Catherine Macdonald

MAKING A PLACE:

A History of **Landscape** Architects and Landscape **Architecture** in Manitoba

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TABLE OF CONTENTS

Foreword by Professor Gerald Friesen 05

Author's Preface and Acknowledgements 06

Author's Biography 09

Abbreviations 09

Chapter 1. Design by Necessity: The Landscape is Shaped 1826-1893 10

Chapter 2. The City on the Horizon 1894-1940 30

Chapter 3. Prairie Modernism 1940-1962 58

Chapter 4 Establishing the Profession 1962-1972 89

Chapter 5 Riding the Economic Tiger 1973-1988 136

Chapter 6 Looking For the Way Forward 1989-1998 188

Selected Bibliography 225

FOREWORD

When Catherine Macdonald first asked me to read this history of landscape architecture in the province, and to give her patrons, the Manitoba Association of Landscape Architects, some estimate of its potential audience, I assumed that the book would be a brief, bare-bones history of an organization. As will be apparent from the lavish display that follows, it is anything but.

My first reaction is that the story of parks, campuses, historic roadways, zoos and nature preserves makes a wonderful read. I have spent several happy hours reading the manuscript and have learned a great deal about Winnipeg and Manitoba in the process. Because it provides a survey of public and landscape amenities from the late nineteenth century to the present, it can be described as a standard reference work. Moreover, given its wonderful illustrations, it will delight any reader but especially residents of the province and its capital city.

I am impressed, too, by the book's strengths as a review of professional landscape architects in the eastern prairies. To see the impact of individuals and firms on the design of public spaces, especially in the decades after 1960, is very instructive. As a testament to the strengths of planning and the contributions of a profession, the book offers a lesson in the role of advanced education within a community.

This story offers so many vantage points from which to view the community. It combines effective historical research, a strong narrative and aptly chosen illustrations. I cannot imagine a more effective means of celebrating the impact of a profession on a community, or a more interesting vehicle by which to advertise the discipline itself, than by the publication of this book.

Gerald Friesen
Department of History
University of Manitoba

AUTHOR'S PREFACE AND ACKNOWLEDGMENTS

Opportunities to tell the story of a fascinating profession in your home province do not come along every day. When I was commissioned in 1997 by the Manitoba Association of Landscape Architects (MALA) to write a history of the landscape architecture profession in Manitoba, I jumped at the chance, full of naive enthusiasm. How hard could it be, I thought? After all, I had just finished a book on Winnipeg parks history, a related piece of work. Surely I could come to a quick understanding of what landscape architects are about and produce a brief, lucid survey of their establishment and work in Manitoba in time for the association's 25th anniversary in 1998. Humans propose and the gods laugh. My brief, lucid survey has taken years longer than I or its sponsors expected and has hit its share of bumps in the road. And I have emerged from this journey a much humbler and wiser historian.

My plan for the book could not have been more ambitious. I proposed to deal with: 1. Manitoba landscape architects; and 2. Manitoba landscapes over time in all their variety and complexity. The first category was to include the work of landscape architects in Manitoba prior to the establishment of the modern profession in the later 1960s and the evolution of the profession in the United States and Canada prior to that time; Manitoba landscape architects and landscape architectural firms since 1962 including their important projects; and the history of MALA itself and the struggles of Manitoba landscape professionals for recognition in the wider public. The second category was to include a survey of urban and rural land forms; a history of urban and open space planning issues; a brief overview of architecture and the built environment; case studies of important Manitoba landscapes like the Manitoba legislative building grounds and the University of Manitoba campus; private and public parks; gardening and horticulture; environmental concerns; urban design and downtown revitalization.

Not having heard about *hubris*, I have carried through with this plan. The organization is broadly chronological, with each chapter covering a span of time. Within the chapters the organization is thematic. (For the sake of convenience some topics extend beyond the chronological limits of the chapter in which they are located.) Chapters one, two and three are background chapters which lead up to chapters four, five and six, which cover the modern era. Though events have continued to unfold, this book ends in 1998.

Since we live in a postmodern world, the book is called "a history"; it expresses one point of view among the many other points of view that exist on these matters. The opinions expressed here are completely my own and do not represent the views of the Manitoba Association of Landscape Architects. The errors and omissions are also my own and I take full responsibility for them. However, I am glad to say that I have retained my enthusiasm for landscape architects and their work. Manitobans should know more about the vital contribution made by landscape architects to the fabric of life here. I hope that this book serves as an introduction.

There are many people to thank. I will begin with the "elders" whose taped round-table discussion started me off on this journey: Alexander Rattray, Garry Hilderman, Gunter Schoch (who had the initial idea for the book), Charles Thomsen, and the late Carl Nelson. This group formed the first editorial committee under the chairmanship of Carl Nelson. I owe a debt of gratitude to all of them for much information, wise counsel and encouragement. They stuck with the project even as its completion edged off into the distance. Gunter Schoch must have been an archivist in a previous life because his documentation about the profession was admirably thorough. He provided me with items from his personal library as well as the boxes of MALA records and newsletters that gave me an excellent record of MALA's activities over the years. Alexander Rattray and Garry Hilderman did much dogged work behind the scenes to maintain support for the work. Charles Thomsen and Cynthia Cohlmeyer have been the editorial committee for the publication phase of the book and I could not have asked for a more congenial and supportive team. I want in particular to thank Charles Thomsen for image hunting on my behalf and for contributing a number of original photographs. He also generously gave me access to research material that he had compiled on the careers of several practitioners, particularly that of Denis Wilkinson.

I am grateful to the following people who gave me the benefit of their thoughts and experiences through extended interviews: Cynthia Cohlmeyer, Donald Hester, Garry Hilderman, Ross McGowan, Ted McLachlan, Cameron Man, Alexander Rattray, Ken Rech, Michael Scatliff, Gunter Schoch, David Wagner and Laurie Lamb Wagner. I also had an enjoyable Olympic length telephone conversation with Douglas Paterson and several letters from Denis Wilkinson. I would also like to thank the members of MALA who welcomed me to their offices, put up with my questions and requests for photographs and plans, and patiently corrected manuscript drafts.

My husband, Greg McCullough, should not be forgotten since he has been the source of much technical advice with respect to the digital aspects of the project and also provided some original photography. He even had some reminiscences from his own early days working in Garry Hilderman's firm.

Thanks to Gerald Friesen for reading the manuscript, for his continuing support of my career and for providing the foreword.

Thanks to the Canadian Architectural Archives, University of Calgary; University of Manitoba Archives; Provincial Archives of Manitoba; Manitoba Legislative Library; and the National Archives of Canada.

I would like to thank the Manitoba Association of Landscape Architects for entrusting their story to me. I have done my best to deserve that trust. Last but certainly not least, both I and the Manitoba Association of Landscape Architects would like to thank the funders of the project for their generosity. Thanks to the Landscape Architecture Canada Foundation; the Department of Canadian Heritage (through the Winnipeg Development Agreement); The Canada Council for the Arts (Visual Arts Section); the Province of Manitoba Heritage Grants Program; and the City of Winnipeg. Had these agencies not understood the need to begin documenting the history of the modern landscape architecture profession while it is still vivid in the minds of the founding generation of practitioners, this book would never have been published.

Catherine Macdonald
Winnipeg, 2004

AUTHOR'S BIOGRAPHY

Catherine Macdonald is a Winnipeg public historian. She holds an M.A. in Canadian history from the University of Manitoba. Since 1984, when she co-founded Prairie Connections, Historical Research Consultants, she has established a solid reputation for combining excellent background research with clear and incisive written presentation. Her history of municipally funded parks and recreation services in Winnipeg, *A City at Leisure: An Illustrated History of Parks and Recreation Services in Winnipeg 1893-1993* won a Margaret McWilliams medal in 1997. Ms. Macdonald is a member of the Canadian Association of Professional Heritage Consultants.

ABBREVIATIONS

CAA, UCA	Canadian Architectural Archives, University of Calgary
CW	City of Winnipeg
NAC	National Archives of Canada
PAM	Provincial Archives of Manitoba
UMA	University of Manitoba Archives
UM Architecture	University of Manitoba Faculty of Architecture

chapter 1

Prologue

Beginnings

Fur Trade and Railway

The Evolution of City Form in Winnipeg 1884-1893

Commercial Parks and Recreation Areas

Agricultural and Industrial Exhibition Grounds

Public Parks Movement

Design by Necessity: The Landscape is Shaped 1826-1893

1894
1940
1940
1962
1962
1972
1973
1988
1989
1998

1826

1893

PROLOGUE

When the first graduates of university professional programs in landscape architecture began to practice in Manitoba at the mid-point of the Twentieth century, they confronted an environment with its own particular character and history. Here they found a few skilled practitioners in the European traditions of horticulture, park design and garden making; governments newly interested in improving the look of their cities and towns; and a public contentedly uninformed about modern landscape architecture. This history traces the establishment of the landscape architecture profession in Manitoba. At the same time, it records the evolution of significant Manitoba landscapes over time and shows the changes Manitoba landscape professionals have made on the face of Manitoba places.

1826

BEGINNINGS

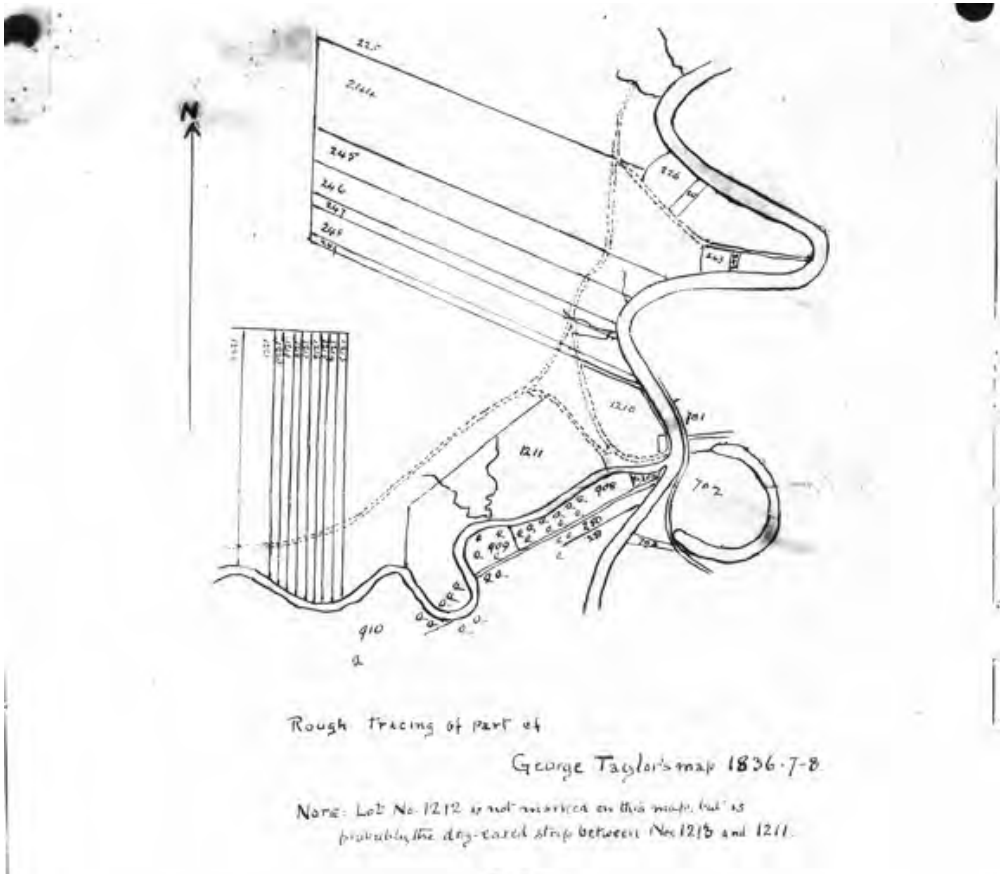
Though well ensconced in the Canadian imagination as a prairie province, the Prairie landscape of Manitoba—with its Mixed and Tall Grass Prairie and Aspen Parkland—only covers the southwestern corner of the province. Moving north diagonally from there towards Hudson Bay, there is a gentle transition to Boreal Forest and to the lusher, darker Northern Coniferous Forest which gives way in its turn to Open Lichen Woodland and then to the Tundra at the shore of the Bay at Churchill.[1] The first humans to interact with these landscapes were Aboriginal. A succession of Aboriginal peoples made trails, trapped animals, created camping and fishing places and sacred spaces for magic and rituals, grew crops and harvested native plants in these habitats.[2] We are only beginning to understand that Aboriginal views of the land are at least as complex as those of the European and North American traditions which are at the heart of modern landscape architectural practice.[3] The romantic view of Aboriginals living in timeless harmony with nature has been much tempered by recent research. It is now clear that Aboriginal peoples altered the landscape, that their hunting and fishing practices were not always what would today be called sustainable and that Aboriginal cultures changed and evolved over time. Nevertheless, the Aboriginal way of life seemed to be grounded in a view of the interconnectedness of humans with nature. Certainly when compared with the modern industrial economy, the Aboriginal way of life, as practiced before European settlement, required minimal intervention with the environment.

1893

1.1 Bannock Point Petroforms, Whiteshell Provincial Park, 1960, PAM N18350. It is no longer clear why the Aboriginal makers of these petroforms chose to arrange stones to make the shapes of snakes and turtles here. However, the powerful feeling created by these lichen-covered stones resting on the glacier-scoured Precambrian plateau has made this site one of the most arresting landscapes in Manitoba.

FUR TRADE AND RAILWAY

Economics brought Europeans to the Canadian West and economics brought new forms to the landscape.



1826

1893

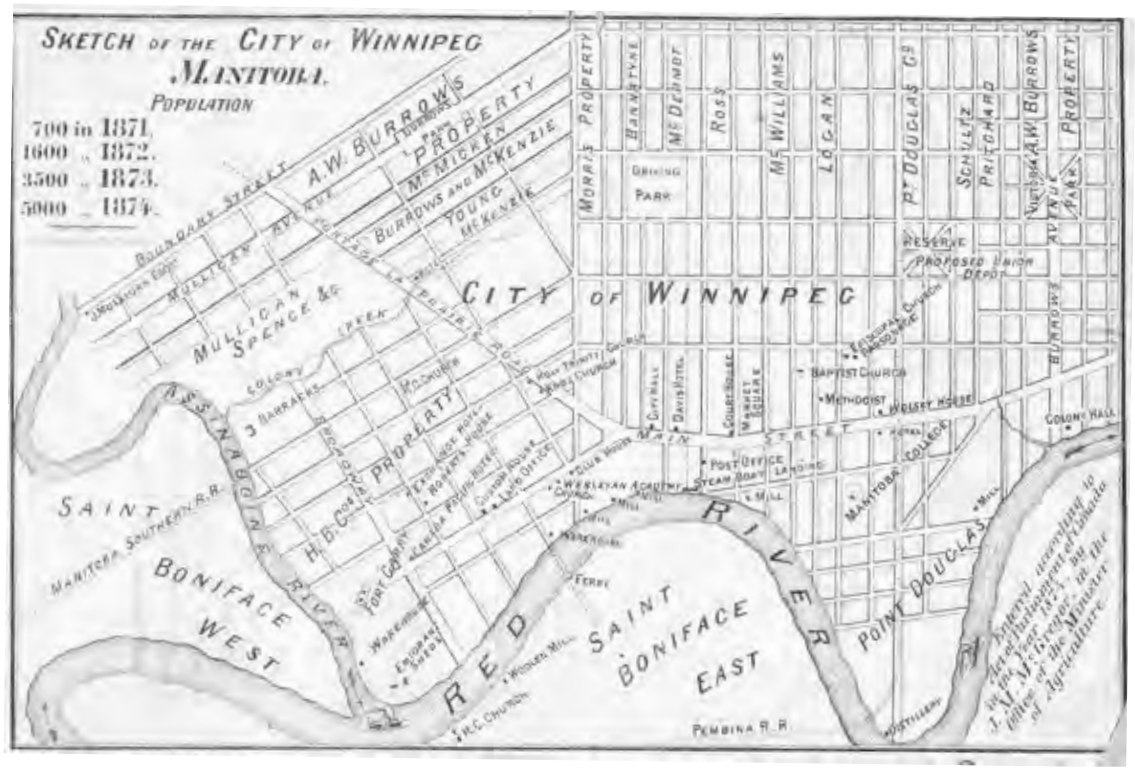
1.2 An 1874 tracing of part of George Taylor's 1836 map of the Red River Settlement, PAM. The survey of the settlement into narrow river lots two miles in length with cart trails leading north and west gave Winnipeg its basic form. The cart trails later became Portage Avenue and Main Street.

1.4 Wheat Market, Brandon, 1885, PAM N9348. Like many prairie cities and towns, the location of Brandon was determined by the route of the CPR railway.

1826

1.3 Aerial Photograph, Portage La Prairie showing the Assiniboine River, c.1944, PAM. Fur trade settlements were located on the rivers that were the main transportation routes of the time.

1893



Few of the lots on the orderly grids of streets depicted on this 1874 Plan of Winnipeg (fig. 1.5) were bought or developed at the time of the map's publication. By this time, however, Main Street was clearly established as the principal avenue of commercial development. Portage Avenue developed only later in the 1880s. Broadway Avenue, as its name suggests, was early considered to have potential as an important east/west artery, possibly leading to a bridge over the Red River that would link it with St Boniface. As a vision for development this plan is ambitious but unimaginative. Winnipeg had simply imported the grid pattern of street survey inherited from the older cities of eastern Canada and the United States. Apart from the Driving Park and Victoria Park, it would seem that few parks or open spaces were planned.

1826

1.5 Plan of the City of Winnipeg , 1874, PAM. Though Winnipeg was actually still a village in 1874, the year of its incorporation as a city, its future spatial organization is visible here. (Note that this plan is oriented so that north is at the margin on the right.) The orientation of the streets followed that of the river lots depicted in George Taylor's 1836 map (fig. 1.3). The cart trail that would later become Portage Avenue is called Portage La Prairie Road here.

1.6 Canadian Pacific Railway Yards, Winnipeg, c.1884, PAM N12528. Winnipeg continued to develop in a linear fashion along the Red and Assiniboine rivers. In 1883, the CPR railway line and yards crudely bisected the young city on a roughly east/west axis. The yards separated the north and south parts of the city, a fact that was to have many consequences in years to come.

1893

1.7 Upper Fort Garry, Winnipeg, c.1878, PAM N9208

1826

1.8 Drawing, Samuel Hooper, 1885 Volunteer Monument, City Hall Square, Winnipeg, 1886, NAC C-009027 C-066894.

1893

A comparison of figures 1.7 and 1.8 reveals a great deal about the changes brought about during the 15 years following Winnipeg's incorporation as the capital city of the new Province of Manitoba in 1874. Figure 1.7 shows the interior yard of Upper Fort Garry photographed in 1878. At this time it was still the principal public space of the new city. Citizens had gathered there on important public occasions since 1840 when the fort was confirmed as the main administrative centre of the Hudson's Bay Company and the governor's house was built within its walls. The space is simple, unadorned and derives its importance from its association with the source of law and authority. No attempt was made to dress it up in any way, or to make it anything but the plain yard of a fur trade fort and administrative centre. Plain wooden posts with chains line the oval roadway and prevent horses and oxen from straying onto the grass of the parade ground.

Figure 1.8 shows monument builder Samuel Hooper's design for the Volunteer Monument honouring soldiers who fought in the North West Rebellion of 1885. The monument was to be set in the square in front of Winnipeg's new City Hall, which had been completed in 1886. The monument was to become a part of one of the most important public spaces in the city.[4] Trained as a stone-cutter and monument builder in London, Ontario, prior to coming to Manitoba, Hooper would later train and practice as an architect, designing many of Winnipeg's important buildings of the 1890s and turn of the century and ending his career as the first Provincial Architect of Manitoba.[5] The drawing shows the monument enclosed in a wrought iron fence and the Square laid out with a curvilinear drive and with a small fountain as a focal point. The sculpted soldier on the top of the monument faced the street with the pathway around the monument becoming one of the entryways to the curving paths surrounding the fountain. By contrast with the interior yard of Upper Fort Garry, City Hall Square was a formal space, a space which was thought out carefully. Both spaces derive their importance from an association with governing power, but City Hall Square had been designed to reinforce the order of temporal authority through its symmetrical layout. The photograph below (fig. 1.9) shows the square and monument as they looked in about 1890.

1826

1893

1.9 City Hall and Square, Winnipeg, c.1890, PAM N5054

1826

1893

The degree of care put into the design of the City Hall Square and other building projects of the same period, such as Government House (1883) and the provincial Legislative building (1884), is significant in a number of respects. Government planners were trying to site important public buildings within spacious grounds in order to make an impressive show and provide areas of greenery in a city that was, as yet, lacking visual appeal. City Hall Square was one of the first outdoor spaces in Manitoba to receive the attention of an "expert". Just which expert is not clear. Whether Samuel Hooper designed the layout of the whole square while designing the monument or whether Hooper was depicting a plan for the square already devised by the city hall's supervising architect, James Chisholm, is difficult to determine from the remaining evidence. A third possibility is that the original architects of the city hall building, C.A. Barber and E.W. Barber, left a plan for the grounds before they were fired as supervising architects. Whichever architect is responsible for the layout of the square, the important thing is that in 1880s Winnipeg, expert advice was beginning to be sought in these matters. With the profession of landscape architecture still in its infancy, architects and head gardeners were considered the appropriate authorities.

1.10 St. Mary's Cathedral, Winnipeg, c.1985, PAM

Very few of Winnipeg's 1880s buildings escaped the feverish building over of the boom period between 1900 and 1914, when older buildings were razed to make way for more modern structures. These two churches, St. Mary's Cathedral (fig. 1.10) and Holy Trinity (fig. 1.11), happily remain to give some flavour of Winnipeg's first boom period. Both are now located in the central business district and when built were on the fringes of it. Their sites are illustrative of a problem that has bedeviled downtown Winnipeg ever since. Whereas the simple parish churches that preceded them, such as St. Andrew's On the Red, were built in essentially rural settings with generous church yards and cemeteries, St. Mary's Cathedral and Holy Trinity were situated on small city lots with little space for yards and no space for cemeteries. Holy Trinity's small yard and garden at its west entrance are a delight for weary downtowners but its low slung Gothic Revival style seems to cry out for the generous yards and cemeteries surrounding the English village churches that were its inspiration. Holy Trinity's congregation may in fact have craved a larger lot but the inflated value of Winnipeg land during the boom period of 1882-83 and the modest means of the congregation probably dictated the size of the site. A pattern for downtown development, familiar in the older cities of the east, was asserting itself in Winnipeg. Commercial buildings in the downtown would be built abutting the street and their neighbours without either setback or green space. Builders of government buildings, church and educational institutions would commonly feel the importance of including open space for parks, gardens and promenades in their plans. But these institutions were subject to the same economic pressures as commercial developments.

1826

1.11 Holy Trinity Church, Winnipeg, c.1884, PAM N1473, N1476

1893

These pressures ensured that the central business district would be very densely built up and that many opportunities were lost to introduce open space and green space into the urban landscape at an early stage of development.

1.13 Hargrave Street, Winnipeg, c.1915 PAM N10958. No action has been more crucial to the look and feel of Winnipeg than the decision, starting in the late 1880s, to plant American elms on generous turfed boulevards.

1826

1.12 St. John's College, Winnipeg, c.1910, PAM CN78. The colleges built in the 1880s, St. John's (Anglican) and Manitoba College (Presbyterian) were surrounded by generous yards. St. John's was located in what was then a suburb on land that had long belonged to the church. Closer to downtown, Manitoba College was almost bankrupted in its effort to raise an imposing building with large enough grounds to show it off.

1893

1826

1.14 Lake Clementi, c.1908, PAM. Lake Clementi became a favourite picnic and cottage area for Brandon's middle class.

COMMERCIAL PARKS AND RECREATION AREAS

In 1883, recreational opportunities were available to Manitoba citizens because of easy access to areas in which to play, picnic and engage in sports on the fringes of urban areas and on undeveloped lots within cities. Until the owners of the lots sold them for other purposes, children would play on these open lots. Although within the cities property adjacent to the river banks was privately owned, it was still easy to find a place to picnic on the river banks outside the developed area. People could get to their favourite spot by horse and carriage, by the newly fashionable bicycle or even on foot. Within Winnipeg, the well-to-do could exercise their horses and show off their carriages in "the driving park", the area now occupied by Memorial Park. This area was used by the Fort Osborne Barracks as a parade ground and exercise area, and when not in use by the army, the public had access to it.[6] Dufferin Park was the site of many rough games of lacrosse and soccer, and in winter the frozen rivers and creeks provided skating rinks, hockey ice and snowshoeing opportunities. The recreational venues of the 1880s were, therefore, mainly unplanned and informal and thus vulnerable to change with the encroachment of development. Access to these areas was dependent upon the existing limited modes of transportation. None of the venues offered much in the way of comfort or amenity and people provided their own means of entertainment by bringing their own food and organizing their own games and amusements.

1893

1.15 Pontoon Bridge, Elm Park, Winnipeg, c.1915, PAM N10327. The makeshift quality of the pontoon bridge seemed only to add to the adventure of going to Elm Park.

At the end of the decade, things were changing. In Winnipeg, the density of the urban area was increasing and the amount of available open space was declining. At the same time, entrepreneurs began to sense a business opportunity in providing people with entertainment. One such pioneer of leisure marketing was Albert William Austin who had started a street railway in Winnipeg using horse drawn streetcars in 1882. Austin wanted to introduce electric streetcars to his Fort Rouge line but the city council had refused him permission to run electric trams within the city boundary. Austin wanted to demonstrate the usefulness of the new technology but he needed to be sure that customers would use the line before making the investment in equipment. Why not provide an amusement park outside the city for people to ride to? There was an attractive parcel of land available on a meander of the Red River two miles south of the then developed part of the city. Austin bought the property, which he called Elm Park, and extended his Fort Rouge line down Osborne Street to the park.[7] At Elm Park, now the site of the residential neighbourhood of the same name, he provided facilities that were not available anywhere else in Winnipeg at the time, but which Winnipeggers had heard about from friends and relatives living in Toronto, Chicago or New York. Elm Park was doing a thriving business by 1890 with people jouncing across the pontoon bridge to ride on its elaborate merry-go-round, try for a prize at its shooting gallery or see moving pictures in its kinetoscope tent.[8] This was only part of Elm Park's allure. Trails were cut in the dense forest of native Elms to provide pretty walks for hikers and bicyclists. In all, Elm Park provided an irresistible combination of natural beauty and commercial entertainment.

1826

1893

1.16 Elm Park, Winnipeg, 1900, PAM. The open area at Elm Park featured a bandstand and picnic area. One of the midway tents can be seen behind the bandstand.

1.17 Elm Park, Winnipeg, 1899, PAM. Park-goers could experience a stand of mature native Elm at a time when Winnipeg's boulevard trees were saplings.

1.18 Roller Coaster, River Park, Winnipeg, c.1929, PAM N5465. River Park was situated adjacent to the terminus of the Fort Rouge streetcar line and across the Red River from Elm Park.

AGRICULTURAL AND INDUSTRIAL EXHIBITION GROUNDS

Agriculture and all of the services related to agriculture constituted the main engine of the western Canadian economy. This fact spawned one of the most characteristic outdoor spaces in Manitoba cities and towns: the exhibition or fair ground. Winnipeg's exhibition ground was established north of the CPR tracks on what was then the western fringe of the city in the early 1880s (fig. 1.19). Its large barns and exhibit halls were served by a spur line which made it easy to transport the cattle and horses that would be shown to admiring crowds and judged according to their breeding and quality. Once secondary industries became established, the exhibition grounds also became a venue for promoting the goods and services offered in the new factories and industrial yards. Pure fun was not neglected as the spacious grounds housed a race track and space for a midway.

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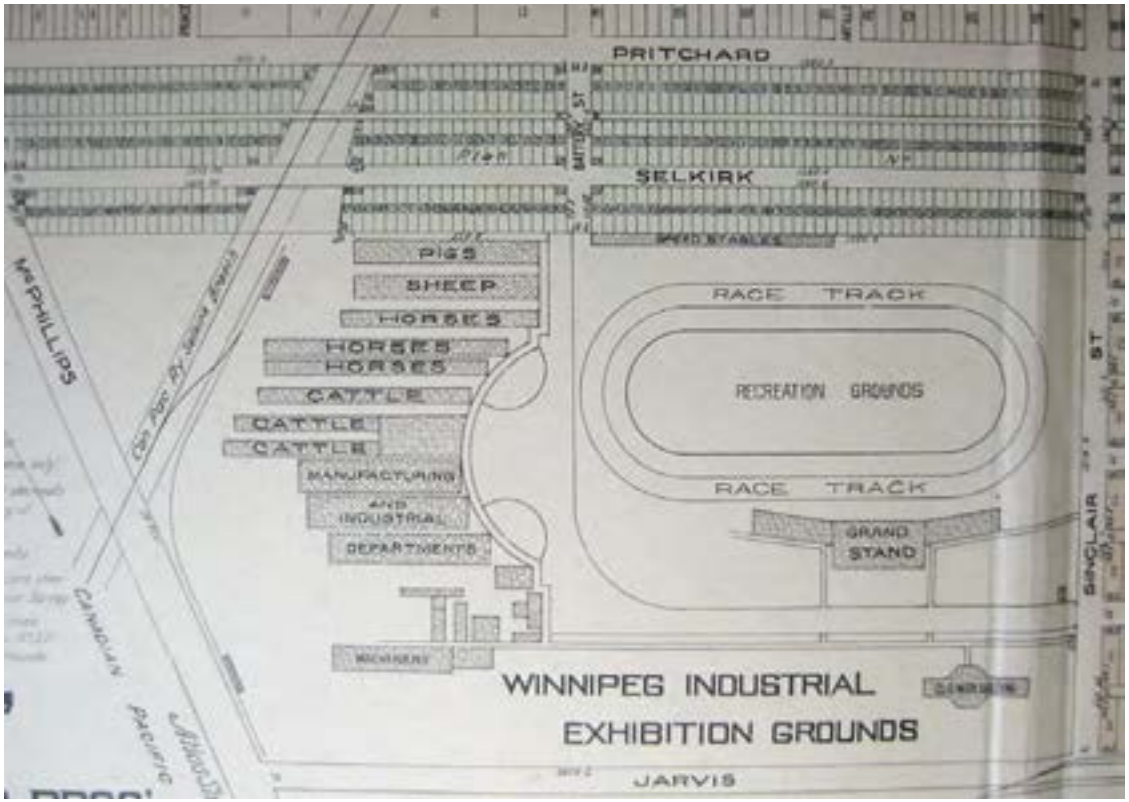

1.19 Section of plan showing the Winnipeg Industrial and Exhibition Grounds, McPhillips Brothers City Atlas of Winnipeg, 1912, sheet N.

Though Winnipeg eventually abandoned its original exhibition ground in favour of sites outside the downtown area, fairs have been held on Brandon's Provincial Exhibition Grounds continuously since 1882 (fig. 1.20). The Exhibition Grounds have provided the major open space recreational area for the Wheat City. When the Brandon fair was granted a charter in 1897 as the Provincial Exhibition of Manitoba, elaborate display buildings were built and parts of the grounds were landscaped by the pioneer Brandon nurseryman, H.L. Patmore, using shrubs and trees from his stock.[9] Since that time, the grounds have been changed and added to as new needs arose. The Keystone Centre, a major recreational complex, was built there in 1973.

1826

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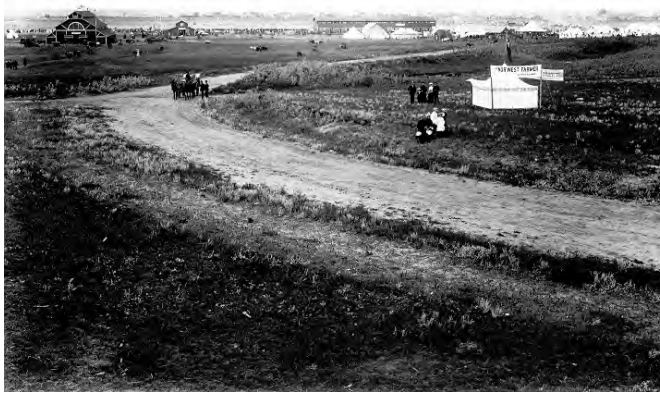


1.20 Fair Grounds, Brandon, 1898, PAM.

1.21 Fair Grounds, Watrous, Saskatchewan, 1911, PAM. For many small towns on the Prairies, the fair grounds became the major recreational area.

1.22 Dufferin Avenue,Winnipeg, c.1908, PAM N7964

1826

1893

PUBLIC PARKS MOVEMENT

By 1893, Winnipeg's most influential citizens were becoming concerned about a whole range of problems besetting their city. In the crowded residential streets adjacent to the CPR yards, detached houses and terraced housing had been hastily and sometimes poorly built for the influx of railway workers. High rates of poverty and unemployment in these areas ensured that the houses were poorly maintained and crowded. The streets lacked water and sewer service, and outbreaks of typhoid and dysentery were common during the summer months. Lacking playgrounds and parks, children played in the streets. Middle class citizens of south Winnipeg were growing alarmed that these conditions might cause social unrest in the north end, where they suspected that radicals and anarchists were at work. Reform minded citizens began to demand that the city government adopt a more planned approach to urban development and that improvements be made in sanitary services and in civic beautification.[10] Parks were seen to be an important aspect of sanitary improvement. In the parlance of the day, parks were "the lungs of the city" where people could be exposed to sunlight and fresh air. What they would not be exposed to in a publicly owned park, and this also pleased the civic reform faction, was the unsavory atmosphere of the commercial amusement park where games of chance were thought to be morally corrupting influences. Ontario had adopted a Public Parks Act in 1883 that enabled cities and towns to acquire and improve park lands using tax dollars.[11] The reformers urged the Manitoba government to pass similar legislation.

In the real estate, insurance and law offices of the men who formed the Winnipeg City Council, these pleas fell on receptive ears. They had their own reasons for supporting civic funded public parks. It had been demonstrated in cities like Chicago that property adjacent to parks and ornamental squares increased in value. Nothing so impressed a prospective investor as the atmosphere of progress created by a system of well-groomed parks and boulevards.

The Manitoba Public Parks Act was passed in 1892 and followed the Ontario Act virtually word for word.[12] With enabling legislation in place, Winnipeg formed a Public Parks Board in 1893 and immediately began to implement a very simple and pragmatic plan. As chairman E.L. Drewery said in the board's first annual report, the board would establish "...small urban parks, ornamental squares, or breathing places, throughout the City, and also a large suburban or outside Park, as a means of enjoyment and recreation."[13] Implicit in this statement was the principle that parks would be equitably distributed throughout the urban area and this was demonstrated by the board's actions in its first years. By 1895, the Winnipeg Public Parks Board had purchased land for nine neighbourhood parks: St. John's, Fort Rouge, Central, Victoria, Dufferin, Selkirk, Notre Dame, St. James and the Fort Garry Gate Park. These parks became the backbone of the parks system and although many have changed over the years, only one—Victoria Park—no longer exists.

1826

1.23. Fort Rouge Park, Winnipeg, c.1910, PAM N25. Winnipeg's public parks at the turn of the twentieth century featured unpaved curvilinear paths often with stone edging and geometric shaped flower beds at the intersection of major pathways. The rustic benches and bridges that were meant to give the park a rural ambiance seem now to be at odds with the flower beds and edging stones where the handiwork of the gardeners is evident.

1893

ENDNOTES

[1] Geoffrey A. J. Scott, "Manitoba's Ecoclimate Regions," in John Welsted, John Everitt and Christoph Stadel, (eds.), *The Geography of Manitoba: Its Land and People*, (Winnipeg: University of Manitoba Press, 1996), pp. 43-59.

[2] For an accessible overview of Aboriginal history and culture in Manitoba see Leo Pettipas, *Manitoba Migrations: An Aboriginal History*, (Winnipeg: Manitoba Museum of Man and Nature, 1996).

[3] It is certainly a healthy sign that recent students of landscape architecture have been exploring what these traditional Aboriginal concepts might have to offer Canadian landscape professionals. See Rebecca Lauhn-Jenson, "Pathways of Translation: The Emergence of Form Through an Intercultural Exploration of the Traditional Aboriginal Philosophy of Interconnectedness", M.L.A. Thesis, University of Manitoba, Faculty of Architecture, Department of Landscape Architecture, 1996; Robert J. Nedotiafko, "Ridge Road: Landform Through an Intercultural Exploration of the Traditional Aboriginal Philosophy of Interconnectedness. The Identification, Evaluation and Management of a Historic Transportation Corridor Within Manitoba's Eastern Interlake Region", M.L.A. Thesis, University of Manitoba, Faculty of Architecture. Department of Landscape Architecture, 1996.

[4] The Volunteer Monument was removed from the square when the 1886 City Hall was demolished to make way for the new City Hall in 1962. It now stands facing west on Main St. between the Centennial Concert Hall and the Manitoba Museum.

[5] PAM, Virginia Berry Fonds, box P5739, file 39 on Samuel Hooper and Erin A.M. Booth, "The Provincial Architect's Office (1904-1916)", M.A. Thesis (History), University of Manitoba, 1994, pp. 33-62.

[6] Anita L. DeiCont, "A Symbolic Expression of Time: A Master Plan for the Manitoba Legislative Grounds", M.L.A. Practicum, University of Manitoba, Faculty of Architecture, Department of Landscape Architecture 1989, p. 20.

[7] John Selwood, "Urban Development and the Streetcar: The Case of Winnipeg, 1881-1913", *Urban History Review*, 3-77, (1977): 37.

[8] "In the Elms by the River", *Winnipeg Free Press,* 31 August 1895.

[9] *Display Building Number II, Brandon,* (Winnipeg: Manitoba Department of Culture, Heritage and Recreation, Historical Resources Branch, 1984), p.11.

[10] Catherine Macdonald, *A City at Leisure: An Illustrated History of Parks and Recreation Services in Winnipeg 1893-1993*, (Winnipeg: Winnipeg Parks and Recreation Department, 1995), pp. 4-8, and John Selwood, John C. Lehr and Mary Cavett, "'The Most Lovely and Picturesque City in all of Canada': The Origins of Winnipeg's Public Park System," *Manitoba History* 31 (Spring 1996): 21-29.

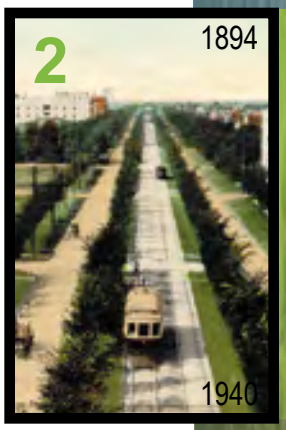
[11] J.R. Wright, *Urban Parks in Ontario, Part II, The Public Parks Movement,* (Ottawa: Ontario Government Bookstore, 1984), Appendix A, pp. 195-206.

[12] Macdonald, *City at Leisure*, p. 8.

[13] *Winnipeg Public Parks Board: Historical, Annual Report, Tables 1892-1905*, (Winnipeg: Winnipeg Public Parks Board, 1905), p. 10.

The City on the Horizon 1894-1940

chapter 2



The Design and Planning Professions Organize

George Champion and “City Beautiful” Ideals in Manitoba

Gardens and Gardeners

The City Planning Commission 1911-1913

The Movement to Create a Civic Centre

The University of Manitoba School of Architecture

Creating an Ideal Campus

Landscape Architects Appear on the Horizon

The Grounds of the Legislative Building

The Automobile and Recreation

2.1 Broadway Avenue, Winnipeg, c.1910, PAM N4564. The generous width of Winnipeg's main streets allowed the median to be used by streetcars. Broadway evolved as Winnipeg's "show" street and the trees on the median camouflaged the unattractive rails.

By 1900, Winnipeg was established as the transportation hub of western Canada with its wholesale establishments, warehouses and factories servicing the cities, towns and farms of the Prairies. During the next 14 years, the city would roar with economic activity. As a bewildering number of new buildings arose, changing the skyline on a daily basis, it looked as if Winnipeg would grow into its promotional slogan, "the Chicago of the North". This prosperous period has left an identifying stamp on the city, for its Beaux-Arts bank buildings, American style warehouses, treed boulevards and spacious suburban parks survive today and have in large part come to define the character of the city. This was no accident. The people who ran Winnipeg believed that if their city was to be a great North American metropolis it should look the part. To achieve this they turned to a range of specialists who were, for their part, asserting themselves to establish the boundaries of their professions.

1894

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THE DESIGN AND PLANNING PROFESSIONS ORGANIZE

By 1900, Canadian engineers and architects had come only a short way along the path of establishing the standardized education, set qualifications for certification, and regulation of practitioners by provincial legislation that have become familiar hallmarks of the professions.[1] But they were beginning to found associations in order to pursue goals of this kind. The older provinces led the way with the founding of the Ontario Association of Architects in 1889. Manitoba architects founded a provincial association in 1906 two years after the provincial government had appointed its first Provincial Architect, Samuel Hooper. The City of Winnipeg appointed its first Assessment Commissioner and Surveyor in 1882 and thereafter the demand for private land surveyors rose and fell with the economy. Manitoba engineers did not establish a provincial association until 1920. There was a corresponding move to organize among the prospective clients of the professionals. With the strong link between the appearance of a city and its economic prospects seemingly well established, the business elite of Winnipeg began to organize to push for civic beautification. The Winnipeg Board of Trade retained an intense interest in these matters and, in 1911, the Winnipeg Industrial Bureau formed a Town Planning Committee to assist the City Planning Commission which had been created by the city council in the same year.

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While interest in planning issues was intense during this period, there were few actual town planners resident in Manitoba and there was not a national association of planners until the formation of the Town Planning Institute in 1919.[2] F. J. Cole, the secretary of the City Planning Commission, did have planning credentials of a sort, having come from England where he had been involved in the Garden City movement. The borders of the planning, landscape architecture and architectural fields continued to be indistinct and fluid during this period, with many architects still doing projects that would later be defined as landscape architecture or city planning. Figure 2.2 shows the Beaux-Arts style plan that Winnipeg architect William Bruce designed for the port of Churchill, here called “Roblin City” after the then premier of the province. Like the fanciful Calgary civic centre plan designed by Thomas Mawson in 1914[3], this beautifully rendered watercolour plan was intended more as a promotional piece than as a practical plan. There was no accommodation whatsoever to Churchill’s location on the shore of Hudson Bay at the doorstep of the Arctic Tundra. Bruce’s white city with its elongated garden promenades and circular streets laid out around ornamental squares could have no existence outside his imagination.

1894

2.2 Plan of Roblin City, William Bruce, architect, 1913, PAM CN140. Present day residents of Churchill, Manitoba, would be astounded to see this elaborate plan for their town.

1940

GEORGE CHAMPION AND "CITY BEAUTIFUL" IDEALS IN MANITOBA

Bruce's Roblin City plan and Mawson's plan for Calgary are imbued with a set of ideals that had become current in North America during the first decade of the twentieth century. The "City Beautiful" movement[4], as it became known, held that urban development should be planned, that sections of the city should be zoned for particular land uses, separating residential from industrial, and that all sections of the urban area should feature parks, ornamental squares and scenic drives. Above all, City Beautiful proponents sought to improve the appearance of the urban area through regulation. Such things as building heights and setbacks should be regulated and street layouts should be designed to break up the grid system, creating focal points at squares and open spaces. City Beautiful activists pushed for "civic centres"—groupings of public buildings such as city halls and provincial legislatures designed with green space, pedestrian malls, ornamental fountains, ponds and statuary—which would become the main focal points of the central part of the city. The architectural style most favoured by City Beautiful proponents was Beaux-Art Classicism. The sense of order and power conveyed by this style, particularly when rendered in light coloured stone at the monumental scale of a large public building, seemed to embody the vision of progress that was so ardently sought by western Canadian leaders. In Winnipeg, with such Beaux-Art buildings as Toronto architects Darling and Pearsons' Bank of Nova Scotia (1910) being built with increasing frequency as the boom advanced, the 1880s buildings like the city hall began to look shabby and old fashioned. A passion for remaking significant spaces in the city became part of the City Beautiful enthusiasm. The notion of either preserving existing buildings or enhancing natural features of the city such as creeks and streams was not part of the City Beautiful aesthetic. In the City Beautiful, a new vision was to be imposed on the landscape and nature was to be strictly controlled.

1894

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2.3 Assiniboine Park, Winnipeg, c.1915, PAM. Its curvilinear drives, serpentine pond, and broad lawns looking towards groups of trees in the distance make Assiniboine Park a prairie version of the English Landscape style park. Features such as a Formal Garden, an English Garden, a pavilion and a duck pond provide focal points.

In the midst of the building boom in 1907, when Winnipeg's boosters were happily toasting each new building permit, George Champion stepped off the train from Toronto to assume his duties as the new Superintendent of the Winnipeg Parks Board. He was to be the architect of the Winnipeg parks system and a significant figure in Winnipeg city planning issues generally, applying design skills learned in England and a professional attitude nurtured by his participation in American associations such as the Park Superintendent's Association. Born in Frampton, Dorsetshire, Champion was trained in horticulture first at Frampton Court, a private estate, and later at the Royal Gardens at Kew, Surrey.[5] He was deeply imbued with the craft of horticulture and added to this an understated sense of design in the English tradition of Humphry Repton. His career as superintendent lasted 28 years, during which time he designed and improved many of Winnipeg's most cherished parks. The jewels of his tenure remain Assiniboine Park in the south end of the city and Kildonan Park in the north end, both large suburban parks in the English Landscape style. The city had acquired the land for Assiniboine Park in 1904 and had hired the Montreal landscape architect Frederick G. Todd to design it shortly thereafter. Regrettably, Todd's original plan for the park has been lost. The only evidence of his intentions is contained on a plan of the adjoining elite residential suburb of Tuxedo on which the layout of Assiniboine Park is depicted (see fig. 2.17). If Champion's work on Assiniboine Park was mainly as an interpreter of Todd, Kildonan Park was exclusively Champion's own conception. There he utilized a more heavily treed site and gently rolling land to create a park with a variety of views and experiences: open meadows fringed with trees in the areas close to Main Street, heavily treed curving drives in the areas closer to the river and a formal garden situated to show off the rolling land adjacent to the Selkirk Creek. Like most Winnipeg parks situated on rivers in that era, Kildonan featured docks and facilities for boating.

2.4 Bridge over Selkirk Creek, Kildonan Park, Winnipeg, c.1915, CW. Winnipeg's second large suburban park was designed by George Champion. With a heavily treed site and rolling land adjacent to the Selkirk Creek, Champion had attractive natural features to work with.

After Champion arrived in Winnipeg, he kept up with park planning literature and regularly attended meetings of professional associations in Canada and the United States related to park planning, recreation and civic beautification. As his base of knowledge increased, he became one of the key figures in the small circle of professionals who were trying to make City Beautiful ideals a reality in Winnipeg. Under Champion's influence, the Winnipeg Parks Board became one of the few institutions that was able to implement at least some of the City Beautiful vision. The annual reports of the board for 1908 and 1909 set out the board's intent to create a system of parks throughout the urban area that would be linked by scenic drives.[6] This would make it possible, at the beginning of the automobile era, for Winnipeggers to make a sort of perimeter tour of parks. Brookside Cemetery, Assiniboine Park and Kildonan Park formed three points of a rough square and the board intended to create another large park in the southeast section of the city to complete the square. Wellington Crescent and Inkster Boulevard were to form parts of the scenic route. Champion had two further ambitions for the completion of the parks system. One was to create a scenic drive along the old River Road running north from Winnipeg towards Lockport through the fur trade era parishes of Kildonan, St. Andrews and St.Clements, a route containing several historic sites such as the Church of St. Andrew's on the Red. The other ambition, difficult to fulfill because the land was almost all privately owned, was to acquire significant pieces of land within the city on the banks of the Red and Assiniboine rivers to be used as park land and as focal points on scenic river drives. Only a small part of this program was achieved during Champion's tenure as superintendent but key elements of it were finally achieved long after his death. Beginning in 1981, via the Canada-Manitoba Agreement for Recreation and Preservation (ARC Agreement), a scenic and historic drive was created along the River Road and riverside land was acquired in downtown Winnipeg on the Red River which later became The Forks Historic Park.

1894

2.5 King Edward Park, Winnipeg, c.1935, CW. George Champion also designed many neighbourhood parks. He tried to soften the gritty look of blue collar Elmwood with this lovely park featuring a serpentine pond.

1940

GARDENS AND GARDENERS

While at the turn of the twentieth century no landscape architect had yet made an appearance in Manitoba, there were gardens in abundance from the smallest and most humble plot to the manicured estates of the real estate tycoons on Roslyn Road and the wheat barons on Wellington Crescent. A whole infrastructure had grown up to support amateur gardeners with supplies, seed, root stock and information. Because the federal government's policy was to encourage settlement on the Prairies, and because windbreaks, shelter belts and successful vegetable gardens were crucial to the viability of western farms, the government took a leading role in disseminating horticultural information. The Department of Agriculture Experimental Farms at Brandon, established in 1888, and Morden, established in 1915, conducted research to find out which trees would do best for shelter belts, orchard stock and ornamental use and which vegetables would thrive and fill the farm root cellar with preserves. Flowers were not neglected for Manitobans loved them and nursed them carefully through the relatively short growing season. After the Morden station was founded, most horticultural research shifted from Brandon to Morden. There the experimental plots, hedges and orchards became a favourite Sunday afternoon picnic site.[7] Exchanges of information on gardening would take place at the many rural fairs and exhibitions while the fairs encouraged grassroots research as exhibitors vied for first place ribbons in the many flower and vegetable exhibit categories. Associations like the Manitoba Horticultural and Forestry Association and the Brandon Horticultural and Western Forestry Association promoted gardening and the exchange of horticultural information.[8]

1894

2.6 Chief Factor's House, Upper Fort Garry, Winnipeg, 1878, PAM N12702. Note the small but pretty green house.

2.7 Experimental Farm, Brandon, c.1905, PAM N3869.

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2.9 Home for Incurables, Portage La Prairie, c.1903, PAM. Gardens were thought to have a therapeutic effect on patients at provincial institutions.

