanced the sense of everyday social interaction in ways both flexible and temporary? For instance — much like the famed Parking Day (parkingday.org) — underutilized spaces could become temporary gardens, dining terraces, recreational nooks and sitting spaces. These could be easily disassembled or made denser on march days.



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Safety in Numbers. Safety was front of mind for many protesters as they encountered unexpectedly large crowds. Personal safety was top of mind as people wondered: Will I be able to get out of this situation easily? What if it were hotter? What if I had a medical emergency? Crowd safety also rose to the top as a key concern. One Austin official noted a terrifying and fleeting thought: What if the protest becomes a target for attack? Will we be able to protect all of these people? His thoughts tragically foreshadowed the shocking Charlottesville violence that occurred just months later.

Design Provocation: What if we integrated new technology to better visualize, connect and communicate on city streets? Imagine building facades becoming real-time screens for sharing information — tweets, emergency announcements or instructions.

The Devil is in the Details. Where the design of buildings may rely on tolerances of feet or metres, streets are experienced in inches or centimetres. Many observed the micro-scaled dimensions as critical. Disposition and curb heights — hardly noticeable topography on an average day — significantly influenced crowd movements. Cross slopes that might feel negligible to a moving car proved stressful over time to slow-moving human bodies. Participants pointed to medians, material changes and even potholes as surprising disrupters. Perhaps most important, many talked about how these micro topographies and shifts present significant challenges for those less able-bodied, wheelchair-bound or with strollers.

Design Provocation: What if our streets were designed with universal accessibility in mind? We could eliminate the seemingly small but significant barrier of the curb in favor of a freer and open platform. Temporary furnishings or site elements could instead serve barrier and crowd control needs and virtually disappear during large gatherings.

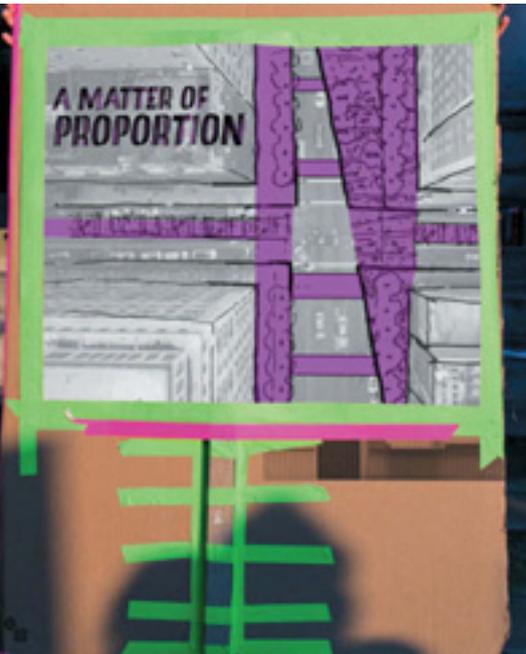


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...on January 21, 2017, a record-breaking five million people took to the streets around the world to stand up for women’s rights and democracy.

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PHOTOS ALL IMAGES COURTESY OF GINA FORD

What if our streets were designed as visual feasts, with a focus on the pedestrian as the dominant spectator?



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A Matter of Proportion. While micro-conditions were noted, participants also used words like “grand” to describe the experience of the major march routes. Marchers expressed both gratitude (for the freedom for these kinds of assemblies to happen) and surprise (noting a kind of renewed awareness of the need for such spaces). More granularly, much discussion focused on the specific dimensions and proportions of the street itself. What is the ideal relationship between widths of sidewalks and street dimensions? Why is so much of the street given over to cars? In a 21st century city, what percentage of the street should “belong” to the bicycle, the pedestrian, the car or transit?

Design Provocation: What if our streets were not uniform from block to block, but instead richly diverse and changing places? Imagine a street where the travel lanes for cars, pedestrian spaces and planted spaces were intermixed and interlaced. In a future with self-driving cars, a direct open route may no longer need to be our public priority!

Getting High. Many respondents noted the value of elevation. Where marchers in Austin appreciated Congress Avenue’s impressive topographic change, Houstonians lamented the relative flatness of downtown streets. Protesters in Chicago celebrated simple street furniture, such as stairs and sturdy trees, which provided places for rest, or to climb for better views or to lead a chant. Many noted the energy and excitement offered by upper level terraces or balconies on buildings along the march routes.

Design Provocation: What if the experience of the street became more three-dimensional? Imagine tree houses, elevated catwalks, outdoor terraces and public bridges – places to perch above and witness the life of the street. At the ground level, tiered seating elements and furnishings could enable more spectator space.

The Art of the Long View. In cities, civic buildings and monuments of physical and symbolic prominence occupy high points or conclude long vistas. Marchers described these views in a cinematographic and experiential way (i.e. “turning a corner”, “seeing anew”, and “a dramatic vista”). Beyond pure orientation, these landmarks contributed to the human experience of the marches, lending a sense of purpose and pride of place. Marchers noted less monumental buildings as well – ones that offered visual interest or engaging ground floor uses. These observations reinforce the importance of land-use planning and design in creating buildings that amplify civic identity.

Design Provocation: What if our streets were designed as visual feasts, with a focus on the pedestrian as the dominant spectator? Imagine a street where one would promenade down the center, rather than the edges, and where lighting, paving and planting systems were designed to be provocative, artful installations rather than purely functional elements.



Throwing Shade. Marches took place across the world in a wide range of climates – from the snowy sidewalks of Fairbanks, Alaska, to the sunny streets of Rio de Janeiro. Nearly everyone we spoke to noted the need for greater consideration of human comfort in the design of our streets. Marchers struggled often with lack of amenities, ranging from drinking fountains, to public restrooms and seating. Some noted microclimate challenges, observing strong differences between well-landscaped and treed spaces versus broad expanses of paving.

Design Provocation: What if we reimagined streets as having ceilings — perhaps covered by temporary or visually porous canopies? These systems could help shade and cool the street while also becoming a canvas for projections and art. At the human scale, pavilions and small pieces of architecture could offer comforts, like shade, restrooms, information or concessions.

These observations and provocations on designing for protest – though certainly not inclusive of all the considerations a street designer must tackle – offer inspiration. They challenge and tease out ideas from seemingly conflicting drivers: grandness and micro-scaled; personal connection and collective experience; flat and three-dimensional. It seems certain we will continue to see civic activity and protest in our streets. As we prepare for these future events, we can consider January 21, 2017 positive proof that well-designed, multi-functional city streets remain central to a thriving democracy.



APPRENDRE DE LA RÉSISTANCE : COMMENT NOS RUES PEUVENT-ELLES ÊTRE DE MEILLEURS LIEUX DE PROTESTATION?

...De Washington à Seattle, de Sydney à San Antonio, de Paris à Fairbanks, de larges boulevards et des rues principales de petites villes ont été transformés en espaces de résistance.

FR_LP+



4 A MATTER OF PROPORTION POSTER 5 THE THERE THERE!! POSTER 6 GETTING HIGH!! POSTER
PHOTOS COURTESY OF GINA FORD