1894

2.8 Hedge row at Experimental Farm, Morden, 1942, PAM N3854.

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The kind of experimentation taken on by the Department of Agriculture experimental farms would, in more developed locales, have been the sphere of commercial nursery operations. But a few pioneer nursery operators were able to establish businesses through knowledgeable experimentation of their own and through cooperation with the experimental farms. A.P. Stevenson of Morden began his nursery operation in 1874, specializing in fruit trees, particularly apples and plums. It was his success that prompted the government to locate their Morden Experimental Farm in the same district. Henry L. Patmore used training and knowledge that he had obtained in his father's nursery business in England to found his Brandon nursery business in 1883. Market Gardens began to appear on the fringes of city development, particularly in the area between Winnipeg and Selkirk.

2.10 Augustus Nanton estate, Winnipeg, 1924, PAM N15425. The grounds surrounding the Roslyn Road house of Augustus Nanton viewed through a pergola and turnstile.

From the beginning of European settlement in Manitoba, the wealthy and prominent had found it important to place their houses in attractively landscaped grounds often with elaborate gardens that required tending by skilled gardeners. By 1895, Government House had a full-time gardener in residence to tend the grounds and those of the neighbouring legislative building on Kennedy Street. Across the Assiniboine River in Fort Rouge, large estates like that of Augustus Nanton would require a gardener who may have also done chauffeuring for the family.

2.11 Grounds of the Robert A. Rogers house, Roslyn Road, Winnipeg, c.1926, PAM.

1894

2.12 Sunken lily pond in the grounds of the Robert A. Rogers house, Roslyn Road, Winnipeg, c.1926, PAM.

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THE CITY PLANNING COMMISSION 1911-1913

When the Winnipeg City Council appointed a City Planning Commission in 1911, George Champion found himself appointed to its Aesthetic Committee along with the architect J.D. Atchison. Atchison, who had designed the pavilion at Assiniboine Park in 1908 and many other important buildings, was a key figure in Winnipeg's City Beautiful movement. The commission was to take two years to gather information and formulate comprehensive recommendations to council on such matters as: location of bridges and highways; traffic circulation; methods of connecting the city centre with the fast developing suburban municipalities; location of services such as public washrooms, streetcar platforms and "neighbourhood centres"; development of model suburbs for workmen; recommendations for beautification; and the preferred location for a civic centre. In other words, the commission was to come up with a comprehensive development plan for the city. It was a tall order given the sheer breadth of the issues to be tackled and the paltry financial support given by council. Nevertheless, the commission's final report, delivered to council Jan. 27, 1913[9], represents the first attempt in Winnipeg to deal with city development in a systematic way.

The Aesthetic Committee, under the chairmanship of the architect D.A. Ross, submitted a report which formed part of the Commission's final report. The committee recommended that before property values became prohibitive downtown, land should be acquired for the kind of small squares and "breathing places" that were recommended in the Parks Board's first report almost 20 years before. Although the board had instituted a system of neighbourhood and suburban parks, it had not been successful in acquiring these smaller open spaces in the centre of the city. As the Aesthetic Committee commented, "These squares need not be of large area, but should be so distributed that advantage could be taken of their cool shade and restfulness by many who have neither the time nor the opportunity to go to the larger parks."[10] These breathing spaces would also help in breaking up the monotony of the grid pattern of the streets. Changes of alignment or direction in the layout of new streets would provide further variation of the street pattern. The report dealt with two growing nuisances by recommending that where possible electrical and telephone poles should be confined to lanes and that underground conduits be used in the city

centre. Restrictions were to be placed on the location of billboards and commercial signs with legislated regulations governing such matters as size, height and style of print. In the business district, the height of buildings should conform to a common standard and this standard should not exceed one and one half times the width of the street onto which the buildings faced. In harmony with Champion's views, the committee recommended an immediate moratorium on building along riverbanks so that scenic drives could be constructed along the Red and Assiniboine rivers. In specific terms, the committee asked that Scotia Street be extended to Kildonan Park and then to the St. Andrew's Locks, and that Crescent Road be diverted to follow the Assiniboine to Tuxedo.

The Aesthetic Committee took into account both the need for housing improvements in working class districts and the need for citizen participation in street beautification. It suggested that the Manitoba Association of Architects make standard plans available to builders of workmen's houses in order to ensure that these houses would be both attractive and functional. The vehicle for broad participation in neighbourhood improvement would be Street Improvement Associations. "As an indication of the means to be employed by these associations acting in conjunction with a landscape architect, your Committee suggests effective tree planting in front lawns and boulevards, harmony in fencing and hedges and in the use of color in painting houses and in the general arrangement of houses to be built on vacant lots."[11]

The Aesthetic Committee's final point was to recommend the appointment of a permanent Board of Advisors on Civic Aesthetics whose function would be "to give professional advice to the Council on such matters as the treatment of statuary and monuments; traffic islands; lamp standards; building restrictions; bridge design; docks and river banks; boulevards; parks and streets."[12] But the Winnipeg City Council had already shown itself to be unfriendly to unelected advisory boards and this body was never created.

The city did not rush to implement the recommendations of the City Planning Commission. In fact the recession caused by the First World War, which began the year after the commission tabled its report, put almost all city planning projects on hold and spelled the end for the more grandiose visions of the City Beautiful movement. Yet the Commission's work is still significant in that its recommendations were based on the explicit premise that the city must be planned in order to be a livable place for all its citizens regardless of socio-economic status and that part of making a livable city must be the creation of an environment that is not only functional but aesthetically pleasing. Significant too, was the commission's implicit acknowledgment that the expertise of architects, engineers, planners and landscape architects would be vital in achieving this pleasing environment.

THE MOVEMENT TO CREATE A CIVIC CENTRE

The decision, on the part of the provincial government in 1911, to build a new legislative building to replace the existing Second Empire style building on Kennedy Street, then only 28 years old, opened up an opportunity for the City Planning Commission. The old building was to be torn down and the new building was to dominate the whole block of land bounded by the Assiniboine River on the south, Osborne Street on the west, Broadway Avenue on the north and Kennedy Street on the east. Government House and the old legislative building had occupied the eastern portion of this block, both facing onto Kennedy Street, and the Fort Osborne barracks complex occupied the western portion, with its exercise and parade grounds across Broadway on the site of present day Memorial Park.

2.13 Fort Osborne Barracks, Winnipeg, 1894, PAM N10123. This view is from the northeast, from the roof of the old law courts building on Kennedy Street. This was what the site of the present day Manitoba legislative building looked like in the 1890s. The north side of the old legislative building is visible on the extreme left.

There had been talk for some time about replacing the 1886 City Hall, which its detractors called ugly, outdated and inefficient. Indeed, part of the City Planning Commission's mandate had been to recommend a site for a new civic centre. J.D. Atchison conceived a plan which placed the new legislative building at one end of a broad tree lined mall with the new city hall, occupying the Manitoba College site on Ellice Avenue, anchoring the north end of this strong north/south axis. Atchison and his colleagues justified this vision by saying that the centre of the city had undoubtedly migrated south and west since the city hall was built on Main Street. Portage Avenue was increasingly the location of new building with the Hudson's Bay Company soon to announce plans for a very large new store on Portage at Vaughan Street.

The firm of Simon and Boddington, Liverpool, had won the empire-wide design competition for the new legislative building in 1912 with work beginning on Frank Simon's design in 1913.[13] Unfortunately for Atchison and the rest of the commission members, the city could not immediately commit itself to the new site, which threw the northern end of the mall concept into doubt. Atchison was undaunted. He drew up a new plan which called for a 160 foot wide "Capital Approach" starting at the legislative building and running north to terminate at Portage Avenue. In September of 1913 he presented this plan to the Housing and Town Planning Association, which was the voluntary body that succeeded the City Planning Commission. Atchison's mall, as illustrated in the newspapers of the day (fig. 2.14), looks like a Parisian boulevard, with double rows of trees lining each side of its broad expanse and substantial five and six storey buildings defining the street space, the dome of the legislative building visible in the distance. Proponents of this idea could not agree whether the axis of this mall would be "straight", that is, centred on the north/south axis of the legislative building, or "crooked", taking off from the legislative building at a slight angle to the west. Many things literally stood in the way of accomplishing this plan not the least of which was the intent of the Hudson's Bay Company to build its new store to impinge on the route of the "straight" axis of the mall at Portage Avenue and the University of Manitoba buildings which since 1902 had stood on the northern part of the site now occupied by Memorial Park. Financial barriers were equally formidable. Either route would have required considerable expropriation of property. The financial scandal that embroiled the province and the legislative

1894

2.14 Architect J.D. Atchison's sketch illustrating his idea for a "Capital Approach" to the Manitoba legislative building from Portage Avenue., Manitoba Free Press, September 20, 1913, PAM N8694.

1940

building's contractor, Thomas Kelly, in criminal proceedings made it difficult for the province to commit more money to the site of the building and its environs.[14] But the most crushing blow to Atchison's hopes was the depression which ended Winnipeg's boom, compounded by the start of the First World War which preoccupied Manitoba decision makers for a grim four years. So Manitoba lost its opportunity for a bold Parisian style approach to the legislative building with its strongly defined axial view. It would be many years before the opportunity to salvage parts of this idea would come again.

2.15 Memorial Boulevard, Winnipeg c.1928, PAM N18069. The same view as it actually looked in about 1928 with the University of Manitoba building partially obstructing the view of the legislative building.

THE UNIVERSITY OF MANITOBA SCHOOL OF ARCHITECTURE

J.D. Atchison acquired a much needed ally in his civic centre lobbying in the person of Arthur A. Stoughton, who had been appointed the first director and, indeed, only staff member of the newly created University of Manitoba School of Architecture. Born in New York, Stoughton received his architectural training at Columbia University and the École des Beaux-Arts in Paris. He practiced for several years in New York with his brother, designing, among other projects, the Soldiers' and Sailors' Memorial monument on Riverside Drive. His tenure as director of the Manitoba school was to last until 1929, during which time he not only established the school but took part in city planning initiatives, acting as advisor to the Greater Winnipeg Plan Commission.[15] As his appointment coincided with the first flurry of building on the university's Fort Garry site, Stoughton had the opportunity to advise on the look and architectural style of the new campus. He designed the Tier and Buller buildings (both completed 1932) on the Fort Garry campus and the Medical College building (1921) downtown near the General Hospital. He also created a plan for future development of the Fort Garry campus in 1914 (see fig. 2.16).

The Manitoba Association of Architects (MAA) had requested that the university set up an architectural school because the existing apprenticeship style of training was inadequate. Manitoba citizens seeking quality architectural education were forced to go to schools in eastern Canada, Britain or the United States.[16] The MAA, which had become a component association of the Royal Architectural Institute of Canada, had been successful in having the Manitoba Architects Act passed by the provincial legislature in 1910.[17] After amendments, it was proclaimed in 1914. The Act incorporated the MAA as the body which regulated architectural practice in Manitoba by setting and enforcing standards for certification. Under the legislation, two distinct paths to certification were mandated; admission via certification examinations; and admission following completion of a four-year course in architecture at a certified school of architecture.[18]

The School of Architecture was created in 1913 as part of the Faculty of Engineering and took up the first of many makeshift residences in the attic of a two-storey row house located on the site of the present day Manitoba Archives Building.[19] As it happened, Stoughton was not to need additional staff for some time. All his students left for military service in the war and the school had to wait until 1918 for its first graduate, Alexander S. Corrigill. Lonely as he was, Corrigill set a pattern of distinction for later graduates and ended his career as an associate of the New York firm McKim, Mead and White.[20]

CREATING AN IDEAL CAMPUS

Since its founding in 1877, the question of where the main campus of the provincial university ought to be located had been a vexing one, subject to several changes of mind. The peregrinations of the University of Manitoba site have been ably described elsewhere.[21] By the time Arthur Stoughton arrived in 1913, the Fort Garry site[22] was confirmed as the final choice, although the controversy took many more years to resolve entirely. What is of most interest, in landscape terms, is the kind of campus the successive generations of university boards saw as the ideal. Although, while indecision reigned, constituent colleges and faculties were spread throughout the urban area of the city, a suburban location away from the supposed clamour of the city centre was always the ideal. The eventual location of the campus in the Municipality of Fort Garry about 12 kilometres south of the centre of the city was the fulfilment of this vision. The university would be a self-sufficient island of civility where elegance, culture and learning would be fostered within a park-like setting. Stoughton's 1914 plan (fig.2.17) was one of the first elaborations of this idea for the provincial university. It owes as much to Oxford and Cambridge, with its creation of cloisters and quadrangles, as to the American campuses that Stoughton would have known. Here the campus makes full use of the eastern end of the "peninsula", with the residences having a river view and the perimeter road becoming a scenic driveway. Stoughton's plan is logical, formal, symmetrical and impressive—and, like so many of the plans of this era, none of it ever got built. It remains as an artifact of what was felt to be an exemplary university landscape at the time of its creation. Because of the effects of the Depression and the Second World War, the University of Manitoba landscape was fated to be created piecemeal over time, expressing several architectural styles and lacking the visual coherence of Stoughton's plan.

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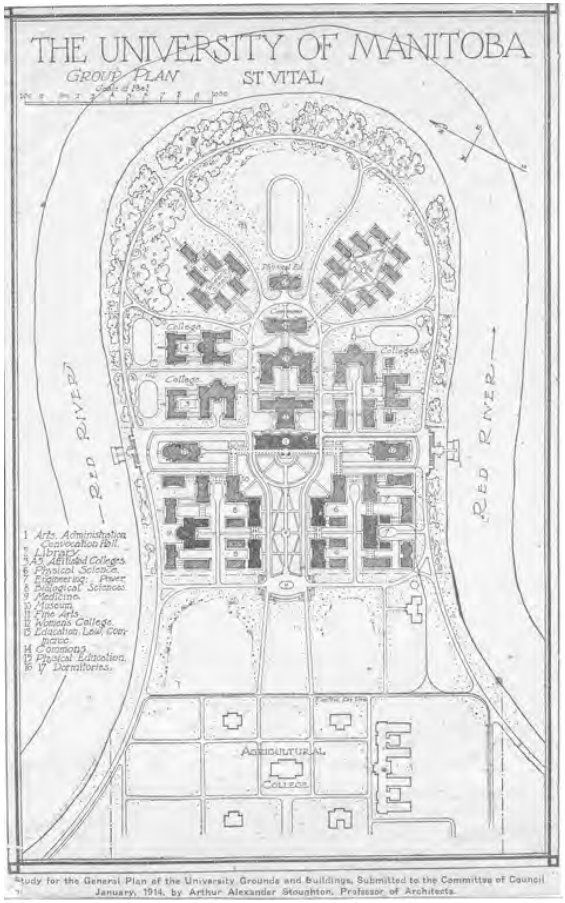


2.16 Plan of the University of Manitoba grounds and buildings, 1914, drawn by Arthur A. Stoughton, Director of the School of Architecture, 1914 PAM. Only the buildings free of shading in the lower part of the plan existed at the time the plan was created.

LANDSCAPE ARCHITECTS APPEAR ON THE HORIZON

During the boom period of 1900-1914, the term "landscape architect" began to be bandied around in Winnipeg city planning circles. The 1913 City Planning Commission Report, in the report of its Physical Plan subcommittee, suggested that a permanent city landscape architect be hired whose job it would be to oversee the city's development plan and coordinate all activities related to it. This passage is worth quoting in full:

> *Just as a complex building needs the master hand of the architect to arrange its component parts and blend them into one magnificent whole, so does the City need a master designer—a landscape architect—a man to take the available material and build it up into a convenient, beautiful mass without waste of material.*
>
> *Just as the architect prevents waste by having a comprehensive plan of his buildings with every work taken up in its proper order, so does the skilled landscape architect and town-planner study his material and the requirements of his clients, and then work out such a scheme as will prevent waste and give as much convenience and beauty as the money will allow.*[23]

It is clear from this and other references in the commission report that the terms "landscape architect" and "town planner" were used almost interchangeably. But if the boundaries of their professional turf were still fluid (and destined to remain so), this was still a formative period for landscape architects in Canada. The first professionals had established themselves in Toronto and Montreal. Frederick G. Todd and Rickson Outhet, both Olmsted disciples, had set up shop in Montreal while Charles Ernest Woolverton practiced in Grimsby, Ontario.[24] The English landscape architect Thomas Mawson maintained headquarters in England but toured Canada incessantly, lecturing on town planning and landscape issues.[25] At one point, he established a Vancouver office. Mawson's associates, the husband and wife team of Howard and Lorrie Dunington-Grubb, came to Toronto from England in 1912 to represent Mawson's interests and began long and influential careers both in landscape architecture and the nursery business.[26] The peripatetic Mawson probably stopped off in Winnipeg to lecture as he crossed the country but there is no evidence of his ever undertaking projects in Manitoba similar to the ambitious plan he drew up for Calgary or the design work he undertook for Wascana Centre in Regina.

1894

2.17 Plan of proposed Tuxedo residential suburb published by real estate developer F.W. Heubach c.1910, UMA. The plan is interesting in two respects. It shows the work of the Olmsted Brothers' firm in the layout of the suburb and may provide the only existing record of Frederick Todd's plan for Assiniboine Park.

Frederick Law Olmsted made his presence felt in Manitoba through the professional involvement of his firm, Olmsted Brothers of Brookline, Massachusetts. The Olmsted firm, then being run by Olmsted's sons John C. Olmsted and Frederick L. Olmsted, did preliminary landscape plans for two significant Winnipeg landscapes in the proposed new elite residential suburb of Tuxedo (fig. 2.17). The province of Manitoba had purchased land south of the site of Assiniboine Park with the intention of locating the University of Manitoba campus there. Olmsted Brothers made some preliminary plans for this site in 1911 prior to the final decision, in 1913, to locate the campus on its present site in Fort Garry.[27] The Olmsted firm also did a plan for the layout of Tuxedo for F.W. Heubach, the real estate developer of Tuxedo, in about 1910. The Olmsted plan for Tuxedo superceded a plan done for Heubach in about 1905 by Rickson Outhet.[28] In 1904 when the city of Winnipeg came to design its major suburban park, Assiniboine Park, located west of Tuxedo, it chose Frederick G. Todd who had apprenticed with Olmsted before moving to Montreal to implement Olmsted's design for Mount Royal Park. Todd would become the foremost landscape architect practicing in Canada during the next 40 years, and would design parks and model suburbs in many Canadian cities, notably a comprehensive park plan for the Ottawa region and the "garden suburb" Town of Mount Royal in Montreal.[29]

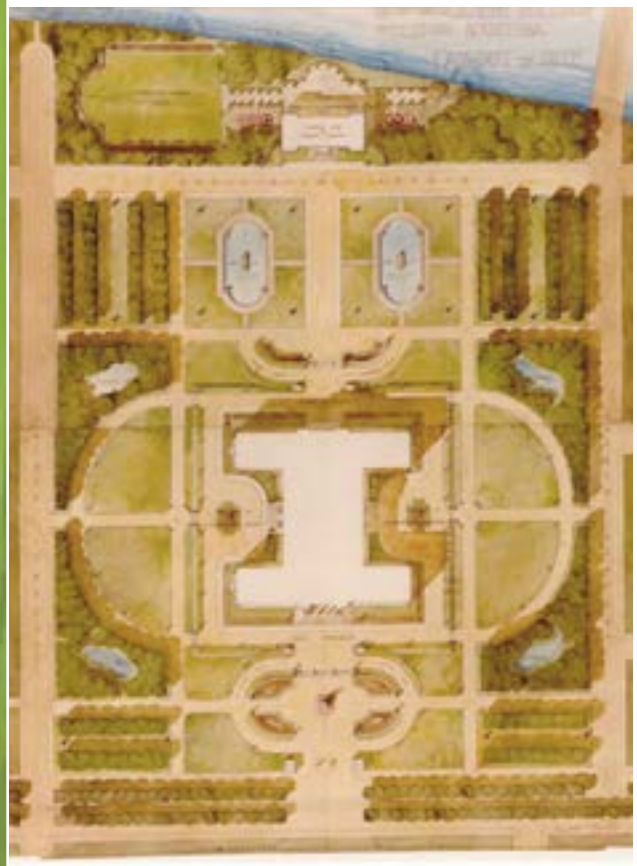
1940

2.18 Water colour rendering, Manitoba legislative building, Frank W. Simon, 1912, PAM CN131. This drawing was submitted as part of Simon and Bodington's winning entry in the design competition for the building.

When the Manitoba legislative building was completed in 1920 it became, because of its size, location and symbolic significance, the centrepiece of the most prestigious landscape in Manitoba. Frank Simon had further enhanced the massive impression created by the H-shaped Neoclassical structure by setting it eight feet above the grade of Osborne Street. Such an impressive building deserved the same attention to its grounds and approaches as had been given to the building's materials and construction. But in fact, the Manitoba government had been so bruised by the scandal surrounding the construction of the building that it appeared to prefer

1894

2.19 Plan, Manitoba legislative building landscape plan, Frank W. Simon, 1912, PAM N16034



1940

that the grounds take shape only very gradually. The government was advised by several leading architects and landscape architects of the day but none of the plans submitted for the grounds was entirely adopted. The then provincial architect Victor Horwood submitted a landscape plan in 1912 which was not implemented. Frank Simon himself submitted two landscape plans, one with his design for the building in the 1911 architectural competition[30] and another in about 1920 when the building was completed. However neither of the Simon plans seems to have been implemented. The legislative building head gardener went ahead with various plantings throughout the twenties and thirties, apparently with a plan as a basis for the work. Unfortunately the records of the Department of Public Works that are currently accessible are incomplete for this period, so it is hard to know exactly who drew up the gardener's plan.[31] Finally, the Toronto landscape architect Howard Dunington-Grubb and his associate S.H.Stensson submitted a landscape plan in 1942.[32] This plan was thought to be too elaborate and expensive, so it too was disregarded. By 1942, when this aerial photograph was taken (fig. 2.20), the grounds were planted with trees and shrubs in a manner that was serviceable but not very imaginative. The whole question of the configuration of the mall had been settled finally by opting for a "dog-leg" extension of Osborne Street to intersect with St. Mary Avenue while Memorial Boulevard, a much diminished mall, took off northward from the legislature at a slight angle to the west and terminated at Portage Avenue.[33] Opposite the legislative building's north elevation on Broadway the undistinguished jumble of the University of Manitoba complex remained. Thus a variant of the "crooked" option had been implemented and it became possible to realize parts of the mall scheme. But by then the Depression and World War II had intervened. The timing for creation of an appropriate and pleasing civic centre around the legislative building had simply not been right.

1894

1940

2.20 Aerial photograph of downtown Winnipeg looking north from the Assiniboine River, 1942, PAM N11818

2.21 Winnipeg Automobile Club tour, Boissevain, 1908, PAM

The transforming effects of widespread car ownership on city planning have become so well-known that it is hardly necessary to mention them here. The effects of car travel on recreational planning are less well-known, particularly in the Manitoba area. When the car was first introduced, it was available only to the affluent and was, at first, a novelty for recreational purposes to be used in the summer and then put away. The fad for motor touring created a demand for roads to go touring on, spawning the Winnipeg Automobile Club (founded 1904) , the Manitoba Motor League and the Manitoba Good Roads Association. The Automobile clubs spent their early years organizing ever-longer group motor tours and races and lobbying the provincial and federal governments for better roads. The Winnipeg Automobile Club and Manitoba Motor League merged in 1922 as the Manitoba Motor League (MML) and became affiliated with the Canadian Automobile Association.[34] During the twenties, the MML began to focus its lobbying efforts on connecting Manitoba by road to its neighbouring provinces and states. The "Pine to Palm" tour in 1926 involved a party of MML motorists driving south to New Orleans and back.

1894

1940

By 1937, when the MML hosted a car tour to Schreiber, Ontario, on the shores of Lake Superior, to publicize the completion of the Manitoba/Northwestern Ontario link of the infant Trans-Canada Highway, it was clear that the car was greatly enlarging the recreational reach of Manitobans. Access to favourite recreational areas, such as Winnipeg Beach on Lake Winnipeg and Lake of the Woods in Ontario, was no longer restricted to the railway timetable. With increased access, Manitobans were beginning to demand more recreational options from the countryside. A whole range of commercial facilities sprang up almost overnight to cater to these tastes: hunting and fishing lodges, ski lodges, motor tourist camps, resorts, motels, and cottage developments.

The increased mobility provided by car travel was to present many problems and opportunities for landscape architects in the years to come. Every project, from the scale of residential yard design to a regional plan of a subdivision or major park, would have to take the car into account. A person's perception of the passing scene was different when viewed from a car. Park designers would have to provide vistas tailor-made to be viewed from the highway and signs would have to be designed to be read and understood while passing at speed. Hard paving in high traffic areas became almost obligatory. The effects of these accommodations can hardly be underestimated. To give just one example, a familiar landscape like Assiniboine Park, which most Winnipeggers had come to by streetcar during its early years, became quite a different park once its gravel drives were paved and parking lots were enlarged to accommodate access by car.

1894

2.22 Camping in Riding Mountain National Park, c.1933, PAM N13954

1940

These changes were beginning to work their way through western Canada against the backdrop of a depression of unprecedented severity which blighted hopes and put many dreams on hold. People who experienced this, particularly the young, never forgot the bitter experiences of lining up at soup kitchens, riding the rails in search of work, being "on relief" or confined to work camps. Not surprisingly, it was a time when old solutions and institutions were questioned by many and found wanting. As the country geared up for war, Manitobans were, perhaps, more prepared to reject the past and embrace the future than they had ever been before.

2.23 Work Camp, Whiteshell Forest Reserve, 1937, PAM N17858. Here single unemployed men worked on park improvements, living in primitive conditions and enduring many restrictions on their freedom.

ENDNOTES

[1] For an overview of the training, education and professionalization of Canadian architects see Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906,* (Montreal: McGill-Queens University Press, 1987) and Harold Kalman, *A History of Canadian Architecture*, 2 vols., (Toronto: Oxford University Press, 1994). For the early history of the architectural profession in Manitoba see Erin A. M. Booth "The Manitoba Provincial Architect's Office (1904-1916)", M.A. Thesis (History) University of Manitoba, 1995. For a history of the Canadian engineering profession see Norman F. Ball, '*Mind, Heart and Vision*': *Professional Engineering in Canada 1887-1987*, (Ottawa: National Museum of Science and Technology, 1987).

[2] Kalman, *History of Canadian Architecture*, vol. 2, p. 651.

[3] CAA, University of Calgary, Thomas Mawson Collection.

[4] For the City Beautiful movement in the United States see William H. Wilson, *The City Beautiful Movement,* (Baltimore and London: The Johns Hopkins University Press, 1989). For the movement in Canada see Kalman, *A History of Canadian Architecture,* vol. 2. pp. 649-669; Margaret A. Meek, "History of the City Beautiful Movement in Canada 1890-1930", M.A. Thesis, University of British Columbia, 1975 and Walter Van Nus, "The Fate of City Beautiful Thought in Canada, 1893-1930", *Canadian Historical Association, Historical Papers,* 1975, pp. 191-210. For the City Beautiful movement in Winnipeg see Macdonald, *A City at Leisure,* p. 24-31.

[5] "George Champion Dies in Toronto", *Winnipeg Tribune,* 18 November 1946.

[6] CW, Annual Reports of the Winnipeg Parks Board, 1908 and 1909.

[7] Ronald, *Manitoba's Nursery and Landscape Industry,* pp. 27-33.

[8] Lyle Dick, "The Greening of the West: Horticulture on the Canadian Prairies, 1870-1930", *Manitoba History*, 31 (Spring 1996): 13.

[9] The Commission was created via by-law 6825, 5 June 1911. The original of the Commission's final report is retained at the City of Winnipeg Archives filed under bylaw 9700 ½ 1911-12. It is a galley proof in very bad condition. The main report is reprinted in its entirety in Alan Artibise (ed.), *Gateway City: Documents on the City of Winnipeg 1873-1913*, Manitoba Record Society vol. 5. (Winnipeg: Manitoba Record Society and University of Manitoba Press, 1979), pp. 225-264.

[10] Artibise, (ed.), *Gateway City*, p. 246

[11] *Ibid*. p. 247.

[12] *Ibid*. p. 247.

[13] The full story of the construction of the Manitoba legislative building, including plans to make it the focal point of a civic centre and mall, is told in Marilyn Baker, *Manitoba's Third Legislative Building; Symbol in Stone: The Art and Politics of a Public Building*. (Winnipeg: Hyperion Press, 1986). See also Anita L. DeiCont, "A Symbolic Expression of Time: A Master Plan for the Manitoba Legislative Grounds", M. L. A. Practicum, University of Manitoba, Faculty of Architecture, Department of Landscape Architecture, 1989.

[14] See Baker, *Manitoba's Third Legislative Building*. Thomas Kelly was eventually convicted of fraud, having apparently installed cheaper foundation caissons than he had specified in the contract. He then pocketed the difference between the actual cost of the caissons and the payment received for the specified price.

[15] UA 20, UMA, President's Papers 1874-1877, box 4, file 59, [John A. Russell], typescript, "The Late Professor Emeritus Arthur Alexander Stoughton".

[16] "Establish Course of Architecture", *Manitoba Free Press*, 13 December 1912.

[17] *Acts of the Legislature of the Province of Manitoba, Third Session of the Twelfth Legislature*, Chapter 4, pp. 8-14.

[18] Booth, "Provincial Architect's Office", pp. 15-17.

[19] John A. Russell, "Life Begins at Forty", *Perspective* 1953: 5-6.

[20] Alex S. Corrigill, "The School's First Graduates", *Perspective* 1953: 6.

[21] See William L. Morton, *One University: A History of the University of Manitoba 1877-1952,* (Toronto: McClelland and Stewart, 1957) and *From Rural Parkland to Urban Centre: One Hundred Years of Growth at The University of Manitoba*, (Winnipeg: University of Manitoba, 1978).

[22] Arthur Stoughton's 1914 plan of the campus refers to the location as "St. Vital". After the final decision was made to locate the university in St. Vital, the part of the Municipality of St. Vital in which the new campus was located was ceded to the Municipality of Fort Garry.

[23] Artibise, (ed.), *Gateway City,* p. 259.

[24] See Pleasance Crawford, "Charles Ernest Woolverton (1879-1934), Ontario Landscape Architect", *Landscape Architectural Review* 3, 2 (June 1982): 17-20.

[25] See Geoffrey W. Beard and Joan Wardman, *Thomas H. Mawson, 1861-1933: The Life and Work of a Northern Landscape Architect*, (Lancaster: University of Lancaster, 1976); E.G.Vandermeulen. "Mawson—A Landscape Architect at the Turn of the Century", *Landscape Architecture Canada*, 2 (March 1977): 9-10.

[26] Sue Donaldson, "Landscape Architecture in Canada", *Landscape Architectural Review*, 5, 2 (July 1984): 18.

[27] UA11, UMA, University Council 1877-1936, Committee on Sites, box 3, file 2, contract, Olmsted Brothers, 22 September 1911.

[28] The Rickson Outhet plan for the suburb of Tuxedo is found in the promotional pamphlet F. W. Heubach, *Tuxedo Park: A Story of Evolution on the Western Prairie,* (Winnipeg: Heubach Ltd., [19--]).

[29] See Peter Jacobs, "Frederick Todd and the Creation of Canada's Urban Landscape," *Association for Preservation Technology Bulletin* 15, 4 (1983): 27-34.

[30] This plan is reproduced in *Construction*, (March 1921): 68.

[31] Anita DeiCont, "A Symbolic Expression of Time", p. 11.

[32] *Ibid*., p. 11. The Dunington-Grubb and Stensson plan and drawings for the Manitoba legislative building can be found in the Dunington-Grubb and Stensson Collection, File 010D,

Centre for Canadian Landscape Architecture, University of Guelph.

[33] R.H. Avent, "The Memorial Boulevard Scheme, Winnipeg", *Construction,* (July 1926): 213-214.

[34] CAA Manitoba, Manitoba Motor League Minutes, vol 2, 1912-1924.

Prairie Modernism 1940-1962

The Chicago Connection

Canadian Landscape Architects Respond to Modernism

John A. Russell at the University of Manitoba School of Architecture

The University of Manitoba Plan

From Forest Reserves to Provincial Parks

The International Peace Garden

Suburban Expansion, Industrial Zones and City Planning

chapter 3

1826
1893
1894
1940
1940
1962
1962
1972
1973
1988
1989
1998

1940

While the modern revolution in architecture and industrial design had been slowly picking up steam in Europe since before the turn of the twentieth century, for the first three decades of the century Canadian architects had for the most part resisted the radical manifestos of Walter Gropius, Le Corbusier and Mies van der Rohe. While in other forms of cultural expression Manitoba tended to look primarily to eastern Canada and to Britain for guidance, in architecture a link of equal strength was being forged between Winnipeg and the American mid-west, and Chicago in particular. Winnipeg's financial barons often turned to Toronto architectural firms like Darling and Pearson to design the impressive bank halls on Main Street. But for the more mundane and functional buildings in the warehouse district, wholesale businessmen hired local architects and sought ideas from the American cities where warehouse design was well advanced.[1] The American link would grow in importance in Manitoba as the twentieth century progressed, reinforced by a succession of Americans who headed the University of Manitoba School of Architecture. It was through the school that modernist ideas, filtered through the American experience, were introduced to Manitoba. It was through the school, too, that the new ideas in landscape architecture being nurtured at the universities of Pennsylvania, Harvard and Berkeley were disseminated.

1962

THE CHICAGO CONNECTION

By 1895, the rate of building in Winnipeg's commercial sector was increasing, attracting new architects in search of work. Two of the newcomers were to wield a great deal of influence not only in the small Winnipeg architectural fraternity but in city planning and civic beautification circles. J.H.G. Russell was born in Toronto but received most of his architectural training in Chicago and other cities of the American mid-west.[2] He would have known Henry Hobson Richardson's Marshall Field Store in Chicago and other commercial buildings there. Russell designed many types of buildings in Winnipeg following the opening of his own office in 1895, but his American influences are most evident in his work on the Ashdown Warehouse and the R.J. Whitla Block both of which are located in the wholesale and warehouse area that is now known as the Exchange District. This area is roughly bordered by Notre Dame Avenue on the south, Ellen Street on the west, Logan Avenue on the north and the Red River on the east. The American flavour of the district was already established by architects like J.H. Cadham and S. Frank Peters prior to Russell's work there. The Ashdown Warehouse, built in five stages beginning in 1895, shows the influence of Richardson's Romanesque Revival in its proportions, the three storey high rounded arches and the differing window treatments of the upper storeys. The original structure was designed by S. Frank Peters while Russell designed the final three additions which brought the building to its present dimensions.[3]

1940

1962

3.1 Ashdown Warehouse, Winnipeg, c.1912. PAM N9850. Located on the corner of Bannatyne Avenue and Rorie Street, the eastern section of this building, three storeys high and five bays across, was built in 1896 and set the tone for Winnipeg's downtown warehouse district. A fourth storey was subsequently added.

3.2 Ashdown Warehouse, Winnipeg, 1970, PAM. J.H.G. Russell designed three successive additions, the last completed in 1911, which added two storeys in height and extended the length of the frontage on the western end of the building by nine bays.

The second influential newcomer's contributions to the City Planning Commission of 1913 have already been noted. John D. Atchison, was born in the United States and trained in Chicago where he may well have known the early work of Frank Lloyd Wright. Certainly, some of his buildings in Winnipeg show the influence both of Chicago's Louis Sullivan and of Wright's Prairie Style.[4] Atchison contributed fewer buildings than Russell to the Exchange District but was very active in other forms of architecture, particularly in the design of apartment buildings.

1940

1962

3.3 Assiniboine Park Pavilion, Winnipeg, c.1910, PAM N4749. Designed by John D. Atchison and built in 1908, there is a whiff of Frank Lloyd Wright in the wide eaves, shallow hip roof and the proportions of the bays in the second storey balconies. Unhappily the building was destroyed by fire in 1929.

1940

3.4 Wardlow Block, Winnipeg, 2002, G. McCullough. Located on the corner of Wardlaw Avenue and Nassau Street, this apartment building was designed by John D. Atchison and built 1906. There are classical references in the window pillars and the portico but the restrained elegance and emphasis on horizontal lines show the influence both of Wright and Louis Sullivan.

1962

CANADIAN LANDSCAPE ARCHITECTS RESPOND TO MODERNISM

The cultural movement called “modernism”, which affected all forms of cultural expression in the western world during the twentieth century, spawned many children. The modernist approach to landscape architecture as articulated by Christopher Tunnard, Brian Hackett, Lawrence Halprin and Garret Eckbo was one of these offspring. In the conservative milieu of Canada, Humphrey Carver, Gordon Culham, and Cornelia Hahn Oberlander became the new movement’s standard-bearers. Modernism’s concern for the well-being of society as a whole reinvigorated the idea of planning as a tool for social progress and created a broad new stage for landscape architects to play on. Together with like-minded architects, city planners and engineers, landscape architects wanted to create model communities, parks and urban regions that brought both beauty and efficient function to all people regardless of their economic status.

Although there were relatively few landscape architects practicing in Canada during the period between the outbreak of World War II and 1960, this was still a very significant period for the profession in Canada. The “modernization” of Canada took place during this era, helped along in no small part by the substantial gearing up of Canadian industries for war, and by the necessity of housing the large number of workers required in the wartime industrial centres in and near Toronto, Hamilton, and Montreal. Canadian architectural journals during the war were filled with articles about efficient designs for tract housing, the latest developments in industrial building design, and the necessity for producing buildings that would stand up well in the event of bombing attacks.[5] These were things that Canadian architects had not had to think much about before. The simplicity and functionality of industrial buildings; the clever use of new materials and prefabrication; designing for the masses instead of for the elite—these were all things the European modernists had been preaching for years. If Canadian architects were teetering on the brink of accepting modernist architectural approaches, the war tipped many of them over the edge. The work that was available was mainly industrial and institutional architecture and wartime restrictions on materials forced a very stripped-down approach to design.

As for Canadian landscape architects, work in the traditional areas of park design and residential garden design had dried up during the Depression and they were eager to open up new opportunities. Though still a diverse group representing a variety of educational backgrounds and approaches,[6] members of the Canadian Association of Landscape Architects, founded in 1934, made sure they were part of the exhilarating discussions taking place about what post-war Canada would look like. H. Dunington-Grubb saw a Canada that would be totally remade to suit the modern world. "Engineers, architects and landscape architects, will be the people called upon to provide the necessary vision and imagination for such a programme. Transportation, regional planning, new towns and cities, as well as reconstruction of old cities, together with an immense housing programme, will form the basis of the post-war effort."[7] Gordon Culham pleaded for a more planned approach to open space allocation in cities, seeing the best possibilities for this in freeing up space through slum clearance in the older parts of cities and through modern planning techniques in the new suburbs. "Whatever form the new communities will take as a result of sound planning, the proper distribution of the larger units of park and playground is of vital consequence. They will serve as a buffer between towns and if they follow a radial pattern running in long fingers out and between the built-up sections they not only serve these most efficiently but prevent housing from assuming its most awful form—an endless sea of roof tops."[8] Humphrey Carver disparaged the monotony of wartime housing projects and urged the value of enhancing community feeling by designing in neighbourhood units. "It is extremely difficult to imagine any very fervent emotions of community loyalty arising out of a city planned on a continuous grid-system, where rows of dwellings repeat one another in continuous monotony. Where there is no beginning and no end there can be no community. But the local community is the very foundation on which our democratic political organization must be built."[9]

In other words, many Canadian landscape architects were excited about the opportunities presented to them by modernist principles in architecture and city planning, and anxious to discuss the contributions landscape architects could make to this vision. Unfortunately, lacking the profile and influence of the more established professions, landscape architects remained on the margins of the modernist revolution.[10] In 1954, with the process of modernization well underway in most Canadian cities, Cornelia Hahn Oberlander expressed disappointment. "We ask ourselves why has the contemporary movement been understood by those that build and not by those that make gardens or those that are concerned with the man-made arrangement of the out-of-doors?"[11] True, some of her colleagues had not accepted the new ideas in landscape design coming out of Harvard, Berkeley and Pennsylvania. However, the lion's share of the blame she laid at the door of architects, who were usually the prime consultants on projects. "The architect today is well aware of the necessity of consulting with other professionals, such as mechanical engineers, air-conditioning or acoustic experts, etc. He is much less aware of the need for professional advice in landscape design and we seldom find any real collaboration between architects and landscape architects."[12] One of the remedies for this, said Oberlander, was to train landscape architects in contemporary design with as thorough a knowledge of building methods and modernist concepts of space as they had of plant materials and site analysis. Only by speaking the same aesthetic language as the architect would Canadian landscape architects be able to take a significant role in larger projects controlled by architects. A logical corollary of this, though Oberlander did not specifically mention it, was that students of architecture and landscape architecture would build strong relationships from the very beginning by studying together. In this context, the lack of a Canadian program of study in landscape architecture was keenly felt, not only as a way of encouraging collegiality with allied professions but as source of energy and ideas for the Canadian profession.

JOHN A. RUSSELL AT THE UNIVERSITY OF MANITOBA SCHOOL OF ARCHITECTURE

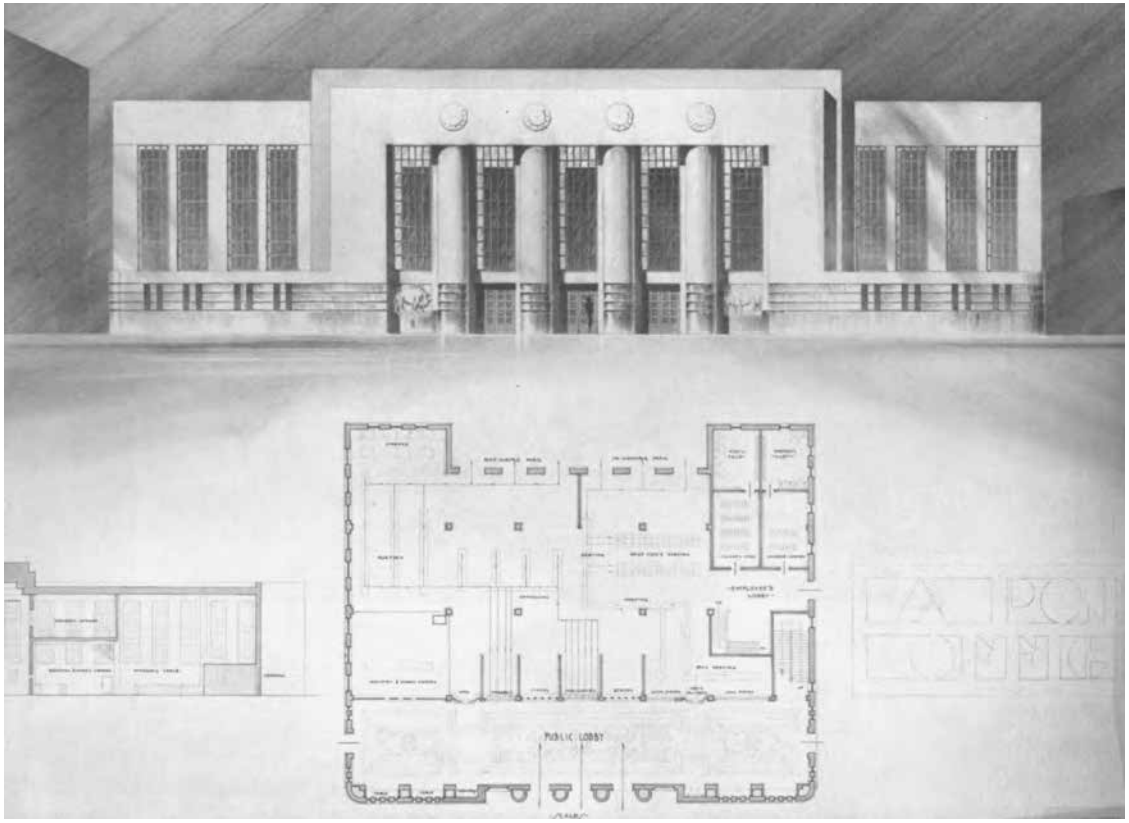
Modernism's main ports of entry to Canada were Canadian schools of architecture. In Manitoba the diffusion and acceptance of modernist ideas followed the American pattern closely. The choice of an American architect to head the Manitoba school had been natural given the perceived lack of qualified Canadians at the time the school was founded, the influence of local architects with American experience like Atchison and Russell, and the historic ties between Winnipeg and the cities of the American mid-west.[13] The University of Manitoba School of Architecture's first head in 1913 was Arthur A. Stoughton, who had studied at Columbia University and the École des Beaux Arts in Paris. Stoughton was succeeded in 1929 by Milton S. Osborne, also a graduate of Columbia.[14] John A. Russell, born in New Hampshire and a graduate of the MIT School of Architecture, joined the faculty of the school in 1928, and would later study at the Fontainebleau School of Fine Art in France.[15] Russell succeeded Osborne as director in 1946. The gradual acceptance of the modernist agenda happened at the school during the tenures of Osborne and Russell. The devastating years of the thirties, when many Canadian architectural offices closed their doors, caused many in the profession to question the status quo.[16] Architectural students of that time, with no money and dismal job prospects, became a receptive audience for the currents of thought emanating from New York and Chicago.

1940

1962

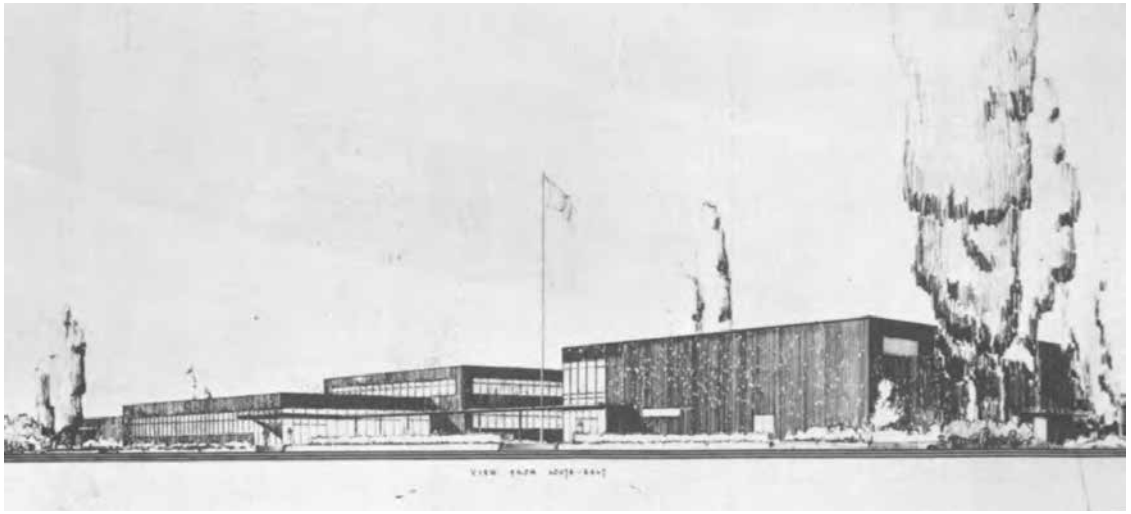
3.5 Interior, Winnipeg Electric Company's Transcona Substation, 1935, PAM N19764. Manitoba architects, starved for work during the Depression, began to look with new eyes at industrial buildings like this one with its stark simplicity and quality of light.

Compare the three student projects below, dating from 1916, 1936 and 1948, and it becomes very clear that a radical change in approach occurred in the Manitoba school during this period. Students Roy Sellers and K. Izumi were breathing different cultural air than had Alexander Corrigal.



3.7 Drawing, A Post Office, Roy Sellers, 1936. (As reproduced in Perspective, 1963.) Another student drawing produced 20 years after the Corrigal drawing above. The proportions of this Art Moderne building owe a great deal to classical antecedents. While he was moving towards the international vocabulary of modernism, the bisons flanking the entrance show that Sellers was also trying to incorporate local symbols.

3.6 Drawing, Propylea, Alexander Corrigal, 1916. (As reproduced in Perspective, 1963.) This is a student drawing made by the Manitoba School of Architecture's first graduate. Corrigal's drawing is a straightforward exercise in the classical manner.



3.8 Drawing, Combined Newspaper Plant and Radio Station, view from the south-east, K. Izumi, 1948. (As reproduced in Perspective, 1963.) Izumi's student drawing, produced 32 years after the Corrigal drawing above, suggests that the Manitoba School of Architecture was comfortably in the modernist camp following World War II. This building is so stripped down that it could have been built at any time during the last 50 years.

1940

After assuming the directorship of the Manitoba school in 1946, John A. Russell spent the next 20 years making it an internationally respected school of architecture in the modernist mould in spite of its location far from the acknowledged centres of architectural innovation. Manitobans of this period were used to the notion that everything exciting and important originated somewhere else and so the importation of architectural ideas from the United States and Europe simply continued an existing pattern. Just as Stoughton had promoted the internationally accepted style of Beaux-Art Classicism, Russell promoted the modernist styles associated with Walter Gropius, Le Corbusier and Mies van der Rohe, particularly as those styles were interpreted in the United States, Holland and the Scandinavian countries. Insofar as his budget allowed, Russell brought many of the leading lights of the American modernist movement to lecture in Winnipeg and act as guest critics in the school's design studios. During the academic year 1957-58, for example, guests were C. Ross Anderson from Toronto, Jeffrey Aronin from New York, Louis I. Kahn from Philadelphia, Ralph Rapson from Minneapolis, and Paul Randolph and Christopher Tunnard from Yale.[17]

Russell wanted the Manitoba school to keep pace with the high profile American schools in its curriculum as well. In 1951, the bachelor's program in Architecture became a five-year course instead of four, and the program included much more emphasis on building construction and materials than had previously been the case.[18] This last innovation was easy to accomplish since the school was still part of the engineering faculty. The post-war ideal of teamwork in the design, planning and engineering professions caused North American universities to establish programs in allied disciplines within schools of architecture. The Manitoba school established

1962

the first university course in Canada in Interior Design in 1938 and this diploma program became a bachelor's program in 1948. The revived interest in urban and community planning following World War II resulted in a move to improve and standardize the professional education of planners. Beginning in 1953, the Manitoba school was able to mount a master's program in Community Planning by cobbling together courses from architecture, civil engineering, political science and sociology.[19]

Local design issues were not neglected. Russell founded the Planning Research Centre within the school which published several reports on farmhouse design, a generally neglected area of keen interest to Manitoba's still largely rural population. Through the involvement of their teachers in local architectural and planning projects, like the quest for a new city hall, students were able to hone their skills on real problems in their own city. Local architects were frequent lecturers and critics in studio courses and maintained an interest in the school through funding of prizes and financial contributions to the students' lecture fund. Russell believed in giving the students an extraordinary amount of responsibility for their own learning. With advice from the faculty, the Students' Architectural Society mounted an annual Open House, brought travelling art and architecture exhibitions to the university and funded the expenses of many of the guest lecturers. However ambitious the program, it was, finally, Russell's personal qualities that provided the glue holding the whole educational experience together. His dedication to his students was exceptional and they never forgot him. Alexander Rattray, who graduated from the school in 1957, recalls Russell as "a giant in terms of his ability to provide a good atmosphere for both staff and students."[20] Another student of that era, Cameron Man, remembers that Russell was able to attract exciting young teachers from all over the world. Although these teachers might stay only for a few years, the staff turnover provided a dynamic environment and exposed students to many versions of the modern.[21]

Russell was well aware of the development of landscape architecture programs within prominent American architecture schools. One of his students, David Russell (apparently no relation) received a scholarship to study landscape architecture at Cornell in 1954. Increasingly, prominent landscape architects appeared as guest lecturers at the Manitoba school. During the academic year 1959-60, lecturers included K. Mori. professor of landscape architecture at the University of Chiba in Japan, and the influential Californian, Garret Eckbo. Eckbo spent four days at the school after his lecture, working in the drafting studio with fourth year students.

THE UNIVERSITY OF MANITOBA PLAN

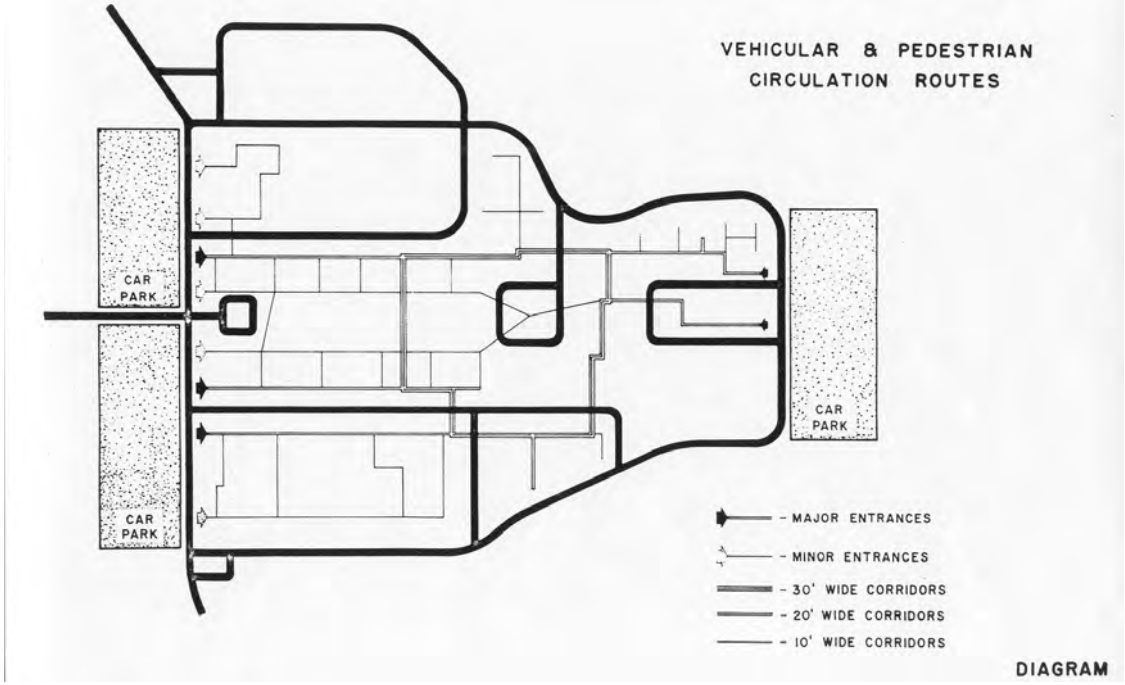
It was not just the exciting landscape work coming out of Japan and California that was piquing Russell's interest. He and other members of the architecture faculty were caught up in campus planning as the most concerted building blitz in the university's history, long delayed by the Depression and the war, was finally taking place during the period 1949-1965. Most exciting of all, in 1959 the school finally had a building of its own after being spread out all over the campus in various temporary huts and out of the way corners.

3.9. John A. Russell Architecture Building, University of Manitoba, Winnipeg, 1959, UM Architecture. Designed by Smith Carter Parkin Architects, this was one of the first curtain wall buildings in Winnipeg and proclaimed the Manitoba school's modernist credentials.

In 1957, the Board of Governors created the Campus Design and Planning Committee which was to deal with all matters relating to the physical development of the campus and which Russell was to chair. Members of the architecture faculty were encouraged to travel to other new campuses in North and South America and in Europe to observe and ask questions. Prof. A.J. Donahue had taken a particular interest in landscape issues and in 1954 published an article on the landscape design of the University of Mexico.[22] Naturally Russell and his colleagues saw an opportunity to create an exemplary campus that would be a showcase of modernist planning and architecture. Unfortunately the demand for new space and facilities was running the planning process. In their haste to satisfy these demands, campus planners were fixated on the buildings themselves and not on the relationships of buildings to one another and to the open spaces created by these groupings nor on the efficient circulation of vehicular and pedestrian traffic throughout the campus. There had been no thorough attention to the university's overall plan since the plan devised by Milton S. Osborne during his term as director of the School of Architecture.[23] By 1957 Russell had developed good contacts in landscape architecture circles and could have provided the Board of Governors with names of several consultants specializing in campus planning. But the board instead directed two members of the architecture faculty, Professors A.J. Mudry and J.A. Stovel, to produce an updated university plan under the direction of the Campus Design and Planning Committee. Unfortunately Mudry and Stovel were not provided with the kind of funding and information that was required in order to produce a thoroughly researched plan. They had no statistics or projections of transit and car usage into the campus and no informed idea of the projected student population 10, 20 and 30 years into the future. At the same time, although the land occupied by the university on a meander of the Red River seemed to be generous, in fact the necessity of keeping fields on the eastern and western ends of the site available for experimental plantings by the Faculty of Agriculture and the federal Department of Agriculture meant that the campus buildings were restricted to the central portion. Mudry and Stovel were therefore working within some strict parameters but with only vague information about future building construction and site usage.

The tentative nature of the Mudry-Stovel master plan and the fact that several of Russell's colleagues on the architecture faculty, notably Donahue, were severely critical of it prompted the Board of Governors to have the report vetted by an outside consultant with special experience in campus planning. The landscape architecture and planning firm Sasaki, Walker and Associates Inc. of Watertown, Massachussetts, was retained to review the Mudry-Stovel plan and provide recommendations. Sasaki Walker approved of the basic design concepts utilized in the master plan, which they summarized as follows:

Starting with the structure of the main axis, Matheson Road, which terminates on the present Administration Building, the proposed plan skillfully suggests how expansion of the campus may take place, with each new building becoming a part of cloister-like groupings to create new quadrangles or to complete old ones. The main axis, Matheson Road, becomes the central pedestrian mall, and the vehicular traffic is diverted around the academic groupings.[24]



Sasaki Walker's main criticisms involved the lack of hard data to support planning projections and the lack of a mechanism to implement the plan. Perhaps most importantly, Sasaki Walker brought landscape concerns, which were underdeveloped in the Mudry-Stovel plan, to the forefront. They made several general recommendations showing the way in which tree and shrub plantings could be used to give form to the open spaces and complement the buildings, and concluded by recommending that an overall landscape plan should be devised to coordinate with the master plan. In their view, the Campus Design and Planning Committee needed the assistance of an in-house professional planner and the Physical Plant Department needed to augment its staff with a full-time architect and a full-time landscape architect. The creation of three new full-time positions was a lot for the university administration to swallow all at once, but the idea that the university needed more in-house expertise in the area of campus planning and, in particular, in landscape architecture was to bear fruit in time.

3.10 Plan, Vehicular and Pedestrian Circulation Routes, University of Manitoba, source: Denis Wilkinson, "Proposed Landscape Programme for the Campus of the University of Manitoba", 1964, UMA. The main vehicle routes had already been laid out by the late 1950s and remain relatively unchanged today. By contrast, landscape planning remained underdeveloped during the era of intense building from 1945 to 1965.

FROM FOREST RESERVES TO PROVINCIAL PARKS

Canada had developed a national park system beginning in 1887 with the establishment of what is now Banff National Park. The original idea behind the national parks was to reserve areas of picturesque landscape and protect them from development so that tourists could experience these dramatic landscapes in their pristine form. Not surprisingly, the first national parks, like Banff, were mountain parks. Only later did the national parks program evolve into a system of parks that were distributed equitably in each region, protecting a representative variety of Canadian landforms. Provincial governments, if they chose, were able to take a role in protecting and developing park lands outside of urban areas since the BNA Act gave the provinces that entered confederation in 1867 the constitutional authority for natural resources. Ontario was the pioneer, establishing Algonquin Provincial Park in 1893. This role was not available in the Prairie provinces prior to 1930, however, since the federal government had retained the responsibility for natural resources in those provinces when they entered confederation. An amendment to the constitution in 1930 transferred this authority to the provincial governments of Manitoba, Saskatchewan and Alberta. This was to have far ranging effects but they were not to be fully realized for some years due to the dampening effects of the Depression.

Among other things, the 1930 transfer brought all game and forest reserves formerly managed by the federal government under provincial control. In Manitoba, these consisted of the Whiteshell, Turtle Mountain, Riding Mountain, Duck Mountain and Porcupine Mountain reserves plus a reserve in South Cypress Municipality that would later be named Spruce Woods Forest Reserve.[25] The federal government had managed these reserves so that private industry could harvest the lumber and had seen its role primarily as a regulator in order to protect these resources for future extraction. The Forestry Branch of the newly established Manitoba Department of Mines and Natural Resources inherited this role, providing crop management, fire protection and research services in order to ensure a sustainable resource.

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3.11 Riding Mountain National Park, c.1933, PAM N13951. The former Riding Mountain Forest Reserve became a national park in 1930 at the point when the authority for forest reserves was transferred from the federal government to the Manitoba government.

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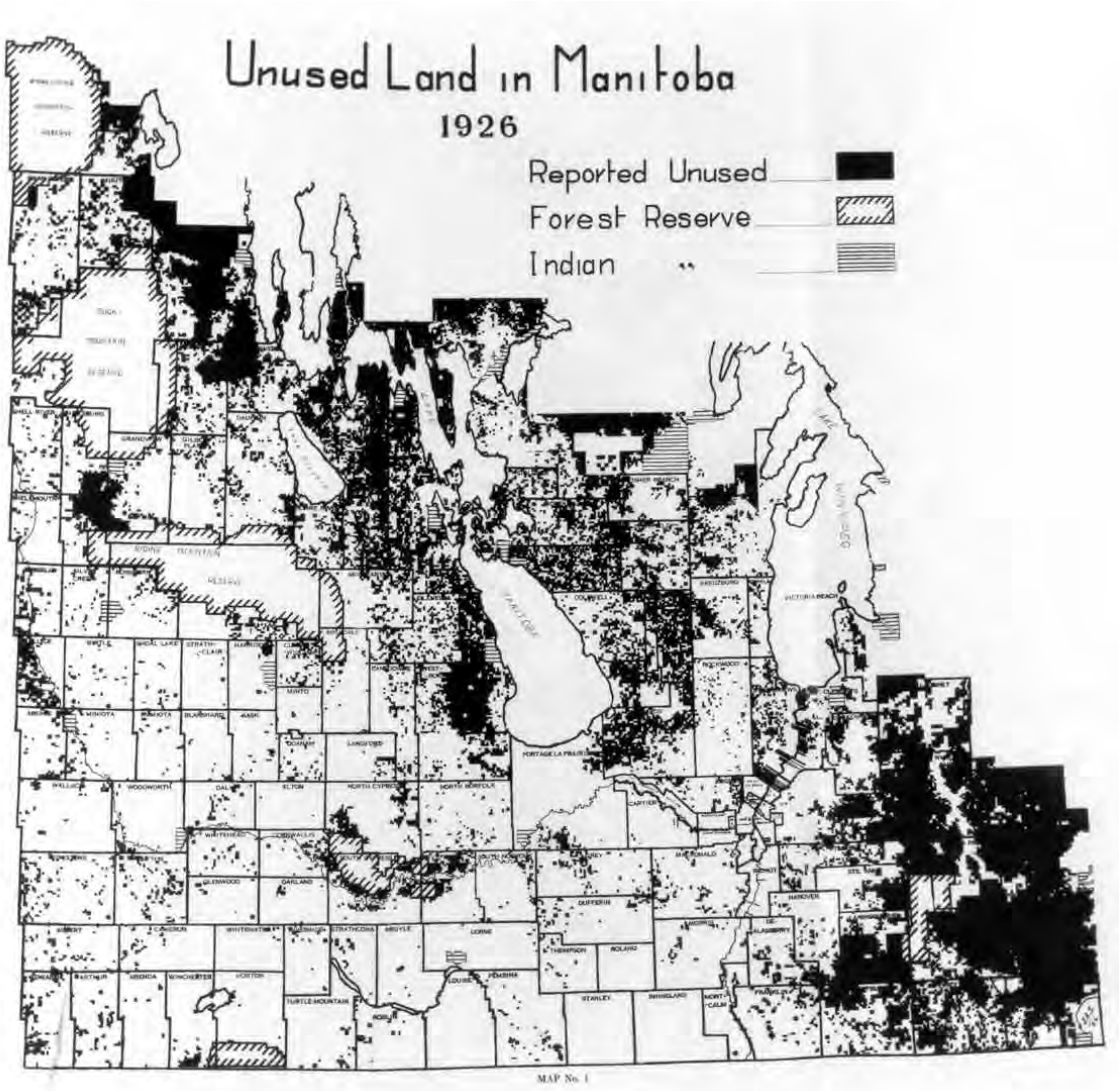

3.12 Map, unused land in Manitoba, 1926, source: R.W. Murchie and H.C. Grant, Unused Lands of Manitoba 1926, Manitoba Department of Agriculture and Immigration, 1926. The forest reserves are outlined with cross-hatch.

A number of factors combined to require the Forestry Branch to manage the reserves as recreational areas as well. While camping, fishing, hiking and picnicking had always been permitted in forest reserves, their distance from urban areas had kept a natural limit on recreational use. The transfer of responsibility coincided with an upsurge in automobile ownership and the gradual extension and improvement of the provincial road system. The completion of a highway between Winnipeg and Kenora provided car access to the cottage country of Lake of

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the Woods and created a higher demand for recreational use of the Whiteshell Forest Reserve. Looking desperately for measures that would stimulate the economy during the Depression, provincial governments across Canada had decided to push local tourism. The rough beauty of the Canadian Shield country in the Whiteshell Forest Reserve, in particular, was an attraction for affluent American fishermen and hunters. Accordingly the Mines and Natural Resources Department was instructed to set up a Travel and Publicity Bureau and to blanket North Dakota, Minnesota and Montana with advertisements showing trout jumping out of crystalline lakes.[26]

Tourists required facilities—campgrounds, picnic areas, hiking trails, docks, boat launches, parking lots—not only to serve the current need but to attract future visitors. Here again the depressed economy contributed to the recreational use of the Forest Reserves. Work crews from relief camps administered by the Single Men's Relief Commission built many of the roads and other facilities in the Whiteshell Reserve.[27] The opening of the Whiteshell to cottage development on the basis of long-term Crown Lands leases added the management of cottage subdivisions to the Forestry Branch's duties. With the return of prosperity following World War II, the demand for cottage lots grew exponentially. New subdivisions were opened at Star, West Hawk, Betula, Nutimik and Dorothy lakes. The construction of the Trans-Canada Highway through the Whiteshell beginning in 1951 gave new tourist prominence to the region and demanded yet more facilities for travellers on long car journeys. These new facilities as well as a shopping centre for cottagers were to be concentrated in the planned Falcon Lake townsite.[28]

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3.13 Toniata Beach, Falcon Lake, 1956, PAM. Buildings in the Whiteshell Forest Reserve were modest and rustic prior to the construction of the Falcon Lake townsite.

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In the early days, management of the forest reserves for recreational use had been a sideline to the Forestry Branch's main work of managing the forest resources. The explosion of demand for recreational facilities of every kind during the early 1950s—cottage lots, hiking and camping facilities, canoe routes, hunting and fishing resorts, hotels and motels, golf courses, trailer parks—strained the resources and expertise of the branch. By 1957, the recreational component of the branch's work was recognized as one of its main functions and, for the first time, an eight point Forest Service Policy set out the type and quality of services the branch was trying to provide to the public. Among other things, the policy described the philosophical basis for the provision of publicly-funded recreational services. "Development for recreational use of those lakes, streams, and areas suitable for the purpose, aimed at the greatest good for the greatest number, and in such a manner that persons in all income brackets may find the sort of accommodation they desire or can afford."[29]

The conclusion of the Federal-Provincial Trans-Canada Highway Camp and Picnic Site Agreement of 1959 gave the Manitoba Forestry Branch's newly named Parks Division a significant new responsibility. The intent of this agreement was to provide picnic and wayside sites of comparable quality along the whole length of the highway. With the responsibility for planning and building these sites on the Manitoba section of the Trans-Canada Highway, the Parks Division also took over from the Manitoba Department of Public Works the responsibility for roadside park development.[30]

The diversity of recreational services offered by the province now required a like diversity of trained personnel. The increasing sophistication of parks philosophy and constant demand for new and better leisure services had spawned its own experts such as planners specializing in parks, recreation program consultants, and landscape architects specializing in golf course and ski hill design, among others. The branch's Parks Division had already begun to add planners to its staff and had hired other specialists as outside consultants. Falcon Lake townsite had been surveyed and planned by "a consulting expert" and in 1959 the Falcon Lake ski hill had been designed by Franz B. Baeir, a ski slope architect loaned to the branch by the federal parks department.[31]

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3.14 Falcon Lake Shopping Centre, Falcon Lake, c.1958, PAM. The designers of the townsite plunked a suburban town centre, complete with shopping centre, into the middle of a rustic cottage community.

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By then plans were already afoot to tie all provincial parks and recreation responsibilities together and enable further development of a modern provincial parks system through legislation. The Provincial Parks Act[32] was given assent on March 23, 1960. In 1961 the Parks Division was given the responsibility for all parks and recreational sites on Manitoba Crown land, not just those within forest reserves. Finally, in 1962 four provincial parks were established by Order In Council under the Act: Whiteshell Provincial Park; Turtle Mountain Provincial Park; Duck Mountain Provincial Park; and Grand Beach Provincial Park.[33] Forty provincial recreation areas were also created. The acquisition of the Grand Beach resort from the Canadian National Railway Company signalled the beginning of a new and ambitious era of expansion in the provincial park system.

3.15 Grand Beach, 1952, PAM.

THE INTERNATIONAL PEACE GARDEN

A section of the Turtle Mountain Forest Reserve adjoined the international boundary near the towns of Dunseith, North Dakota and Boissevain, Manitoba. Shortly after the transfer of authority for forest reserves from the federal to the Manitoba government in 1930, this area was chosen as the site of the proposed International Peace Garden, an ambitious project dedicated to world peace and celebrating the harmonious relationship between Canada and the United States. The Turtle Mountain site was chosen because of its proximity to the geographic centre of the continent and because it was not divided by rivers, mountains or any other natural barriers.[34] The Province of Manitoba donated 1,451 acres of the Turtle Mountain Reserve and North Dakota made available 888 acres adjoining the Canadian site.

The original idea for the garden came from Dr. Henry J. Moore, an important figure in Canadian horticultural circles during the earlier part of the twentieth century. Dr. Moore had trained at Kew Gardens in England, and had taught at Cornell University and at the Ontario Horticultural College in Guelph, Ontario.[35] The idea of a garden on the border, which at the same time ignored the border, spoke to a longing for peace among people in both countries as they emerged from the shadows of World War I. It was, indeed, to be a garden of the people and fund-raising was deliberately limited to individual donations rather than large government and corporate grants. This strategy, and the Depression followed by World War II, severely limited the money available for the garden and meant that it took shape very slowly, the result of many initiatives. Some of these initiatives were carried through; others were left on the drawing board. What is significant for the landscape history of Manitoba is that the International Peace Garden became not only a well-beloved project of two countries but, also, of necessity, the creation of both amateur garden lovers and professional landscape designers. A Minneapolis landscape architect, Hugh Vincent Feehan, created the first comprehensive design for the garden in 1934 at the request of the American Society of Landscape Architects. In 1939, Walter F. Clarke, a landscape architect working for the U.S. National Park Service in Omaha, Nebraska, supervised the preparation of working drawings and a master plan.[36]

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3.16 Plan, International Peace Garden, H.V. Feehan , 1934, courtesy Charles Thomsen. Feehan's concept was to lay out a strong east-west axis following the route of the border, bisected by a shorter north-south axis.

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3.17 Terrace, International Peace Garden, c.1958, PAM. The terrace is located close to the eastern end of the garden and provides a view down the length of the east-west axis.

The garden was gradually elaborated over the years as facilities were added for the International Music Camp starting in 1956, and the formal garden area along the primary axis at the east end was developed with garden "panels". Later additions included a symbolic gate, a large floral clock donated by the Bulova Watch Company and an arboretum maintained by the Manitoba Horticultural Association. By the middle sixties, the garden had been developed by contributions of money, time, materials and expertise from many groups and individuals. The elements making up the formal part of the site reflected this history and lacked the cohesion of Feehan's original concept. Nevertheless the International Peace Garden remained a popular site for visitors from both countries in spite of its distance from major highways and cities.

3.18. Aerial view, International Peace Garden, c.1959, PAM. The formal area of the site along the east-west axis took advantage of the topography of the land, with the sunken garden placed at the lowest point. The rest of the site was developed in a more naturalistic style.

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3.19 Piggott Motors, Winnipeg, 1952, PAM CN124.

Technological modernization—in the form of automobiles, improved mass transit, advances in road construction and traffic movement, assembly line production and automation in industry—changed the form of the Canadian city and presented new challenges to professionals who wanted to enhance the quality of life there. From 1920 onward these changes encouraged development on the fringes of the city and discouraged development in the centre. The most efficient layout for modern assembly line style industries was an elongated one or two-storey

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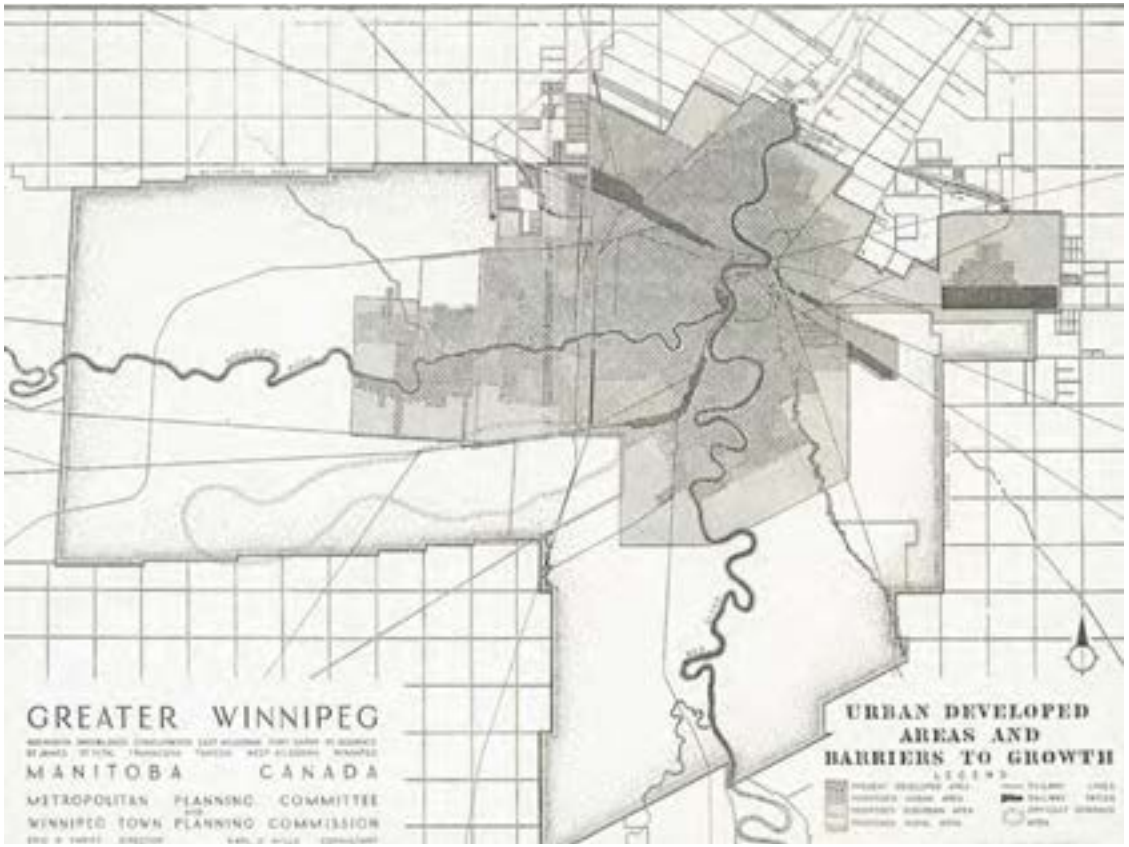
building that required a very large lot of the kind that was no longer available in the centre of the city. In Winnipeg, the existence of suburban railway terminals and the increasing use of trucks for transportation of goods after 1920 freed industries from the necessity of locating downtown close to the main CPR and CNR railway yards.[37] The efficiency and wide reach of the Winnipeg streetcar system and the fact that cars had become affordable had freed Winnipeg workers from the necessity of living within walking distance of their place of work.

By the end of World War II the City of Winnipeg was surrounded by 12 suburban municipalities, all growing and pursuing independent courses. In spite of the fact that the decentralization of industries was well underway by that time, most suburbanites still worked in downtown Winnipeg and took advantage of Winnipeg municipal services. "Greater Winnipeg", as the whole urban area was then called, was an interdependent unit badly in need of coordination of such infrastructural elements as waste water and sewage treatment, major thoroughfares and bridges. This required some sort of coordinated planning across the entire urban area.[38]

The formation of the Joint Executive Committee on Metropolitan Planning in 1944, a joint committee of the Metropolitan Planning Commission and the Winnipeg Town Planning Commission, heralded the most comprehensive planning exercise in the Winnipeg urban area since the City Planning Commission Report of 1913.[39] The result of this exercise, the 1948 Metropolitan Plan for Greater Winnipeg, was approved by only two of the 13 sponsoring municipalities: the City of Winnipeg and the Municipality of Charleswood.[40] For the other municipalities, the plan became a guiding document which provided an overall sense of direction for development.



3.20 Urban Developed Areas and Barriers to Growth, Greater Winnipeg, source: Vol. 1, Background for Planning, Plate 8, Metropolitan Plan for Greater Winnipeg, 1948.

The lasting significance of the 1948 plan was that its zoning report formalized the division of the City of Winnipeg into separate zones for commercial, industrial and residential uses, and became the basis for the zoning by-laws which have governed the spatial development of Winnipeg for the last 50 years.[41] Under the zoning regulations, the size of residential lots and side yards and the placement of houses and buildings on lots were controlled. Light, medium and heavy industries were restricted to certain areas of the city away from residential uses and controls were placed on the location, yard sizes and setbacks of commercial properties within residential areas.

It would be hard to classify the report on the city's appearance, another of the nine constituent reports of the plan, as anything but an aesthetic disappointment and an opportunity lost.[42] Where the 1913 Commission had had a definite aesthetic point of view—Beaux-Arts Classicism—the 1948 report had no overarching principles or style to promote. Indeed the report almost disowned aesthetic concerns when it said: "It should be made clear that appearance is not the major concern of town planning."[43] The planning staff of the Metropolitan Plan had written the first draft of the report and the final version was produced after review from a Citizen's Advisory Committee. Feeling the need for guidance on design matters from architects and other knowledgeable experts, the planners had struck another committee with representatives from the Manitoba Association of Architects and the Manitoba Federation of Artists.[44] The main matter for discussion was whether or not the report should recommend architectural regulations in order to have better control over the appearance of major streets and particular precincts like the area surrounding the legislative building. The City of Winnipeg Charter gave the city the power to enforce control over architecture but the city council had never acted on this authority.[45] Grappling with both the design and political difficulties inherent in the issue, it would appear that the committee was not strongly in favour of controls fearing they would result in an unpleasing monotony. Without a strong argument on the design front, there was little hope of surmounting the obvious political difficulty-the fact that controls would limit the freedom of property owners. Having decided against regulatory measures, the report could still have included innovative guidelines for aesthetic improvement and incentives for property owners to carry out these improvements. But in fact, true to its origins, the whole document is suffused with a grey practicality rather than bold and imaginative initiatives. Its recommendations centred on softening the gritty edges of the city with greenery. The report restated George Champion's vision of river drives and parkways linking the city's existing major parks. Landscaping of bridge approaches and major interchanges, and buffer plantings of trees and shrubs along railway tracks and yards were recommended. It was apparent that the streetcar tracks would be removed from the median strip on Broadway. The report recommended retaining the treed median and enhancing it by adding shrubs and other plantings. As had the 1913 Commission, the 1948 City's Appearance report deplored the visual chaos of the urban area: the uncontrolled placement of billboards and signage and the unsightly proliferation of telephone and power lines. The zoning recommendations in report six of the plan included regulations which excluded billboards from residential areas and recommended placement of new power and telephone lines in back lanes or underground, where possible. Looking at industrial developments in the United States, the City's Appearance report noted that progressive companies were locating their plants in suburban areas in park like settings. As the caption to a photograph of one of these factories said, "...according to the management nothing is more inspiring or cheaper to acquire and maintain than grass and trees."[46]

3.21 Reimer Express building, Inkster Industrial Park, Winnipeg, c.1965, PAM. Industrial parks were located in the suburbs close to major interurban highways. They offered the huge lots required by modern plants and the advantages of having compatible services and suppliers close at hand.

If aesthetic issues relating to the city environment were handled less well in the 1948 report than in its 1913 predecessor, the differing evolutions of the urban planning and landscape architecture professions in the intervening years may have been partly to blame. In 1913, there was little distinction between a landscape architect and a town planner, and a planner would have been unlikely to disown design considerations in the way that the planners who framed the 1948 report had done. While landscape architects, especially those embracing the new modernist philosophy, would claim a whole range of urban and regional planning issues as their bailiwick, planners coming out of the new university programs following World War II were focusing almost exclusively on the physical and technical aspects of urban planning. This approach was undergirded by the new discipline of sociology which looked at human communities through the lens of science. With Canadian cities adopting complex zoning regulations, planners were required to draft, administer and update these regulations as well as to draft comprehensive planning documents. Significant numbers of urban planners were being hired by city bureaucracies and in growing numbers by provincial urban and municipal affairs ministries by 1955. Planners were also required by the Central Mortgage and Housing Corporation, which had been created by the federal government in 1945 in order to administer the National Housing Act. At the same time, under Part IV of the National Housing Act, direct grants were made by the federal government to universities to subsidize urban planning degree programs.[47] In other words, the planning profession was one of the beneficiaries of the explosive growth in government bureaucracies following the war and the profession was encouraged to concentrate most heavily on the technical and regulatory aspects of planning that were of most interest to government. By contrast, very few landscape architects found their way onto public payrolls during the same period. While among their own small community landscape architects were beginning to articulate a broad interdisciplinary view of their profession, the very breadth of this new role made it hard to for them to explain to people outside the profession just what landscape architects did. If landscape architects had any public image at all, it was very fuzzy at the edges. Though they might be hired as project consultants by government, they had little input into the formation of government policies that were shaping Canadian cities and towns. As the process that resulted in the 1948 report on Winnipeg's appearance showed, it was not an easy matter for design professionals to influence government decision-making without friends on the inside.

3.22 Plan, Wildwood Park, undated, courtesy C. Thomsen. Wildwood Park, a housing development created in the Winnipeg suburb of Fort Garry in 1946, represented a radical departure from the grid style of subdivision. Houses backed onto U-shaped lanes that carried all vehicular traffic. At the front of the houses there were walkways and park spaces.

3.23 Front walk, Wildwood Park, Winnipeg, c.1988, C. Thomsen. Front yards in Wildwood look out onto sidewalks and park spaces. Without the unshaded expanse of a front street, the yards seem more shaded and sequestered than a traditional front yard.

ENDNOTES

[1] See Leonard K. Eaton, "Winnipeg, the Northern Anchor of the Wholesale Trade," in Leonard K. Eaton, *Gateway Cities and Other Essays*, Great Plains Environmental Design Series, (Ames, Iowa: Iowa State University Press, 1989), pp.84-112.

[2] *Ibid.*, p. 90.

[3] Sheila Grover, "157-179 Bannatyne Ave.: Ashdown Warehouse", unpublished report for the City of Winnipeg Historical Buildings Committee, 31 August 1984. In the late 1980s, the Ashdown Warehouse was converted into luxury condominiums.

[4] See William Thompson and Henry Kalen, *Winnipeg Architecture*, 2nd ed. (Winnipeg: Queenston House, 1982.) p. 31.

[5] See, for example, vol. 19 of the *RAIC Journal* in 1942 which includes: T. Warnett Kennedy, "Plastic Possibilities—The House of the Future", *RAIC Journal,* 19, 4 (April 1942): 53–54; "Report of the RAIC Committee on Housing", *RAIC Journal*, 19, 4 (April 1942): 55–56; Geoffrey Baker, "Architecture and Design of the TVA", *RAIC Journal*, 19, 4 (April 1942): 59–61; W.L. Somerville, "Site Planning for Wartime Housing", *RAIC Journal,* 19, 6 (June 1942): 129–131; Robert E. Bostrom, "Industrial Buildings and the Architect", *RAIC Journal,* 19, 8 (August 1942): 160–166.

[6] See Sue Donaldson, "Landscape Architecture in Canada", *Landscape Architectural Review* 5, 2 (July 1984): 12-44.

[7] H.B. Dunington-Grubb, "Parks for Post-War Reconstruction", *RAIC Journal,* 19, 9 (September 1942): 193.

[8] Gordon Culham, "City and Suburban Parks", *RAIC Journal*, 19, 9 (September 1942): 194.

[9] Humphrey Carver, "Out of the Jungle", *RAIC Journal,* 19, 9 (September 1942): 180.

[10] Donaldson, "Landscape Architecture in Canada", p. 39.

[11] Cornelia Hahn Oberlander, "The Professional Practice of Landscape Architecture", *RAIC Journal,* 31, 7 ([July] 1954): 243.

[12] *Ibid.*

[13] The connection between Winnipeg and the American midwest was established as early as the 1850s when the easiest route to the Red River Settlement from Eastern Canada was to go by rail through Chicago to St. Paul, Minnesota and then by cart or sleigh to Red River. Winnipeg's earliest rail link was with St. Paul, completed in 1878, three years before the CPR link between Winnipeg and Eastern Canada was established.

[14] John A. Russell, "School of Architecture - 50 Years", *Perspective* 1963, p. 2.

[15] UA20, UMA, President's Papers 1874-1977, box 4, file 56.

[16] R.F. Ackerman, B.H. Green, M.R. Johnson, D.A. McQuaig, K. R. Webber in consultation with H.A. Elarth, "Red River Skyline", *RAIC Journal*, 31, 3: (March 1954): 84.

[17] UPC Pre 1, UMA, President's Reports, Faculty of Engineering and Architecture, School of Architecture, 1957-58.

[18] *Ibid.*, 1951-52, p. 95.

[19] *Ibid.*, 1953-54, pp 108-111.

[20] Oral history interview, Alexander Rattray, Winnipeg, 18 April 1997, interviewer: Catherine Macdonald.

[21] Oral history interview, Cameron Man, Winnipeg, 27 May 1997, interviewer: Catherine Macdonald.

[22] A.J. Donahue, "Impressions of the Landscape Problems at The University of Mexico", *RAIC Journal*, 31, 7 (July 1954): 244–225.

[23] A search for Osborne's plan in the University of Manitoba Archives has so far been unsuccessful.

[24] UA29, UMA, Office of the President, box 14, file 10, Campus Planning and Design Committee, Sasaki, Walker and Associates Inc., "Review of University of Manitoba Master Plan", September 1960. p. 4.

[25] John Warkentin and Richard I. Ruggles, *Manitoba Historical Atlas: A Selection of Facsimile Maps, Plans, and Sketches from 1612 to 1969* (Winnipeg: Manitoba Historical and Scientific Society, 1970) p. 489.

[26] Manitoba Department of Mines and Natural Resources, Forestry Branch Annual Report, 1941, p. 121.

[27] *Ibid*., 1939, p. 27

[28] *Ibid*., 1954-55, p. 61.

[29] *Ibid.*, 1957-58, p. 60.

[30] *Ibid*., 1959-60, p. 71.

[31] *Ibid.*

[32] R.S.M. 1960, c. 53.

[33] Manitoba Department of Mines and Natural Resources, Forestry Branch Annual Report, 1961-62, p. 26.

[34] Charles Thomsen, "A Border Vision: The International Peace Garden", *Manitoba History* 31, (Spring 1996): 37.

[35] *Ibid.,* p. 38.

[36] *Ibid.*

[37] See George A. Nader, Cities of Canada, Vol. 1, *Theoretical, Historical and Planning Perspective,*. (Toronto: Macmillan of Canada, 1975), p.66.

[38] See Ronald D. Fromson, "Planning in a Metropolitan Area—the Experiment in Greater Winnipeg", Master of City Planning Thesis, University of Manitoba Faculty of Architecture, City Planning Department, 1970.

[39] *Ibid.*, p. 20.

[40] *Ibid*., p. 21.

[41] "Zoning Report, Part of the Metropolitan Plan for Greater Winnipeg, no. 6 of Master Plan Reports" Winnipeg, Metropolitan Planning Committee and the Winnipeg Town Planning Commission, 1948.

[42] "Preliminary Report on the City's Appearance; Part of the Metropolitan Plan for Greater Winnipeg; no. 9 of Master Plan Reports" Winnipeg, Metropolitan Planning Committee and the Winnipeg Town Planning Commission, 1948.

[43] *Ibid.* p. 8.

[44] *Ibid*. p. 14.

[45] *Ibid.*

[46] *Ibid.* p. 20.

[47] William T. Perks and P.J. Smith, "Urban and Regional Planning," *Canadian Encyclopedia,* 1st ed. Edmonton: Hurtig Publishers, 1985, p. 1882.

Establishing the Profession 1962-1972

Gunter Schoch at Winnipeg Parks and Recreation and at Metro Parks

Ian McHarg Changes the Orientation of Landscape Architecture

Denis Wilkinson at the University of Manitoba

Cameron Man and the Lombard North Firm

Early Projects of Man Taylor Muret

Garry Hilderman and Associates

Architects Give Winnipeg Some Attractive Outdoor Spaces

Planning at the University of Manitoba under Robert Allsopp

The Masters Program in Landscape Architecture at the Faculty of Architecture

chapter 4

1962

It took a period of prolonged economic expansion and activist governments to create the necessary conditions for professional landscape architects to survive in a relatively sparsely populated province like Manitoba. The need for landscape architectural expertise was certainly there in abundance by 1960: a provincial parks system becoming established; governments at the municipal and provincial level in building mode again following depression and war; provincial university and colleges expanding their campuses; suburban housing subdivisions springing up like weeds; industrial parks on the horizon; commercial development taking off. Unfortunately people in authority in government and business were largely unaware of the skills that landscape architects could bring to bear in these areas and content to rely on engineers, architects and commercial landscape contracting operations for open space planning and design as they had always done before. Although Dean John A.Russell had brought several of the leading landscape architects to lecture at the School of Architecture during the late 1950s, most architects practicing in Manitoba remained uninformed about the field. Without any landscape architects close at hand to show what could be done, architects and engineers took the path of least resistance and continued to do their own environmental planning, site analysis and landscape design, often with mixed results. Two key figures prepared the way for the establishment of the profession during the period just prior to 1966: Gunter Schoch, who spent almost his whole career in Manitoba, and Denis Wilkinson, whose Manitoba experience was brief but whose influence was wide-ranging.

1972

GUNTER SCHOCH
AT WINNIPEG PARKS AND RECREATION AND AT METRO PARKS

That Gunter Schoch was able to persevere and finish his training in horticulture and landscape architecture amidst the chaos of post-World War II Berlin was a tribute to his steady character. With dreams of becoming a forester, he was to have taken up an apprenticeship on the estate of the Count von Arnim after completing high school. Instead he was drafted at the age of 17 during the last days of the war and spent almost a year in Denmark in military training and in West Germany as a prisoner of war and farm worker. When he came back in early 1946, his home city had been devastated by intense bombing and had been carved up into zones of influence by the western allies and the Soviet Union. Many options for training and education were simply unavailable but Schoch found that his love of nature could find expression through a course in horticulture and landscape architecture. He completed the necessary two years as an apprentice and one year as a journeyman with two commercial nursery and landscape contracting businesses in Berlin before beginning formal study at the Horticulture College of Quedlinburg am Harz. After graduating in 1950, Schoch became a landscape technician with the Berlin Parks Department in the district of Reinickendorf.[1]

Here at least the devastation of the city worked in favour of the beginning landscape designer. It was necessary virtually to rebuild the entire parks system of West Berlin. In addition to bomb damage, parks had been cultivated for vegetable gardens and their trees hacked down for firewood. With funding from the Marshall Plan pouring into West Berlin, Schoch found himself designing and supervising eight to ten projects at the same time ranging in scale from children's day care centres to large regional parks and sports grounds. He describes his horticultural training as "old style horticulture," with very little of the modernist influence of the Bauhaus. In fact, many of the projects of that time involved the restoration of parks and gardens that had been created, in some cases, centuries before. The work was intense, with a lot of variety and a whole range of interesting problems to be solved. But the rest of life in the divided city continued to be difficult. Married now and with one child, Schoch could not see a future for his family in Berlin. Canada was taking immigrants and the Schoch family set sail from Bremerhaven in January 1953. They arrived at the train station in Winnipeg in the midst of the famous prairie winter.

After two years working with commercial nursery and landscaping contractors, Schoch got a job in 1955 at the Winnipeg Board of Parks and Recreation. His title was "landscape technician" and he did design work right from the start, putting projects into plan form during the winter and working on the construction crew during the summer. The board was only slowly recovering from its almost 20 year low period during the Depression and the war. During that time park improvements had been stopped, few parks or facilities had been acquired or built, park and boulevard maintenance had been severely cut back and it was all the city could do to keep the gates of parks and recreational facilities open during the summer season.[2]

Winnipeg city services got a much-needed burst of energy, money and political will with the formation of a two-tier system of city government in 1960. This system involved a separation of powers between those services that would be provided by the local municipality and those services that were of city-wide importance. These city-wide services—planning, major streets and transportation, water and sewer services, policing, regional parks—were to be administered by a separately elected council whose members represented pie shaped wards the boundaries of which crossed municipal lines. The Metropolitan Corporation of Greater Winnipeg, popularly known as "Metro", was initially comprised of 19 member municipalities.[3] The Metro system was to last only a decade before it collapsed under accusations of lavish spending and infighting between the member municipalities. During this decade, however, Winnipeg gained more elements of infrastructure than it had in the previous 40 years: Winnipeg International Airport; the Disraeli Freeway; the St. James bridge and interchange; the St. Vital bridge; the George Maclean Pumping Station; and the perimeter highway to name a few. At the same time, the city was finally able to devote some attention to its parks and open spaces. The Metro Parks and Protection Division embarked on its decade of growth with two main goals: to make regional parks accessible in winter as well as summer by providing winter facilities and catering services; and to add an additional 1,000 acres to the Winnipeg regional parks system within five years. Metro also announced that new parks would be developed in a style that required less intensive maintenance than had the English landscape style parks of Assiniboine and Kildonan. The existing landforms were to determine the design of the park, without the extensive grading and construction that had taken place earlier in the century.[4] The division was true to its pledge, acquiring parkland on the then suburban fringe of development in excess of the 1,000 acre pledge by 1970. Winnipeg gained, during this period, La Barriere, Maple Grove, King's and Little Mountain parks among others.

In 1962, following a transitional year, the Winnipeg Board of Parks and Recreation ceded to Metro its responsibility for regional parks and with that, many employees including Gunter Schoch.[5] The next decade was to be Schoch's most productive as a landscape designer. He came into his own as the first professionally trained landscape architect to take up permanent residence in Manitoba.[6] As "Landscape Architect" for the Metropolitan Parks and Protection Division, the title he was given in 1966, he designed the most extensive improvements in Winnipeg's regional parks since the heyday of George Champion almost 40 years before. It is also significant that this was the first time a government agency in Manitoba had recognized the term "landscape architect" within its staff complement.

The Assiniboine Park Zoo had always been popular with Winnipeggers, but it was little more than a haphazard collection of animals housed in various makeshift and inadequate shelters. Along with the new zoo director, Dr. Gunter Voss, Schoch put together a five-year plan for large scale refurbishment of the entire zoo. The idea was to improve the conditions of care for the animals with new enclosures that involved minimal visual interference between zoo patrons and the animals. Conditions for people, too, would be improved with extensive walkways and landscaping, and improved restaurant, rest areas, and washroom facilities.[7] Distressed at the prior shabby appearance of the zoo, Schoch chose a high maintenance style for the zoo whereby no public areas would be ungroomed. All areas outside the animal enclosures would be paved, mowed, or cultivated into flower or shrub beds. Prior to this time it had been possible to drive through the zoo. But Voss and Schoch wanted a strictly pedestrian environment both for the good of the animals and the people. A 500 car parking lot was to be built east of the zoo with the main entrance, suitably laid out with flower beds and shrub plantings, located off this parking lot.[8]

Both the 1913 City Planning Commission Report and the 1948 Metropolitan Plan for Greater Winnipeg had recommended that the aesthetic treatment of major streets and thoroughfares of Winnipeg needed to be dealt with not as an afterthought but as an intrinsic part of the planning process. However, it was not until the time of Metro that the city began to include a routine budget line for landscape work in major street improvements.[9] Gunter Schoch became involved in the aesthetic treatment of the first modern street interchange in Winnipeg, the St. James interchange, which directs traffic onto the St. James Bridge. Here Schoch softened the loops of the cloverleaf on the north side of the Red River by providing a small lake with rocks, trees and shrubbery in one quadrant and a formal wind-controlled fountain and plaza in the other. On the Academy Road side of the bridge he provided a more naturalistic triangular park space.

1962

4.1 St. James interchange, lake and shrubbery, Winnipeg, 2003, G. McCullough. Designed by Gunter A. Schoch. This fantasy of a lake with rock outcropping and waterfall required a high level of maintenance that became hard to sustain later during the era of government cut-backs. Pictured here in 2003, bullrushes have been allowed to grow up, hiding the original Tyndall stone edging of the lake and creating a more natural looking shoreline.

1972

The construction of a new pavilion at Kildonan Park in 1964 drew upon all of Schoch's experience both as a designer and as a hands-on craftsman. The new pavilion, designed by Blankstein, Coop, Gillmore and Hanna, was a modern box of concrete and glass in which the horizontals created by the floor and roof slabs dominated in dynamic contrast to the vertical lines of the large trees on the site. The first park pavilion to be used year round, it was set into the bed of the Lord Selkirk Creek, which would provide a quiet pond in summer and a busy skating rink in winter. Schoch's job was to provide a pond and landscape that worked year round and gave the building beautiful views from its expansive windows and upper storey deck. Because the grades of the creek bed were so complicated that there was no point in trying to express them in a drawing, he had to be on the site most of the time in order to give direction to the work crew in excavating and placing stones. The result is a patio leading from the pavilion to a groomed pond with stylized island, the whole paved and edged in cream coloured limestone. The valley walls and island were planted with native trees and shrubs and the steepest grades were stabilized with limestone retaining walls, something of a Schoch signature.

Before the Metro decade was over, Schoch designed numerous green spaces including two jobs close to his heart: the first major improvements to St. Vital Park since the Depression and the design and construction of Crescent Drive golf course. When Metro's two-tier city government system was replaced by a fully amalgamated urban municipal government dubbed "Unicity" in 1971, Gunter Schoch still had many contributions to make, but from then on he would make them as an administrator. In January 1972 he joined the unified Winnipeg Parks and Recreation Department as City Landscape Architect, was promoted to Manager of Planning and Resources and ended his career as Director of Planning and Development, retiring in 1989.

1962

4.2 Landscape construction, Kildonan Park Pavilion, Winnipeg, 1964, CW. Gunter Schoch stayed on site to direct the work crew as they placed stones for the patio, stairways, pond edging and retaining walls.

1972

4.3 Kildonan Park Pavilion, Winnipeg, c.1970, CW. Designed in 1964 by the Winnipeg firm Blankstein, Coop, Gillmore and Hanna, the building entrance is located on the upper level while the lower level is nestled into the creek bed. Gunter Schoch's job was to design a landscape that would be usable as a passive recreation space in summer and a skating pond in winter.

By the time Schoch joined the unified department in 1972, he did almost no design work himself. There was now a staff to direct and too much work to do entirely in-house. The first landscape architecture firms were underway in Winnipeg by that time and Schoch developed good relations with the tiny community of landscape professionals. He shared out city contracts in an equitable manner, making sure not to favour one firm over another. He enjoyed the company of other landscape architects and had a strong belief in the importance of working for the good of the profession as a whole. Initially rebuffed by the Canadian Society of Landscape Architects, which did not recognize his German credentials, Schoch had become a member of the American Institute of Landscape Architects (AILA). He worked hard for AILA, eventually assuming the vice-presidency. By 1973, when he was elected to the AILA College of Fellows, Schoch was already immersed in the creation of the new Manitoba Association of Landscape Architects, an association that would benefit greatly from his organizational talents.

1962

1972

IAN MCHARG
CHANGES THE ORIENTATION OF LANDSCAPE ARCHITECTURE

Meanwhile, in the influential schools of landscape architecture in the United States, an agonizing reappraisal of modernism was well underway. No sooner was modernism, or at least modernization, triumphant in North America, than several key thinkers about landscape began questioning its wisdom. Modernist architecture and city planning was, in theory, exciting, egalitarian and revolutionary. But modernism in practice, as it swept over North America in the two decades following World War II, was more often bleak, insensitive to community interests, and a pawn in the real estate developer's game. Modernism seemed to offer wider opportunities for landscape architects and a higher profile for landscape concerns. In practice the economics of development too often overrode these concerns, making the wind-swept urban plazas and monotonous suburban malls a far cry from the humane open spaces landscape architects dreamed about creating. Starting in the 1950s, Ian McHarg, first head of the Landscape Architecture Department at the University of Pennsylvania,[10] and several other influential teachers in landscape architecture schools began to mount a vigorous critique of modernist principals.

McHarg, who was friendly with Russell and visited the University of Manitoba School of Architecture at Russell's urging, published the text of his lecture in the Manitoba architecture student's journal in 1965.[11] In "Architecture, Ecology and Form", McHarg said that, in effect, modernist architecture and city planning were fundamentally indifferent to the natural world.

> *Natural Scientists perceived form as an historical process of adaptation to environment, unique to the family, the species, the individual. Architecture chose an international style, irrespective of race, color or creed, latitude, longitude, elevation, place or history.*[12]

The forms of modernism, said McHarg, owed nothing to nature and were, in fact, completely divorced from nature. "The time has come for a review of the basis of architectural form. The present basis is arid, limiting and inadequate."[13] In place of modernism as a basis for form, McHarg advanced the cause of ecology, which he defined as, "that branch of science which investigates the relation of organism and environment, which latter includes other organisms."[14] In explaining the aptness of ecology as a basis for architectural form, McHarg further pilloried modernism by setting up a system of opposing values in which modernism was never on the winning side.

Modernism	Ecology
mechanistic	organic
international	local
strives for simplicity	strives for complexity
starts with a preconception	starts with the place
static	dynamic
function oriented	process oriented
strives for uniformity	strives for diversity
each creation independent	each creation interdependent

It can certainly be argued that McHarg set up something of a straw man to knock down in characterizing modernism this crudely. By 1965, modernism had left its crusading and manifesto writing era far behind. Philosophically and culturally, the movement had triumphed, matured and diversified into a multitude of views and approaches. Nevertheless, to students of landscape architecture and others concerned about the spreading wastelands of North American cities, McHarg seemed to have gotten it absolutely right. McHarg wanted architectural form and, particularly, landscape architectural form to start with the place itself, not with a pure preconception in the designer's mind. He wanted to work with nature, not in opposition to nature. As organisms in nature are interdependent, he argued for cities to be constructed as interdependent systems in harmony with natural processes.

1962

1972

4.4 This table illustrates Ian McHarg's interpretation of the starkly opposed values underlying modernist architecture as compared to the ecological approach to design that he was promoting. McHarg explained these opposing systems in "Architecture, Ecology and Form,"[15] a lecture he gave in Winnipeg and published in the University of Manitoba architectural student's magazine, Perspective.

In reviewing the history of his profession, McHarg abhorred what he characterized as the crude Euclidean geometry of Enlightenment city planning. Much more admirable, to his mind, was the curvilinear approach of the English landscape school of Capability Brown and Humphry Repton, which worked in harmony with nature. Being a twentieth century man, however, he took science as his grounding and inspiration. Landscape architects, he said, must have a basic understanding of the botany, biology, physiography, geology, and geomorphology of the places in which they hoped to do work. These were the appropriate branches of knowledge which contributed to the interdisciplinary science of ecology. The book in which these ideas are encapsulated, Design With Nature, first published in 1969, must be reckoned the most influential book in the field of landscape architecture published in the twentieth century.[16] In it, through the use of case studies from his own extensive practice, McHarg called on his students to become activists in defence of the biosphere. They must leave the safety and comfort of the design studio. They must cajole and warn but, most important, persuade. Although he himself could be quite confrontational in his criticism of engineers and developers, McHarg counselled his students to be flexible and pragmatic. Above all he filled his students with the optimistic view that they could and must change the practices of commercial developers and the government policies that had become so damaging to the environment.

> *There clearly is a desperate need for professionals who are conservationists by instinct, but who care not only to preserve but to create and to manage. These persons cannot be impeccable scientists for such purity would immobilize them. They must be workmen who are instinctively interested in the physical and biological sciences, and who seek this information so that they may obtain license to interpose their creative skills upon the land. The landscape architect meets these requirements. He has the precedents of the 18th century to give him courage.*[17]

1962

1972

McHarg also gave his students a formidable tool of analysis. His firm had worked on complex regional analysis studies along the eastern seaboard of the United States such as the mammoth "Plan for the Greenspring and Worthington Valleys". As a result of these experiences, he had refined a technique of analysis that involved adding data layers in the form of coloured or shaded overlays onto a base map. The overlays would map such physiographic considerations as slope, surface drainage, tidal inundation, soil drainage, bedrock foundation, soil foundation and susceptibility to erosion. Successive overlays would map "social values" such as historic, scenic, recreation, water, forest and wildlife values, and residential and institutional land use. It was a technique that could be used to examine the spatial relationships among a wide range of land usage, physical or even social data. When the overlay map was complete, patterns of usage, values and physical barriers could be discerned and areas that could successfully sustain multiple uses became easier to identify. This technique, as later refined through the development of Computer Assisted Design (CAD) and Geographic Information Systems (GIS), has become one of the major techniques of regional analysis particularly at Harvard University's Department of Landscape Architecture.

Although landscape architecture in the twentieth century had already evolved considerably away from its horticultural roots, design had continued to be the core preoccupation in an increasingly interdisciplinary profession. Perhaps the most significant result of McHarg's protean influence was to shift the centre of gravity in landscape architecture schools away from project level design and towards regional planning and the matrix of life, physical and behavioural sciences that supported his vision of ecology.

1962

1972

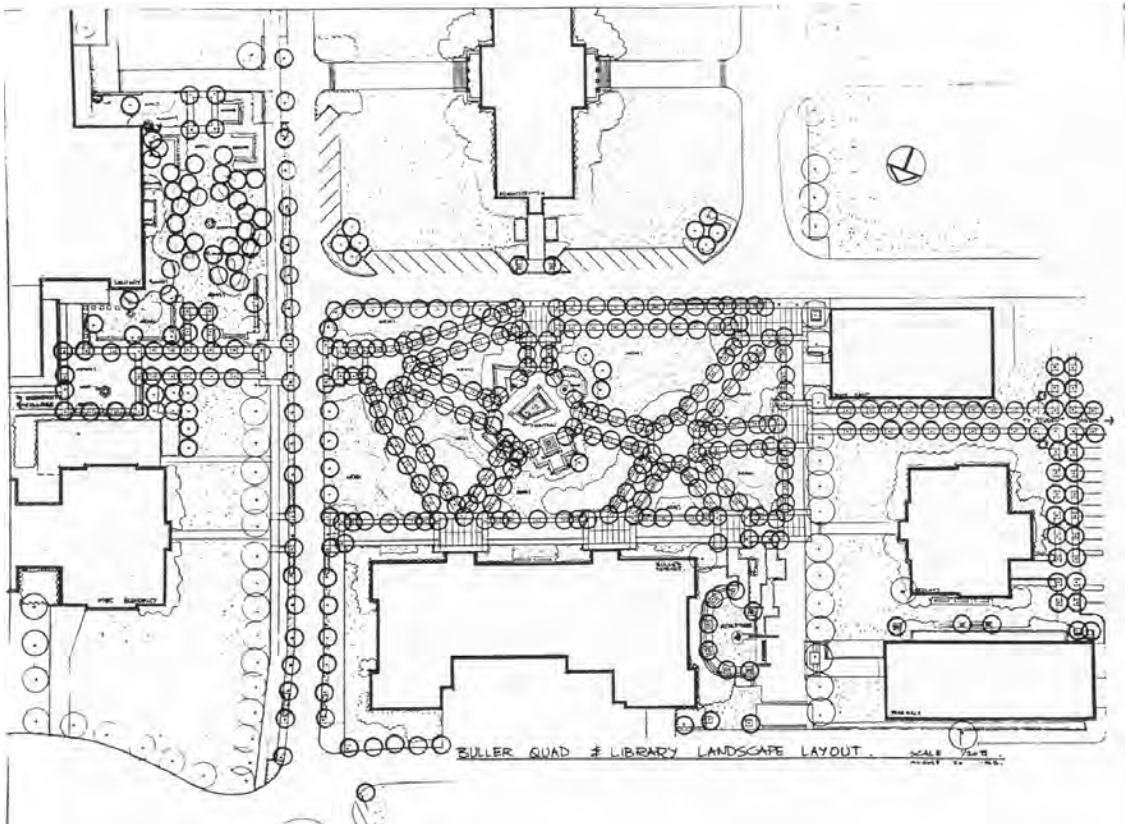
DENIS WILKINSON AT THE UNIVERSITY OF MANITOBA

It was through his connection with Ian McHarg that John A. Russell began to pursue the idea of creating a department of landscape architecture in the School of Architecture at the University of Manitoba.[18] He saw a way to work toward this goal by pushing the Sasaki, Walker and Associates Inc. 1961 recommendations with respect to landscape planning for the university. Sasaki, Walker had recommended that the university hire an architect, a campus planner and a landscape architect.[19] If the administration did hire a landscape architect, this same person might be available to teach landscape architecture part-time at the school. McHarg wrote to Russell recommending a young Englishman named Denis Wilkinson, who had been a student of McHarg's at the University of Pennsylvania. After getting approval for the plan from the administration, Russell wrote to Wilkinson in August of 1962 offering him the three-fold job of landscape architect for the university, lecturer in landscape architecture at the school and consultant to the school on the development of "a post-graduate course in Landscape Architecture."[20] Wilkinson came to Winnipeg for an interview in December and began his appointment in April 1963.

Denis Wilkinson grew up in Sunderland in the north of England and received both the Diploma in Architecture and the Diploma in Landscape Architecture from King's College, Durham University.[21] Between 1959 and 1961 he studied for a master's degree in landscape architecture at the University of Pennsylvania. He had worked with two giants of the profession following graduation from Pennsylvania: briefly with Karl Linn in Philadelphia and then for more than two years with Lawrence Halprin in San Francisco. By the time Russell contacted him, Wilkinson had a theoretical acquaintance with Canada, having worked on a submission to the Toronto Civic Centre competition in 1958 with a Sunderland architectural firm and on a Toronto penthouse development with Karl Linn.

When Wilkinson arrived at the University of Manitoba campus fresh from the damp lushness of San Francisco in spring, he was startled by the contrast. He found the campus, "bleak and desolate, open, wind-swept."[22] Whatever could be said about the academic quality of the University of Manitoba, as a visual and sensuous environment its campus was among the least distinguished in Canada. If ever an environment called out for the services of a landscape architect, this was it, and Wilkinson was full of enthusiasm and ideas.

Wilkinson's first task was to create a landscape plan for the university as had been suggested by Sasaki, Walker. His "Proposed Landscape Programme for the Campus of the University of Manitoba" was presented to the Board of Governors in February 1964.[23]



4.5 Site plan, Buller Quadrangle and Library landscape layout, Dennis Wilkinson, 1964. Source: "Proposed Landscape Programme for the Campus of the University of Manitoba", Denis Wilkinson, 1964, UMA. Most of Wilkinson's proposals called for a much denser planting scheme than then existed.

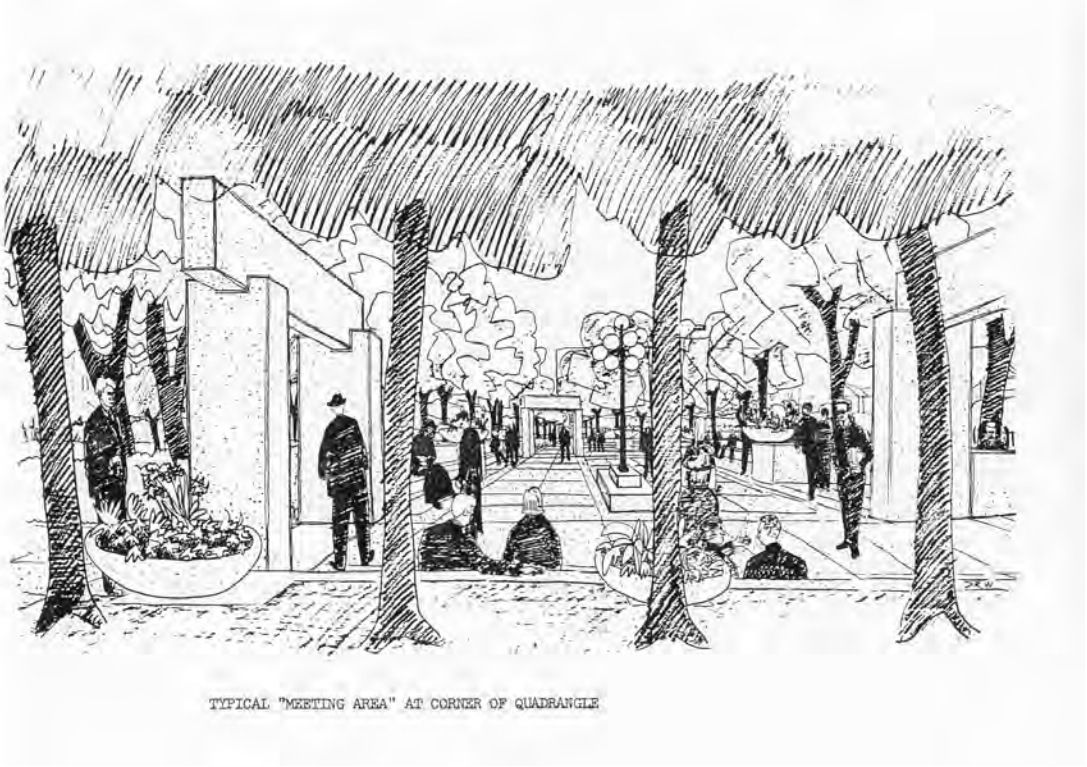
For Wilkinson, the university should be a centre of learning complete unto itself where "an aura of eloquence, beauty and meaning should vitalize the campus and engulf the visitor."[24] The campus should define its own space and resist the encroachment of the residential and commercial developments surrounding it. He would emphasize this by surrounding the boundaries of the campus with a dense belt of trees, in rows two to four deep. The main defining spaces of the university—the main quadrangle and the spaces in front of the library, the Buller Building and the Engineering Building—already existed. But they did little more than exist and required definition and character. Wilkinson's main complaint about the campus as it then existed was that it was not a place for people, not a place where people could live a complete life. "A university is an expression of life in all its facets, not just a place for academic learning."[25] Roadways on campus had already been separated into main vehicular roads, smaller vehicular roadways, and pedestrian walkways. Wilkinson concurred with the Mudry-Stovel plan for Matheson Road between the Administration Building and University Crescent to be closed to vehicular traffic

1962

1972

and turned into a pedestrian mall. But he found the existing walkways totally inadequate for the intensity of pedestrian traffic, particularly as far as width was concerned. He would line the main traffic arteries with trees. Pedestrian walkways, too, their width adjusted according to the density of traffic, would be defined with trees and shrubs. Meeting spaces would be developed at important junctions of pathways. "The campus as a whole develops into a network of landscaped areas, courts and precincts, giving protection in winter, and shade, repose, ease, delight and inspiration throughout the spring, summer and fall."[26] For pedestrian traffic during the bitter winter months, Wilkinson pushed for a covered system of pathways, either in the form of tunnels or linkages at the first or second floor level. The ideal was to be able to move around the entire campus without having to carry outdoor clothing. In the future, he suggested that all new buildings be linked together or even be built abutting each other. "This would ultimately develop and give a much tighter precinctual quality to the campus than is the case at present. Today virtually every building stands as an isolated unit on the prairie plain."[27]

4.6 Drawing, meeting area and fountain in Buller Quadrangle, Dennis Wilkinson, 1964. Source: "Proposed Landscape Programme for the Campus of the University of Manitoba", Denis Wilkinson, 1964, UMA



1962

4.7 Drawing, typical meeting area at corner of quadrangle, Dennis Wilkinson, 1964. Source: "Proposed Landscape Programme for the Campus of the University of Manitoba," Denis Wilkinson, 1964, UMA

Wilkinson's list of design influences is an eclectic mix: Le Corbusier, Picasso, Ian McHarg, Karl Linn, Lawrence Halprin and Erwin Gutkind. The university landscape gave him an opportunity to utilize some of his own signature motifs: the creation of meeting places at pathway junctures using fountains and sculpture as focal points; the use of dense plantings of trees to create shade and protection for these meeting areas; the use of subtly contoured berms in open areas adjacent to buildings and recesses in pathways to give variation to the flat prairie topography; and the juxtaposition of hard and soft landscaping.

In general, Wilkinson's proposals were well received by the administration of the university. However, the implementation of such an ambitious plan would take many years and cost hundreds of thousands of dollars. Wilkinson's estimate for tree planting in the summer of 1964 alone was $37,500. The university chose to implement the plan slowly and he was only able to put in place a small portion of what he conceived by the time he left Winnipeg in 1968. Although much has been lost due to encroachment of new buildings and natural attrition, the Wilkinson touch is still discernible in several places on the campus. The open spaces and courtyards of

1972

University College and the berms and undulating pathway in the area between the Architecture II (formerly the Fine Arts Building), Music and John A. Russell Architecture buildings still show Wilkinson's intention. One of his favourite projects involved working with sculpture students in the Fine Arts faculty to place sculpture in various places on campus. Wilkinson selected the sites and designed the bases for these installations, which were intended to be temporary. Happily, several of these pieces have never been removed. Less happily, Wilkinson was never able to get even one of his beloved fountains built on campus. Calling fountains, "touches of magic in a desolate world," his most grandiose plan involved placing a large floating fountain in the middle of the Red River so that it would by visible from the windows of the Pembina Hall cafeteria.[28]

4.8 Architecture II Building (formerly the Fine Arts Building), University of Manitoba, Winnipeg, c.1967, UMA. Denis Wilkinson's subtle berms, which he called "cats under the carpet", created some undulation in the otherwise flat prairie topography.

While Denis Wilkinson was working and teaching on campus, he somehow found time to do project design work with several Winnipeg architectural firms, particularly Libling Michener and Associates. Of this private work, perhaps the most satisfying was the Fort Garry townhouse development Southwood Green, designed by Libling Michener and Associates' project architect Leslie Stechesen with landscape design by Wilkinson, which won a 1969 National Design Award from the Canadian Housing Design Council.[29]

The construction of underground parking at Southwood Green made the green space at the centre of the development available for passive recreation. The townhouses are arranged on the periphery of this green space which features a sculptural fountain and pedestrian walkways with sculptures at junctions of pathways. Wilkinson made the green space seem bigger than it was by some subtle changes in elevation and by making the walkways seem to meander by using curved curbing around trees and plantings. The brightly coloured sculptures, two by Joe Fafard, then a Fine Arts student at the University of Manitoba, and three by Wilkinson, were meant to provide some colour during the winter months. Wilkinson also designed the sculptural fountain. On a summer day in the middle of this green space, with the fountain gently splashing, it is impossible to believe that Pembina Highway is only 200 metres away. This sequestered feeling was reinforced by the double row of elms on the boulevards of the development.[30]

Another of Wilkinson's permanent gifts to Winnipeg was his design of the Steinkopf Gardens on the north side of the Centennial Concert Hall, which he describes as "a soft corridor" focusing on the column of the 1885 Rebellion Volunteers monument. Originally this corridor was conceived as the beginning of a system of walkways from the Centennial complex down to the Red River. The gardens are below street level and are accessed off a plaza at the west end by a set of stairs cantilevered over a fountain. From this low point the garden is stepped gradually up again to street level at the east end. Benches and tables provide seating. Wilkinson chose a variety of trees and shrubs, including conifers and Birch trees, so that there would be something to see throughout the seasons both for people walking through and for people sitting in the restaurant whose windows overlooked the garden. Seeing these gardens again after a long absence, Wilkinson regretted that the budget could not stretch to include some appropriate site furniture instead of the generic picnic tables that now inhabit the space.

Given that Denis Wilkinson stayed in Winnipeg only a short five years, he was able to accomplish an amazing amount both on the university campus and as a private consultant to Winnipeg's architectural community. Other private projects included St. Paul's High School, Grant Avenue; the Coca-Cola Bottling Plant in Inkster Industrial Park; the Villa Rosa Home on Wolseley Avenue; and the Village West townhouse development on Westwood Street. He showed the Winnipeg architects with whom he worked exactly how an excellent landscape architect could enhance their buildings and provide valuable advice on siting and traffic circulation. Nor was his work confined to Manitoba. He designed a landscape master plan for the University of Saskatchewan, Saskatoon and also did some landscape design for the University of Saskatchewan, Regina.

1962

4.9 Pedestrian walkway, Southwood Green, Winnipeg, 2002, C. Thomsen. This exemplary townhouse development was designed in 1967 by Libling Michener and Associates with landscape design by Denis Wilkinson. The trees have now matured to filter intense summer sun. By encircling trees and shrubs with curved curbing, Wilkinson gave a straight walkway a meandering feel.

1972

Wilkinson also taught courses in the Faculty of Architecture, which had been given faculty status in November 1963, its 50th birthday.[31] Here his contribution went beyond teaching. At least one student architect was influenced to seek out a career in landscape architecture because of Wilkinson's enthusiasm and skill in communicating his own excitement about the field. Garry Hilderman, whose career was to be very significant to the profession in Manitoba, attributes his switch to the landscape field directly to his experience in Denis Wilkinson's classes.[32]

Although Dean Russell had originally envisaged establishing a postgraduate degree program in landscape architecture at the University of Manitoba, by the time Wilkinson was hired a decision had been made that the landscape architecture degree would be at the bachelor's level. However, Wilkinson and Russell made only limited progress in establishing the program. Meanwhile undergraduate programs had been inaugurated at the University of Guelph in 1964 and at the University of Toronto in 1965. Russell hated being pre-empted by Guelph and Toronto. To make matters worse, Russell feared that the University of Toronto Architecture Faculty was trying to lure Wilkinson east to help them start their program. (Looking back on this period, Wilkinson protests that he was not considering a move to Toronto; nevertheless Russell clearly felt it was a danger.) Russell immediately suggested upping Wilkinson's salary, complaining to President Hugh Saunderson, "It would be most regrettable if we lost him, and particularly to Toronto!"[33]

If a program was to work at the University of Manitoba, it would need to make the best use of resources already on campus. Wilkinson had made some contacts in the Plant Science Department of the Faculty of Agriculture. Professor Ferguson of Plant Science was interested in teaching within the proposed landscape architecture program and Dean Weir of the Faculty of Agriculture was smiling on the plan. Ferguson and Wilkinson were instructed to draft a proposal for the new program.[34] Unfortunately Dean John A. Russell died at the end of 1966 and his death coincided with some not unrelated growing pains within the Faculty of Architecture which included the total overhaul of all curricula. When this exercise was finished, the proposed program in landscape architecture was to be an undergraduate program to be undertaken following the Bachelor of Environmental Studies degree. This was where matters rested when Denis Wilkinson left the University of Manitoba to become associate professor in the landscape architecture program at the University of Wisconsin, Madison, in 1968. He had gained as much from the years in Winnipeg as he had contributed. Recalling his Winnipeg experience, Wilkinson called them "5 full, rich, exciting, creative years, not 5 short years."[35]

1962

4.10 Steinkopf Gardens, Centennial Concert Hall, Winnipeg, 2002, C. Thomsen. Denis Wilkinson designed this "soft corridor" below street level as the beginning of a system of walkways from the Concert Hall to the Red River. The link to the river never happened but this garden remains to soften the exterior of the building and provide a transition between it and the neighbouring Manitoba Museum.

1972

CAMERON MAN AND THE LOMBARD NORTH FIRM

It should have been a plum job for a young architect but instead it turned into a nightmare. This was Cameron Man's experience when, as an architect with the Provincial Architect's Office, he was given the assignment of designing a fountain for Winnipeg's Memorial Park, a fountain to suit the grandeur of the Manitoba legislative building. Man had a nagging feeling that he did not have enough experience or knowledge for this kind of project. He had become interested in landscape architectural issues while working on the Falcon Lake townsite and he knew that it would have been better to entrust the Memorial Park project to a landscape architect. He had even suggested to the Deputy Minister of Public Works that the department hire a landscape architect. "We already have a gardener", was the reply. Still apprehensive, Man designed a large modern rectangular fountain in a scale to match the legislative building which was to have large tyndall stone blocks rising from the base.

The footings for this fountain had to be sunk to solid hard pan in order to support the weight adequately. But when the excavation began, the backhoes revealed that a branch of the Colony Creek had originally run through the property. In the ancient creek bed there was nothing but half-rotted manure and silt to a depth of about 30 feet. Man was fuming. He investigated records related to the site and found that stable hands of the Fort Osborne barracks had used the creek bed as a horse manure pile during the 1870s and 1880s. The whole fountain site had to be excavated and the manure and silt removed in order to anchor the fountain properly. With most of the budget eaten up by the foundation, the fountain itself became essentially an empty base with no vertical elements. It was a frustrating experience and a painful way of learning the value of thorough site analysis, including historical analysis. This was what convinced Cameron Man that he wanted to study landscape architecture.

Cameron Man was born in Russell, Manitoba and came to Winnipeg with his family where he finished high school and attended United College for a year. Originally headed for a medical career, Man met several architecture students who piqued his interest in design. He enrolled in the University of Manitoba School of Architecture in 1955 when John A. Russell's school was bursting with ideas and vitality. He describes the architecture he learned from professors James Donahue and John Graham and guest critics like Morley Blankstein as pure Bauhaus.[36] In retrospect he thought the Bauhaus and Miesian approach of the Manitoba school served the students of the day well because of its emphasis on craft and the understanding of materials. After graduation, he was employed by the Provincial Architect's Office, where he had worked during the summers.

Then, after two years working for the architectural firm McMorris Sibley in Jamaica, Man started graduate work in architecture at Rice University in Houston, Texas. Although there were exciting teachers at Rice and the department there was breaking away from the Miesian approach and into "pure exploration", Man did not feel that he was adding significantly to his own knowledge or skills as a designer. He came back to Winnipeg and was eventually offered a job again in the Provincial Architect's Office.

The work Man did during his two stints with the Provincial Architect's Office was very much landscape oriented. In a later period much of this work would undoubtedly have been performed by a landscape architect. At Falcon Lake, Man worked on the new washrooms and campground buildings and on other areas of Whiteshell Provincial Park. When the Trans Canada Highway agreement was concluded, Man worked on several of the wayside parks and rest stops on the highway's route through Manitoba such as Norquay Park near Portage La Prairie. On these jobs, he was dealing with site planning and analysis more than with architectural concerns. He recalls that as an architect, the only training he received in site planning was "to make a flat site so you could put a flat building on it."[37] He was aware of the existence of landscape architects and had met several at Rice. A self confessed history buff, he had read about Olmsted and Pierre l'Enfant and knew the work of Thomas Church and Lawrence Halprin. The debacle of the Memorial Park fountain was proof that if he was to continue in this type of work, he needed further study.

Unable to gain the support of his employer for a study leave, in 1963 he resigned from the Provincial Architect's Office and began work on a master's degree in landscape architecture at the University of California, Berkeley. While at Berkeley he was exposed to the best landscape architecture the west coast had to offer. The California School was then at its height and Thomas Church, Lawrence Halprin, Garret Eckbo, Donald Austin and Robert Royston all taught in the program or were guest lecturers and critics. Both the university and the city of San Francisco were experiencing turbulent and exciting times. While studying, Man worked part-time in the offices of the landscape architecture firm Royston Hanamoto on such projects as Peacock Gap and Foothills College.

After graduating from Berkeley, Man joined the site planning department in the San Francisco office of the giant architectural firm, Skidmore Owings and Merrill, where he worked on the Oakland Alameda County Coliseum and the Universal City project. He had been hired especially to work on perhaps the plum landscape architectural contract of the decade, the master plan for the Washington, D.C. Mall, which formed part of Lady Bird Johnson's Beautify America initiative. After working on this project for a year, and rubbing shoulders with its main landscape

architectural consultant Dan Kiley, Man's student visa was due to run out. He would either have to immigrate or persuade Skidmore Owings and Merrill to apply for a work permit on his behalf. He doubted the giant firm would bother doing so with a fresh supply of eager young landscape architects close at hand. While thinking these options over, he went home to Winnipeg for Christmas.

Over the holidays, friends and colleagues in the architectural community told him that Winnipeg badly needed a landscape architect and that he should stay and open an office. Although he liked the excitement of San Francisco, there was a definite appeal in the idea of coming home, where both he and his wife had family. He took a leave of absence from Skidmore Owings and Merrill and rented an office in the Lindsay Building under the name, "Cameron Man, Landscape Architect". It was January 3, 1966.

Within days Man had his first job, an entrance sign for the new Canadian Mennonite Bible College on Shaftesbury Boulevard. With good contacts in the Winnipeg architectural community, he soon had more work than he could handle himself. He persuaded Seymour H. Bernstein, a graduate of the Iowa State bachelor's program in landscape architecture recently hired by the Provincial Parks Branch, to help him out with the overflow. Soon Bernstein quit the Parks Branch and signed on full-time with Man. Some large jobs started coming Man's way, notably the Grace General Hospital grounds and the Victoria General Hospital grounds. Through Man's contacts in the Provincial Architect's Office it became clear that there would be work available from the provincial government as well.

It transpired that Glen Urquhart, a close friend of Man's who was a lawyer with a degree in mechanical engineering, was deeply unhappy working in the City Solicitor's office. Because it was clear that he would soon have to increase the size of his firm and put it on a sounder business footing, Man suggested that Urquhart join him as a partner. Urquhart jumped at the chance and made himself extremely useful running the office, writing up specifications and contracts, doing promotion and even the odd bit of engineering and drafting. In the spring of 1966, Man and Urquhart persuaded another close friend, mechanical engineer Claude Muret, then working with an engineering firm in Israel, to come back to Winnipeg and join them. It was the beginnings of an interesting and multi-talented team. But they felt they needed another designer. Man started working on James Taylor, who had been a fellow student at Berkeley and had also worked at Royston Hanamoto. Taylor was on a study tour of Europe at the time. At every Thomas Cook office where he stopped there would be another note from Cameron Man inviting him to come

through Winnipeg on his way home, offering him interesting work in a multi-disciplinary office with compatible workmates. Man must have been persuasive because the Iowa born Taylor chose Winnipeg over California and the firm Man Taylor Muret Urquhart was born.[38]

Things were moving along very rapidly for the young firm. Urquhart and Man had made several contacts in Calgary, particularly in the Calgary Parks Department. They landed the contract for the master plan of Prince's Island Park there and also got some private work from Paragon Properties. In the spring of 1967, they decided to open a Calgary office. It was shortly after this that both of Glen Urquhart's parents died and he left the firm in order to attend to the settling of their estates. The remaining partners became Man Taylor Muret. On a continuously expanding curve, the firm began hiring newly-minted landscape architects from the Guelph program and particularly from the American landscape schools. One of these was John Coe, who had graduated from Harvard and worked for a time with the Peace Corps in Brazil. Coe worked in the Calgary office of Man Taylor Muret. In 1969, the firm began to investigate the Vancouver market for possible expansion. This resulted in a deal with John Lantzius, who was leaving his firm in Vancouver to head the department of landscape architecture at Ball State University. Rather than compete, Man Taylor Muret would merge with Lantzius's Vancouver operation as Man Taylor Muret/Lantzius Associates. Lantzius's associate Donald Vaughan would run the Vancouver office, James Taylor the Calgary office and Claude Muret the Winnipeg office.

The landscape architecture section of Man Taylor Muret/Lantzius's Winnipeg operation was headed by Douglas Paterson, who joined the firm in 1969. Paterson, who had a B.Sc. from the University of Manitoba and an MLA from the University of Michigan at Ann Arbor, had a broad-based vision of the landscape architecture profession that fitted well with the firm's philosophy. Though still a young man, Paterson was filled with McHargian ambition and felt landscape architects should create their own opportunities and promote ideas at the highest decision-making levels. It was Paterson's job to be a troubleshooter and see that the firm's landscape architecture and regional planning jobs moved along and got done.[39]

The firm that Man and his partners were building up was a multi-disciplinary one, with architects, landscape architects, civil and mechanical engineers and planners, but the emphasis was still on landscape architecture and planning. During this period when the firm was steadily expanding, more and more contracts in the nature of resource analysis, environmental analysis and resource planning were becoming available. These tended to be large contracts, often let by one level of government or another but also occasionally by large corporations. The jobs were frequently located in northern Canada, often in the territories where all kinds of development—highways, national and territorial parks, mining operations, timber operations, oil and gas

extraction—were being planned. These developments were subject to the first rudimentary environmental legislation and were required to conform to stipulated environmental guidelines. A wide range of expertise was called for that Man Taylor Muret/ Lantzius, interdisciplinary though it was, could not offer from its own ranks. Therefore the firm made a number of strategic alliances in order to be able to compete for northern resource work. Ronald Peiluck, a geographer, who ran a small Winnipeg firm called Createplan did resource analysis and inventorying and the first of what would later become environmental assessments. Man Taylor Muret/Lantzius worked out a deal with Peiluck, buying half the stock of Createplan. It was around this time, too, that the firm hired Dr. Alex Fedoruk, a specialist in the biology of freshwater lakes. There was frequently a need for input from economists and Man and his partners had also formed an alliance with David Young and David Hildebrandt, resource economists who ran a consulting firm called Hildebrandt and Young. The original idea was for this loose alliance of firms with complementary expertise—Man Taylor Muret/Lantzius, Createplan, and Young and Hildebrandt—to agree to compete as a consortium for major resource proposals. Each firm would retain its independence but proposal stationery and resumes would be pre-printed for convenience. There was no real name for this alliance to begin with, but David Young used to call it "the Lombard group" because meetings would be held in Hildebrandt and Young's Lombard Avenue offices. This consortium could compete for major contracts, like the Tumbler Ridge Project in Northern British Columbia, against large engineering companies like Underwood McLelland.

In 1970, the loose alliance became formal with the merging of all the firms into a new federally incorporated company called Lombard North Planning Ltd.[40] The "North" part of the name was an obvious reference to the venue for much of the firm's work at the time. At this point the merged firm had offices in Winnipeg, Thunder Bay, Calgary (with a branch office in Edmonton) and Vancouver. Cameron Man, who always felt that Vancouver would be the major city for business, went out to head up the firm's Vancouver office and James Taylor returned to the Winnipeg office while Jeffrey Olson ran the Calgary office. The head office of the firm remained in Winnipeg where Claude Muret, David Young and David Hildebrandt remained. Management was by conference call between the partners in the branch offices. In 1973, the name of the company was changed to Lombard North Group Ltd. Finally, in a business move that acknowledged the increasing preeminence of Calgary in all aspects of the resource business and the relative waning of opportunities in Winnipeg, the Lombard North head office was moved to Calgary in 1975.[41] The firm retained its Winnipeg office until 1977 when the departures of both Douglas Paterson, who had been managing the Winnipeg office, and Alex Fedoruk and the prior departure of David Hildebrandt left no obvious candidate to manage the Winnipeg operation. Although there were still 17 people in the Winnipeg office, the decision was made to close it and consolidate the operation in Calgary. Thereafter projects in Manitoba were run out of the Calgary office.

There was also, by this time, a change of the guard among the partners. Cameron Man had left the firm in 1971 in order to head the landscape architecture program at California Polytechnic State University in Pomona. He left Ronald Peiluck, Claude Muret, and James Taylor as the major partners of Lombard North. By the early eighties a number of factors were combining to erode the scope of the Lombard North firm. There was, perhaps, a sense of "burn-out" among the original partners and associates. Douglas Paterson, for example, decided to leave in 1977 primarily because of the frustration he felt in dealing with government officials who were not competent to make the decisions they were charged with and were arrogant into the bargain.[42] Claude Muret voiced similar complaints. At the same time, governments and business were changing their ways of operating. Corporations like Shell Canada were hiring their own staff instead of contracting out—often, in fact, hiring staff away from Lombard North. There were also indications that managing the separate offices was becoming difficult. Winnipeg landscape architect Lawrence Paterson was hired by Claude Muret specifically to provide "middle management" from the Calgary office. Paterson had been a founder of the Winnipeg landscape architecture firm Dunbar Paterson Rose along with Thomas Dunbar and Richard Rose. When Paterson joined Lombard North in Calgary, Dunbar returned to the USA and Richard Rose remained as sole owner of Dunbar Paterson Rose and changed the name to DPR.[43]

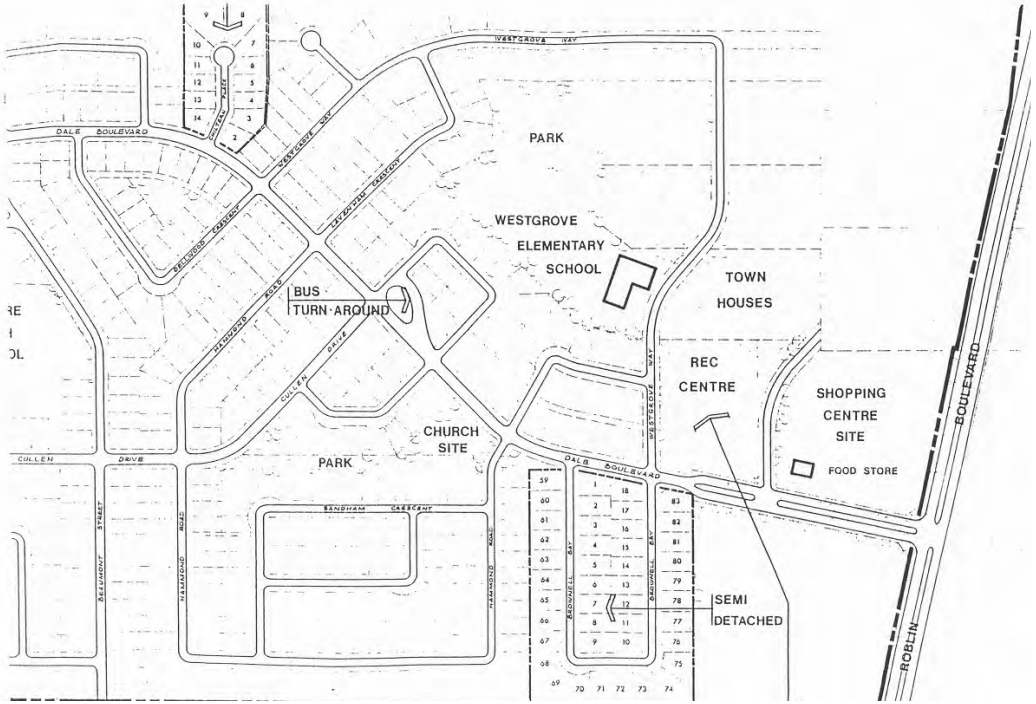
In 1980, a restructuring of Lombard North resulted in the company letting its federal charter lapse and allowing the Calgary office to incorporate as an Alberta landscape architecture firm, Lombard North (1980) Ltd., with the addition of Lawrence Paterson, Douglas Walters and Paul Agate as partners. This firm continued as an Alberta operation while in 1983 landscape architect Ross McGowan resurrected the firm in Winnipeg as Lombard North Group (1984), a Manitoba landscape architecture company. McGowan later left this firm and it is now run by Winnipeg planner David Palubeskie. While the Lombard North name was carried on, the scope of work of these successor firms was much reduced from that of the original company. No similar multi-disciplinary firm moved in to take the place of Lombard North and it is an open question, given the changes in the western economy and the considerable scaling back of government spending in the eighties and nineties, whether another company with the scope of the original Lombard North firm could have become established.

Meanwhile Cameron Man, who had been in at the beginning, continued a distinguished career. He was the chair of the landscape architecture program at the University of Guelph from 1975 to 1989 and has headed the landscape architecture department at Mississippi State University since 1989.[44]

EARLY PROJECTS OF MAN TAYLOR MURET

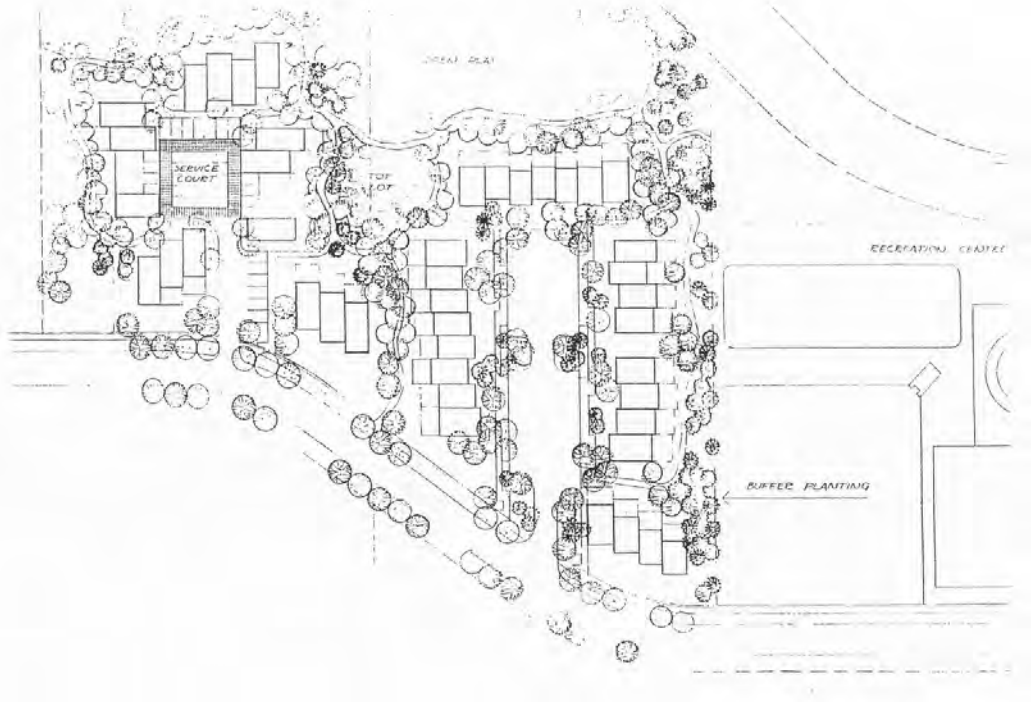
The early projects of Denis Wilkinson and of the Man Taylor Muret firm were undertaken in an atmosphere of limited allied services and almost no public awareness about landscape architecture. There was a healthy commercial nursery business and a limited landscape contracting sector to draw on. There were no local suppliers of such things as site furniture. As well, Manitoba landscape contractors of the period worked on a fairly small scale and had no experience of working with landscape architects. These contractors had a skepticism and even some resentment about these new professionals horning in on territory that had once been exclusively theirs. A great deal of work had to be done on both sides in order to earn mutual trust. Cameron Man recalls an incident when the contractor he had been working with had planted extensively on a large project and a freak thunderstorm washed out all of the seed. The client would have been within his rights to make the contractor re-seed at the contractor's own expense. Man felt this would be unfair and stepped in to persuade the client to assume the cost of the new seed, with the contractor covering the cost of planting. When the contractor heard that Man had supported him, he was impressed. It was the first time in his business career that someone outside his company had gone to bat for him. It was the beginning of a long and mutually beneficial association between the two firms. Once landscape contractors could see that the existence of landscape architects in Manitoba would likely increase their business not kill it, relations between the two groups improved.

In fact, Cameron Man had to spend considerable time doing promotion and public relations of a very basic sort. He was continually trying to raise the profile of the profession among both the general public and business groups that could advance the interests of his company. Man scored a minor coup when he was able to show the developer of the Westdale subdivision, a residential subdivision in suburban Charleswood, that by using the services of Man's firm the developer could come up with a plan that featured more residential lots and fewer roads on the same amount of land. This meant money in the bank for the developer, and Man Taylor Muret got the contract for the subdivision plan.



1962

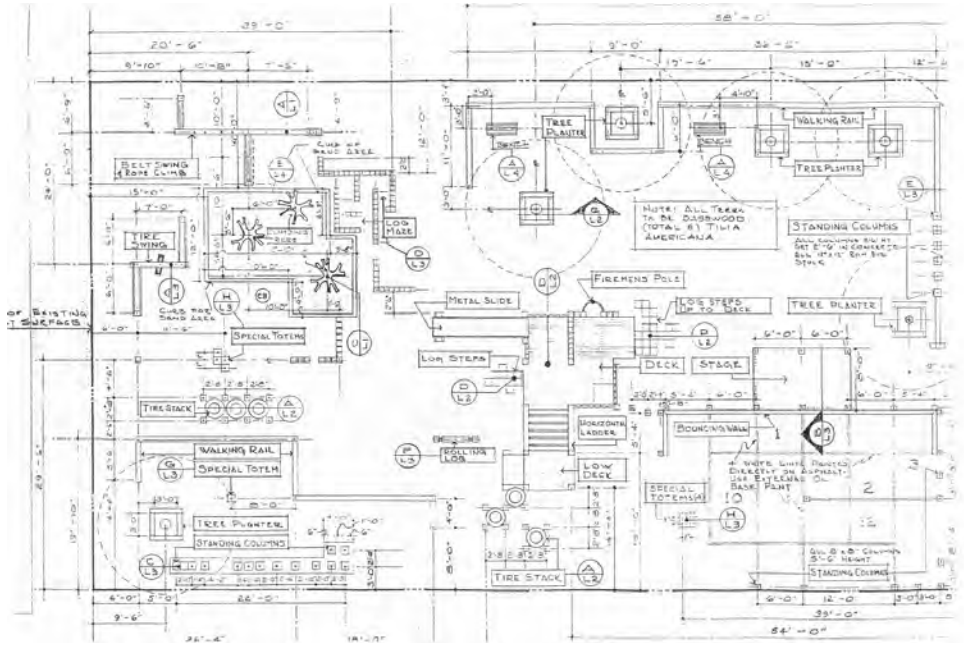
4.11 Detail, plan, Westdale Subdivision, Man Taylor Muret, 1967, Lombard North Collection, CAA, UC. Cameron Man proved that he could increase the developer's profit in this Winnipeg suburb by designing a plan that involved more lots and fewer roads.



4.12 Detail, plan, Westdale Subdivision, Man Taylor Muret, 1967, Lombard North Collection, CAA, UC. This plan shows the layout of a proposed townhouse complex on Westgrove Way. Though the townhouse units are densely packed onto the site, buffer plantings insulate one section from the next and the facades facing the parking lots are staggered to enhance a feeling of privacy and separateness in the individual units.

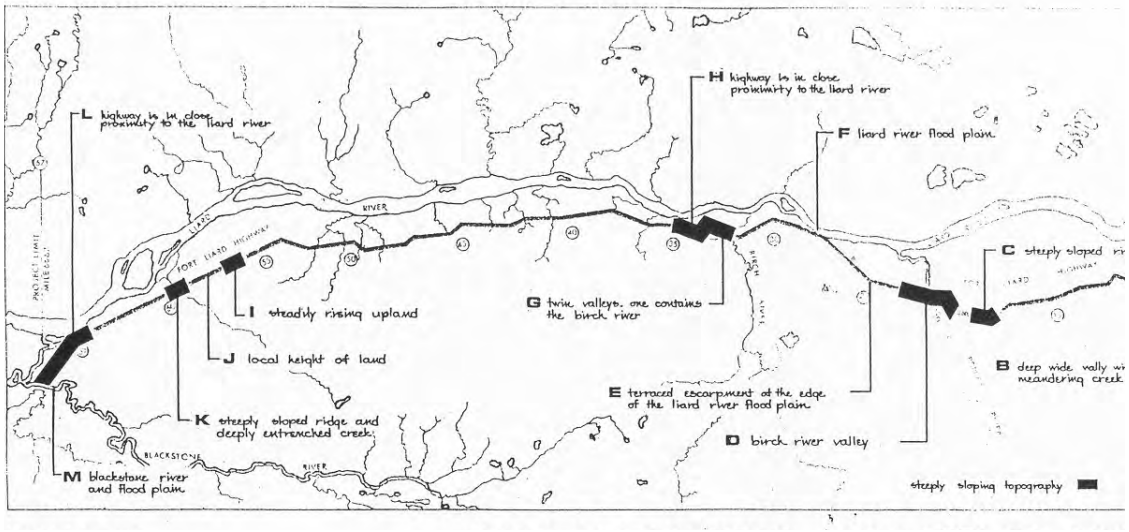
1972

The Lord Selkirk Park project, a low-cost public housing complex in downtown Winnipeg, found Man Taylor Muret caught up in an urban renewal project about which Man and his partners had misgivings. Lack of recreational space and facilities in the centre of Winnipeg had been a problem since the beginning of the century. While the new apartment complex would provide safe, clean housing for the occupants in place of the run-down slums it replaced, the economics of the urban renewal process forced Central Mortgage and Housing (CMHC, later renamed Canada Mortgage and Housing) to cram 328 units onto the site.[45] This left a total of only four acres for park and recreational space. Man knew that there were too many units and not nearly enough recreational space for the number of occupants. As was typically the case, Man Taylor Muret was brought into the project by the architectural firm Libling Michener specifically to design the open spaces at a point when the planning for the complex was already well advanced. Being a new firm and members of a virtually unknown profession, Man and his partners had no clout in trying to persuade CMHC to defy economic pressures and reduce the number of units. The resultant overcrowding has contributed significantly over the years to the social problems already existing in this community. It would become a familiar problem to all the landscape architects coming after Man Taylor Muret. With Ian McHarg's call to battle ringing in their ears, landscape architects who were trying to make a living would find it very difficult to make their voices heard when the whole apparatus of urban development seemed demonically bent on producing the bleak urban spaces that have become so familiar.



4.13 Site plan, Playground 4, Lord Selkirk Public Housing Project, Libling Michener, architects, Man Taylor Muret, landscape architects, 1967 Lombard North Collection, CAA, UC. Man Taylor Muret tried to provide recreational spaces that would stand up to heavy use.

The Fort Liard Highway in the North West Territories was a project of a different kind and one of the first northern projects undertaken by the firm. It involved an analysis of the proposed route of the highway in order to inventory various resources, including the geological structures underlying and adjoining the highway and major physical and visual resources. The resulting information was to provide guidance to the territorial government on the location of, among other things, signs, scenic viewpoints, camping and picnicking places.



4.14 Detail, Map 3, Fort Liard Highway project, Major Physical and Visual Resources, Man Taylor Muret, 1967, Lombard North Collection, CAA, UC.

GARRY HILDERMAN AND ASSOCIATES

One of the many young landscape architecture graduates who passed through the Man Taylor Muret offices was Garry Hilderman. Born in Winnipeg, Hilderman began a bachelor's degree in architecture at the University of Manitoba Faculty of Architecture. Working summers at Kackenhoff Nurseries and the Winnipeg Parks and Recreation Department, Hilderman was, perhaps, fated for a career in landscape architecture even before he began attending Denis Wilkinson's classes. He transferred into the undergraduate program in landscape architecture at the University of Michigan, Ann Arbor. On graduating in 1965 he spent a year working at Macklin Hancock's Toronto firm Project Planning Associates. Big city life was not to Hilderman's taste and he decided to return to Winnipeg in 1966 where Cameron Man grabbed him and put him to work in the ever-expanding office of Man Taylor Muret. Feeling the need for further study, Hilderman started a masters program at the University of California, Berkeley, in 1968 and graduated in 1969. He turned to his home province for a thesis subject. During the summer of 1968, Walter Danyluk, the head of the Manitoba Parks Branch, had given Hilderman the use of a floatplane and aerial photographs. Accompanied by a fellow Berkeley student, he spent an idyllic summer flying all over the Whiteshell Provincial Park doing site analysis of shorelines. He took the data back to Berkeley and it became the basis for his thesis. Thirty years later, he recalls that he has never had the luxury of so much time and support on a project since.[46] On graduating from Berkeley in 1969, he returned to Winnipeg and hung up his shingle as "Garry Hilderman and Associates". He had, in fact, no associates at the time and worked out of an office in the attic of his mother's house. What had drawn him back to Winnipeg was the human scale of the city, the fact that it was home and, above all, an attachment to the prairie and boreal forest landscapes of the Canadian west. Danyluk had offered Hilderman a small contract to transform his thesis into a document that could be used by the Parks Branch; this job was to be the first in a long career. After two years, Hilderman's practice had outgrown the attic, so he moved into the Picardy Building, located on the corner of Broadway and Colony and formerly a pharmaceutical warehouse and bakery. At this time he was doing a lot of residential project design and work with architectural firms, particularly Moody Moore. He expanded the capabilities of his firm by hiring some key associates: Jon Feir, an architecture graduate adept at project design; Gregory McCullough, a geologist with an interest in soils and vegetation analysis; and somewhat later David Witty, a geographer with planning credentials.

4.15 Living Prairie Museum, Winnipeg, c.1988, C. Thomsen. When the St. James Parks Board set aside this piece of undisturbed mixed grass prairie as park land, Garry Hilderman and Associates consulted on site and resource analysis, and conceptual and interpretive planning.

Like Lombard North, Hilderman's firm had begun to do an increasing amount of work in the northern parts of Manitoba and Saskatchewan. The Churchill Nelson hydroelectric development was to divert the waters of the Churchill River into the channel of the Nelson River, raise the level of Southern Indian Lake by 10 feet, and thereby maximize the flow of water through the Nelson River hydroelectric station sites projected by Manitoba Hydro. Whether or not such massive disruption of northern ecosystems was in the long term best interests of the province was a hotly contended political issue during the 1969 provincial election. The victorious NDP government of Premier Ed Schreyer decided to go ahead with a modified plan for the diversion which was finally completed in 1976. One of the by-products of this ecological disturbance was the creation of work for all sorts of professionals, landscape architects and planners among them. As but one example, parts of the community of South Indian Lake required relocation due to the rising lake water. Hilderman and Associates were called in to provide site planning assistance in the design of the new town.

With a growing resume in northern work, in 1973 the Hilderman firm was invited to participate in its largest scale project to date, the master plan for the town of Leaf Rapids in Northern Manitoba. The Sherritt Gordon Mining Company required a town to house the workers at their new copper-zinc Ruttan Mine 150 kilometres north of Thompson. The Schreyer government had come to power partly on a platform of more equitable policies for northern Manitoba and was determined that the pattern of older one resource towns would not be repeated in Leaf Rapids. Doing it the old way meant that the company would own the town and would rent houses to its workers, who would have no say in the running of their community. By making the area a Local Government District, Schreyer ensured that the town would be run democratically like any town south of the 56th parallel. By an agreement between the government and Sherritt Gordon, The Leaf Rapids Development Corporation would oversee the planning, development and construction of the town and workers would purchase their own houses.[47] This was hailed as a new approach in northern community development and it gained a lot of attention.[48] To a certain extent, the Schreyer government's prestige was tied up in the success of the development and the cabinet paid close attention its progress.

Garry Hilderman and Associates were the planning and landscape architecture consultants on the project, which included the development of the plan, multiple family housing layout plans, and implementation coordination with Wardrop Engineers.[49] The firm worked with Brian Woods, an architect with the provincial Department of Municipal Affairs. As the project proceeded and the town got to the construction phase, Hilderman's firm continued to be involved in recreational planning, landscape design for the town centre building and various other bits and pieces, over a period of about five years. The architect Leslie Stechesen, who had been working for Libling Michener, was hired by the Development Corporation to design the Town Centre Complex, which brought all essential services from grocery store to hotel to recreation facilities to schools under one roof. Stechesen left Libling Michener to found his own firm at this point and set up offices next door to Hilderman in the Picardy Building, enabling a very close cooperation between the two firms on the town centre project.

Garry Hilderman looks back fondly on the Leaf Rapids project for a number of reasons. It was an opportunity to create a town completely anew and, more importantly, to create a town in harmony with the northern boreal forest environment. The design team's vision for the town was that it would be a pedestrian scale town radiating outward from the town centre complex, where all the services for the town would be located. Because cars at that latitude are more of a nuisance than anything else since they either have to be plugged in or left running during the winter, every house in the town would be within walking distance of the centre and no one would have to cross a road to get to the centre. Major vehicular access to the residential parts of the town would be via a ring road encircling the town and pedestrian corridors to the town centre would be sheltered by trees and bushes. At 3,500 people, the community was small enough that this plan would work.

The design team wanted to retain as much of the original boreal forest vegetation as possible. "It was pure idealism," Hilderman recalls.[50] But the construction and service utilities were used to bulldozing a site bare before starting work. Whereas Manitoba Hydro's standard for installing transmission lines was a 50 foot clear cut, Hilderman had to persuade them to put the transmission lines underground and to use no more than a 14 foot clear cut while doing that. He had to persuade the house contractors to leave trees standing around foundation excavations and carefully truck out the excavated soil. Needless to say, this cost more money and time than business as usual would have done. It simply would not have been possible had the design team not been able to call on clout from the highest levels of the government. Design professionals almost never have this kind of influence and it was a heady experience for the group of young enthusiastic designers and planners.

4.16 Site Plan, Leaf Rapids townsite, Garry Hilderman and Associates, 1974. The town was constructed atop a sandy esker approximately 100 feet in height and half a mile wide.

In those early years, when Hilderman's firm was getting established, the landscape architecture profession in Manitoba was still a tiny community. Lombard North was the big firm while the Hilderman firm was small. There was more than enough work to go around and Hilderman found a niche in the smaller scale landscape architecture and planning projects in the north. Down south, the firm proved it could compete with Lombard North on large-scale regional planning projects. In 1972 Hilderman won the Red and Assiniboine Rivers Tourism and Recreation Study tendered by the Manitoba Department of Tourism Recreation and Cultural Affairs. Preparing for the still unrealized dream of allowing public access to large areas of the riverbanks through parks, scenic drives, linking walkways and boating facilities, the government launched this large two-phase study of the recreational potential of the two rivers in order to aid planning. The final report was a four volume study: one volume of conceptual plans and recommendations and three volumes of background data on the drainage, soils, vegetation, riverbank typology, wildlife, hydrology, existing land use, transportation systems, and sites of cultural and historical significance along the stretch of the Assiniboine River from St. Francois Xavier to the confluence with the Red River and the stretch of the Red River from St. Agathe to Lake Winnipeg.[51] As important as this study was at the time, its real value to Garry Hilderman and his firm was in giving them very sound background knowledge on the recreational potential of the two rivers and an advantage over other firms on projects related to the future development of the rivers. The study also strengthened Hilderman's convictions about the way in which the rivers had been treated in the past, a conviction signaled in the report's first uncompromising sentence, "The Red and Assiniboine rivers have been visually and physically abused."[52] It would be some time before this conviction could be acted upon.

1962

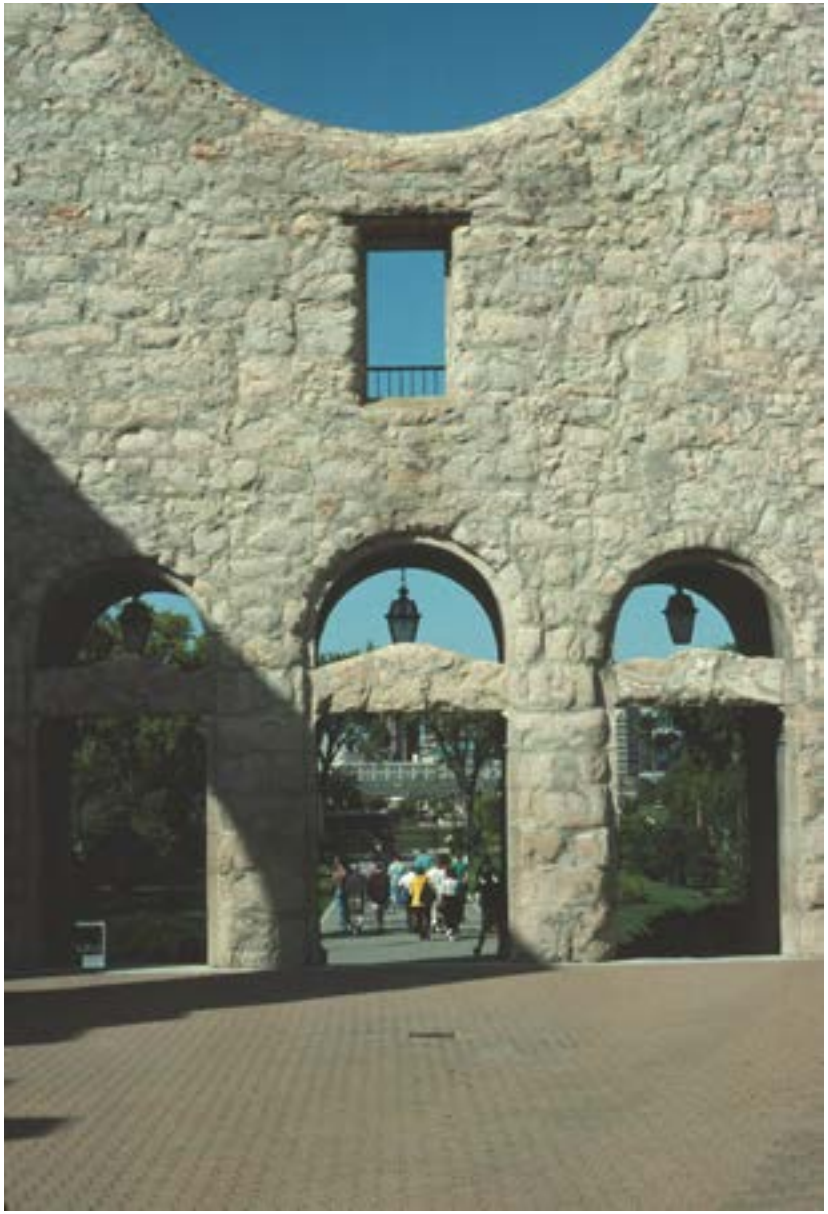
4.17 Leaf Rapids Town Centre, Leaf Rapids, c.1976, Hilderman Thomas Frank Cram. Architect Leslie Stechesen created this building to house all the services the town would require from a grocery store to the town library. The town centre was clad with metal siding that would acquire its permanent finish through rusting.

1972

ARCHITECTS GIVE WINNIPEG SOME ATTRACTIVE OUTDOOR SPACES

During the period 1950 to 1980, Winnipeg's Beaux-Arts and Chicago style downtown became interspersed with skyscrapers of modest height, and its suburban commercial streets became lined with low rise functional buildings of concrete, brick and glass. Because in curtain wall construction it became possible to compose walls almost entirely of glass, the interior of the building could communicate with its exterior spaces in a way that had not been possible before. The California ideal of the barrier between inside and outside virtually disappearing fascinated architects and landscape architects no matter if they lived in climates that were not nearly as temperate. Manitoba architects looked around their own environment and found two key inspirations of the modern style: light and space. When their clients could afford to spread out a little, Winnipeg architects created some beautiful buildings that interacted with their sites to create outdoor spaces that have become much loved.

4.18 Workers Compensation Building (formerly the Monarch Life Building), Winnipeg, 2002, C. Thomsen. Designed by Smith Carter Katelnikoff and built 1959-1963. The generous setback of the building relates to the width of Broadway Avenue and its tree-lined median. The height of the building's first floor one metre above grade made the later addition of a hard landscaped plaza possible, a favourite lunch hour place for office workers on a bright summer's day. The success of this building set in motion the transformation of Broadway into a street of high amenity financial houses.



4.20 Forecourt, St. Boniface Cathedral, Winnipeg, 2002, C. Thomsen. Designed by Ètienne Gaboury the building was completed in 1972. Gaboury placed his wood, metal and glass cathedral within the shell of the previous 1903 building which had been destroyed by fire in 1968. The ruins create this distinctive forecourt for the new building, a deeply evocative space.

1962

4.19 Roof garden, Winnipeg Art Gallery, Winnipeg, c.1988, C. Thomsen. Built in 1970, architect Gustavo da Rosa's austere limestone wedge is one of the few bold architectural statements in Winnipeg. The triangularity of the building frames one of the few roof gardens in the city. People stroll among the sculptures and plants and survey the city below as if from the deck of an ocean liner. In winter the garden can be viewed from the windows of the gallery restaurant.

1972

PLANNING AT THE UNIVERSITY OF MANITOBA UNDER ROBERT ALLSOPP

The fortunes of campus planning at the University of Manitoba and of the landscape architecture profession in Manitoba continued to be vitally linked following the departure of Denis Wilkinson in 1968. That year the existing Campus Planning Office was expanded and its new director was to be Robert Allsopp, an architecture graduate of the University of Leicester with a city planning graduate degree specializing in urban design from the University of Edinburgh.[53] Allsopp's tenure as Director of Campus Planning was relatively brief but influential. His planning proposals essentially ended what had been an unsuccessful attempt to construct a workable fully articulated master plan for the university. According to Allsopp, master plans did not work. They were out of date the minute the ink was dry. What was needed was a "planning strategy" that recognized the continuous change and evolution of campus needs and possibilities by shifting the planning emphasis from form to process.[54] Campus planners were shooting at a moving target all the time and they needed a planning style that recognized this fact. Though it was an approach that required administrators to make significant changes in the way they thought about planning and about the look and feel of the campus, Allsopp's insights tapped into the frustrations felt by people who had been engaged in campus planning for the previous ten years. As a result he got a surprising amount of support, particularly among teachers in the Faculty of Architecture.

The campus had originally been created using a concept borrowed unadapted from American and British models. This early axial plan worked well enough when the campus and student body were small. But when the campus population grew exponentially in the period following World War II and its programs increased in number and complexity, the new buildings and facilities distorted the original plan without replacing it with a new "collective order".

> *Even in recent stages of development, the notion of buildings as isolated pavilions in parkland has persisted despite the disappearance of the park, despite the needs for adaptation to the local climate and despite newly emerging educational and social patterns. It is proposed that the approach of fixed and segregated architectural/ academic monuments should give way to a more flexible and integrated form of environmental system.*[55]

Allsopp's new paradigm for campus development was "the university as urban centre". Planners should no longer think in terms of groups of buildings creating cloisters and quadrangles amid large open spaces. The university would have to develop a pattern of higher density to accommodate more people, more vehicles, more programs and a campus enveloped by winter during the period of its most intense usage. The consequence of this kind of thinking was to challenge some of the planning principles behind the Mudry-Stovel master plan. The axial view down Matheson Drive from the gate at Pembina Highway to the termination at the Administration Building was no longer sacrosanct. Challenged too was Denis Wilkinson's idea of converting the stretch of Matheson between University Crescent and the Administration Building into a ceremonial pedestrian mall.

Using Allsopp's new paradigm, the axial view was an artifact of an outmoded plan which could not be accommodated. In place of the loss of this kind of formal space, Allsopp proposed clever roof terraces and the development of the smaller open spaces in the centre of the campus to give a more "urbane" feeling, but all constructed in flexible ways to allow for future change. To mirror the vehicular routes and pedestrian walkways outside on campus, an "interior street system" would be developed which would acknowledge the fact that winter made walking outdoors on campus inconvenient and uncomfortable.

Allsopp's urban design approach to the interior spaces of the university redressed what he considered had been a historic imbalance in university planning that had focused more attention on outdoor space planning. Allsopp and Denis Wilkinson's successor as university landscape architect, Alexander Rattray, did not propose that the outdoor landscape of the university be ignored. Rather, a new approach needed to be developed that would emphasize treating the densely built up areas in the centre of the campus in an urbane, man-made way and treating the less dense fringes of the campus as "soft" areas for passive recreation. In this connection, Rattray proposed the creation of a Red River walking path and a river park.[56]

Another central plank of the idea of university as urban centre was to design future buildings so as to be multi-purpose with interiors that could be altered and re-configured easily at low cost. There was to be no more monument building at the University of Manitoba. Everything should be flexible, modular and, by extension, temporary. The building of the University Centre across the street from the Administration Building was in the planning stages on Allsopp's arrival in 1968. Number Ten Architectural Group was handling the project with the project architect Carl R. Nelson Jr. who was then director of the Bachelor of Environmental Studies program in the Faculty of Architecture. Nelson had been working at the university since 1963 and had contributed to the complete revision of the faculty's programs. A highly respected designer and teacher of design, Nelson knew the problems of campus planning intimately and had a strong rapport with Allsopp. Nelson's final design for the University Centre embodied several key ideas in Robert Allsopp's planning strategy. Its interior spaces, particularly in the lower level "campo", related to a main "street", a street space that could become a village square or a market place or a speaking hall depending on what was needed at the time. The building's height impinged on but did not obscure the axial view of the Administration Building. It compensated for this with a roof top plaza, designed by Lombard North Ltd., which became part of the pedestrian walkway system but also featured passive recreational space with trees, planters and seating.

4.21 Roof garden, University Centre, University of Manitoba, Winnipeg, c.1988, C. Thomsen. The building was completed in 1969 and designed by Number Ten Architectural Group with Carl R. Nelson Jr. as project architect. This was the first building on campus embodying the idea of an interior street system and expressing the idea of the university as urban centre. In keeping with this theme the building's roof plaza, designed by Lombard North Ltd., projected an urbane quality.

1962

1972

THE MASTERS PROGRAM IN LANDSCAPE ARCHITECTURE AT THE FACULTY OF ARCHITECTURE

It was announced in July 1969 that Alexander Rattray, then chair of the Lowthorpe Department of Landscape Architecture, Rhode Island School of Design, would return to the University of Manitoba to head the new program in landscape architecture.[57] Alexander Rattray was born in Winnipeg and studied at the University of Manitoba School of Architecture, graduating with a Bachelor of Architecture degree in 1957. After a brief period working for the architectural firm Pratt Lindgren in Winnipeg and northern Manitoba, he studied landscape architecture at the University of Pennsylvania under Ian McHarg. After completing the Master of Landscape Architecture degree in 1961, he joined a design and planning team led by David Crane, a teaching colleague of McHarg's, that was then working for the Boston Redevelopment Authority. After two years in Boston he worked for the equivalent organization in Worcester, Massachusetts, until 1965. That year he was hired to head the Rhode Island department.[58]

The new University of Manitoba landscape architecture program was supposed to begin during the 1969-70 academic year. When Rattray arrived, however, a series of misfortunes delayed the inauguration of the program. Dean Sellers and his committee had decided during the process of overhauling the curricula in the faculty that the landscape program would be a bachelor's degree program to be pursued as a one-year degree following the new Bachelor of Environmental Studies degree.[59] This had been approved in principle by the university senate in 1966. At the time of Rattray's appointment, the new program had not received final approval by the senate, nor had the Inter-University Appraisal Committee approved it. While he worked on giving the landscape architecture program his own stamp, Rattray took up where Denis Wilkinson had left off, teaching courses in the faculty and working as university landscape architect one day a week for the Campus Planning Office with Robert Allsopp. Allsopp and Rattray hit it off immediately and Allsopp became a strong ally in Rattray's attempt to redefine the program.

Rattray was adamant that the new program should be a master's degree program leading to full qualification as a professional landscape architect. The American schools had set the pattern for professional education in landscape architecture and there was no point in Manitoba adding a fourth undergraduate program to the Canadian tally, particularly one requiring another bachelor's degree as a prerequisite for admission. Manitoba would have to offer a high quality professional degree with not just Canadian but international credibility. During this period Ian McHarg visited the Manitoba campus on several occasions as visiting lecturer. His support of the master's option and Rattray's own fierce intensity got faculty colleagues on side with the plan.

Unfortunately there were other organizational difficulties in the faculty at this time which caused the senate in March 1970, when reviewing the proposed revision of the architectural degree programs including the new graduate degree in landscape architecture, to place a moratorium on all new programs in the faculty until it could get its house in order. It was a terrible disappointment to Rattray, who knew that it meant at least another year of delay before his program could be initiated.[60] Finally, with the support of Vice-President Sibley, Rattray arranged for the prerequisites of the Master of Landscape Architecture degree to be offered in the final year of the Environmental Studies undergraduate program during the academic year 1971-72. The final approval of the program was granted in September 1972 with its first formal year of study to commence in the 1973-74 academic year.[61] But in fact Rattray began teaching aspiring landscape architecture students in the 1972-73 regular session and transferred them into the new program at its official start the following year.[62] The program's first graduate, Craig Milliken, received his degree at the October 1975 convocation.

As Wilkinson had done and as McHarg had done at Pennsylvania, Rattray looked for colleagues in other faculties in the areas of knowledge that would best contribute to his interdisciplinary vision of the program. Where Wilkinson had looked to Plant Science, Rattray looked to the Botany Department in the Faculty of Science, and particularly to a charismatic young teacher there, Jennifer Walker Shay. Rattray liked Shay's broad knowledge of biology, her good natured but uncompromising demand for performance from her students and her passionate interest in the environment. Calling Shay, "a phenomenal teacher," Rattray recalls, "At an instructional level, I've never met anyone that could compare with Jennifer Shay."[63] In addition to teaching in the regular session, Shay would run the two-week summer field ecology course utilizing the university's Delta Marsh Field Station, of which she was the director.

1962

4.22 Students at work in the design studio, Faculty of Architecture, University of Manitoba, Winnipeg, c.1971. UMA.

1972

In the unlikely realm of the Faculty of Engineering, Rattray found hydrologist Robert Newbury who combined excellent science with a profound respect for the ecology of the small streams, lakes and rivers he studied. In addition to the more prosaic pedagogical background, Newbury could bring to his teaching about water and its behaviour the skills of storyteller, searcher for truth and, occasionally, shaman.[64] Students from those early years still talk about Newbury's annual "Water in the Landscape" field course which he taught on the Wilson Creek near his cabin at the foot of the Riding Mountain escarpment

Rattray himself and Robert Allsopp would cover the more applied skills of site analysis, regional planning and project design as well as the history and professional practice of landscape architecture. Indeed, after the launch of the program, Allsopp left the Campus Planning Office and joined the faculty of the landscape architecture department full time. These three—Shay, Newbury and Allsopp—became the anchors of the program in its first years. Looking back, Rattray is struck by his good fortune in finding three excellent teachers each with a breadth of vision that went beyond the parameters of their disciplines.

Though Charles Thomsen joined the teaching staff of the department in 1976, somewhat later than this triumvirate, he brought with him a teaching style and a set of passionate concerns that has been equally important to the development of students in the program. Born in Chicago, Thomsen grew up in the American mid-west on the edge of the Prairies. Following completion of a B.F.A. in landscape architecture at the University of Illinois in 1964 he pursued a Master of Regional Planning degree at the University of Pennsylvania which he completed in 1972. As an undergraduate, Thomsen had found the prevailing influence of the Bauhaus rigid and dictatorial. In Karl Linn,[65] landscape architect and psychologist, Thomsen found a mentor who rejected the elitism of the Bauhaus in favour a more democratic approach to planning and design. Linn, who taught in the landscape architecture program at the University of Pennsylvania, held that by working together ordinary people, especially low income and otherwise marginalized people, could rehabilitate their own communities. Though by the time Thomsen arrived at the University of Pennsylvania Linn's influence was on the wane while McHarg's was at its peak, Linn's planning by and for people appealed more to Thomsen and he brought these ideas with him when he came to the University of Manitoba. Thomsen also brought a teaching style that matched his convictions. He did not impose ideas on students; he listened carefully to them and worked with them to find their own solutions. Quiet tact and consensus building were qualities he would later bring to administrative positions in the Faculty of Architecture. A friend once described Thomsen's administrative style as "leading from behind" which Thomsen takes as a great compliment.

1962

1972

The program gained perhaps its strongest teacher of design when Carl Nelson, who had been head of the faculty's environmental design program, joined the Department of Landscape Architecture staff in 1977. Following undergraduate studies in architecture at the University of Minnesota, Nelson had obtained an M. Arch. from MIT where he won a Fulbright Scholarship to study at the University of Rome. He joined the Faculty of Architecture at the University of Manitoba in 1963. Nelson's background in architecture and strong mentoring skills proved indispensable to the landscape architecture program. Former student Michael Scatliff feels that students coming out of the Manitoba program had more of a "hard architecture" orientation than students from other programs in Canada chiefly because of Carl Nelson's design studios. Though Allsopp and Newbury eventually left Winnipeg for other challenges, Nelson was to spend the rest of his career in the landscape architecture program along with Rattray, Thomsen and Shay.

In the social sciences area there was less continuity but solid quality. Clare Cooper Marcus ran a behavioural science course in two week blocks, commuting from the University of California, Berkeley. Later both Sue Weideman of the University of Illinois, Urbana Champaign, and Novia Carter of the University of Manitoba taught the behavioural component. The views and experiences of practicing landscape architects were indispensable resources for students in the program. Rattray brought in Garry Hilderman to teach a studio course and Hilderman continued to teach part-time in the department for the next sixteen years. Other city landscape architects have also acted as critics in design studios. Prominent landscape architects from elsewhere in Canada, and from the United States, Europe and Asia were brought in as guest critics and lecturers in order to give students a broad spectrum of views and exposure to the international culture of the profession.

This, then, was the shape of the program. Students would be taught design foundations (including history and theory of landscape architecture), natural science and behavioural science foundations while they learned the practical skills of design, planning, the technical aspects of landscape architecture and professional practice. Students in the final year of the program would complete a thesis in order to focus the skills and knowledge they had learned on a particular problem. Rattray credits three main influences in shaping this program: Ian McHarg of the University of Pennsylvania; Hideo Sasaki, chair of the Harvard Landscape Architecture department; and John A. Russell of the University of Manitoba. Rattray knew McHarg as a teacher and had met and admired Sasaki while guest critiquing at Harvard. What Sasaki and Russell had in common was an extraordinary commitment to their students and an ability to create an excellent learning environment. Like Russell, too, Rattray wanted to build a program

that was international both in its scope and its reputation. If this in some ways worked against the development of a distinctively Canadian Prairie approach to landscape architecture, Rattray is content with the decisions he made. He argues that this approach was appropriate for his students, many of whom were from other parts of Canada and from other parts of the world, some as far away as China.[66] Students were to be taught a set of analytical skills that, at least in theory, could be applied to any place in the world.

The launching of the landscape architecture program at the University of Manitoba, the first graduate program in the country, was a step forward for the profession in Canada as a whole. For Manitoba landscape architects, it was positive in a number of ways. First, it would be a source for reflection, ideas and research and even, perhaps, continuing education in the future that would benefit all landscape architects in Manitoba. Second, for all the internationalism of the approach, it would draw students from Manitoba too, many of whom would want to make their careers in their home province. With a guarantee of future growth in their numbers, for the first time in their short history Manitoba landscape architects could start thinking about what they could do together to raise the profile of the profession.

ENDNOTES

[1] Oral history interview with Gunter Schoch, 8 September 1997, interviewer: Catherine Macdonald.

[2] Macdonald, *A City at Leisure*, pp. 55-61.

[3] See Macdonald, *A City at Leisure,* pp. 108-111 and pp. 144-161; Ronald Fromson "Planning in a Metropolitan Area"; and George Rich, *Local Government Reform in Winnipeg 1945-1971: A Sympathetic View*, (Winnipeg: University of Winnipeg, Institute of Urban Studies, 1987).

[4] Metropolitan Corporation of Greater Winnipeg Annual Report 1961, p. 8.

[5] *Ibid.*

[6] Citation of Gunter Schoch for membership in the College of Fellows, Canadian Society of Landscape Architects, 1986.

[7] Macdonald, *A City at Leisure,* pp. 148-149.

[8] The Assiniboine Park Zoo received a Vincent Massey Award for Excellence in Urban Design. The jury's decision was based on, "the way people use and appreciate the place, the success with which it serves its purposes, the skill with which the space and circulation are handled, its design, and its capacity to change as needs change."

[9] Interview with Gunter Schoch.

[10] For biographical information on McHarg see Ian McHarg, *A Quest for Life: An Autobiograph,* (New York: John Wiley and Son, 1996).

[11] Ian McHarg, "Architecture, Ecology and Form", *Perspective* 1965: 50-59.

[12] *Ibid.* 50-51.

[13] *Ibid*. p. 51.

[14] *Ibid.*

[15] McHarg, "Architecture, Ecology and Form."

[16] Ian McHarg, *Design With Nature* 1st ed. (Garden City: published for the American Museum of Natural History by the Natural History Press, 1969).

[17] *Ibid*., p. 151.

[18] UMA, Upc Pre 1, President's Reports, School of Architecture Report, 1960-61, p. 127. "In addition to the discussions of undergraduate programs, some attention has also been directed toward the development of the postgraduate program in architecture and also to the possible establishment of a similar program in landscape architecture. There is a great need for the latter in Canada, as there is no such training available at present, and practically no professionally trained landscape architects in Canada."

[19] Denis Wilkinson reported that on his arrival in the spring of 1963 there was a Campus Planning office established at the University of Manitoba under Vice President of Development Jack Hoogstraton. Architect Archie Nixon was then the Campus Planner and the only design professional on staff. Letter, Denis Wilkinson to Catherine Macdonald, 10 October 1998.

[20] UMA, UA 29, President's Office, box 14, file 10, letter, John A. Russell to Denis Wilkinson, 27 August 1962.

[21] I am indebted to Professor Charles Thomsen for giving me access to the material he has collected on the life and career of Denis Wilkinson.

[22] Letter, Denis Wilkinson to Catherine Macdonald, undated [September 1997].

[23] UMA, UA 29, Box 54, file 4, Campus Design and Planning Committee, Denis Wilkinson, "Proposed Landscape Programme for the Campus of the University of Manitoba", 17 February 1964.

[24] *Ibid.* p. 2.

[25] *Ibid.* p. 3.

[26] *Ibid*. p. 4.

[27] *Ibid*. p. 9.

[28] Letter, Denis Wilkinson to Catherine Macdonald, undated, [September 1997].

[29] Thompson and Kalen, *Winnipeg Architecture*, 2nd ed., p. 35.

[30] Videotape, Tour of Southwood Green and Steinkopf Gardens with Denis Wilkinson and Charles Thomsen, July 1988. Videotape in the possession of Professor Charles Thomsen.

[31] UMA, Upc pre 1, President's Reports, Faculty of Architecture 1963-64.

[32] Oral history interview with Garry Hilderman, 18 August 1997, interviewer: Catherine Macdonald.

[33] UMA, UA20, President's Office, box 191, file 1, memo, Dean John A. Russell to President Hugh Saunderson, 21 April 1964.

[34] *Ibid.*

[35] Letter, Denis Wilkinson to Catherine Macdonald, 10 October 1998.

[36] Oral history interview with Cameron Man, 27 May 1997, interviewer: Catherine Macdonald.

[37] *Ibid.*

[38] Legeyt, *Changing the Face of Canada*, vol 1, p. 118.

[39] Telephone interview with Douglas Paterson, 10 September 1998.

[40] Certificate of Good Standing, Lombard North Group Ltd., Canada Minister of Consumer and Corporate Affairs, 19 February 1970.

[41] Supplement to Letters Patent, Lombard North Group Ltd., 15 June 1973; Change to By-Law no. 8, Lombard North Group Ltd., 2 October 1975.

[42] Telephone interview with Douglas Paterson, 10 September 1998.

[43] E-mail message, Lawrence Paterson to Catherine Macdonald, 6 July 1998.

[44] Interview with Cameron Man.

[45] See Macdonald, *A City at Leisure*, p 160. Urban renewal projects were funded jointly by the federal, provincial and city governments. But parks and recreation components were not eligible for urban renewal funding and had to be paid for by the city exclusively. This is one of the reasons why the urban renewal projects of the 1960s did not add significantly to the amount of green space in central Winnipeg.

[46] Interview with Garry Hilderman.

[47] Ruttan Townsite Agreement between the Province of Manitoba and Sherritt Gordon Mines Ltd., 18 August 1971.

[48] See David H. Johns, "Environmental Quality Evaluation and Impact Analysis Methodology; An Investigation into the Implications of Environmentally-motivated Planning Methods on the Sitting and Design of the Town of Leaf Rapids, Manitoba", Winnipeg, University of Manitoba, Centre for Settlement Studies, Series 2, Research Reports no. 14.

[49] I am indebted to Professor Charles Thomsen for access to the information he has collected on the career of Garry Hilderman.

[50] Interview with Garry Hilderman.

[51] Garry Hilderman and Associates with Jack M. Ross, Architect-Planner. "The Red and Assiniboine Rivers Tourism and Recreation Study", Manitoba Department of Tourism, Recreation and Cultural Affairs, 1974.

[52] *Ibid*. p. 7.

[53] UMA, UP6, Senate Files, box 44, file 3, Minutes of Senate Executive, 24 March 1970 with "Proposal for the Pre Masters and the Masters Degree Program in Landscape Architecture", Faculty of Architecture attached as section 14.

[54] University of Manitoba Campus Planning Office, "An Outline of the Physical Planning Proposals for the Growth of the Fort Garry Campus," September 1970, p. 2.

[55] *Ibid.* p. 7.

[56] UMA, UP6, Senate Files, box 44, file 1, "Proposal for a University of Manitoba River Park", 1970 and box 73, file 39, "Proposal for the Development of a Red River Path at the University of Manitoba", 1969.

[57] UMA, Pre 1, President's Reports, Faculty of Architecture, 1968-69.

[58] Oral history interview with Alexander Rattray, 18 April 1997, interviewer: Catherine Macdonald.

[59] *Ibid.*

[60] UMA, UA6, Senate Files, box 44, file 3, Minutes of Senate Executive, 24 March 1970 with "Proposal for the Pre-Masters and Masters Program in Landscape Architecture" attached as section 14.

[61] UMA, Pre 1, President's Reports, Faculty of Architecture, 1972-73, vol. 1.

[62] Interview with Alexander Rattray.

[63] *Ibid.*

[64] Robert Newbury would later team with his former colleague Robert Allsopp to design the prize winning entry in the Le Vieux Port de Montréal-Square Jacques Cartier fountain competition. Because funding for renewal of the port was cut the following year, the fountain has never been built.

[65] Karl Linn, born in 1923 in Dessow, Germany, fled to Palestine with his family to escape Nazi persecution. There he studied horticulture and co-founded a Kibbutz. He left Palestine in 1946 to study psychoanalysis in Switzerland and then went to New York where he founded successful practices in both psychoanalysis and landscape architecture. He taught in the Department of Landscape Architecture and Regional Planning at the University of Pennsylvania starting in the 1960s.

[66] Interview with Alexander Rattray

Riding the Economic Tiger 1973-1988

The Manitoba Association of Landscape Architects is Formed

Landscape Architects in Government Agencies

Urban Revitalization, Historic Preservation and Urban Design

Amisk Planning Consultants and Dunbar Paterson Rose

Plan Winnipeg Incorporates Urban Design Ideals

Greening Downtown in the Seventies

A New Generation of Landscape Architects

The ARC Agreement Enhances Enjoyment of the Red River

The Core Area Initiative Pumps Money into Winnipeg's Downtown

Ecology, Sustainable Development and Designing for Winter

Charles Thomsen and Community Empowerment for the Environment

chapter 5

1973

Both the official inauguration of the University of Manitoba program in landscape architecture and the founding meeting of the Manitoba Association of Landscape Architects took place in 1973 against a background of darkening economic forecasts. In that year the operations of OPEC, the cartel of Arab oil exporting nations, resulted in an energy crisis in North America. Quite suddenly North Americans realized that the petrochemicals and other resources that had fuelled the great post-war expansion were finite and subject to depletion.[1] At the same time, alarms began to be raised about annual inflation rates in the double digits while economic growth was slowing.

After 1970 Edmonton and Calgary had emerged as the new metropolitan centres for the Prairie region, buoyed by the massive wealth generated by the oil and gas industry.[2] The Alberta cities drew head offices, capital and people away from neighbouring provinces while Manitoba and Saskatchewan residents indulged in gallows humour with the punch line, "last one out of the province, turn out the light." Landscape architects followed the shifting economic tides. By 1984 Alberta accounted for 10% of the overall membership in the Canadian Society of Landscape Architects (CSLA) while Saskatchewan and Manitoba each represented less than 5%.[3] Now clearly superceded in population, prestige and economic clout, Winnipeg's wan new promotional slogan for the 1980s said it all: "Winnipeg: where the new west begins."

Still, life on the margins of the new west had its compensations. Manitoba retained a diversified economy which contained a little of everything and, therefore, no dependency on any particular sector. This economic truism has been born out many times during the last 30 years. Manitoba would not experience anything like the booms in Alberta's oil sector but neither would she experience the depths of the recessions characteristic of the oil patch. During good times, Manitoba would lose people to the higher wage economies of Alberta and Ontario. When times were bad, people came home to their families and the safe haven of Manitoba's lower cost of living.[4] Winnipeg remained what it had been since the Depression, a slow growth city which could boast good quality of life, particularly in its cultural attractions. This being said, government and business leaders in Manitoba were far from counting their blessings. The experience of being eclipsed was bitter and fears that Manitoba's economic position would suffer further deterioration had leaders searching for mega-projects, quick fixes and chimerical developments as boosterism took on an edgy tone.

1988

Since governments continued to spend and even to increase spending, life for landscape architects in Manitoba remained good for several years after 1973. But in 1977, with revenues down and social spending up, the watchword phrase of the newly elected Conservative provincial government of Sterling Lyon, “acute protracted restraint”, threw a chill over the design trades. That year the major regional player in the landscape architecture community, Lombard North Group Ltd., closed its Winnipeg office. Developers stopped building shopping centres and suburban housing subdivisions, and hurried to unload their unprofitable office buildings. Vacancy rates in office buildings in downtown Winnipeg were high and no new construction was planned.

While the pages of CSLA publications were full of gloom in the early eighties, particularly from Alberta and Ontario practitioners, the number of landscape architecture firms grew in Manitoba. Graduates from the University of Manitoba program were setting up their own practices in defiance of the economy but their prospects were more circumscribed than the almost unlimited opportunities of the previous decade. The large projects related to development of the northern prairie provinces and the territories that had sparked the expansion of the Lombard North and Garry Hilderman firms had declined in number and scale. With projects generated from the private sector few and far between, two large intergovernmental initiatives of the 1980s, the tri-government Winnipeg Core Area Initiative (CAI) and the Canada-Manitoba Agreement for Recreation and Culture (ARC Agreement), helped Manitoba landscape architects weather the years following the 1981 recession. A great many valuable projects were completed under these agreements which fulfilled some long held dreams for the greening of downtown Winnipeg and the development of the Red and Assiniboine rivers for public recreational use. However, the inability of the CAI and ARC to address the underlying ills afflicting the residents of Winnipeg’s core left these programs vulnerable to charges that they were simply urban renewal schemes dressed up for the eighties.[5] While landscape architects were not economists, social workers or community development specialists, they were frequently involved in urban design and downtown revitalization schemes. The unchecked social and economic deterioration of the inner city of Winnipeg continued to have a deep undermining effect on all attempts to create humane, creative and interesting open spaces there.

THE MANITOBA ASSOCIATION OF LANDSCAPE ARCHITECTS IS FORMED

1973

On April 28, 1973 the inaugural meeting of the Manitoba Association of Landscape Architects (MALA) was held at the Westminster Motor Hotel in Winnipeg.[6] This meeting was the result of several informal planning sessions at the home of Douglas Paterson, then Senior Design Planner with Lombard North. At the Westminster Hotel meeting an interim slate of officers was installed and asked to draft several basic documents which would direct the business of the new association. This first executive consisted of Douglas Paterson, President; Jack Walker, Vice-President; Gunter A. Schoch, Vice-President; Kenneth Pugh, Secretary; and Garry Hilderman, Treasurer.[7]

The first annual general meeting of MALA took place on March 19, 1974 at the Granite Curling Club. Though the new association was small with only nine charter members, the meeting was arranged with appropriate panache. Since MALA on its inauguration became a component association of the CSLA, a congratulatory telegram with bottles of champagne arrived from CSLA president Clive Justice. The telegram read, "Congratulations! You are the 'Last Spike'. The Manitoba Association of Landscape Architects fulfills our national dream: a thin band of landscape architects from sea to sea." Because Saskatchewan had yet to form a provincial association it was decided that MALA would invite Saskatchewan landscape architects to join the Manitoba association. This would allow Saskatchewan professionals to retain their memberships in CSLA, which through a by-law change was henceforth only available to members of a CSLA component association. The Saskatchewan Association of Landscape Architects was formed in 1980.

The early years were a struggle for the new association which was constantly preoccupied by its balance sheet. There was not even enough money to finance the president's attendance at CSLA board meetings, and so the MALA leader had to pay his or her own way or not go at all. Since this was an untenable situation, MALA raised annual fees for professional membership to $125. Legal protection and recognition of the profession was one of the first issues that MALA addressed. An attempt in 1974 to register the name of the association with the provincial corporations branch was unsuccessful. A stipulation in the Manitoba Architects Act forbade the use of the term "architect" by anyone other than a member of the Manitoba Association of Architects. The architects were sympathetic to MALA's aims and indicated that they would not oppose MALA's name registration. However, the issue was clearly not a simple one and the executive of the day decided to carry on with the association's business and wait until there were resources available to pursue the matter further.

1988

The greatest challenge in the association's short history arrived when, in 1977, CSLA asked MALA to host the annual national congress in 1978. The MALA executive accepted stating that the Department of Landscape Architecture at the University of Manitoba would act as co-sponsor. The organizing committee, chaired by Alexander Rattray, decided to hold the congress on campus where meals and accommodation would be easily accessible and reasonably priced. MALA's approach was to put the emphasis on smooth organization, keeping the delegates well fed and watered, and providing them with a stimulating program centred around the theme, "Perceptions of Our Canadian Landscape". There were some tense moments, which included an unlucky MALA volunteer having to lock television journalist Norman Depoe in his hotel room in order to keep Depoe sober enough to give his after dinner speech. However, the 154 attendees enjoyed the program and in their assessment remarks repeatedly stressed how well organized they felt the congress had been.[8] After all the bills were paid, MALA found that the congress had made a profit of $5,000. This was invested to form the basis of a war chest for pursuit of name registration and related issues.

The success of the 1978 congress underlined how important the resources of the Department of Landscape Architecture were to the success of the MALA. The relationship worked both ways as MALA and its members gave students important contacts in the world of practicing landscape architects. It was an uphill battle to recruit student members to MALA but the association kept trying, initiating a student representative position on its executive. In 1977 the association began to award annual book prizes to students in the program and in 1979, initiated the Manitoba Association of Landscape Architects Gold Medal in Landscape Architecture. The first MALA gold medal was awarded to Peter F. Smith at the 1980 convocation.[9] After its first decade of existence in 1983 the association had 26 members, money in the bank and was looking forward to the future.

LANDSCAPE ARCHITECTS IN GOVERNMENT AGENCIES

By the early seventies, governments had begun to hire landscape architects, though in small numbers. The Central Mortgage and Housing Corporation (CMHC)—now the Canada Mortgage and Housing Corporation—established a prairie regional office in Winnipeg in 1945; this also served the Northwest Territories. Until 1954, the corporation was an active builder of government housing and village schools, with the Department of National Defence being one of its major clients. In the early years CMHC had no architecture section and employed no architects as consultants, relying on engineers and "landscapers" to carry out the work on these developments from design through tendering to construction.[10] This, perhaps, accounts for the utter dreariness of most military housing constructed during this period, relieved only by the plant materials chosen by the landscapers, who were gardeners with traditional horticultural training. After 1954, the role of CMHC changed from actual builder to insurer of mortgages, lender of last resort and project supervisor.[11] That year, Hans Van Brederode, a Dutch horticulturalist, was hired by the Winnipeg CMHC office to provide landscaping expertise for the prairie region.[12] In 1970 the title, "landscape architect" was accepted as a replacement for "landscaper" within the corporation and Kenneth Pugh was appointed regional landscape architect in 1971. From that time, CMHC landscape architects became active in promoting the use of landscape architects in CMHC-funded public projects and succeeded in the enshrining of this principle in CMHC policy.

Parks Canada, another federal agency dealing with landscape concerns, established a prairie regional branch in Winnipeg in 1973. That year Scott Burbidge, who graduated with a B.L.A. from the University of Guelph in 1971, was transferred from his job in the western regional office of Parks Canada in Calgary to the prairie regional office in Winnipeg.[13] He became the first Parks Canada landscape architect at the Winnipeg office. The next year Burbidge left the government and signed on with Lombard North. Following Burbidge's departure, Lawrence Paterson, one of the first graduates of the landscape architecture program at Guelph, joined the prairie regional branch as Head, Landscape Architecture section. Paterson remained with Parks Canada until 1976 when he joined Garry Hilderman's firm. Paterson was replaced at Parks Canada by Jerry Vavrecka, who had been working in the Manitoba Provincial Parks Branch. Landscape architects in the Planning, Engineering and Architecture section of the prairie regional office were responsible for detailed site design and area planning for the national parks within the prairie region, including those in the Yukon and Northwest Territories, and for national historic sites in the region like Lower Fort Garry and Fort Walsh.

A small landscape architecture unit was established within the planning section of the Manitoba Parks Branch in 1965.[14] The first landscape architect to be employed by the branch was Seymour H. Bernstein, a B.L.A. graduate of Iowa State University, who joined the branch in 1966 but quickly left to join Cameron Man's firm Man Taylor Muret. Phyllis Hilderman, a B.L.A. graduate of the University of Michigan at Ann Arbor later joined the Branch. The rapid movement of landscape architects out of these government positions and into the private sector in these early years suggests that professionals were drawn to the wider variety of projects, contact with other landscape specialists and, perhaps, greater possibilities for advancement available in private firms.

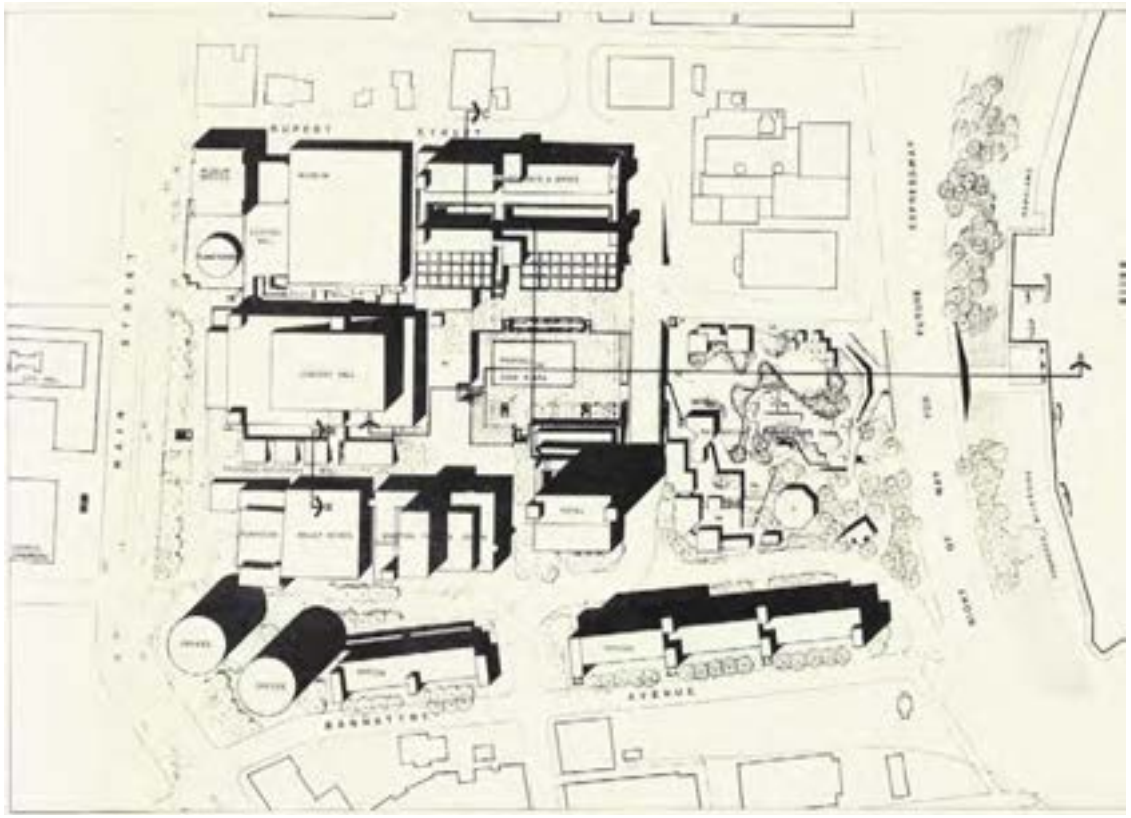
URBAN REVITALIZATION, HISTORIC PRESERVATION AND URBAN DESIGN

The economic and social decline of downtown Winnipeg had roots that stretched back to the period prior to World War I.[15] By the advent of the Metro system of government in 1960, the alarm bells were ringing ever louder and the Metro Council commissioned the first of a long series of reports and analyses describing the problem. These first reports gave priority to the physical decline of downtown residential neighbourhoods and the shabbiness of Winnipeg's oldest commercial district on North Main Street near city hall. The urban renewal projects of the sixties attempted to address these problems. New public housing was built in two older residential areas of downtown Winnipeg where housing stock that was substandard even when it was built earlier in the century had deteriorated to such an extent that bulldozing was the only answer. As we have seen, the people who moved into the Lord Selkirk Park housing complex gained too little from the razing of their old neighbourhood. The solution adopted for North Main Street, which contained seedy old hotels, beer parlours and run down storefronts, involved placing new public buildings in the midst of the problem area in the hope of stimulating private sector commercial development. The Centennial Centre development, a concert hall, museum and planetarium built to honour Canada's centennial in 1967, was located across the street from the new city hall which itself had been built in 1964. In 1970, the new Manitoba Theatre Centre was built on Market Street near the Centennial Concert Hall. But these developments failed to spark much further revitalization of the area as concert and play goers returned to their suburban homes at the end of the evening leaving the North Main area much as it had been before.

While they contemplated the limited success of the urban renewal schemes of the sixties, Winnipeg urban planners had another dilemma to contend with. Suburban shopping centres had sucked away the retail vitality of Winnipeg's central business district. The retail strip on Portage Avenue, anchored at one end by Eaton's and at the other by The Bay, had seemed invincible only as little as five years before a 1975 report described the full extent of the problem.[16] It was said that prior to 1970 one in five people working in downtown Winnipeg bought something at either Eaton's or The Bay on any given day. By 1975 the two department store behemoths were feeling the pinch downtown and relying ever more heavily on their suburban mall locations. What was true for the department stores was also true for the smaller stores lining Portage Avenue. Although the city's 1968 development plan directed city council to curtail urban sprawl, the council instead had acted and continued to act as facilitator to the development industry, approving suburban mall developments and subdivision plans without demur throughout the seventies even as it puzzled over what to do about the death at the centre to which these policies contributed.

Inner city deterioration was a problem all over North America as perplexing to the design and planning professions as it was to economists. Jane Jacobs book *The Death and Life of Great American Cities*, published in 1961, had landed like a bomb in these circles. Though the Winnipeg urban renewal projects were all completed after her book was published, Jacobs's persuasive arguments did more than anything else to drive nails into the coffin of sixties style urban renewal initiatives. Jacobs knew that bunker-like public housing projects destroyed the communal opportunities and neighbourhood scale that were the source of neighbourhood vitality while offering little in return. These projects turned their back on the streets, which she saw as the very centre of neighbourhood activity. More than anything else, Jacobs taught planners, architects and landscape architects to value what was there already instead of bulldozing it and starting over.

5.1 Winnipeg Civic Centre, Winnipeg, 1974, PAM. Green Blankstein Russell and Associates, the architects of the new civic centre, found the surrounding warehouse and commercial district on North Main Street so depressing that they turned their development inward, providing a plaza and fountain for the buildings to look out on. Attitudes to the value of the warehouse district would soon change.



1973

5.2 Site plan, Detailed First Phase, Landscape Proposals, Associated Architects, source: Plate 19, "Winnipeg Cultural Centre Renewal Scheme", Associated Architects, 1968. This plan shows a proposed plaza and park linking the newly built Centennial Centre on Main Street with the Red River. With landscape and planning input from Project Planning Associates of Toronto, this conceptual plan represents the high water mark of 1960s style urban renewal in Winnipeg. Though the scheme never got off the drawing board, its uncompromising modernism, its disregard for existing buildings and its accommodation of an expressway running along the riverbank east of the complex seem shocking now considering the efforts to conserve the historic character of the area that were subsequently adopted.

Perhaps in reaction to the bulldozing that had already gone on—of which the 1886 city hall and the neighbouring Italianate market building were notable victims—Winnipeg urban reform enthusiasts were looking at the Beaux-Arts banking halls of Main Street and the Chicago style warehouses with new eyes. By 1970 the banking halls had become outdated and were abandoned by their original owners and many of the warehouses were empty. These buildings had survived with low levels of usage not due to farsighted planning but simply because there was little impetus for new development in the downtown area in Winnipeg's slow growth economy. At that point, however, there was a real danger that the buildings would deteriorate beyond a point where they could be rehabilitated or that someone would buy them cheaply in order to demolish them to make way for a more profitable usage. Disenchantment with modern buildings and streetscapes was at its height and the intricate stonework, majestic columns and beautiful terra cotta with which these older buildings were decorated took on a new appeal. The streets of the warehouse district, as it was then called, had a texture and feeling not found anywhere else

1988

in the city. It was simply unthinkable that these buildings would be lost. As a result of having to mobilize in several key fights to save the banking halls, Winnipeg started to develop a small but vocal lobbying community for the adaptive reuse of heritage buildings. Key figures in this fight were architect Norman Russell, the son of J.H.G. Russell, and Professor William P. Thompson of the University of Manitoba Faculty of Architecture, who had secured grant money starting in 1964 to allow students to document and photograph historic buildings not only in Winnipeg but in other Manitoba cities.[17] Thompson had also been instrumental in forming the Historic Buildings Committee of the Manitoba Historical Society, an important lobbying agency. These volunteer groups drew on the support of the newly formed national association, the Heritage Canada Foundation, an independent non-profit foundation which had been created in 1973 with an endowment grant from the federal government.

A small number of business people saw the possibilities for revitalizing the area and began renovating the buildings for new uses. Among the first of these was the transformation of a former warehouse on Bannatyne Avenue into the Old Spaghetti Factory restaurant and the conversion of the Traveller's Block next door into a "vertical shopping centre" of boutiques and restaurants. The business owners in the area formed the Old Market Square Association which sponsored a weekly farmers' market in Old Market Square, the triangular park north of Bannatyne Avenue, which drew hundreds of people into the warehouse district on Saturday mornings throughout the summer. The market publicized the area and reintroduced Winnipeggers to its unique character.

These volunteer groups were assisted in no small measure by professionals within several government agencies that were concerned with preservation of the built environment: the prairie Regional offices of Parks Canada and Public Works Canada; and the Historic Resources Branch of the Manitoba Department of Culture Heritage and Recreation (now the Department of Culture, Heritage and Tourism). In 1974 the City of Winnipeg Environmental Planning Department released its report on the warehouse district, "The Historic Winnipeg Restoration Area Study"[18], written by Ed Letinsky, the Urban Design Coordinator. Charles Brook, an architect, was subsequently hired by the Environmental Planning Department as the first Heritage Projects Coordinator to oversee revitalization activities in the restoration area.

Heritage Canada took a considerable interest in Winnipeg's warehouse district, commissioning the Manitoba Historical Society to write a report documenting the buildings of the district and laying out possibilities for preservation.[19] As a result of this report, Heritage Canada, in 1977, committed $500,000 to the rehabilitation of the district on the condition that both the provincial and city governments would match this amount and that the city would enact heritage protection

1973

5.3 Old Market Square, Winnipeg, 1977, PAM. This triangular park occupies the site of the former Central Fire Hall. Its use as a Saturday morning market in the 1970s and later as a performance space for such attractions as the Winnipeg Fringe Festival and the Winnipeg Jazz Festival was crucial in drawing people into the historic warehouse district.

1988

legislation.[20] Manitoba contributed its matching grant, to be administered by Heritage Winnipeg, an association whose board represented all groups interested in the preservation of the Historic Winnipeg Restoration Area including the province, the City of Winnipeg, the Manitoba Historical Society, the Old Market Square Association and Parks Canada. Two City of Winnipeg by-laws established a Historic Buildings Committee of City Council and enacted the HW zoning district, a smaller area within the larger Historic Winnipeg Restoration Area. The by-law empowered the Historic Winnipeg Advisory Committee to advise city council on the appropriateness of alterations, new construction, signs, and other details of exterior development proposed in the area.[21]

Landscape architects, who, ironically, had spent the last 40 years trying to forget the Beaux-Art period of their profession's history, found themselves by and large in sympathy with the historic preservation movement. This was not just because heritage conservation might become a source of work, though that helped. Historic preservation was one of the threads woven into the cloth of new thinking about urban environments known as "urban design". In broad terms, urban design can be seen as the bridge between urban planning and architecture, and takes as its purview the improvement in the look, feel and spatial arrangement of urban areas for human use. It is by its nature an interdisciplinary form of design that is claimed as professional turf equally by architects, planners and landscape architects. Early proponents of urban design were inspired by the vitality and density of town centres in European cities and towns, which had not been designed to accommodate the car as had most North American cities. European urban spaces were pedestrian friendly, full of small squares and meeting places, full of life while North American urban spaces seemed sterile and dead. Urban designers had a built in respect for older building styles and older streetscapes that made them natural allies of historic preservationists. Certainly urban design can be seen as part of the reaction against modernist architecture and city planning. Urban designers were to be advocates for harmony and context in the urban streetscape where they felt that modernist architects had wrought dissonance and destruction. In contrast to the internationalism of modernists and the homogeneity of suburban mall architecture, urban designers were dedicated to enhancing the particular character of urban precincts, their sense of place. They sought to control and coordinate changes to the urban fabric through such measures as design review agencies and architectural controls within zoning regulations. The creation of the Urban Design Coordinator position within the Winnipeg Department of Environmental Planning signified that the urban design approach was going to be one of the weapons used to fight inner city deterioration. Ed Letinsky was the first to occupy this position in 1974 but his successors have included Ross McGowan and Douglas Clark, both 1980 University of Manitoba landscape architecture graduates.

1973

1988

5.4 The Historic Winnipeg Restoration Area as it was in 1983, source: Design Guidelines, Historic Winnipeg Restoration Area, City of Winnipeg, Department of Environmental Planning, 1983.

AMISK PLANNING CONSULTANTS AND DUNBAR PATERSON ROSE

While interest in Winnipeg's historic warehouse district was growing by the mid-point of the 1970s, a new landscape architecture firm was formed that would, to a great degree, establish the streetscaping design approach in the historic warehouse area. Streetscaping improves the look of pedestrian areas by implementing such things as tree planting, sidewalk replacement, provision of rest areas and installation of street furniture and distinctive street lighting. Richard Rose and Thomas Dunbar of Amisk Planning Consultants had done the first planning study for Old Market Square for the Old Market Square Association. Amisk Planning's successor firm, Dunbar Paterson Rose, took the existing intersection of Albert Street and Bannatyne Avenue and widened the sidewalks by extending them into the roadway at certain points, replacing the deteriorated concrete with intricate brick paving for both the walking area of the sidewalks and the surrounds for the newly planted trees. They formed sitting areas with benches and planters and lit the whole with distinctive period street lights. Subsequent work in the district by Hilderman Feir Witty and Associates (Albert Street streetscaping), and Llewellin Simon (Old Market Square design) took the Amisk/Dunbar Paterson Rose approach and adapted it. These elements are now the familiar visual signature of the district.

The Amisk Planning and Dunbar Paterson Rose firms were extremely influential in the young landscape architecture community during the 1970s. Breaking onto the scene like a roman candle, Dunbar Paterson Rose's flame soon burned out as the firm expanded too quickly and was overwhelmed by debt. Richard Rose had joined the Lombard North firm in 1968 after completing a B.Sc. in Landscape Architecture at Kansas State University in Manhattan, Kansas. He subsequently worked with the Hilderman firm on the planning of the Leaf Rapids project and then went to the University of Wisconsin to study for a M.Sc. in Landscape Architecture, concentrating on the use of high altitude infrared photography in the management of wild and scenic river corridors. On his return to Winnipeg in 1975, he and Thomas Dunbar formed Amisk Planning Consultants and, in a move that would later be duplicated by other landscape firms, opened an office in the historic warehouse district.[22] Both Dunbar and Rose became extremely valuable adjunct lecturers in the Landscape Architecture Department at the University of Manitoba with Dunbar teaching the professional practice course and leading the first national survey of the profession in Canada.

1973

1988

5.5 Albert Street looking towards Old Market Square, Winnipeg, c.1980, K. Rech. The streetscaping of Albert Street was one of the first such projects undertaken by the City of Winnipeg in order to enhance the period feel of the street and encourage private investment in the area now known as the Exchange District. Dunbar Paterson Rose, Landscape Architects, extended the sidewalk and chose intricate paving patterns, distinctive lighting standards, new tree plantings and benches to make pedestrians want to linger in these spaces.

In 1971, while still completing an M.Sc. in Landscape Architecture at the University of Wisconsin, Madison, Thomas Dunbar had worked in northern Manitoba with Rose on a resource analysis and townsite selection study for the community of South Indian Lake. Rose convinced Dunbar to return to Manitoba to form Amisk Planning following Dunbar's completion of his degree and a two-year stint as an assistant professor at Kansas State University in Manhattan, Kansas. In about 1977 Lawrence Paterson left the Hilderman firm and joined Dunbar and Rose to form the Dunbar Paterson Rose firm. The three were a formidable team but the mounting debts from the renovation of their 124 King Street building and their initiation of a design-build operation forced the closure of the firm and the three partners went their separate ways.[23] Thomas Dunbar returned to the United States in 1978. Lawrence Paterson went to Lombard North in Calgary and Richard Rose stayed in Winnipeg for a time and continued the practice under the name DPR.

PLAN WINNIPEG INCORPORATES URBAN DESIGN IDEALS

1973

In 1975 the process of updating the Greater Winnipeg Development Plan, by then named "Plan Winnipeg" for short, began in earnest. The Planning and Parks and Recreation sections of the plan as finally ratified in 1986 show the influence of urban design thinking and its extension to other parts of the downtown outside of the Historic Winnipeg Restoration Area. The plan recognized a lack of open space and green space in the downtown area. It directed the Parks and Recreation, Environmental Planning, and Streets and Transportation departments to work together on open space acquisition and development, port-a-park development and assembly of riverbank land for linear parks. The Environmental Planning Department had divided the downtown into "precincts" based on physical boundaries and the distinct characteristics of the area. The unique character of each of these precincts was to be enhanced through urban design initiatives like streetscaping. Views and view sequences were to be considered important qualities that must be preserved. The plan recommended changes to the zoning by-law which would regulate land use, the height and the bulk of buildings, their parking and loading facilities, and their signage. For the first time in its history, Winnipeg was to have city-controlled design guidelines and a city-controlled design review process for all development projects in the downtown. These zoning changes were put into effect in the new Downtown Winnipeg Zoning By-law, which came into effect on March 1, 1988. Under this by-law the city council Committee on Planning and Community Services was to sit as the Downtown Design Review Board. No building within the downtown area could be erected, remodelled or enlarged without the approval of this design review board. Areas within the downtown were designated with particular design review requirements according to their location: Historic, Chinatown, Broadway, Legislature, Riverbank, and Pedestrian-level.[24] Developers were to show how their building might affect street level winds and could be directed by the board to show evidence of wind testing. Design review criteria required that all unoccupied areas of a lot be landscaped. Unless the building was designated under the provincial Heritage Resources Act, architects were free to design whatever they wanted in the interiors of buildings. The design review criteria for each precinct required the developers to maintain exterior architectural details of the existing building in the case of remodelling and in the case of new construction to represent or reflect the architectural character of the area. In the Historic Restoration District the controls were more specific and required the developer to maintain original facades, continue the use of original materials and colours, and honour original setbacks. New construction was required to continue the proportions, window and door openings, and storefront openings of neighbouring buildings. Builders were asked to continue, replicate or imitate such details as doors and windows, cornices and signage.

1988

Urban design theory held that increasing street-level activity and implementing pedestrian friendly policies was good for the downtown. Winnipeg's development plan called for both increased pedestrian links between what were called "action nodes", that is, places where things happened, and for a weather-protected system of pedestrian walkways. There seemed to be, however, some contradictions between these two ambitions that were further complicated by the irresistible temptation to give priority to vehicular traffic. The most glaring example of this involved the legendary corner of Portage and Main which was said to be the windiest corner in Canada. The city announced plans to improve traffic flow through the intersection of Portage and Main by routing pedestrian traffic underneath the intersection through a commercial concourse which was to be linked to the office towers on each of the four corners and to Winnipeg Square, an underground mall. This provoked howls of protest from urban activists and traditionalists alike who felt that to be able to walk across Portage and Main was a right of citizenship. Design professions argued that the symbolic value of the corner had been lost and that the issue could have been dealt with more creatively. Furthermore any benefit derived by pedestrians in getting out of the cold while traversing the intersection was muted by the roundabout route required to get to their destinations. Winnipeggers never took to the circular concourse nor to subterranean life in general. The intersection remains for some a symbol of all that is wrong with Winnipeg civic government and, particularly as civic elections loom, there are frequent calls to reopen it to pedestrian traffic.

Efforts to revitalize the north side of Portage Avenue, too, showed how the city's intentions to provide weather protected shopping and pedestrian walkways conflicted with its ostensible commitment to enhancing street level activity. The construction of the Portage Place Mall was to be the "big project" fix for the deterioration of retail activity on the north side of Portage Avenue and its attendant physical decline.[25] It was to provide the public with a wide cross section of shopping opportunities along with the fountains, indoor gardens and atria that were familiar from similar projects in other Canadian and American cities. With skywalk links to The Bay, the YMCA and to two residential buildings on the western end, and Eaton's on the eastern end, it provided a weather protected means of walking the Portage Avenue retail strip and thus constituted a significant portion of the promised downtown walkway system. Accordingly several blocks of Portage Avenue's admittedly least distinguished buildings were torn down to make way for the mall. While the enclosed walkways have been a success, particularly with residents of the 55 Plus seniors' housing complex, Fred Douglas Place, the mall has almost no storefront entries at street level and effectively turned its back on Portage Avenue. It also directed pedestrian traffic away from the south side of Portage, drastically reducing the walk-in trade of merchants on that side of the street. Within two years, the south side of Portage Avenue looked as dismal as had the north side prior to the mall's construction.

5.6 Portage Place Mall, Winnipeg, 2002, G. McCullough. While no one would complain about the skywalks on a minus 30 degree day, the deadening of street-level activity and the intrusion of the skywalks into the legendary broad open space of Portage Avenue are unfortunate by-products of the mall.

GREENING DOWNTOWN IN THE SEVENTIES

It had been recognized as early as the 1911 City Planning Commission Report that Winnipeg's downtown area lacked park space. With land values at a premium, the central business district had been very densely built up right from the first. While the boulevards of downtown residential streets adjacent to the earliest central business district had been planted with elm trees starting in the 1890s, trees had been lost to street widening and to the expansion of the business district. Existing open spaces such as Central Park or the legislative building grounds tended to be distributed around the periphery of downtown. While the 1911 report yearned for small squares and gardens, it was impossible to find space for these "breathing places" unless a building was removed for some reason. In the early 1970s there was a renewed interest among park planners in small urban park spaces which resulted in some improvements to the green space tally.

Buildings were occasionally gutted by fire or demolished for new construction that for some reason became delayed, leaving an unsightly vacant lot. The city's Environmental Planning Department decided to take advantage of some of these serendipitous opportunities by constructing port-a-parks, or vest pocket parks, on these vacant lots. These temporary parks were made up of modular units—benches, planters, decking, shade umbrellas—that could be put up temporarily in one place and later reconfigured for use in another location. They provided pleasant places for people to sit downtown on their lunch hour or while waiting for a bus or just a place to sit and watch the world go by. The first port-a-park was located on a vacant lot on the corner of Main Street and McDermot Avenue. Another on the corner of Carlton Street and Graham Avenue was a passive park with benches and planters in the summer and a small skating rink in winter. This site was later occupied by Hall's Bookstore. Although one might think that design of these small portable parks would be the bailiwick of a landscape architect, and both Lombard North and Garry Hilderman's firms were operational at this time, it appears that the port-a-parks were designed for the planning department by architect Alex Katz.

1973

5.7 McDermot Avenue port-a-park, Winnipeg, c.1972, PAM. Located at the corner of McDermot Avenue and Main Street, the modular site furniture was designed so that it could be moved to other sites and configured in a number of different ways.

1988

While plans for the revitalization of the warehouse district slowly gained momentum, economic forces were tugging the centre of new office development in the downtown south towards Broadway Avenue. This movement had begun with the building of the Investor's Syndicate and Monarch Life buildings on Broadway in the late 1950s. In terms of downtown revitalization as a whole, this shift posed some problems. It decentralized the already diffuse downtown further, blurring the focus of activity and shifting people further away from the warehouse district and the retail strip on Portage Avenue. The city actively contributed to this trend by choosing to locate its new Convention Centre south of Portage on York Avenue in 1974. In fact the city actively promoted development in the area south of Graham Avenue because there was so much vacant land available there being used as surface parking and there was a possibility of increasing tax revenues through further building.[26] The private sector responded by building Lakeview Square, a major hotel, apartment, retail and office complex next door to the Convention Centre and from then on Graham, York and St. Mary avenues saw a number of new office building developments. On the positive side, the Lakeview Square complex showed that developers, given suitable incentives, were beginning to realize that green spaces added a significant amenity to their properties. Lakeview Square features a central open space with walkways, trees and planters; a Japanese Garden; and a sunken garden off St. Mary Avenue at the entrance of the Ichi Ban Restaurant.

When the City decided to build a new main library branch to celebrate the centennial of Winnipeg in 1974 it again decided to locate the facility south of Portage Avenue on Graham Avenue across the street from the soon to be constructed Eaton Place. The venerable department store chain had decided to make war on suburban malls by transforming the former Eaton's Catalogue building into an urban mall with all the amenities of suburban venues. Because of the need to create more green space the City decided that the new library would feature park space. The Manitoba architectural firm Macdonald Cockburn McFeetors won the competition for the library and Lombard North Group Ltd. was to design the urban park. Scott Burbidge of Lombard North was the lead designer on the park project with Douglas Paterson supervising the project on behalf of the firm. The building and park were completed in 1977.

1973

1988

5.8 Japanese garden, Lakeview Square, Winnipeg, 2002, G. McCullough. Located across the street from the Winnipeg Convention Centre and accessible from the hotel of the Lakeview Square complex, this garden was a gift to Winnipeg from the Japanese city of Setagaya in 1974.

The convoluted story of the library park could be considered a case study in the frustrations often experienced by landscape architects in proposing workable solutions for open space management. Since the library was to be across the street from Holy Trinity Anglican Church with its small but attractive churchyard, Lombard North proposed that the park space be located on the north side of the site so as to address the churchyard across the street. Library patrons would then walk through the open space to the library building which would be located on the south side of the lot. Lombard North's concept for the park was that it would be a fairly simple plaza that the library could use for programming and such things as used book sales. The city's reply to this was that library patrons arriving by bus on Graham Avenue in the winter would be too exposed to the weather as they made their way across the plaza to the library entrance. The library would therefore have to abut Graham Avenue and the park would have to be located on the south side of the building. For security reasons the library could have only one entrance which the city wanted to be located on Graham. Paterson and Burbidge could not persuade the city authorities that siting the park on the south side of the building, where there would be no entrance to the building and where the park would be, literally, an afterthought, would ensure that the park would be underutilized.[27] Further, the necessity of putting parking ramp entrances to the underground garage on both sides of the space occupied by the park would block the sightlines from the street into the park space, making park users feel less safe.

No matter where it was located on the lot, the park would have to be a roof garden because the underground parking garage was to underlie almost the entire space. This meant that it would be expensive and hard to grow and maintain trees there. Having lost the siting battle and being conscious of the problems of maintaining plantings in the Prairie climate on top of an underground garage, Paterson and Burbidge then proposed that the park be a simple expanse of lawn with minimal plantings. City officials then accused Lombard North of trying to sabotage the project in a subtle way by proposing a park that looked "apologetic" and demanded that the park look more elaborate. In response, Paterson and Burbidge changed their entire concept of the park, knowing that the library would have to draw people into the space by providing programs there. The new design featured a main open area around an angular concrete pond, with a series of smaller sitting areas closer to the building and a smaller pond screened from the main space by trees and shrubs in planters. These spaces were defined by waterways, a fountain and walkways between trees and shrubs in planters. Looking over the main pond there was a raised area with a concession booth that could be used for performances and presentations. The southeast facing glass atrium of the library looks out onto the smaller pond with a sculpture by Winnipeg artist Tony

Tascona at its centre. The south entrance to the park was raised up into a berm and planted with grass and trees to complete the enclosure of the space. The result is an attractive park that gets some use in summer from people who like to eat their lunches and sit in the sun there. Mostly, unfortunately, the park is used by people who walk through it to get to somewhere else. As Douglas Paterson says, ruefully, "Winnipeg doesn't "program" its public spaces and in this it is no different than most Canadian cities."[28] Because the library has not had the resources to do much programming to draw people in, this attractive urban park sitting on premium downtown land has not added fully functional open space to the downtown area. When the library announced plans in 1998 to expand its building into the park space, few objections were raised.

5.9 Centennial Library Park, Winnipeg, looking towards the library on the right, which is screened by trees, 2002, G. McCullough. The library was designed by Macdonald Cockburn McFeetors, architects, and completed in 1977. The park was designed by Lombard North Group Ltd.. The park's potential as a venue for performances and programming has never been fully realized.

5.10 Centennial Library, Winnipeg, 2002, G. McCullough. The park looks inviting from the library's atrium but there is no access to the park from this side of the building.

A NEW GENERATION OF LANDSCAPE ARCHITECTS

Now that the landscape architecture program at the University of Manitoba was beginning to produce graduates, the small community of private firms was becoming augmented with newcomers. By 1988, 32 of a total of 76 graduates were working in Manitoba.[29] Many of the principals in the new firms had worked as summer students or junior associates with the veteran firms Lombard North and Hilderman Feir Witty and Associates. The increase in landscape firms occurred in defiance of prevailing economic conditions in the early eighties, when the country was suffering through its worst recession since the Depression. Though the recession had not had as dire an effect on landscape architects as it had on architects, the outlook was grave. At the national level CSLA President Douglas Paterson regretted in 1983 that the profession had developed too late, that it could not, because of its small numbers, affect change, and that landscape architects had been too passive to create their own opportunities. He noted that several university landscape architecture programs had been eliminated or were under threat of closure and that the profession was engaged in more wars than ever with architects, engineers, geographers, urban designers and recreational planners in staking out an undisputed sphere of professional activity.[30]

Yet in spite of the prevailing pessimism, the small community of landscape architects in Manitoba grew. In some ways this reflected the youth and confidence of the new graduates but it also reflected the availability of work generated from the ARC Agreement, Core Area Initiative and Main Street Manitoba funds. It was not a lot of work but, spread around among the various firms, it was enough. The new firms tended to be small, growing and scaling back according to the availability of work and could not depend, as had their predecessors, on a large number of northern development projects. Partnerships were formed, dissolved and recombined with new players, continuing a trend that seemed characteristic of the profession generally in these years. Most of the principals of these firms have endured the various permutations and have continued to practice in Manitoba.

1973

5.11 Thomas N. Metheral Park, Prairie Manor Nursing Home, Portage La Prairie, 1988, K. Rech. Ken Rech of Ken Rech Landscape Architects Inc. won a CSLA Letter of Commendation for this project. The lawns surrounding the home were sloped and, without any hard landscaping or sheltered seating areas, the residents had been unable to gain much access to the greenspace. The design provided a network of wheelchair accessible sidewalks and a number of special resting spots. The upper patio area doubles as a stage for performers.

1988

Ken Rech was in the vanguard of this new group having served an apprenticeship with Hilderman Feir Witty and Associates from 1976 to 1979 and then incorporating his own company in 1979. Apart from a short-lived partnership with Michael Scatliff from 1989 to 1991, Rech has continued with his own firm, Ken Rech Landscape Architects Inc.. Like most landscape architects in Manitoba, Rech has done a little of everything including projects for rural towns with a particular emphasis on landscaping and gardens for elderly persons' housing, personal care homes and hospitals. One of these projects, the Thomas N. Metheral Park at the Prairie Manor Nursing Home in Portage La Prairie earned Rech a Letter of Commendation in the Institutional Design category of the CSLA Awards program for 1988.[31]

Ross McGowan's career path has followed a similar course. Following his graduation from the University of Manitoba with an M.L.A. in 1980, McGowan became a partner in the resurrected Lombard North Group (Manitoba) Ltd. following the surrender of their federal charter by the remaining original partners of the Lombard North operation in Calgary. In 1984 McGowan and planner David Palubeski reorganized the corporation as Lombard North Group (1984) Limited. The McGowan and Palubeski incarnation of Lombard North employed a number of fellow landscape architecture graduates including Alfred Simon and James Paterson, both 1982 graduates. Another contingent of landscape architects in Calgary continued Lombard North as an Alberta landscape architecture firm. McGowan left Lombard North in 1986 to take over the Urban Design Coordinator position in the City of Winnipeg Environmental Planning Department and Palubeski continued with Lombard North. In 1988 McGowan left the city and formed his own firm, McGowan Design Group Incorporated.

Alfred Simon and another classmate, Thomas Llewellin, formed Llewellin Simon Associates and were able to work on several Core Area Initiative projects, including the upgrade to Old Market Square Park and the Alexander Dock District Concept Plan, before Llewellin departed for Saskatchewan and Simon became the second graduate of the University of Manitoba program to take up a full-time teaching post in the Department of Landscape Architecture in 1990.[32]

David Wagner set up his firm, David Wagner Associates Incorporated, in 1979. Laurie Lamb Wagner joined the firm during the early 1980s after a brief stint working in Gary Hilderman's firm. David Wagner had worked briefly in the late seventies for the landscape firm Dunbar Paterson Rose on the first streetscaping projects in the Exchange District and his own firm has continued to do streetscaping assignments in the area. The Wagner firm received its share of both ARC and CAI projects including the Netley Creek Park Master Plan completed in 1984, the extension to Winnipeg's Central Park in 1986 and the Selkirk Avenue Development Strategy completed in 1988.

Having participated in two of the highest profile projects of the last 15 years, the Assiniboine Riverwalk in 1989 and the Main Street and Norwood Bridges in 1995, Michael Scatliff's status within the Manitoba landscape architecture community has risen steadily since he graduated from the University of Manitoba program in 1984. In quick succession following graduation he moved through brief stints with the IKOS Group in Vancouver, the resurrected Lombard North Group (1984) Ltd. back in Winnipeg and Cooper & Gardner Architects in Bermuda. After his return to Winnipeg from Bermuda he joined Ken Rech in early 1989, forming Scatliff & Rech Landscape Architects Incorporated. Scatliff & Rech grew quickly and soon employed fellow graduates Deron Miller and Cheryl Oakden. Rech and Scatliff parted company in 1991 and Rech resumed his solo practice. Scatliff, Miller and Oakden carried on as Scatliff & Associates Incorporated with the deliberate intent of increasing the scale of their business.

Relatively few of the new generation have found themselves in government jobs since their graduation roughly coincided with the era of downsizing in the public sector. At the City of Winnipeg, Ross McGowan and Douglas Clark both passed through the urban design portfolio, Barry Yanchyshyn became Historic Projects Coordinator and John Kiernan, Derek Murray and James Paterson found jobs in the embattled Parks and Recreation Department. John Irwin and Richard Hurst have established themselves in the Planning Unit of the Manitoba Provincial Parks Branch and survived the severe cuts to the Natural Resources Department of 1990. Douglas Clark's move to the executive directorship of the Downtown Winnipeg Business Improvement Zone was an unusual one for a landscape architect, but it put him in the thick of downtown redevelopment and, arguably, in a place where he could influence decision making more than from a traditional landscape architecture job.

The careers of two of the earliest graduates of the University of Manitoba program, Donald Hester and Cynthia Cohlmeyer, could be considered the "bookends" of the profession, illustrating the divergent paths that study of landscape architecture can lead one down. Hester graduated in 1976 and joined the original Lombard North Group Ltd. just in time to help close down its Winnipeg office. There was an opening for a landscape architect at the engineering firm Underwood McLellan and Associates Ltd. and he took the job in 1977. He is still there and has witnessed the transformation of this engineering firm into the multi-disciplinary firm UMA Engineering Ltd., Engineers and Planners. From its regional base in western Canada, UMA established offices across Canada and into the U.S.A.; and has done considerable business overseas as well. In the last 20 years UMA has hired consultants in a wide variety of disciplines—planners, landscape architects, business consultants, economists and geographers, among others—to meet new opportunities. While Donald Hester has had a very interesting career and has worked on high

profile landscape projects, landscape architecture has remained but one of the many things that UMA does. With encouragement from his mentor, UMA's former head of planning, Ronald Fromson, Hester gained planning credentials as well in order to increase the range of services he could offer within UMA. Hester is still the lone landscape architect in UMA's Winnipeg office but he has worked on UMA projects across Canada.

The close connection with engineering expertise has enabled Hester to work on projects that are not usually available to other landscape architects. Although Man Taylor Muret made an initially successful raid into traditional engineering territory with the planning and design of the Westdale subdivision, with some exceptions new subdivision design and planning has remained largely the domain of engineers in Manitoba. Landscape architects do participate in the implementation phase of suburban development but by that time most of the important decisions have already been made. But through UMA, Hester was able to participate in the initial design and planning of many residential subdivisions, particularly Linden Woods and Whyte Ridge in south Winnipeg. While limited in what he could do by zoning regulations on one hand and the innate conservatism of the Manitoba development industry on the other, Hester has enjoyed the opportunity to refine some of his ideas through the successive development of these suburbs. Hester says he has missed the company of working with other landscape architects, but he enjoys the range of work available to him in a large multi-disciplinary firm.[33]

Cynthia Cohlmeyer was the first female masters graduate of a landscape architecture program in Canada in 1977. Her subsequent career, however, has been as particular to herself as it has been emblematic of the status of women in the profession. Because of child-rearing responsibilities, she chose to work out of her house for the first five or six years of her professional life. While she would far rather have worked in a firm with other landscape architects, she needed the flexibility of a home office and a part-time practice. Attracted to landscape architecture initially because it united her two loves, biology and art, Cohlmeyer has always been fascinated by the forms found in nature. She centred her thesis on the Aspen Parkland and its application to landscape design; this was the beginning of a fascination with the ecology of this transitional landscape. At the same time she was distressed at the way in which so-called progressive developments resulted in strangulating, paving over, mowing and generally disrupting natural systems in her own city. This has led to a strong interweaving of advocacy on behalf of the beleaguered urban environment into her work life.

She acknowledges two role models in this respect: Jane Jacobs and Jennifer Shay. Jacobs became a friend and mother figure to Cohlmeyer and her husband, architect Stephen Cohlmeyer, when the young couple lived in Toronto during the early seventies. Shay was Cohlmeyer's thesis advisor and mentor during her studies at the University of Manitoba. Work on the Urban Environment Committee of the Manitoba Naturalists Society led to Cohlmeyer's participation in the movement to save Omand's Creek in the early eighties, when a developer wanted to erect an apartment building and pave over the creek with a parking lot. This battle led her to look closer to home. Just down the street from the Cohlmeyer house was Truro Creek, which flowed through Bruce Park and into the Assiniboine River and which was, except for the stretch flowing through the park, unrecognizable as the prairie stream it had once been. Cohlmeyer's work as one of the founders and the technical advisor of Friends of Bruce Park has been as important to her as any work she has done for pay. Rehabilitating the stream over the last 10 years along with her neighbours has been both frustrating and absorbing but has allowed her to gain experience that has enriched her paying projects. When the Bruce Park group was formed there were few ways for her to learn about such things as urban stream rehabilitation and reestablishment of native flora except by private study and doing a lot of it on a volunteer basis. Her paying work on such projects as the Lockport Archaeological Site, the Forks Plaza, the Women's Memorial Garden at the legislative building, and the Canadian Forces Base 17 Wing Long-Range Vegetation Management Plan has incorporated things she learned through her volunteer work. Cohlmeyer acknowledges that her passion for urban ecology has been rewarding in every respect except financial. Both governments and granting agencies have been quick to talk about the benefits of ecology and sustainable development and have devoted some money to the materials required for restoration of native habitats. But budgets have only rarely included money to plan and design such projects and, as a result, landscape architects in Manitoba specializing in urban ecology have found few opportunities to practice in their field of interest.

While the new generation was settling in, Garry Hilderman's firm, which in 1978 was renamed Hilderman Feir Witty and Associates, found itself the established player. Though not nearly as large as the original Lombard North operation had been, the Hilderman firm had a track record, credibility and contacts in business and government that could not be matched by the newer firms. Garry Hilderman himself provided a sense of continuity while his partners and associates, to some extent, came and went. Because the firm was doing an increasing amount of work in Saskatchewan, a branch office was established in Saskatoon in the late seventies headed by Robert Crosby and Andrew Hanna. The importance of this move and the departure of Jon Feir was underlined when, in 1983, the firm changed its name to Hilderman Witty Crosby

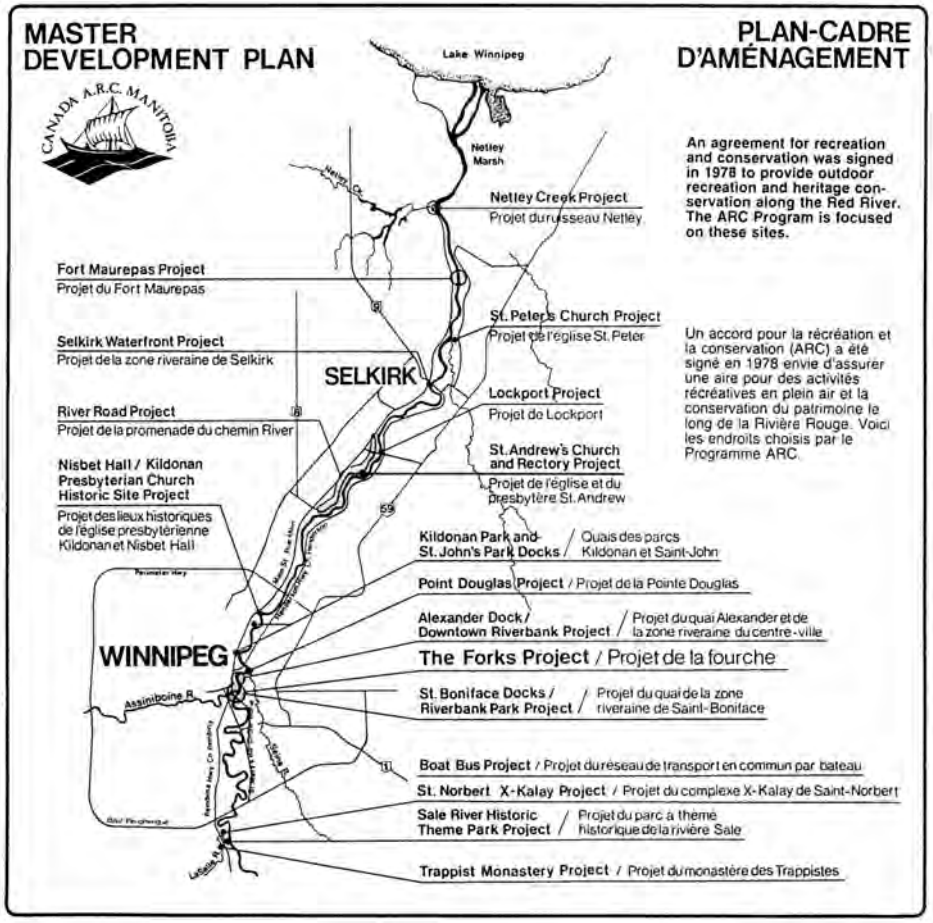
Hanna and Associates. With the Picardy Building marked for destruction by its owner Great West Life Assurance, Hilderman moved his office to Bannatyne Avenue in the heart of the warehouse district, by then nattily renamed "The Exchange District". It was a comfortable fit that placed the firm literally and philosophically in the midst of downtown revitalization. The recession of 1981 had stopped Hilderman's expansion plans but there was enough work from the ARC Agreement, the Main Street Manitoba program and one of a kind projects like the Fort Whyte Nature Centre and the Revenue Canada Taxation Data Centre to maintain it. In spite of being in holding mode, the Hilderman office continued to provide summer work for M.L.A. students and gave many graduates of the program their first taste of life as professional landscape architects. By the year 2000, 50 University of Manitoba students had worked at the Hilderman office at one time or another.

One of the many who passed through Hilderman's doors was Ted McLachlan. In 1978 he became the seventh graduate of the landscape architecture program at the University of Manitoba. In 1980, after a two-year stay with Hilderman Feir Witty and Associates, McLachlan became the first graduate to join the faculty of the Department. The speed of his transformation from student to practitioner to teacher was dizzying for everyone, not least for McLachlan himself, and he wondered privately whether he had made the right choice. But in fact, even in his student days Ted McLachlan had shown a natural affinity for teaching. In the years to come he would become the "base hitter" for the department, the person who could and eventually would teach just about everything. His intellectual and design interests were to become equally eclectic, ranging from the reestablishment of native plant communities to design for Alzheimer's disease patients to Aboriginal concepts about land, to creating healthy communities, to preserving historical landscapes. Looking back, McLachlan explains that there are three main passions underlying this eclecticism: his fascination with how the land is viewed and shaped by people over time; his understanding of the need for biodiversity; and his belief that people can create healthier communities.[34] McLachlan's enjoyment of exploring these issues with students would keep him in the Department long-term and provide the program with an energetic teacher who would never coast or grow stale.

THE ARC AGREEMENT ENHANCES ENJOYMENT OF THE RED RIVER

1973

The multi-year Canada-Manitoba Agreement on Recreation and Culture (ARC Agreement) initiated in 1978 proposed to reverse the "visual and physical abuse" of the Red River that had been identified in the Garry Hilderman and Associates 1974 report "The Red and Assiniboine Rivers Tourism and Recreation Study". Since the ARC agreement was to implement many of the recommendations of Hilderman's report it was not surprising that the Hilderman firm won the competition to do the master plan for the study area. After extensive public consultation the revised Master Development Plan was approved in October 1981.[35]



5.12 Master Development Plan, Canada Manitoba ARC Agreement, Hilderman Feir Witty and Associates, c.1980. Hilderman Feir Witty and Associates developed the plan following extensive public consultations. Although Garry Hilderman's 1974 study had included the Assiniboine River, the ARC Agreement was limited to the development of the Red River.

1988

The mandate of the Manitoba ARC Authority, the agency appointed to implement the plan, was to spend $13 million over a seven year period to increase public access to and enjoyment of the scenic, recreational, natural and historical resources of the Red River through enhancements such as a scenic drive, facilities for the interpretation of historical and archaeological resources, and the creation of new riverside parks, boat launches, docks and riverside walkways. Ultimately the plan was to provide the basis for linking these developments as much as possible through scenic drives, bicycle paths, walking trails and boating access so that the Red River in this stretch through the most populous areas of the province would truly become a corridor of natural and cultural attractions. Hilderman's master plan settled the final selection of sites that were to be developed and gave guidelines for their planning and design. The Manitoba ARC Authority then tendered the design contracts and administered them.

The dream of developing the River Road into a scenic and historic parkway had a long pedigree. George Champion, the long-time Winnipeg Superintendent of Parks, had included this on his wish list as early as 1909. When Walter Danyluk was Director of the Provincial Parks Branch he gave Douglas Paterson a summer job in 1968 surveying and studying the potential of the road as one of the routes to Bird's Hill Park. Paterson was again involved in 1975 when Lombard North was asked by the Manitoba Highways Department to work with the engineering firm UNIES on a conceptual plan for River Road.[36] Until the ARC Agreement, however, none of these plans had got past the drawing board stage. The ARC Agreement allowed for the participation of Parks Canada in the interpretation of the historic aspects of the road, which is also one of the routes to the Lower Fort Garry National Historic Site. It also provided a catalyst for mobilizing property owners on the road and businesses likely to benefit from its development.

Originally a cart trail linking the settlement at the forks of the Red and the Assiniboine rivers with Lower Fort Garry, the River Road winds along the Red River north of Winnipeg past stone buildings of the fur trade era such as the former Miss Davis' Boarding School (Twin Oaks), Captain William Kennedy's house and St. Andrew's-on-the-Red Church. It culminates at the St. Andrew's Locks and Dam where the locks make it possible for boat traffic to traverse the former Lister Rapids on their way to Lake Winnipeg, and where fisherman congregate to catch the famous Red River catfish, and where you can get the best hot-dog in the world at Skinner's hot dog stand.

1973

5.13 Netley Marsh, c.1986, David Wagner Associates Inc. David Wagner Associates Inc. designed the picnic areas, playgrounds, interpretive signage, pamphlet and a lookout tower for the marsh under the ARC Agreement. Viewed from the lookout tower, the marsh is a complex and vulnerable natural area. Wagner's master plan had to allow people to enjoy the marsh without ruining it. In order to interpret important aspects of the marsh's human and natural history, particularly that of the Saulteaux people who lived near it, the firm had to undertake a broad range of research and find ways of communicating the information to park users.

1988

Ross McGowan, then with Lombard North Group (1984) Ltd., led that firm in the design of the ARC Agreement improvements to the River Road Heritage Parkway, a scenic parkway north of Winnipeg featuring historic sites and interpretive nodes. Lombard North's role included the restoration of the gardens at the Captain Kennedy House.

5.15 Grounds, Lockport Archaeological Site Interpretive Centre, Lockport, c.1984, C. Cohlmeyer. Cohlmeyer Hanson Architects and Urban Designers and Cynthia Cohlmeyer, landscape architect, worked together on this small archaeological museum set in grounds adjacent to the Lockport dam. Placement of the parking lot on the top of the slope allowed for less visual disruption of the site and a closer connection with other attractions in East Lockport. Cohlmeyer experimented with a non-mowing regimen and suckering plants on the west facing slopes in order to avoid exposing bare earth to erosion and the drying effects of the sun. Subsequent overzealous mowing again exposed the slopes to erosion.

1973

5.14 St. Andrew's-on-the-Red Church, near Lockport, 1970, PAM. Constructed with local limestone by stone mason Duncan McRae starting in 1844, the church is a focal point on the River Road. Though there has been a great deal of new residential development along the road in the last 20 years, there are still enough remnants of fur-trade era stone buildings to constitute a cultural landscape evocative of that period. Parks Canada was in charge of the restoration and interpretation of the church and its nearby rectory under the ARC Agreement.

1988

5.17. Promenade Taché, Winnipeg, 2003, G. McCullough. Landscape architect Donald Hester of UMA Engineering Ltd. designed this stairway and boat dock to provide pedestrian access to the Red River from Taché Avenue. Viewed here from The Forks amphitheatre across the river, the stairway widens as it ascends the slope. See figure 5.18 for the view from the bottom of the stairs.

5.16 Stephen Juba Park, Winnipeg, 2002, G. McCullough. Lombard North Group (1984) Ltd. designed this new riverside park on the Red River north of The Forks to provide river access to people in the eastern section of the Exchange District. A walkway links the park to the Forks. In allowing public access to the river in this area, the park added a significant amenity which encouraged private redevelopment.

5.18 Promenade Taché, Winnipeg, 2003, G. McCullough. Donald Hester drew on Michelangelo's stairway to the Piazza del Campidoglio in Rome for inspiration on this project, using the same perspective trick used by the great Italian master. Viewed here from the bottom, the stairway seems to be the same width at the top as at the bottom instead of narrowing as it ascends. The trick is accomplished by making each successive step upwards slightly wider than the previous step. Figure 5.17 shows how the stairway looks from some distance away.

The Promenade Taché project is interesting in a number of respects, not the least of which is its axial orientation on the ruined neoclassical facade of the St. Boniface Cathedral. One of the few ARC projects on the St. Boniface side of the river, Promenade Taché was designed to express in a subtle way the heritage of French-speaking St. Boniface and to provide a link with the proposed riverside walkways along the St. Boniface side of the river. UMA Engineering Ltd. landscape architect Donald Hester reached back to the sixteenth century for the basic idea behind this tour boat dock and viewing point with its stairway up to Taché Avenue. Using Michelangelo's stairway to the Piazza del Campidoglio in Rome as a model, Hester designed the stairway so that a viewer at the bottom will find that the steps do not recede into the distance but seem to be the same dimension at the top as they are at the bottom. Hester accomplished this trick of perspective by making each succeeding step upward slightly wider than the preceding step.[37] Though the concept of the stairway was high renaissance, the boat dock and stairway details were modern and spare with simple painted steel handrails and a canopy for shelter which has since been removed. Only the elegant Parisian style lamp standards lighting the stairway made any literal reference to the past. The advent of postmodernism in architecture and the growing

1973

1988

strength of the heritage preservation movement combined to enable designers like Hester to rummage around in the history of architecture for ideas without feeling as if they had to apologize. Nevertheless, Hester received some criticism from colleagues for the strong axial approach taken at Promenade Taché. They argued that bilateral symmetry was boring, static and obvious. Certainly when the Hilderman firm designed The Forks Historic Site amphitheatre on the other side of the river, they declined to orient it on the axis of Hester's stairway and instead aligned it on an axis with the dome of the CN Rail Station.

The ARC Agreement made money available to acquire the CN Railway yards property, a site of 90 acres, located at the forks of the Red and Assiniboine rivers. The addition of five million dollars from the Core Area Initiative clinched the sale and Winnipeg then acquired its long-awaited major downtown riverside park. The Forks Renewal Corporation was in charge of the development of the 56 acres of the site which adjoined the actual junction of the rivers and Parks Canada was to use ARC Agreement funding to develop nine acres as a passive park which would interpret for the public the long history of the forks as a meeting place of cultures. The contract for design and planning of The Forks National Historic Site park went to Hilderman Witty Crosby Hanna and Associates.

1973

5.19 Canadian National Railway yards at the forks of the Red and Assiniboine Rivers, Winnipeg, 1956, PAM N17755. After the advent of the railway, the public had been unable to gain access to the forks, a site of great historical, cultural and symbolic significance for the whole of Western Canada.

5.20 Visitor Interpretive Centre, The Forks National Historic Site, 2003, G. McCullough. Hilderman Witty Crosby Hanna and Associates designed the centre for Parks Canada. Its massive circular pergola of tyndall stone and timber dominates the area of the park that is open plain. Pathways accented with red brick dust radiate out from the pergola to gardens and interpretive nodes. The view from here across the river to Promenade Taché and St. Boniface Cathedral must surely be the best in Winnipeg.

1988

THE CORE AREA INITIATIVE PUMPS MONEY INTO WINNIPEG'S DOWNTOWN

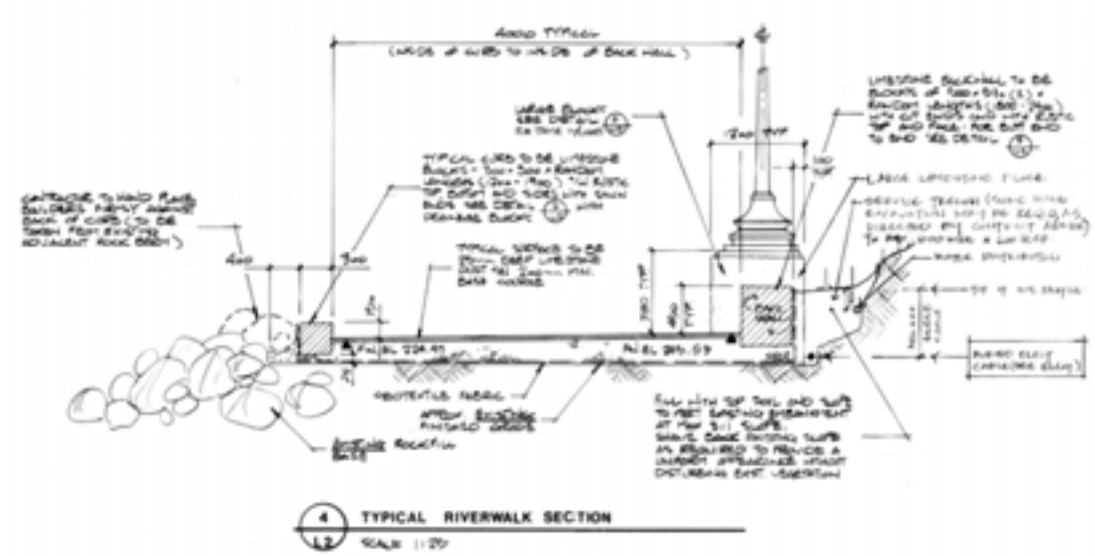
1973

The tri-level Core Area Initiative (CAI) was a $96 million government initiative that was designed to attack inner city decay in Winnipeg through a wide range of programs to improve the economic, social and physical conditions in a designated ten-mile square area at the centre of the city.[38] Concluded in 1981 and renewed for a further $100 million in 1986, the CAI wrapped up its programs in 1991. The funds that were directed towards the physical improvement of the area complemented and augmented the ARC Agreement projects. Under the CAI, most of Winnipeg's public parks in the designated area, the oldest in the city system and badly neglected, were substantially upgraded. All of the area community centres were also improved. Where possible, new green space was added.[39] Central Park was extended and new small urban parks were created in front of the Air Canada Building on Portage Avenue, on the old Tourist Hotel site in St. Boniface (Parc Joseph Royal), west of the Granite Curling Club on Mostyn Place (Mostyn Place Park), and on several vacant lots on the Assiniboine riverbank in the Wolseley neighbourhood. The CAI consolidated and augmented the Red River projects of the ARC Agreement through such developments as the Alexander Dock Master Plan and Walkway link; the St. Boniface Hospital walkway; and the Seine River Conservation Area Park Development. However the CAI's main riverbank enhancement focus was on the Assiniboine River. Using CAI funding the Forks Renewal Corporation developed its section of The Forks with the Forks Market building, the Forks Plaza, a marina and a walkway on the Assiniboine River that was to link The Forks with the legislative building and the Osborne Street Bridge.

5.21 The Forks Plaza, Winnipeg, c.1995, C. Cohlmeyer. Cohlmeyer Hanson Architects and Urban Designers and Cynthia Cohlmeyer, Landscape Architect, designed the plaza as a meeting place in summer and a skating rink in winter. The designers incorporated the history of the Forks in a visual way. For example there are gold bands on the columns supporting the plaza canopy which indicate the water levels during the 1826 and 1950 floods.

5.22 The Forks Historic Port, Winnipeg, 1992, C. Cohlmeyer. Cohlmeyer Hanson Architects and Urban Designers and Cynthia Cohlmeyer, Landscape Architect, designed this semi-circular marina on the Assiniboine River close to its junction with the Red River. Overlooking the marina the team designed an amphitheatre with heavily planted terraces and a variety of sitting and viewing areas.

1988



1973

5.23 The Assiniboine Riverwalk, Winnipeg, c.1991, K.Rech. Scatliff & Rech Landscape Architects Inc. designed this walkway which fits neatly into the terraced bank of the Assiniboine River. Designed to run from The Forks to the Osborne St. Bridge, problems with land assembly initially delayed the completion of the riverwalk. But as soon as the first section was opened it became extremely popular. Though Michael Scatliff, Cheryl Oakden and Deron Miller designed the unpaved riverwalk with its rough tyndall stone curbing to accommodate regular spring flooding, unprecedented summer flooding in the 1990s restricted access to it. In 1993 the Assiniboine Riverwalk won the top honour award from the Waterfront Centre, a non-profit organization that encourages urban waterfront development in North America.

1988

5.24 Drawing, Typical Riverwalk Section, Assiniboine Riverwalk, Scatliff & Rech Landscape Architects Inc., 1990.

5.26 Bonnycastle Park, Winnipeg, 1993, Scatliff+Miller+Murray. This is a ground level view of the fountain (see aerial view figure 5.25). The idea for this fountain came to Michael Scatliff when he was driving to work early one summer morning from his lakeside cottage. He noticed the sun shining through mist on a lake and wondered if he could recreate that magic in an urban environment. The sculpture of geese in flight by Leo Mol was already located in the park. When the fountain was built, the sculpture was relocated to the fountain so that the geese appeared to be flying out of the grasses growing in the fountain. Unhappily, although the public loved the fountain, it has not been well maintained. In recent years the misting mechanism has been shut down and the sculpture has been removed.

5.25 Bonnycastle Park, Winnipeg, 1993, Scatliff+Miller+Murray. When the Assiniboine Riverwalk was being constructed, Michael Scatliff, Cheryl Oakden and Deron Miller of Scatliff & Rech Landscape Architects Inc. redesigned Bonnycastle Park to link it with the walkway. Seen here from above, this innovative fountain, which sprayed a fine mist over its water plants, was one of the most welcome additions. For a ground level view see figure 5.26. The park also featured an amphitheatre which provides an outdoor performance space linked to the riverwalk.

5.27 Parc Joseph Royal, Winnipeg, 2004, G. McCullough. The demolition of the Tourist Hotel in St. Boniface provided an opportunity for Ken Rech of Ken Rech Landscape Architects Inc. to create a small urban park with a view across the river. The site is on the east bank of the Red River immediately north of the Provencher Bridge and adjacent to Provencher Boulevard, the original main street of St. Boniface. Plaques in the park provide interpretive material on the old Provencher Bridge and some of the older commercial history of the site. A provincial historic site plaque is dedicated to the Franco-Manitoban journalist and politician Joseph Royal after whom the park is named.

The CAI funds made it possible to achieve some of the urban design goals set out in Plan Winnipeg, particularly streetscaping to enhance the visual identity of particular downtown neighbourhoods and precincts. Streetscaping projects were undertaken on Selkirk Avenue, Ellice Avenue and the north of Ellice neighbourhood, on Sargent Avenue, in Chinatown, on Provencher Boulevard in St. Boniface, and in Osborne Village.

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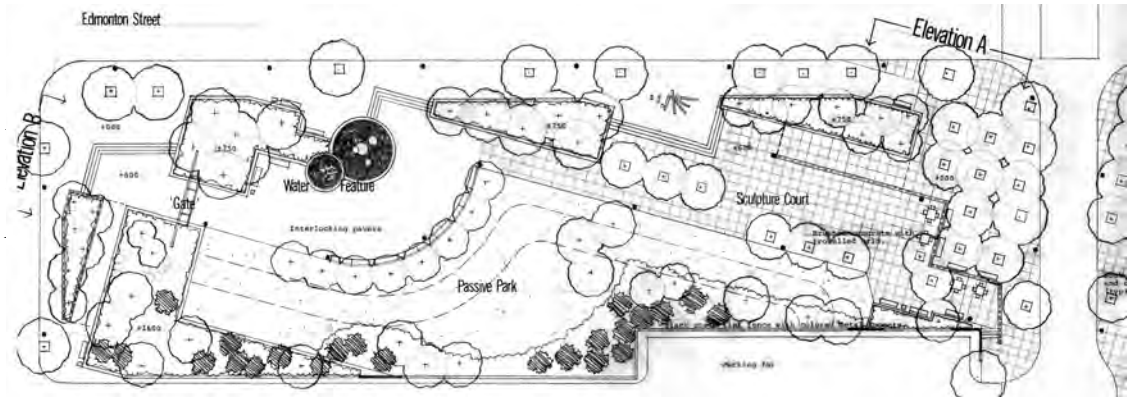
In some cases there was an opportunity to incorporate streetscaping ideas into new urban parks, as was the case in the north of Ellice neighbourhood streetscaping project. As part of this project, one of the oldest parks in the Winnipeg system, Central Park, was to be redeveloped. Since the park's opening in 1895, the surrounding neighbourhood had gone through many changes. The park needed to be revamped in order to serve the needs of its current users better. This was to be achieved by extending the park southward to Ellice Avenue in order to link it with other open spaces adjoining Ellice. The project posed a number of interesting problems for its designers, David Wagner and Laurie Lamb Wagner. While the historic character of the park had to be respected, as reflected in the Gothic revival Waddell Fountain, the two sections of the park had to be integrated visually. This was complicated by the fact that Qu'Appelle Avenue ran between them and the new section of the park was linear in shape, reflecting its origins as a strip of residential lots fronting on Edmonton Street. The Wagners decided to use the fountain as the key focal point of the park and to orient the design of the new section on an axis with the fountain. The resulting axis drawn from the fountain through the new section was 15 degrees off the street grid. The success of the plan depended on the redevelopment of the old section to accommodate an active sports court and the closure to vehicular traffic of the block of Qu'Appelle Avenue running between the two sections of the park.[40] The Wagners had previously worked on the north of Ellice streetscaping studies. The design of the park extension drew on the visual signatures they had identified in the streetscaping studies: gothic lines from the fountain and from Knox Church; details from the surviving Victorian houses; and colours and details from modern apartment and office buildings. These elements were rendered in a stylized way in hard landscaping, concrete and coloured metal in order to minimize maintenance and stand up to the vandalism endemic to the area. A large stylized metal arch facing onto Ellice creates a formal entryway while a concrete fountain, its form outlined with a narrow channel of blue, creates a water feature.



5.28 Site Plan, Central Park Extension, David Wagner Associates Inc., 1986. This plan shows the new section of the park, which is separated from the older section by Qu'Appelle Avenue, seen here on the right of the drawing. The Wagners took a bold approach to the project, making the new section strikingly modern and declining to imitate in any literal way the Victorian qualities of the older section of the park, which had been created in 1895. See figure 5.29.

1973

1988

While this project won a Regional Citation Award in the 1987 CSLA awards competition, the Wagners' vision for the park has been marred by the slowness of the Parks and Recreation Department in implementing the suggested upgrading of the older section.[41] Finally money was found in the late 1990s for an upgrade of the children's play area in the north end of the park. Playground design has been one of the strong suits of the Wagner firm and they were contracted to design the play area upgrade, again using a durable, low maintenance approach. Laurie Lamb Wagner describes the resulting design as "one of the most satisfying play area designs of the many playgrounds the firm has been involved in."

Downtown Winnipeg secured a major tenant when Air Canada decided to erect a new building there in order to house the company's central computer system for flight bookings. The site chosen was on the north side of Portage Avenue immediately east of the Portage Place Mall. With the incentive of Core Area Initiative funds, enough land was acquired fronting on Portage Avenue to include a substantial park space on Portage and another substantial open space on Ellice Avenue at the rear of the building one block east of the Central Park extension. This latter open area was turfed and left as a simple expanse of lawn with basic pathways to the building until it was redeveloped into a parking lot in 1999. The space fronting on Portage was immediately developed as a passive park breaking into the solid street frontage of the north side of the street. "Window Park" or "Air Canada Park" as it has become known has had a much happier history than the Centennial Library Park. It is sited in front of the building so that office workers naturally go through it to reach their destination. While the centre of the park is recessed so that one goes down into it, all areas of the park are visible from the street where, at least during the day, there is considerable pedestrian traffic. Users of the park feel both invited into the space and safe once inside. The steps leading up to the building can double as a performance space and are sometimes programmed in the summer so that people eating lunch around the oval pool or under the trees can enjoy music from the Jazz Festival.

5.29 Central Park Extension, Winnipeg, 1986, David Wagner Associates Inc. See the site plan in figure. 5.28. Seen here looking from the plaza surrounding the fountain towards Knox Church and the older section of the park, the new section incorporates stylized visual "signatures" derived from the surrounding buildings and streetscapes. Designers David Wagner and Laurie Lamb Wagner had to use the most durable materials in order for the park to stand up to wear with minimal maintenance.

1973

5.30 Air Canada Park, looking towards Portage Avenue, Winnipeg, 2002, G. McCullough. First called "Window Park" because it was to be both a window on Portage Avenue and a window into Winnipeg's past, this park has been popular and well used. Designed by architect Leslie Stecheson and the landscape architecture firm McGowan Design Group Inc., the park mixes architectural shards with modern elements. Pillars at the entry salvaged from a Beaux-Art era building and an oval pond and fountain create a formal feeling. The spare modern colonnade on the east side screens the less than attractive wall of the building next door.

5.31 Mostyn Place Park, Winnipeg, 2003, G. McCullough. Designed by David Wagner Associates Inc. in 1990, this park is another of the series of parks situated on the banks of the Assiniboine River and is connected to a river pathway that runs westward along the north shore of the Assiniboine, a more modest continuation of the Assiniboine Riverwalk. The mixture of architectural shards from demolished buildings with modern paving and hard landscaping continues a theme in the CAI projects. While they are interesting to look at, bereft of their original context the shards look a bit like moraine left after the retreat of a glacier.

1988

ECOLOGY, SUSTAINABLE DEVELOPMENT AND DESIGNING FOR WINTER

By the late eighties, Canadian landscape architecture journals and conference programs reflected a matrix of interrelated concerns all linked to the environment. As fears about irreversible harm mounted, it seemed that landscape architects were seeing the particularity of the climates, vegetation and ecosystems of their own regions in a heightened way too. Winter received new scrutiny as conferences convened to study the use of design to ameliorate the effects of winter conditions on human settlements. Major books by Anne Spirn in the United States and Michael Hough in Canada explicated the strangulation of natural processes in the city and pointed the way to more sensitive urban design.[42]

In spite of rising deficits and the call for government to do less, the public sector developed considerable policy related to the environment during the eighties and early nineties. The 1987 World Commission on Environment and Development (WCED) report, *Our Common Future*, called on the world community to promote "sustainable development", which the report defined as development that "...seeks to meet the needs and aspirations of the present without compromising the ability to meet those of the future."[43] In Canada the federal government's 1988 National Task Force on the Environment and the Economy called for territorial and provincial strategies for sustainable development that would involve a partnership of government, business and so-called stakeholder groups. The federal government's massive 1990 Green Plan laid out strategies and budgetary allocations for a wide range of environmental initiatives. In 1988 Manitoba responded by creating a Round Table on Environment and the Economy chaired by the new Conservative Premier, Gary Filmon, and a Sustainable Development Coordination Unit to manage the government's policy development in the area of sustainable development. The policy consultations resulted in the development of several key documents, notably the "Natural Lands and Special Places Park Lands Act Review" and "An Action Plan for a Network of Special Places for Manitoba."[44] This last document, among other things, planned for the protection of a representative selection of land from each of Manitoba's 12 natural regions to a maximum of the 12% of the total area of the region recommended in the World Wildlife Fund's Endangered Spaces Campaign. In July 1998 the Sustainable Development Act was proclaimed by the Manitoba government.

1973

1988

A review of the specific actions that came out of this avalanche of policy formulation, public consultation and legislation in Manitoba, reveals that the concrete achievements in the public sector to date have been less impressive. The Filmon government's 1990 initiative to reduce the size of the provincial civil service hit the Department of Natural Resources, including its Parks Branch, particularly hard. The small group of landscape architects within the branch's planning unit did not escape unscathed. With fewer resources and fewer employees, the branch has been less equipped to formulate the comprehensive provincial park planning called for by such obligations as the 1992 Federal-Provincial "Statement of Commitment to Complete Canada's Network of Protected Places", the WCED's 1992 Convention on Biological Diversity and the World Wildlife Fund Endangered Spaces campaign. The federal government story was similar. What it gave with one had, it took back with the other. The Mulroney Conservative government established both the International Institute for Sustainable Development and the Canadian Council of Ministers of the Environment offices in Winnipeg but both agencies suffered significant budget cuts both before and after the election of a Liberal government in 1993.

By contrast, the City of Winnipeg Parks Department was not doing a lot of posturing over sustainable development but was doing some exemplary work, particularly in reclaiming landfill sites for parks and recreation use. The first such project undertaken by the department was the conversion, under the direction of Gunter Schoch, of the former Saskatchewan Avenue dump in 1960 into Westview Park, a ski and toboggan hill in winter and a lookout hill in summer. The Kilcona Regional Park was a much more elaborate project that posed a number of design challenges. The 400-acre park and recreational complex, which incorporated a 180 acre sanitary landfill site, was to improve access to parks and recreational services for residents of the north-eastern suburbs of Transcona and East Kildonan. Rather than taking over a landfill site whose usefulness for solid waste disposal was at an end, the Kilcona site was designed right from the beginning to be used concurrently for recreation, sanitary landfill and for storm water retention. The project was developed jointly by the departments of Parks and Recreation and Works and Operations with Lombard North Group Ltd. hired in 1976 to develop the initial concept plan. The development of the plan involved Lombard North's Douglas Paterson in intensive public consultations, an aspect of planning in which Paterson was developing a particular expertise. The resulting development plan called for a family recreation park to be created which was to be strongly oriented around lakes and waterways. Starting in 1977, the park development was to take place in four phases over 14 years in step with the progress of the landfill operation. When the landfill sections of the site are closed to disposal and incorporated into the rest of the park, Kilcona will become the largest park in the Winnipeg park system. The construction of rolling hills around the periphery of the landfill sections were to screen the landfill operations from the public

1973

1988

and provide a unique terrain for walking and cross country skiing. The south-east parts of the site along the shores of a system of lakes, were to be used for a 9-hole golf course and field and court sports including a driving range, tennis courts, shuffleboard courts, horseshoe pitches, lawn bowling greens, miniature golf and a supervised children's playground.

All of these activities were to be served by a large recreational building, or series of buildings, centrally located on the lakeshore. Again Lombard North was contracted to establish an overall design theme for the recreational complex. With an eye to the fishing communities a short distance away on Lake Winnipeg, Lombard North selected a fishing village theme to accentuate the water-oriented aspect of the site. The architectural firm IKOY Partnership subsequently translated this idea into a cluster of cedar-clad buildings which are strongly reminiscent of an Icelandic fishing village giving the new park a unique visual identity.[45] This section of the site with its associated recreational facilities has been named the Harbour View Recreation Complex.

5.32 Site Plan, Kilcona Regional Park, c.1977, Lombard North Group Ltd. This site accommodates recreation, sanitary landfill and the use of its lakes as retention ponds. The main landfill operations take place on the section north-west of the lagoon. This conceptual plan projected what the park might look like once the north west section had ceased to be used for sanitary landfill and could be turned over to recreational usage. As the park evolved, the recreational components have been gradually added but the actual facilities are different from the ones depicted in this early plan

5.33 Harbour View Recreation Complex, Kilcona Regional Park, Winnipeg, 2003, G. McCullough. Lombard North Group Ltd. developed the design concept and the IKOY Partnership, architects, designed the buildings and docks. Lombard North wanted the complex to reflect themes indigenous to Manitoba. After extensive public consultation, a fishing village theme was selected for the architects to interpret. The design honours the Icelandic fishing villages on Lake Winnipeg which were established there starting in the 1870s.

Although ecology and sustainable design were lively issues within the Manitoba Association of Landscape Architects membership, private sector landscape architects were not able to take a leading role in the public debate over sustainable development because of their small numbers and limited time for public involvement. But they were able to make some contributions in the form of projects that showed superior sensitivity to environmental concerns. One of the great realities of the Manitoba environment is for that six months of the year the landscape is white. By their own admission, "elders" of the landscape architecture community like Alexander Rattray and Garry Hilderman admit that Canadian landscape architects have been slow to come to terms with winter. Canadian architects, engineers and city planners, too, have come very late to the idea that design can help humans function better in winter conditions. It is a very Canadian attitude. While putting up a bluff front about being a northern people, most Canadians retreat indoors at the first sign of snow. As another manifestation of Northrop Frye's "Garrison Mentality,"[46] this urge to avoid winter is so strong that it even extends to avoiding thinking about winter. In this context the elemental almost unconscious sense of landscape architects that their work should involve plants and, more

particularly, plants in their green and growing stage and not in their winter dormancy, becomes quite understandable. The profound influence of the California School during the modern profession's formative period further prevented Canadian landscape architects from dealing with their home environment in its full range of seasonal change. Hilderman laughs while recalling that Berkeley-trained Canadian colleagues created designs that involved imbedding strips of wood in concrete only to watch the strips pop out again after the first frost. The process of learning how to design for winter is still in its infancy but it has been spurred along by several public sector initiatives. The Winter Cities Forum, for example, became an annual event during the eighties that has stimulated research and discussion throughout the Canadian design disciplines.

Garry Hilderman's firm was able to use some of the things learned about designing for winter conditions from the Leaf Rapids townsite project in a project closer to home. In 1979 Hilderman Feir Witty and Associates was commissioned to do site planning and landscape design for the Revenue Canada Taxation Data Centre, a huge office complex which was to be located on what was then the edge of the city on an isolated and windswept stretch of prairie. The building therefore had to offer its occupants a full range of amenities on site, including passive recreational space. With the federal government interested in leading the way in environmental aspects of design, it was an ideal opportunity to try out ideas that were then somewhat exploratory. The Hilderman firm had enough influence with the architects to persuade them to orient the building southward for both maximum capture of passive solar energy and maximum shelter of the main entrance from winter winds. On the north and west sides of the building large stands of Spruce trees on bermed land protect the building from winter winds. People walking from the parking lot to the main entrance on the sun-gathering south facade are protected by "wind sponges", strategically placed plantings of shrubs and trees of varying heights and densities. The wind sponges absorb and disperse prevailing winds from the north-west. A large pond edged with bulrushes provides a pleasing visual feature for workers on their lunch hour and detains water as a method of dealing with the notoriously poor drainage capacity of the clay soils on the site. The parking lot medians are planted with deciduous trees which provide shade and wind buffering during the summer. These ideas are now commonplace but in 1979, when the complex was designed, they were still exploratory. This project won the Premier's Award for Design Excellence in Landscape Architecture in 1985.[47]

1973

5.34 Revenue Canada Taxation Data Centre, Winnipeg, c.1980. K. Rech. Designed by No. 10 Architectural Group and Haid, Haid, Donner Architects with landscape architecture by Hilderman Feir Witty and Associates. Poor drainage on the site was turned into a positive by creating a pond next to the building which provides retention but is also the centrepiece of a passive recreational area for staff.

5.35 Revenue Canada Taxation Data Centre, Winnipeg, c.1980. K. Rech. The building's suburban location left its workers subject to the full force of winter winds. Wind sponges composed of trees and shrubs dissipate wind energy around the building and shelter its entrances. The west side of the building, shown here, is sheltered by berming and a belt of Spruce trees.

1988

In order to change the ingrained habits of North Americans, the environmental movement needed opportunities to educate the public. An obsolete industrial site in south Winnipeg offered a coalition of environmental groups the opportunity to create a unique centre where a wide variety of educational programming about the environment could be offered. The Fort Whyte Nature Centre recreated natural habitats for a whole range of Prairie and Parkland animal and plant life on a site that had been used as a clay quarry for the manufacture of portland cement by Canada Cement (Lafarge) Ltd. The transformation of the site happened gradually over a period of 30 years. Employees of the company had encouraged geese to use the lakes created by excavation on the site as early as the 1950s. The unexcavated parts retained some of the Bur Oak, Aspen, and other vegetation typical of the Aspen Parkland much like the surrounding still undeveloped land that was a habitat for white-tailed deer and a variety of other wildlife. By the seventies the site's usefulness to the cement business was declining and there was no obvious alternate commercial use for it. The cement company was willing to lease it in 1973 to the Manitoba Wildlife Foundation for development as a wildlife refuge and nature centre. The centre's first phase of existence began in 1975 when a simple interpretive centre raised up on piles was built on the south end of the site. At the same time a waterfowl demonstration building was built and trails were laid out.[48]

In 1986, with interest in environmental issues at its height and with a combination of government and private funding available, the Wildlife Foundation was set for a substantial expansion of the facilities and programs at Fort Whyte. The contract for the Master Development Plan was won by Hilderman Witty Crosby Hanna and Associates, allowing the Hilderman firm to add another important environmental project to its resume. The Hilderman concept retained the centre's focus on wildfowl but added interpretive opportunities for a wide variety of ecological and conservation related themes so that Fort Whyte became a more comprehensive environmental resource centre. The upgraded facilities and a plan that allowed for new demonstration sites and themes to be introduced over time gave the centre the ability to attract more people and to use a more holistic approach to environmental issues in its programming. Completed in 1987, an entrance road runs off McCreary Road south of the four lakes and takes the visitor into the central portion of the site where the elegant cedar clad interpretive centre, designed by the Hilderman firm and architect Carl Nelson, becomes the entree to the rest of the site's offerings. Trails radiating out from the interpretive centre take walkers past a whole variety of viewing opportunities including the lakes, a marsh, waterfowl gardens, a meadow and to demonstration sites for composting, wood energy and wind energy collection. The design of the trails and the interpretive centre takes into account the full range of visitor interest from pure entertainment to intensely focused nature study.

1973

5.36 Aerial photograph, Fort Whyte Nature Centre, Winnipeg, c.1994, Hilderman Thomas Frank Cram. The site is outlined in yellow. It had originally been used as a clay quarry for the manufacture of portland cement. Located in a poorly drained area, the clay pits were allowed to fill with water and became a habitat for water fowl. Starting in 1973 the site was developed as a wildlife refuge and nature centre. Hilderman Witty Crosby Hanna and Associates, landscape architects, designed the master plan for a major expansion of the Fort Whyte Centre in 1986.

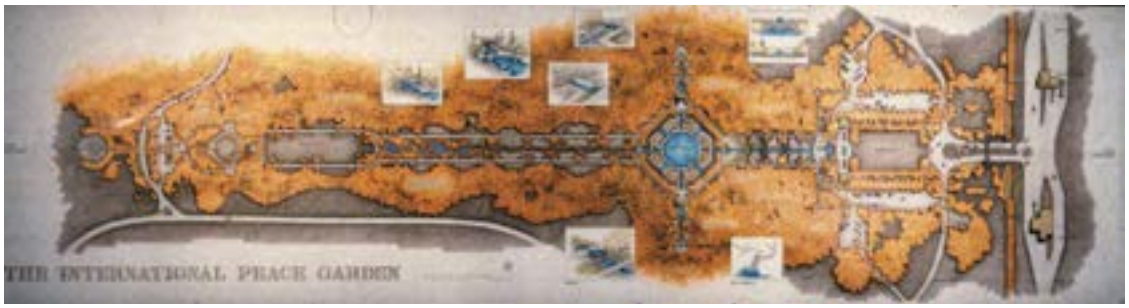
5.37 Floating Willow Walk, Fort Whyte Nature Centre, Winnipeg, c.2000, M. Grandmaison. The design by Hilderman Witty Crosby Hanna and Associates provided a variety of trails leading out from a central interpretive building. The trails take visitors past a variety of wetland terrains and habitats. Here a boardwalk negotiates a willow bog covered with duck weed.

1988

CHARLES THOMSEN
AND COMMUNITY EMPOWERMENT FOR THE ENVIRONMENT

The link between ecologically sensitive design and community empowerment is a theme of both Charles Thomsen's teaching and his project work. Thomsen has encouraged students to choose thesis assignments which involve real life problems in community planning at the neighbourhood level like schoolyard design and playground upgrading.[49] This has sometimes led to trouble with his fellow landscape architects, who regard such projects as raiding their turf. Thomsen maintains that he and his students must be involved with the community outside of the university as part of the learning process and he doubts that the kinds of projects they do would otherwise employ a landscape architect. However, the kind of brainstorming that the students engage in with their clients may well generate paying work for landscape architecture firms down the road. This philosophy and approach to design is an outgrowth of earlier work Thomsen completed in his professional practice in Philadelphia.

Thomsen was experimenting with reintroduction of native species in his small suburban Winnipeg yard long before native plants became something of a fad. He has published extensively on playground design and has worked with numerous community groups on the design of schoolyards, playgrounds and small community parks.



5.38 Formal Garden Master Plan, International Peace Garden, Charles Thomsen and Jon Burley, 1987. Charles Thomsen was responsible for site and architectural design while Jon Burley designed the planting plan.

Thomson's design work for the International Peace Garden on the Manitoba/North Dakota border involved a large-scale site and complex interaction with community groups that required the full use of his skills at consensus building and problem solving. The garden had been evolving since its inception in the thirties as the work of many hands. While its development became a labour of love for community groups on both sides of the border, by 1980 visitors were greeted with a grab-bag of disparate garden elements that bore little relationship to each other. Thomsen and the American landscape architect Jon Burley worked with a planning committee to produce a revised master plan for the Formal Garden portion of the site. The revised master plan proposed some redevelopment of the existing "panels" of the formal garden and made design suggestions for the undeveloped areas. It reasserted the international boundary as the main organizing element of the garden and its main axis.[50] The progression through the garden from east to west was retained, mirroring the settlement pattern of both countries. Into this symbolic organization, Thomsen placed several new north/south axes expressing the shared aspirations of Canada and the United States. The Avenue of the Provinces and the Avenue of the States formed the main north/south axis along which contrasting but complementary elements were to be developed to symbolize the different approaches of the two nations in pursuit of shared goals. Such a sunny and rational scheme could not be allowed to stand in the postmodern era without some underlying notes of tension and irony. These can be found in the placement of naturalistic elements like a watercourse of stream-washed boulders right next to a formal flower bed. Thomsen saw the interplay of the informal and formal elements on the east/west axis of the plan as expressing the "...often conflicting relationships of the concepts of rational man and the processes of nature, as expressed through the disciplined geometry of the formal garden areas and the natural forms of the informal garden area."[51]

1973

5.39 Drawing, Homemakers' Fountain, International Peace Garden, Charles Thomsen, 1986. The first feature of the revised master plan to be implemented, the fountain serves as a gateway to the Water Garden from the Avenue of the States. This project won a 1987 CSLA Regional Citation Award for design.

1988

Thomsen's conflict of rational man with nature, a popular theme in the eighteenth century, was just as timely in the late twentieth century. Still struggling for a public profile outside their small circle, landscape architects in Manitoba found they could not move more quickly towards sustainable design than their surrounding society would allow. Without a wholesale change of heart and mind in the culture there could be no political will to overcome the natural tendency of decision makers to choose options for short-term profit at the long term expense of the environment. Apart from a handful of exemplary projects, as the eighties drew to a close there was still little broadly based support for ecologically sensitive design.

As the vehicle for increasing public awareness of landscape architecture and its practitioners, the MALA was limited in what it was able to do. The association was preoccupied with day-to-day administration, keeping track of members, getting annual dues in, providing a program of events and taking part in the CSLA. Apart from a few representations to governments on selected issues, there were simply no resources to mount a sustained public awareness campaign or to assert MALA's viewpoints to business and government on a consistent basis. In this MALA was no different from any other small professional association.

The hiring of Gunter Schoch in 1989 as MALA's first executive director was a lucky break. Newly retired from the Winnipeg Parks and Recreation Department, Schoch was an experienced administrator with knowledge of the field and a passion for detail whose commitment to the association was unmatched. He promised to make the most of MALA's scant resources and to provide badly needed administrative continuity through the changes in executive. To no one's surprise, he was to make good on these promises and more.

In 1988 it was MALA's turn to host the CSLA Congress again. Choosing the theme, "A Change of Reasons", it was a chance to explore landscape architecture as an art form by rubbing shoulders with environmentally aware artists. Two old friends appeared on the program—Denis Wilkinson and Robert Allsopp—both of whom contributed in their inimitable ways to what was mysteriously called "Event 88". This was the centrepiece of the congress, a participatory design event to express landscape architecture as an art form by creating "an environment" in Old Market Square.[52] Much like the debates about postmodernism that swirled around the congress, the Event 88 participants enjoyed expressing themselves thoroughly but gave many different views as to what it all meant. As a metaphor for the coming nineties, Event 88 expressed more than the participants knew.

5.40 CSLA Congress participants creating "Event 88" in Old Market Square, Winnipeg, 1988, C. Thomsen. With overtones of a sixties happening and a Fellini film, CSLA participants had fun transforming the annex section of the square on a beautiful July afternoon.

ENDNOTES

[1] See *Natural Resource Policy Issues in Canada*, Science Council of Canada Report no. 19, Ottawa, January 1973.

[2] See John Richards and Larry Pratt, *Prairie Capitalism: Power and Influence in the New West.* (Toronto: McClellan and Stewart, 1979) and Kenneth. H. Norrie, "A Regional Economic Overview of the West since 1945," in A. W. Rasporich, ed. *The Making of the Modern West: Western Canada Since 1945,* (Calgary: University of Calgary Press, 1984).

[3] Canadian Society of Landscape Architects, "Canadian Landscape Architects Survey," Canadian Society of Landscape Architects and the Canadian Society of Landscape Architects Foundation, 1984, p. 2.

[4] Larry Loreth, "Interprovincial Migration," *Planning Today*, 1, 1 (January 1993): 2.

[5] The ultimate value of the Winnipeg Core Area Initiative has been the subject of fevered debate. For a positive review see Matthew Kiernan, "Urban Planning in Canada: A Synopsis and Some Future Considerations," *Plan Canada* 30, 1 (January 1990): 11–22. For a negative review of both Kiernan and the CAI see Kent Gerecke and Barton Reid, "False Prophets and Golden Idols in Canadian City Planning," in *The Canadian City*, Kent Gerecke, ed. (Montreal/New York: Black Rose Books, 1991), pp. 131–143.

[6] "A Page of MALA History," *MALA News*, 2, 3 (March/April 1989): 1.

[7] Gunter A. Schoch, "History of the Manitoba Association of Landscape Architects, The First Decade." Manitoba Association of Landscape Architects, 1983, p. 1.

[8] "Congress '78", *Landscape Architectural Review*, 4, 3 (Winter 1978): 5.

[9] Schoch, "History of the Manitoba Association of Landscape Architects...", p. 2.

[10] Clark, Douglas., "The Historical Development of the Landscape Architectural Profession in Manitoba," unpublished student paper, Modality II course, Landscape Architecture Department, University of Manitoba Faculty of Architecture, 1977, p. 8.

[11] *The Canadian Encyclopedia,* 1st ed. 1985, vol. 1, s.v. "Canada Mortgage and Housing Corporation," p. 264.

[12] Clark, "The Historical Development...", p.8.

[13] *Ibid*., p. 19.

[14] *Ibid*., p. 10.

[15] See Deborah Lyon and Robert Fenton, T*he Development of Downtown Winnipeg: Historical Perspectives on Decline and Revitalization*, Institute of Urban Studies Report no. 3, Winnipeg: University of Winnipeg, Institute of Urban Studies, 1984.

[16] See Winnipeg Tri-level Task Force on Downtown, "Winnipeg Tri-level Task Force Report on Downtown" draft copy, Winnipeg, September 1975.

[17] See the photographs of the Architectural Survey of Manitoba 1964-1972 at the Provincial Archives of Manitoba; *Early Buildings of Manitoba,* (Winnipeg: Peguis Publishers, 1973);William P. Thompson and Henry Kalen. *Winnipeg Architecture.* (Winnipeg: Queenston House, 1977, 2nd ed. 1982).

[18] Winnipeg Department of Environmental Planning, "Historic Winnipeg Restoration Study", Winnipeg Departments of Environmental Planning, Parks and Recreation, and Streets and Transportation, [1974].

[19] William P. Thompson [et al], "Winnipeg's Historic Warehouse Area: Its Revitalization through Conservation, A Report Prepared for Heritage Canada and the Manitoba Historical Society," Winnipeg: s.n., 1976.

[20] Steve Barber and Charles Brook, "The Historic Winnipeg Restoration Area: A Brief History," *Prairie Forum* 5 (Fall 1980): 230.

[21] *Ibid*., p. 232.

[22] Brochure, Amisk Planning Consultants, n.d;. and oral history interview, Ross McGowan, 10 December 2003, interviewer: Catherine Macdonald.

[23] Oral history interview, Ross McGowan, 10 December 2003, interviewer: Catherine Macdonald.

[24] The City of Winnipeg By-law no. 4800/88, Downtown Winnipeg Zoning By-law, second printing, December 1990.

[25] Winnipeg had a history of "grand plans" designed to cure downtown woes in one mighty stroke. See Lyon and Fenton, *The Development of Downtown Winnipeg*, pp. 176-182.

[26] City of Winnipeg Department of Environmental Planning, "Downtown Revitalization; Background to the Report of the Ad Hoc Committee on Downtown Alternatives," June 1977, p. 3.

[27] Telephone interview with Douglas Paterson, 10 September 1998, interviewer: Catherine Macdonald.

[28] *Ibid.*

[29] In 1988 the *MALA Newsletter* reported that the University of Manitoba Landscape Architecture program had graduated 76 MLA graduates, 56 men and 20 women. Of these 32 remained in Manitoba. 75% of the total graduates were working in private practice, 20% for government and 5% were teaching. *MALA Newsletter* 1, 5 (May 1988):1.

[30] "President's Message," *Landscape Architectural Review* 4, 1, (March 1983): 20.

[31] "The CSLA/AAPC Professional Awards Programme," *Landscape Architectural Review*, 10, 3 (July 1989): 19.

[32] Ted McLachlan, who graduated with the M. L. A. in 1978 was the first graduate of the program to join the landscape architecture faculty.

[33] Oral history interview with Donald Hester, 27 August 1997. interviewer: Catherine Macdonald.

[34] Oral history interview with Ted McLachlan, 21 November 2002, interviewer: Catherine Macdonald.

[35] I.W. Dickson, "The Canada-Manitoba ARC Agreement; 'A Beginning'," *Landscape Architectural Review* 4, 5 (December 1983): 7.

[36] Telephone interview with Douglas Paterson, 10 September 1998, interviewer: Catherine Macdonald.

[37] Oral history interview with Donald Hester, 27 August 1997, interviewer: Catherine Macdonald.

[38] Winnipeg Core Area Initiative, *Winnipeg Core Area Initiative Final Status Report,* December 1991, p. 1.

[39] Macdonald, *A City at Leisure,* 177-182.

[40] David Wagner, "The Extension to Central Park, Winnipeg," *Landscape Architectural Review,* 9, 3 (July 1988):23.

[41] Arnis Budrevics, "Report of the Awards Committee Chairman," *Landscape Architectural Review*, 8, 2 (August 1987): 17.

[42] See Anne Whiston Spirn, *The Granite Garden: Urban Nature and Human Design*, (New York: Basic Books, 1984) and Michael Hough, *City Form and Natural Process: Towards a New Urban Vernacular*, (New York: Van Nostrand Reinhardt, 1984).

[43] World Commission on Environment and Development, *Our Common Future,* (London: Oxford University Press, 1987), p. 40.

[44] See Sustainable Development Coordinating Unit, "Sustainable Development Strategy for Manitoba" 1994; Sustainable Development Coordinating Unit, "What You Told Us: Natural Lands and Special Places Park Lands Act Review", 1993; Sustainable Development Coordinating Unit, "An Action Plan for a Network of Special Places for Manitoba", 1994.

[45] Gunter A. Schoch, "Kil-Cona Park: Winnipeg's Unique Park Development," *Landscape Architecture Review* 4, 3 (July 1983): 16–17.

[46] See Northrop Frye, "Conclusion to a Literary History of Canada," in *The Bush Garden: Essays on the Canadian Imagination,* (Toronto: House of Anansi Press, 1971). 213–251. See also an interesting application of Frye's garrison mentality idea to Canadian landscape design, Rick Andrighetti, "Facing the Land: Landscape Design in Canada," *The Canadian Architect*, 39, 8 (August 1994): 13–19.

[47] This awards program was a short-lived initiative to recognize design excellence in Manitoba. It was quite a coup when the Manitoba Association of Landscape Architects managed to have landscape architecture recognized as one of the categories in the awards scheme. Unfortunately the program was discontinued in 1987.

[48] For the early history of the centre, see John A. Irwin, "Development Study: Fort Whyte Nature Centre, Winnipeg, Manitoba", M.L.A. thesis, University of Manitoba Faculty of Architecture, Department of Landscape Architecture, 1981, pp. 13-14.

[49] See, for example, Victor Kallos, "Brooklands Schoolyard: A Place to Play", M.L.A. Thesis, University of Manitoba Faculty of Architecture, Department of Landscape Architecture, 1980. This thesis project, supervised by Charles Thomsen, resulted in the Brooklands community initiating a major redevelopment of the schoolyard and its surrounding environment, funded by the Neigbourhood Improvement Program (NIP) and carried out by Hilderman Witty Crosby Hanna and Associates with Charles Thomsen as consultant. This story is told in David Witty, "Brooklands Schoolyard: Discipline Integration," *Landscape Architectural Review* 5, 4 (December 1983): 19–22.

[50] Charles Thomsen. "North Dakota Homemakers Fountain, International Peace Garden." *Landscape Architectural Review* 9, 3 (July 1988): 20-21.

[51] *Ibid*., p. 21.

[52] Pleasance Crawford, "Event 88," *MALA News* 1, 8 (Sept./Oct. 1988):1.

Looking for the Way Forward 1989-1998

The Landscape Architecture Department Negotiates the Nineties

The Business of Landscape Architecture

Scatliff & Associates Makes its Mark

McGowan Design Group Finds its Niche

The MALA Struggles with Certification Issues

Landscape Architects and Urban Form in the Suburbs

Whyte Ridge: Anatomy of a Suburban Residential Subdivision

Lombard North Group (1984) Ltd. and the Assiniboine

The Legislative Building Plaza, Fountain and Stairway

A Garden, a Plaza and a Change of Name for the Hilderman Firm

The MALA Presents a Gift to the City of Winnipeg

The decade of the 1990s was a decade of endings: the end of the Cold War, the end of "big government", the end of the century. It was also a decade of extremes and contradictions, begun with another long recession followed by an almost freakish recovery. Governments and educational institutions tried to look and act like businesses. Urban ecologists pronounced urban sprawl and the traditional suburb unsustainable, but middle class Canadians moved to the urban fringe in increasing numbers seeking a taste of country living. In urban design neo-traditionalists and preservationists argued for harmony and context with postmodernists who wanted "dissonant collage" in the urban fabric. The extreme decrease in cod stocks in Atlantic Canada and salmon stocks in British Columbia brought ecological disasters to our doorstep but we kept buying sport utility vehicles and installing satellite dishes. Benumbed employees were downsized, reorganized, re-engineered, right-sized, outsourced, outplaced and told to embrace change. Nearing the end of the decade the Manitoba economy was among the best performing in the country yet Manitoba continued to be the child poverty capital of Canada. According to your economic position, the nineties were either the best decade ever or a period of increasing desperation. Is it any wonder that the most cherished leisure activity of the nineties was "cocooning," holing up in your house with your nearest and dearest, lulled by the humming VCR?

1989

1998

1989

THE LANDSCAPE ARCHITECTURE DEPARTMENT NEGOTIATES THE NINETIES

The last 20 years have been an unhappy period for publicly funded institutions. Canadian university landscape architecture programs have been particularly vulnerable as universities responded to their deepening fiscal crisis by considering the closure of programs during the period of government funding cutbacks after 1981. During the early eighties both the University of British Columbia and the University of Toronto landscape programs were under threat of closure. Oddly enough, the University of Manitoba department has weathered the era of budget cuts relatively well. Alexander Rattray attributes this to the fact that the program's birth had been extremely difficult and that it had been badly under-funded right from the start. Staff were used to having to extend a woefully inadequate budget by finding pockets of money and support outside the department and outside the university. As funding declined, members of the department simply did more of the kinds of things they had already been doing. A search for outside partnerships in the eighties resulted in a unique combination of provincial and municipal funding in aid of townscape improvements in several Manitoba towns and regional landscape planning studies in several municipalities. The town councils and municipality officials would work directly with students of the design studio on particular planning problems. Students, supervised by staff, would carry the projects through from the investigation stage, to site visits, public consultation and meetings, and then to final reports and recommendations. The students gained valuable practical experience and the town councils and municipalities, in some cases, were able to go forward to the implementation stage. Major projects were undertaken in Steinbach, Stonewall, Neepawa and the Rural Municipality of Springfield.[1]

1998

Staff of the department took full part in the administrative life of the university outside the Faculty of Architecture, particularly the committee work of the Faculty of Graduate Studies, so that the program would be widely known and better understood. As well as serving a genuine need, Charles Thomsen and Ted McLachlan's design and planning work with community groups and supervision of students working on small scale community projects created good will for the department outside the university.[2] Staff also made themselves available as consultants to government bodies wherever possible.

To maintain its international focus, the department sought opportunities for students to undertake foreign study. These opportunities were facilitated by Rattray's frequent travels as he undertook study leaves to teach and act as a consultant to other landscape architecture departments. During the eighties he spent several months at Chongqing University in China, at the University of Melbourne in Australia and at the University of Toronto.[3] On the visit to China in 1987, Rattray accompanied nine Manitoba architecture students, including one from the landscape architecture program, who studied for a full term at Chongqing. The following year, a small number of Chinese students came to the University of Manitoba. Starting in the summer of 1993, the department organized an annual seven-and-a-half week major design studio course in Italy north of Padua.

MALA and its member firms were asked to increase their support for the department. Beginning in 1992 MALA and the department began to jointly administer and teach the professional practice course for Masters II students. MALA also took part in the "adopt a journal" campaign in 1995, and began paying the subscriptions to three of the most basic landscape architecture journals and magazines for the faculty library

The cutback era coincided with the period when the computer was revolutionizing the working lives of everyone in the developed world. Under the deanship of Jack Anderson in the seventies, the Faculty of Architecture began early to explore computer applications to the design disciplines. The addition of computer research assistant Harold E. Jackson to the landscape architecture staff in 1977 made it possible to establish a Computer Graphics Centre in the faculty which utilized some of the earliest developments in computer assisted design (CAD). In 1978 the department became the first in Canada to have direct access to the federal government computerized natural resources database compiled by the Lands Directorate of the Department of Natural Resources, which was itself a leading early development in Geographic Information Systems (GIS).[4] Harvard landscape architecture researchers Carl Steinitz and David Sinton

gave workshops in the department on their groundbreaking work in the use of GIS in resource analysis and regional planning, and gifted the department with the software they had developed. The faculty's computer graphics centre continued to evolve in the eighties taking advantage of the desire on the part of hardware manufacturers to capture the educational market with their personal computer products. The unique intuitive operating system of the Apple Macintosh personal computer which involved moving around a virtual desktop using a pointing device to select icons, made the Mac the favoured machine for drawing and design applications.

Under the directorship of Brian Sinclair, the faculty's CADlab in the Architecture II building had its grand opening in September 1991 with 45 Apple Macintosh workstations, 10 Sun Sparks workstations, plus mini and mainframe support. The facility was partially sponsored by Apple Canada's Design and Modeling Program.[5] CADlab's strength, however, was that it offered a comprehensive set of services in CAD and GIS, including research, consulting and training, not only to faculty and students but also to Manitoba's design practitioners outside the university.

The department also investigated other new and emerging aspects of the profession through new course offerings, workshops, study and research on the part of faculty members, and the supervision of student theses on emerging themes. A course in historic preservation of landscapes was given by Parks Canada's Susan Buggey and later by Charles Thomsen when Buggey moved to Ottawa. Thomsen also worked with provincial heritage consultants in the Historic Resources Branch on draft guidelines for the identification of historically significant Manitoba landscapes. Carl Nelson supervised several student theses dealing with postmodern theory and criticism as applied to landscape architecture and then devoted a sabbatical year to his own study of these contentious issues. Ted McLachlan worked with students on an inventory of Aboriginal sacred sites and did research on the restoration of native habitats in urban environments. Students' choices of theses in the nineties picked up on these themes as well as responding to the boom in various forms of recreational design, particularly golf course planning but also water slide and ski resort design.

By the late 1990s a change in the student body had become strongly marked. The vast majority of graduates from the department in its first years had been male. Women began to enter the program in larger numbers during the 1980s. In 1988, the MALA newsletter reported a total of 76 graduates: 56 men and 20 women.[6] By 1998, in a shift that mirrored both national and international trends, women formed a distinct majority of students entering the program.

There was also a sense of generational change when, after 25 years at the helm, Alexander Rattray stepped down as head of the department in 1994 and Charles Thomsen took over. When Thomsen moved on to the post of Associate Dean of the Faculty in 1998, Alan Tate was selected as the new head of Landscape Architecture following a period during which Alfred Simon, himself a graduate of the program, served as acting head. The nineties also saw a generational change in the staff as Marcella Eaton, Richard Perron, Dan Nuttall and Jean Trottier joined the department.

6.1 Quarry Park, Stonewall, 1997, Ted McLachlan. The Town of Stonewall was originally thinking of creating a traditional park on the site of this derelict quarry. Ted McLachlan arranged for his landscape architecture students to run the public consultation process on the park. During the consultations it became evident that the townspeople wanted some way of honouring the industrial history of the area. McLachlan's plan for the park preserved both the lime kilns (the tower-like structures seen in the distance) and the industrial character of the original quarry. A museum that interprets the industrial history and the ecology of the site perches on a limestone ledge. Its design reflects the hoppers and towers of the original quarry technology.

The quickening pace of change, computerization, globalization and the ups and downs of post-industrial capitalism have all had their effects on the business of landscape architecture. The 1991 recession again stopped Manitoba landscape architecture firms planning to expand in their tracks while the successor of the Core Area Initiative, the tri-government Winnipeg Development Agreement was a less comprehensive and less well-funded program than the CAI. The efforts of the previous decade on downtown revitalization, continuing development of The Forks site and riverbank enhancements continued into the nineties at a slower pace. Compensating somewhat for the decline in government funding, the recovery that followed the recession was slow to come but was robust by mid-decade and featured much needed new investment from the private sector. Downtown revitalization efforts in Brandon, Portage La Prairie and considerable private investment in Steinbach provided work outside Winnipeg for several landscape firms. By the end of the decade another wave of downtown revitalization was spurred on by the improved economic positions of governments and by the necessity of gearing up for Winnipeg's hosting of the Pan-American Games in 1999.

Manitoba landscape architects have been negatively affected by changes in the business environment of the other design professions over the past 20 years. Manitoba architects and engineers had to learn how to survive in an economy that generated significantly lower levels of new construction than they had become used to in the period 1950-1975. A 1979 Royal Architectural Institute of Canada report on the architectural marketplace urged Canadian architects to expand their reach into related fields like landscape architecture and planning.[7] Larger Manitoba firms like Smith Carter seem to have taken this advice to heart, hiring engineers and planners and becoming Smith Carter Architects and Engineers Inc. in order to find work outside of its traditional sphere much as did engineering firms like UMA Engineering Ltd. and Dillon Consulting. While only a few Manitoba landscape architects have found themselves working in architectural and engineering firms, these firms have made new inroads in the planning area. As a result of increased competition, veteran Garry Hilderman says the profit margin on landscape architecture projects was never slimmer than in the nineties. Larger multi-disciplinary firms also have the edge in putting together project teams that feature very specialized expertise. In contrast to the wide open competitions of the seventies, Hilderman says, landscape architects have had to contend with a fresh crop of highly specialized consultants in recent years. Experts are available to fill every conceivable small niche of practice that in years gone by might have been filled by a landscape architect.[8]

6.2 Corydon/Hugo Piazza, Winnipeg, c.1996, David Wagner Associates Inc. You can buy vegetables on Saturday mornings in this modern rendering of an Italian urban plaza located just off Corydon Avenue, the popular main street of Winnipeg's Italian community. Because the neighbourhood had lacked public space, a derelict residential lot on a street corner was purchased to convert into the Piazza. David Wagner Associates Inc. was hired to work with community groups to plan and design the space. The firm continued the residential vocabulary of the lot by retaining the division of front yard, house and backyard. The covered market structure at the rear of the photograph stands where the garage used to be. This project won a Regional Citation Award in the 1997 CSLA awards.

Lack of management training, too, has made all design professionals in Canada less able to adopt different ways of doing business. As early as 1979, Brooks Wickett was urging Canadian landscape professionals to be more entrepreneurial in their practices and to become developers themselves instead of working for developers. If money for a venture is tight, he said, participate in the project by taking equity in the venture instead of asking for a fee up front.[9] In 1980, James Taylor urged landscape architects to get out of the tight little box that a "craft" approach to the profession seemed to place them in. He said, "...to reach the full potential of the profession and to meet the needs of the coming decade, the landscape architect must develop the management tools and skills to project manage; coordinate multidisciplinary study teams; formulate and administer land use policy; manage larger, more diverse firms; and provide new and more complete services."[10] In the nineties, Manitoba landscape architects still struggled with these issues. This appeared to reflect the national trend. The 1988 CSLA Report, "Portrait of a Profession" found that most Canadian landscape architects spent a surprisingly small amount of their time on marketing and promotion.[11] The 1997 report, *Shaping Canada's Future By Design*, funded by Human Resources Development Canada and a consortium of the Canadian design professions concluded that the Canadian design industry still lacked management expertise and access to appropriate and continuous professional development.[12]

The medical profession's generalist/specialist model, which is being spoken of as a proposed new direction in the field of landscape architecture, will be hard to support in a small centre like Manitoba. The accomplishment of that model integrated with a more entrepreneurial attitude suggests that firms should decline in overall numbers through strategic mergers, hire outside management expertise and develop a higher degree of specialization within the merged firms. Manitoba firms do not seem to be heading in this direction. The approximately 10 firms remain small with a staff complement of between one and four landscape architects and rely mainly on these professionals for management expertise. By the end of the nineties the Hilderman firm was the largest office, with a total complement of 12 including support staff. While individual professionals bring different approaches to projects and have developed expertise in particular areas, most Manitoba landscape professionals still feel that they must be generalists capable of offering a wide variety of services and bringing a "big picture" approach to project teams.

Some firms are beginning to behave in a more entrepreneurial way. McGowan Design Group Inc. has taken equity positions in a variety of recreational and residential projects.[13] Michael Scatliff has developed expertise within his firm in the use of computer animation and simulation to help clients visualize what particular design solutions will look like.[14] These techniques have been marketable in a wide range of applications outside the traditional landscape architecture marketplace. The Scatliff firm was also among the first firms in Manitoba to mount a web site on the Internet. David Wagner Associates Inc. is also using the web as a marketing tool and has targeted golf course design as a specialty.[15] Garry Hilderman has had enough credibility in the business world to do some of the things that Wickett and Taylor talked about. Starting in the early 1980s Hilderman and a partner have promoted a scheme that involved developing the abandoned Bergen Cut-off railway bridge over the Red River between East and West Kildonan into a pedestrian walkway featuring a restaurant and other amenities. The plan was to link this development with Kildonan Park on the west side and a proposed riverside walkway on the east side. After over 25 years of patience and determination, Hilderman is still waiting to see if the project will be approved.[16]

Hilderman described the planning work of his firm in the nineties as "more about business planning than anything else," having to do with such bottom-line questions as how to provide jobs for people and how to make the most of an economic base. He cited the Lake Winnipeg Tourism Initiative for the Fisher River First Nation as an example. The physical design and planning of such a project will be of no use to the client unless the plan is sustainable in both an ecological and a business sense.[17]

There is no doubt, however, that many landscape architects still feel comfortable with the craft approach to the profession, with design as the central focus, and find that the role of entrepreneur does not suit them or the work they prefer to do. Some are also unhappy with the way project-oriented work is currently structured. Cynthia Cohlmeyer finds that the project structure does not make it easy for her to do her best work in urban ecology. Maintenance is crucial to the restoration of native plantings and these projects often take several years of careful management for plant communities to become established. But maintenance has never been under the control of private sector landscape architects following the completion of their contracted design services. Cohlmeyer has been distressed to see inappropriate maintenance undermining the work she has tried to accomplish.[18] The achievement of a sustainable approach to landscapes suggests that landscape architects, landscape contractors and commercial nursery operators should work together much more closely than they have in the past. The MALA improved lines of communication in 1991 by holding joint meetings with Landscape Manitoba, the trade association of landscape contractors and nursery operators. In a comfortable atmosphere the two groups discussed some long-standing grievances and talked about ways to solve them.

Michael Scatliff was comfortable with the idea that his firm was first and foremost a business and that exciting design opportunities would only come along if the firm were successful in promoting itself among political and business decision makers in Winnipeg. Since his firm was new on the scene, Scatliff felt that he would have to create his own opportunities by volunteering on city committees and offering advice to downtown revitalization commissions. He would need to show leading politicians and bureaucrats that he had a vision for the city and that his advice could be relied upon.[19] During the 1990s this strategy paid off in spades. Practicing as Scatliff & Associates since Ken Rech's return to his solo practice in 1991, Scatliff moved his office downtown, positioning the firm to compete for larger projects and readying it to take some calculated risks. Key associates Cheryl Oakden and Deron Miller, who had made significant contributions to both the Assiniboine Riverwalk and Bonnycastle Park projects, stayed with Scatliff and complemented his drive, political savvy and design skills with excellent design skills of their own. The three collaborated seamlessly so that it became impossible to separate out the individual contributions to any given project. Oakden had been a 1989 graduate of the University of Manitoba landscape architecture program and had worked briefly with Carlyle Landscape Architecture and Urban Design in Edmonton and with Lombard North (1984) Ltd. in Winnipeg before joining Scatliff & Rech. Deron Miller was also a University of Manitoba graduate and did his 1992 landscape architecture thesis on bridges in the urban context, a theme that was to be significant to the Scatliff firm in the 1990s. When Derek Murray joined the firm in 1998, he brought varied experience and recognized design, planning and project management skills. A 1990 graduate of the University of Manitoba program, Murray had first worked with David Wagner Associates Inc. and then had spent three years with the City of Winnipeg Property and Development Services. Shortly after the new millennium, the firm changed its name to Scatliff +Miller+Murray.

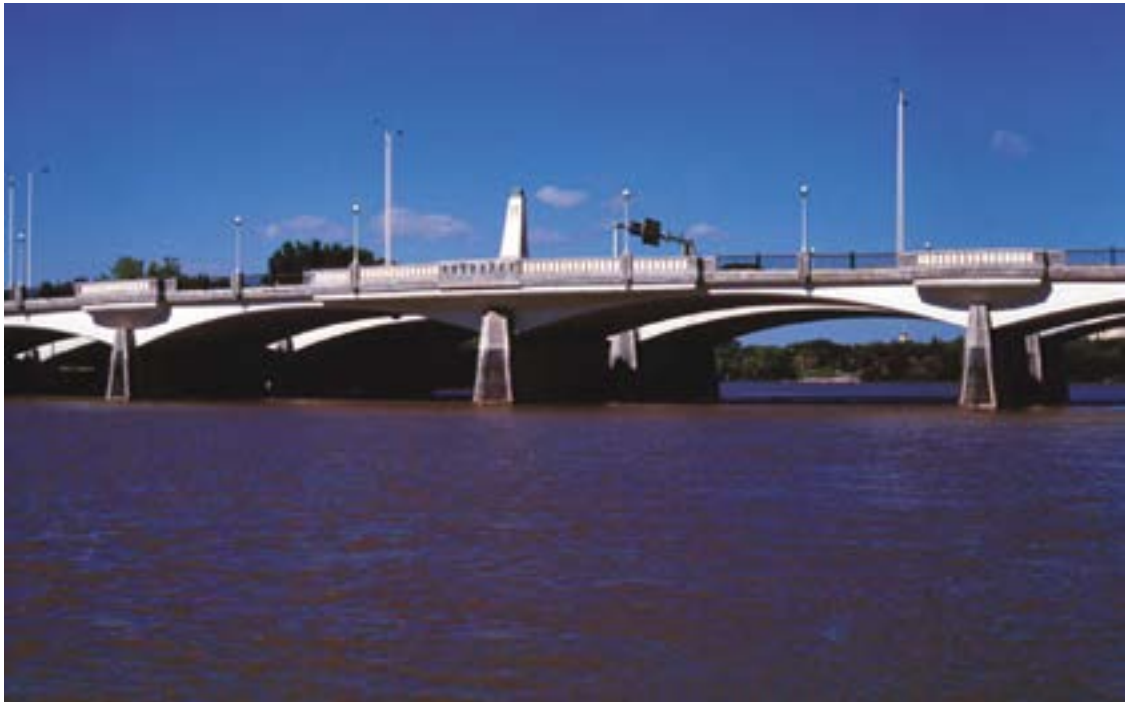
The firm's highest profile job of the 1990s evolved from its involvement in studies for proposed new Main Street and Norwood bridges, replacements for two older bridges near The Forks: the Main Street Bridge that spanned the Assiniboine River and the Norwood Bridge that crossed the Red River. The two bridges were sequentially linked by a 0.4 kilometre stretch of road. Ironically the firm was hired to work on the design of the bridges after the city had not accepted Scatliff's recommendation in a planning study on the Norwood Bridge commissioned by the Norwood Business Improvement Zone Association. The firm had recommended that the new bridge be built as a single span in order to minimize the intrusion into the neighbourhoods adjoining the site. The city, possibly feeling that a single span would not be big enough to

accommodate increases in traffic volume into the future, instructed the firm to design a two span structure with each span accommodating four lanes of traffic and a bicycle lane. The Scatliff firm, with its engineering partner Reid Crowther, the lead bridge consultant, would in the end be involved in the project for over seven years, working on the initial visioning, the design of the two bridge structures, and the design of the community approaches and the parklands contiguous to the sites. What had formerly been two single span bridges sequentially linked by a roadway became a continuous two span freeway with bridge sections arching over the two rivers.

In order to communicate the complexity of the design to the public, Scatliff, Miller and Oakden decided to use 3D Studio, a high-end movie software program, to render an animated computer simulation of the design. This practice was then completely new in the design trades, expensive and technically risky. The digital files of the resulting computer model were so huge that the firm's computers could not be made to work with them. Deron Miller, the designer creating the 3D model, sent the model out for rendering to a large CAD software company but this company, too, was unsuccessful. With the date of the public consultations on the bridge designs approaching, Scatliff was in a tough spot. He had committed the firm to having the animated model ready for the public consultations and the firm had spent a lot of money to acquire the software, related hardware and training in how to use it. Without the completed model, the firm would not be paid. A last ditch appeal for help over the Internet resulted in a movie company in Hollywood showing Scatliff and Miller how to trick the firm's DOS based operating system into recognizing the model. Scatliff walked into the public consultations with four video presentations under his arm based on the completed simulation model. That evening more than 30 seconds out of the nine minutes of animated simulation was shown on local television stations. For a landscape architecture firm this was unprecedented media exposure. The simulation model won the firm a CSLA National Honour award in 1997. More importantly, the technical facility the firm had developed in 3D Studio resulted in its garnering similar modelling work from all over North America for about five years until other companies caught up and closed the technical gap.

Through extensive public consultations Scatliff & Associates developed a wide range of concepts for the bridges. The final design celebrated the grand scale of the project in an almost Edwardian way, reminiscent of the city's turn of the twentieth century boom period. The bridges featured ample, well-lit sidewalks with generous scenic lookouts at their mid-points featuring benches and planters. The railings of the lookouts were accented with tyndall stone blocks. Stairways linking the Norwood Bridge to walking trails along the Red River were given impressive tyndall stone entryways. The dedicated bicycle lane that was separated from vehicular traffic by a barrier acted as a buffer between the walkers on the sidewalk and the car traffic. The Main

Street spans incorporated bronze bison heads and scroll topped tyndall stone abutments from the previous 1931 Norwood Bridge. The bridges stated, in their richness of materials and textures, that pedestrians were as welcome there as vehicular traffic. The Scatliff, Miller and Oakden design also called for the commissioning of a piece of public art to commemorate the project and to give it a striking visual signature. The winner of the competition, "River Arch" by Catherine Widgery, was dedicated at the official opening of the Main Street and Norwood bridges on October 19, 1999.



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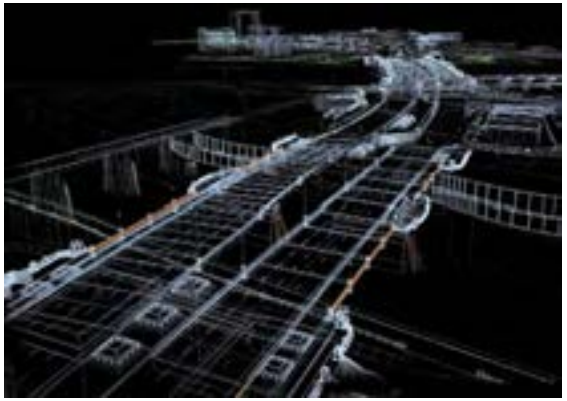


6.3 Computer generated wireframe model from computer simulation, Main Street and Norwood bridges, Scatliff & Associates, 1995. This wireframe shows the Main Street Bridge over the Assiniboine River with the Norwood Bridge over the Red River in the distance. The animated computer simulation model for the massive project involving two separate bridges and the roadway linking them won a 1997 CSLA National Honour Award.

1998

6.4 Norwood Bridge, Winnipeg, 2001, Scatliff+Miller+Murray. Pedestrians are not an afterthought on this bridge. The wide sidewalks and scenic lookouts invite walkers to linger and enjoy the view.

As a younger man, Ross McGowan had witnessed the painful and costly fragmentation of the original Lombard North firm as its partners tried to coordinate offices in several different cities across the country. As his own firm evolved in the 1990s, he and his business partner Susan Russell made a conscious decision to "stay home". They cultivated the Manitoba market, treated their clients well and resisted the urge to pursue opportunities on other continents unless clients came to them first.[20] Associates have passed through the McGowan office and moved on to other opportunities but the office has stayed small and stable and has remained successful. McGowan, whose undergraduate degree is in sociology, has honed his skills as a good listener. He is open to what his clients have to say and does not come into initial meetings with solutions ready to sell. The firm's success in developing a stable of repeat clients owes much to this approach.

Art DeFehr of Palliser Furniture Ltd. wanted to develop a residential community north east of Winnipeg, close to the company's manufacturing centre. As McGowan and Russell listened to DeFehr, they realized that he was not interested in squeezing every possible cent of revenue out of the development. Rather, he wanted a development that would be a legacy to the community and was willing to take some chances in order to create a unique development. McGowan and Russell looked at Bunn's Creek, a meandering creek flowing into the Red River to the south of the proposed site for the new subdivision. They began to play with the idea of creating a prairie creek around which they would integrate the residential lots. The result was the Pritchard Farm Properties development, a linear housing subdivision with lots arranged around the artificially created Eagle Creek. The creek provides storm water retention and takes a share of runoff from the surrounding area, meeting, as well, flood protection guidelines. With 180 different perennials planted around the shoreline of the creek, six kilometres of bicycle trails, and most lots having creek access, Pritchard Farm has been highly marketable. It also gave the McGowan and Russell firm a lot of credibility with other developers.

6.5 Site plan, Pritchard Farm Properties, McGowan Design Group Inc., 1999.

Another of the firm's major projects of the 1990s required all of McGowan's community relations and consensus building skills. Winnipeg Transit came to the firm with the idea of making Graham Avenue into a dedicated transit mall. Graham Avenue is a downtown street running parallel to Portage Avenue. Transit's original concept was to make the entire length of Graham, from Main Street to Vaughan Street, into a no parking zone. The business owners along Graham felt that the lack of parking would be a significant disincentive to their customers and were uniformly against the no parking concept. The McGowan firm used every technique in the book to come up with solutions that everyone could live with for the conflicts among the stakeholders. There were extensive public consultations. McGowan and Russell would hold meetings at street level with business owners, sketching out on the pavement how the bus stops would work and where the shelters and benches and planters would go. In the end a compromise on the parking was struck that involved allowing three blocks of mixed use where some parking was allowed. The design concept for the streetscaping was deliberately bold and urban with metal benches and shelters; and distinctive light standards and signage. In the end the project was supported by the Graham Avenue businesses as well as the Downtown BIZ. Out of this project the McGowan firm developed land use conflict resolution guidelines that have proved very useful in other projects.[21]

1989

1998

6.6 Graham Avenue Transit Mall, Winnipeg, 2004, G. McCullough. When this downtown street one block south of Portage Avenue was turned into a dedicated transit mall, the business owners feared that the lack of parking space on the street would discourage potential shoppers. McGowan Design Group Inc. worked with all the stakeholders on the street to find a solution that involved allowing parking on several blocks of the mall. The blue and black metal kiosks, light standards, bus shelters, benches and planters give the street its visual signature.

THE MALA STRUGGLES WITH CERTIFICATION ISSUES

The failure to obtain provincially legislated regulation—whether by name registration, certification or licensure—has placed Manitoba landscape architects at a disadvantage in competing with other design professionals who are certified by legislation. The MALA has always felt that legislated regulation confers a credibility with the public that is unobtainable in any other way. In the early days, Manitoba landscape architects would often have to get their drawings stamped by an engineer in order to submit them as part of a tender bid. In 1988, Lawrence Paterson of Lombard North noted that Public Works Canada, the government department responsible for all federal construction projects, had told him that only architects and engineers would be eligible to manage public works projects since their certification legislation made issues of financial accountability and liability clear.[22]

Landscape architects have complained continuously about the difficulties they encounter in seeking to be prime consultants and project managers, about always being the last hired on a project when the major design decisions as to site have already been made by the architect and about the landscape component being the most vulnerable to cuts if there are cost overruns in the other areas of the project. The MALA had always seen provincial certification as, if not the ultimate solution to these problems, at least a formidable tool to improve the credibility of the profession. With the successful conclusion of the 1988 CSLA Congress, the MALA had enough funding in the war chest to begin pursuing certification in earnest. In April 1989 the MALA Council voted unanimously to pursue name act legislation.[23] However this intention was delayed when the province replied in September 1991 that no new legislation regarding private bodies seeking incorporation would be accepted until a review of such legislation by the Manitoba Law Reform Commission was completed.[24] When the commission discussion paper "The Future of Occupational Regulation in Manitoba" was completed in 1993 it threw formidable barriers in the path of legislated regulation for organizations like the MALA. The paper stated that the prime consideration in enacting such legislation should be its benefit to the public. Benefits accruing to practitioners should be given no consideration or weight and "...regulation should only be imposed in response to a clear threat of substantial harm to the public."[25] With the legislated certification route remaining problematic for the foreseeable future, MALA instead registered its name with the provincial Corporations Branch[26] and worked out a deal with the Manitoba Telephone System that restricted the use of the term "landscape architect" in the Yellow Pages telephone directory to members of MALA or member firms of MALA.[27]

As part of a strategic planning exercise in 1993, the MALA also tackled the thorny issue of a definition for the term "landscape architecture". It seemed that if you got 10 landscape architects in a room, you would end up with 10 different definitions of what landscape architecture is and does. The MALA felt that adopting an "official" definition would help the association in its efforts to raise public awareness about the profession and help maintain the focus of MALA on its core mission. Alfred Simon was commissioned to take a look at all the existing definitions and draft an official statement that met MALA's requirements. After some tinkering and trepidation, the MALA adopted the following definition of landscape architecture in March 1994:

> *Landscape Architecture is the profession which applies knowledge of the earth's natural systems and human cultures to the planning, design and management of sustainable urban and rural developments. Its goals are to promote attitudes of respect, care and responsibility in conserving the landscapes of our heritage and understanding the physical and cultural environments in which new places are created.*[28]

Meanwhile the profession in Canada was adopting policies that would have the effect of standardizing professional qualifications not only across Canada but also, potentially, across North America. The adoption on the part of CSLA of a reciprocity policy[29] for all its component associations meant that basic criteria for membership in any component association would require the completion of a CSLA accredited landscape architecture degree or equivalent education and experience; plus an internship program; plus an examination of minimum professional competency. In 1989 landscape architects gained status under Chapter 15 of the Free Trade Agreement, enabling Canadian professionals to work in the United States and vice versa. Several CSLA component associations were considering adopting the Landscape Architect Registration Examination (LARE) which would, among other things, facilitate reciprocal membership with associations in the United States. The Ontario and British Columbia components have adopted LARE and in 1996 MALA struck a committee to look into both name registration and adoption of the LARE.

6.7 Seating area, Regent Avenue West, Winnipeg, 1999, K. Rech. This pleasant space in Transcona shows how effective streetscaping can be in improving the look of a busy street. Ken Rech of Ken Rech Landscape Architects Inc. replaced the nondescript entry to the parking lot with benches and coloured paving, and defined the area with plantings. The seating area is only slightly removed from the action of the street, allowing the sitters to see what is happening without being in the middle of it.

In another move that showed the continental thrust of CSLA's policy initiatives in the nineties, an agreement was concluded in 1996 between CSLA and the American Association of Landscape Architects (ASLA) on their respective university accreditation bodies.[30] Charles Thomsen, as chair of the CSLA Accreditation Council, played a key role in resolving issues which had prevented agreement between the two national associations. Under the agreement, both associations declared that their current accreditation standards are "comparable". It was further agreed that the CSLA will be the accrediting body for university landscape architecture programs in Canada and the ASLA will accredit those in the United States. Graduates from both countries will now be able to claim that their respective degrees are essentially equivalent, further enabling the free movement of professionals between the two countries.

Because the major government funding initiatives of the eighties and nineties focussed for the most part on downtown revitalization and riverbank enhancement, much of the work of Manitoba landscape architects in these years had a downtown focus, whether it was in Winnipeg, Brandon, Portage La Prairie or on the main streets of Manitoba towns. However, during periods when the economy was healthy, opportunities to take a hand in the design and planning of suburban areas also became available. The fact that this input by landscape architects was limited in scope has to do mainly with the fact that suburban development, whether of a residential, commercial or industrial nature, was controlled by a development industry that already had ingrained ways of doing things before landscape architects began practicing in Manitoba in the sixties. Planning and site investigation for residential subdivisions and industrial parks was the work of engineers, with the few exceptions already named. City governments also tended to favour engineers for transportation and regional planning studies. Manitoba landscape architects have, therefore, done only a limited amount of regional planning in a suburban or exurban context.

There have been some notable exceptions to this exclusion. A study by De Leuw-Dillon and the Lombard North Group in 1978 examined alternatives for a rapid transit link along the CNR right-of-way parallel to Pembina Highway between downtown Winnipeg and the University of Manitoba. The study concluded that in spite of the expansion of Fort Garry and Fort Richmond and new growth projected in south St. Vital, Linden Woods, St. Norbert, and Whyte Ridge, a light rapid transit (LRT) link would be too expensive.[31] Instead the study recommended the use of diesel buses running along an exclusive bus lane using the right-of-way. Though the projected growth in the south end of the city has indeed happened, the budgetary problems besetting the city during the eighties and nineties and the fact that the idea remains controversial have prevented an investment in the necessary infrastructure.

Hilderman Witty Crosby Hanna and Associates' participation in the Headingley Area Study in 1988 immersed the firm in the most hotly contested issue of Winnipeg's urban fringe. By the mid-eighties the movement of middle class Winnipeggers to subdivisions and towns outside the city boundary, where taxes were lower, had become a noticeable trend. The community of Headingley on the western fringe of the city was within the city boundary. There was, however, among some residents of Headingley a conviction that their level of bus, sewer and water services was not up to the standard found in other areas of the city. If they were not getting their fair share of city

services, why should they be paying taxes at the city rate? This study, which was commissioned by the Manitoba Department of Urban Affairs, studied several options for Headingley including the Headingley area becoming a rural municipality or joining an adjacent rural municipality.[32] The study concluded that Headingley detaching itself from the city would definitely result in its citizens paying lower taxes but that the level of services might not be as high as what could be provided by the City of Winnipeg if Headingley chose to stay within the City and negotiate for better services. Several years later, in a move that the city feared would be precedent setting, Headingley did choose to go it alone. Headingley's secession and the debate surrounding it revealed just how wide the gulf was between the city of Winnipeg and the then provincial government on policy issues relating to what is now being called the Capital Region.

The advent of industrial parks in the sixties opened up an avenue for landscape design that was lucrative during times when these parks were expanding. Placed on the edge of urban development in order to take advantage of highway transportation and the availability of large lots, these factories and warehouses had to provide on-site amenities for their employees since they were far from such services as restaurants. Denis Wilkinson's 1965 landscape design for the Coca Cola Bottling Plant on Inkster Boulevard in the Inkster Industrial Park showed the Winnipeg commercial community how a cleverly designed landscape could add value to their property. Wilkinson's gently contoured lawn with strategically placed trees and shrubs shelter the cave-like entrance to the building from wind and sun while the side yard provides an area for picnic tables for employees on their lunch break. Wilkinson also did the landscape design for the neighbouring Winnipeg Photo Plant.

6.8 Coca Cola Ltd. Bottling Plant, Winnipeg, 2002, C. Thomsen. During the early 1960s when industrial parks were new in Winnipeg, landscape architect Denis Wilkinson gave this building a northern California feel with a stand of evergreens on a subtle berm on the right, junipers clustered against the foundation, and a windbreak of hedge and trees lining the west side of the walk to the entrance.

6.9 Royal Canadian Mint, Winnipeg, 1974, PAM. E. J. Gaboury and Associates/No. 10 Architectural Group designed the building and Lombard North Group Ltd. did the site planning and landscape design. Gaboury's mirror glass pavilion on the horizon could only have been achieved on the urban fringe where there was enough space to show it off. Lombard North chose a naturalistic approach for the landscape with the bold form of the building reflected in a prairie lake.

1989

Another characteristic landscape of the post World War II suburb, the shopping mall, has provided little work for landscape architects in Manitoba. Their interior walkways and atriums have been designed by architects contracted by the Toronto headquarters of the developers. Approaches and parking lots are the work of engineers similarly contracted. Manitoba landscape professionals have had no lack of ideas to make the acres of barren parking lots surrounding shopping malls more visually appealing and more ecologically sustainable. Strategically placed wind sponges and trees on the medians could provide shelter and shade. The use of turf block paving[33] instead of hard paving could reduce heat absorption, slow drainage and encourage infiltration. Rainwater could be collected and stored on site and used to water plants and trees. Many a hopeful article has been written on these ideas in landscape architecture journals. But the reality has been that mall owners in a small centre like Winnipeg, where the profit margins

1998

are smaller to begin with, need to reduce their costs and put as many people as possible through their malls. Accordingly they want to park as many cars as possible on their lots and be able to clear snow from them as efficiently as possible, and they want to incur as few maintenance costs as possible. "Developers will only do the expedient thing," says Garry Hilderman. But the real problem, he continues, is a public that is very undemanding about issues of good design.[34] Until there is pressure on politicians to enact regulations governing parking lot development, there will be no improvement in the concrete fields of suburbia.

Hilderman cites the Supervalu store on the corner of Grant Avenue and Kenaston Boulevard as an example of what could be done if more political pressure were brought to bear. The local residents' advisory group persuaded the community committee not to let the project proceed unless the parking lot was softened with considerable planting. When Hilderman showed the developer the planting plan, Supervalu complained that you could not see the store for the trees. Yet after the job was completed and Supervalu received a lot of positive comment from customers, the company hired Hilderman to do the landscape design on other store locations elsewhere in the city.

Much the same could be said about the retention ponds that now lie at the centre of most suburban residential subdivisions in Winnipeg and other prairie cities. They are the brainchild of engineers and were developed not as recreational amenities but as a practical way of delaying surface runoff so that a smaller diameter of storm sewer could be installed at a substantial saving to the developer. Landscape architects have seen the possibilities for recreational use and for recreating prairie pothole habitats for wild fowl and native vegetation. However, developers have preferred a manicured approach to retention ponds, fearing that residents would find naturalized ponds with bull rushes and other vegetation unkempt. The city Works and Operation Departments' response was coloured by concerns for safety since the ponds are unsupervised and there had been several drownings and near drownings.[35] Works and Operations therefore pushed for safety measures such as fencing ponds to the detriment of their visual appeal. Although the fencing regulation was not enacted and the Parks and Recreation component of *Plan Winnipeg* calls for a more aesthetic approach to retention ponds,[36] many are barren of any kind of vegetation and are mowed right up to the edge, inhibiting the formation of a natural shore line. Since the park spaces adjacent to these ponds tend to be mowed lawns and asphalt walkways, as if they are an extension of the residential lawn and boulevard, the retention pond landscape tends to be neat but characterless.

6.10 Retention pond, lookout and fountain, Linden Woods residential subdivision, Winnipeg, c.1990. Henry Kalen. To provide visual interest in the otherwise barren retention pond, Donald Hester and UMA Engineering Ltd. co-worker Ruth Rob designed a series of fountains and lookouts. The hills adjacent to the pond were created with the excavated material from the pond.

You need not look far for the main determinant of urban form in suburban Winnipeg. It is car heaven from the vast concrete parking lots to the yawning mouths of the two and three car garages in Whyte Ridge and South Tuxedo. The difference in the regulatory frameworks between downtown environments in Winnipeg and suburban environments suggests that this is just fine by most people. In downtown Winnipeg there is an imperative to resist our addiction to the car, to create human friendly as opposed to car friendly spaces and to foster green areas in keeping with a pedestrian scale of experience. Ecological concerns about exhaust emission and the role of green spaces in mediating these conditions are beginning to be taken seriously in a downtown context. Elites like landscape architects and planners have been telling business and citizen groups this for 30 years or so and now, in a downtown context, there seems to be wide acceptance for pedestrian oriented urban design and at least the beginnings of ecological awareness. The Winnipeg Downtown Zoning By-law contains detailed regulations about how things should look and be. There is, after all, something badly wrong with downtown that needs to be fixed. It is this kind of crisis consensus that in 1998 allowed the closure of two lanes to through traffic on Portage Avenue with little outcry from motorists. There is no such broad-based conviction about the suburbs, in spite of the advent of the "new urbanists" who suggest the creation of walking scale neighbourhoods there. It is almost as if we think about downtown and the suburbs with different parts of our brains. As a result, without significant political pressure to do otherwise, city politicians will choose to build bigger bridges to accommodate more cars over investing in the rapid transit link between downtown and the southern suburbs that would reduce car trips.

In response to the cautions against urban sprawl advanced by design and planning professionals, middle class Manitobans have spoken with their Honda Accords. To have a house in the suburbs or, even better, the urban fringe, is still a dream to which most Manitobans aspire. The people who live in suburbia or exurbia clearly like it there. They like the shopping malls. They put up with the necessity of owning two vehicles. Many suburban Winnipeggers never venture downtown at all and feel none the worse for it. There is a clear and widening gap between landscape architects, with their commitment to sustainable urban ecology, and ordinary suburbanites, who like their neighbourhoods and love their cars.

The new definition of landscape architecture officially adopted by the MALA in 1994 emphasizes the recent concerns of the profession for the well-being of the environment, for sustainable design and for heritage conservation. This vision will be hard to achieve if landscape architects continue to be all but shut out of major suburban decision-making and if the gap between the way they see these environments and the way people who live there see them is not addressed. Landscape architects have found work in the context of downtown revitalization. Now there is a challenge to be taken up in suburban revitalization.

1989

6.11 Buffer strip, Linden Woods residential subdivision, Winnipeg, 2004, C. Macdonald. UMA Engineering Ltd. did the planning and design for this buffer strip. The gently bermed land planted with trees and shrubs and the fence surrounding Linden Woods buffers wind and traffic noise from the adjacent highways. These features and the formal gateposts at the entrance to the subdivision reinforce the idea of enclosure. Enclosure suggests exclusiveness on one hand and safety on the other, both seductive qualities that make houses saleable.

1998

WHYTE RIDGE: ANATOMY OF A SUBURBAN RESIDENTIAL SUBDIVISION

Manitoba landscape architects have been involved in particular aspects of residential suburban design. For example, the David Wagner Associates Inc. has been extensively involved in Winnipeg's Island Lakes and River Park South subdivisions, doing park and open space planning and design, planting plans, landscape development for show homes, and design of entrance signage. But it has been rare for landscape architects to be involved comprehensively in subdivision planning from the beginning stages of site investigation and regional planning, through street layout and design to open space planning and design. Donald Hester's work for Whyte Ridge, a new housing development located on the south-west fringe of Winnipeg, is an exception. As a member of the UMA Engineering Ltd., Hester has been involved in planning and designing Whyte Ridge from its earliest beginnings. Having to please the developer and provide cost effective solutions on one hand and conforming to zoning regulations on the other has placed definite limits on what he has been able to do. Yet compared to a 1950s subdivision like Windsor Park, Whyte Ridge does offer more aesthetic appeal in the form of a more varied layout of streets, more green space, inclusion of water features and more variety in median, boulevard and park plantings.

Whyte Ridge was conceived from the first as an upper middle class community, a "higher image community". The developer, Cairns Developers of Regina, wanted to use ideas first tested in Calgary and Regina that involved creating an upscale image through the development of parks and retention pond landscapes prior to the sale of lots. Traditionally, the developer dedicates the required minimum 10% of the total space for parkland then begins selling residential lots. Once the subdivision is well on its way to being full, the developer will finish the sodding and planting of park areas following which the maintenance of park areas and retention ponds becomes the city's responsibility. Cairns wanted to finish the parks and lakes earlier and centre its marketing campaign on the quality of the green spaces. It is an idea that has worked spectacularly well, with the Cairns slogan, "It's the parks and lakes that make a difference" resonating with home buyers. Whyte Ridge has sold the highest number of lots of any Winnipeg subdivision on an annual basis for the last several years running.

Hester and his colleague, then UMA head of planning Ronald Fromson, were involved in planning for both the industrial section and the residential section of Whyte Ridge right from the conceptual phase in 1978. The industrial section was completed first since the 1981 recession delayed the completion of planning for the residential section until 1985. During this period the residential plan went through a surprising range of changes as Hester and Fromson tried to respond to the city's shifting preferences for housing developments, their own desire to innovate and Cairns' desire to create a unique neighbourhood. At first the residential area was to have mixed lot sizes but this was abandoned. A Radburn style concept was tried and abandoned; then an energy-efficient plan that oriented the streets for maximum capture of passive solar energy was tried but scrubbed because it restricted the street layout too much. The final plan features a formal entrance on Scurfield Boulevard at Kenaston Boulevard, with the entrance stretch of Scurfield widened to accommodate higher traffic volume and a treed median creating a higher amenity impression immediately on entering the subdivision. The expanse of Scurfield Park and lake opens up to the south of Scurfield almost immediately after the entrance, further heightening this impression. Scurfield Boulevard is the main collector street, curving languidly around the parks and lakes in no particular hurry. Cairns opted for uniform fencing of side yards throughout the development which, though expensive, reduces visual "noise".

Hester wanted to further reinforce the unique character of Whyte Ridge by diversifying the tree plantings throughout the neighbourhood. Where other subdivisions developed recently feature green ash as the predominant species, Hester tried to be more adventurous while still staying within the list of trees mandated by the city. He chose Berlin poplar, Schubert chokecherry and basswood as boulevard trees, and Schubert chokecherry for lot trees. Northwest poplar was used on the berms adjacent to the lakes and he experimented as well with Hackberry and Siberian elm. Hardiness was the main criterion in choosing species but trees were also chosen for their decorative qualities or their fast growing habit. These initial choices were made during the drought years of the late 1980s and some trees—like the Siberian elm —did not do well in the wet cycle of the 1990s. Though all of the landscapes of Whyte Ridge still look very new, when mature the diversity of tree plantings will give a more varied look to the streets than in neighbouring subdivisions.

6.12 Aerial photograph, Whyte Ridge subdivision, Winnipeg, c.1990, Thomas Young. Scurfield Boulevard is the languidly curving main through street. Most of the development's parkland and lake features are visible from this "image route".

6.13 Lake with fountain, Whyte Ridge, Winnipeg, c.1990, Donald Hester. Donald Hester and his colleagues at UMA Engineers and Planners planned to construct the parks and recreational spaces of the neighbourhood before the houses were built, rather than later as was the standard approach of the time. The higher amenity impression that Cairns, the developer, was creating in Whyte Ridge was further enhanced by this fountain.

LOMBARD NORTH GROUP (1984) LTD. AND THE ASSINIBOINE

While Winnipeg's downtown revitalization efforts had been underway almost continuously, but with mixed results, since 1970, Brandon had been responding to similar problems in its downtown area.[37] Like Winnipeg, Brandon had experienced a decline in usage, property value and prestige of its older commercial centre. While the Assiniboine River flows through Brandon, the river's many possibilities for recreation and leisure activities had never been tapped and the river had, in many ways, been taken for granted. The CPR tracks had been a formidable barrier between Brandon's downtown and the river. With the success of The Forks development in Winnipeg and the opening up of the Red River for recreational purposes under the ARC Agreement, Brandon saw an opportunity to make its 17.5 kilometre stretch of the Assiniboine a key feature in its own downtown revitalization scheme. The Lombard North Group (1984) Ltd. was well prepared to undertake the complex stakeholder consultations required to create a "made in Brandon" solution. Lombard North, headed by planner David Palubeski with landscape architects Ron Lausman and Terry Minarik, was hired by the City of Brandon to formulate the Assiniboine River Corridor Master Plan. The plan was to act as a guide for the enhancement of the recreational possibilities of the river and the linking of Brandon's downtown to its river frontage. Based upon broad public consultation, the 1995 master plan contains interrelated proposals for riverbank enhancement, preservation of natural eco-systems and public access. It includes proposed locations for such features as natural heritage conservation areas, discovery trails, hiking and biking trails, a Botanical and Sculpture Garden, a pedestrian bridge and a conservation centre. Brandon Riverbank Incorporated was established by the City of Brandon to manage the implementation of the plan and by the end of the decade several new amenities had been built.

1989

6.14 Section, Assiniboine Waterfront Master Plan, 1995, Lombard North Group (1984) Ltd., source: "The Assiniboine River Corridor Master Plan," Lombard North Group (1984) Ltd. for the City of Brandon, 1995. The main image routes into Brandon from Canada no. 1 Highway are Highways 1A and 10 (seen here running north/south in the middle of the plan and towards its eastern edge). The plan proposed that these routes be tied more closely to the river through parkway enhancement, provision of features and views and bridge enhancement. Brandon's downtown is located mainly southwest of the CPR railway tracks (seen here in red) which act as a barrier between the downtown and the river. The plan proposed improving the links between the downtown area and the river along 18th St. and other points of access through streetscaping improvements and parkway enhancements. Recreational amenities were proposed for both the north and south banks of the river with pedestrian and bicycle trails that provide access from city neighbourhoods and link the various sites together.

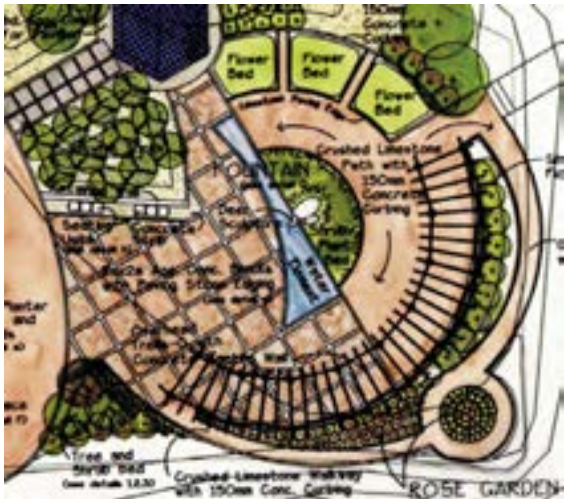
1998

6.15 The Brandon Riverbank Discovery Centre and Outdoor Interpretive Trail, Brandon, 1998, Lombard North Group (1984) Ltd.. Located on the north side of the Assiniboine River, the discovery centre serves as a focus for environmental education and nature conservancy. The Ducks Unlimited regional office is located in the centre and Ducks Unlimited has partnered with Brandon Riverbanks Inc. to convert the adjacent borrow pit and flood plain into a waterfowl sanctuary. Lombard North Group (1984) Ltd. facilitated this partnership and developed site landscaping and an interpretive trail program for the surrounding river habitat which features self-guiding trails, viewing areas, floating boardwalks and visitor service facilities.

6.17 The Eleanor Kidd Botanical Garden, Brandon, 2002, Lombard North Group (1984) Ltd. The garden is a formal gathering area that honours Brandon's horticultural and agricultural identity. The design incorporates colours and textures from the surrounding valley and features a variety of flowers and plants, a raised stage, a gazebo and the fountain plaza pictured here (see also figure 6.16). Located on the south side of the Assiniboine River, it is linked to city neighbourhoods by a network of trails providing bicycle and pedestrian access. The bronze deer sculpture is by Manitoba artist Peter Sawatzky.

1989

6.16 Detail of drawing, the Eleanor Kidd Botanical Garden, Brandon, Lombard North Group (1984) Ltd., 1998. One of the first features of the master plan to be built on the south side of the river, the botanical garden features this circular plaza with fountain and sculpture garden. See figure 6.17.



1998

THE LEGISLATIVE BUILDING PLAZA, FOUNTAIN AND STAIRWAY

The development of The Forks site and the continuation of downtown riverbank enhancement provided more opportunities in Winnipeg for landscape architects in the 1990s. Perhaps the most prestigious of these was the design of the plaza and stairway system that would link the Manitoba legislative building with the Assiniboine riverwalk. This plum fell to Gaboury Associates, Architects, and UMA Engineering Ltd., with UMA landscape architect Donald Hester taking a leading role. The job had some stressful moments. The statue of Louis Riel by Manitoba sculptor Marcien Lemay had stood on the riverbank below the legislative building since 1971. Now that the statue was about to become one of the focal points of the plaza and stairway leading down to the walkway, the Manitoba Metis Federation declared that Lemay's modernistic depiction of a naked and suffering Riel was unacceptable to them. They wanted a new statue of Riel that depicted the Metis leader in a more heroic and traditional manner. The Gaboury firm and UMA continued to work on designs while the statue controversy raged on. The Lemay statue was eventually removed to the grounds of St Boniface College and a new statue by Miguel Joyal which depicted Riel as a statesman clothed in a frock coat, ceinture flechée and moccassins was installed.[38]

Gaboury and UMA designed an impressive plaza leading southward from the legislative building with a strong axial orientation to the river and with a fountain as its focal point. A second plaza south of Assiniboine Avenue and centred on the Louis Riel statue led to a massive stairway with flanking wheelchair ramps leading down in two stages to the riverwalk. Assiniboine Avenue was closed to westbound traffic and safety devices were installed to slow down eastbound traffic. This enabled the installation of a pedestrian walkway across Assiniboine Avenue linking the legislative building plaza with the Riel plaza and stairway and its adjoining gardens and flower beds. Below the stairway at riverwalk level is a small fountain. The upper plazas, fountain and stairway were designed in a classical manner in keeping with the building. At the riverwalk level a more naturalistic approach expressed Aboriginal views of governing, with the fountain there depicting the Aboriginal concept of the four directions.

6.19 Legislative Building Plaza and Stairway, Winnipeg, 1998. Henry Kalen. Gaboury Associates, Architects and UMA Engineering Ltd. designed this complex stairway that connects the legislative building to the Assiniboine Riverwalk.

1989

6.18 Legislative Building Plaza and Fountain, Winnipeg, 2003, G. McCullough. Gaboury Associates, Architects, was responsible for architectural design; UMA Engineering Ltd. was responsible for structural, mechanical, electrical, municipal, transportation and geotechnical engineering and landscape architecture, with UMA's Donald Hester as project coordinator and landscape architect. While it is not as grand as the two fountains with reflecting pools depicted in architect Frank Simon's landscape plan of 1912 (figure 2.20), the restrained classicism of the Gaboury/UMA fountain and plaza works with the building. The fountain sprays are spectacular when at the peak of their cycle.

1998

A GARDEN, A PLAZA AND A CHANGE OF NAME FOR THE HILDERMAN FIRM

1989

With the attention being paid to The Forks, Winnipeg's premier English landscape style park, Assiniboine Park, had been somewhat eclipsed. Important civic events that had underscored the park's importance, like the Canada Day fireworks, had been moved to The Forks. Although its zoo had been attracting a lot of attention with new developments and blockbuster attractions in the 1990s, the rest of Assiniboine Park was in danger of being taken for granted. Winnipeg sculptor Leo Mol changed all that. Supported by several key benefactors, Mol would give Assiniboine Park another gem-like attraction that would fit beautifully into its existing landscape and enable the park to reclaim its status as "City Park". In gratitude for the city which had given him a home after World War II, Mol agreed to give Winnipeg an extensive inventory of his bronze sculptures. In return the city would provide a fitting garden to show them off. A prolific sculptor and designer of stained glass, Mol worked in a traditional representational style that Winnipeggers found accessible and unthreatening. Supporters of the project knew that if the works were located in a pleasing setting the sculpture garden would be a great success.

Hilderman Witty Crosby Hanna and Associates was appointed by the Leo Mol Trust to design the garden, which was to be located to the west of the English Garden. The sculpture garden is hidden from the main roadway of the park by forest so that the viewer finds it like a hidden treasure either from a sheltered path or from the lushness of the English Garden. As a centrepiece, frequent Hilderman collaborator architect Leslie Stechesen designed a small but handsome glass and metal gallery with curved lines reminiscent of the park's first conservatory building. The gallery houses Mol's paintings, drawings, small sculptures and models. It looks down from an elevated terrace over a raised oval-shaped pond with water lilies, water hyacinths and gold fish where three of Mol's female nudes seem to play in the water sprays of a fountain. Walkways dressed with red brick dust radiate out from the pond into the densely treed site. The sculptures are arranged in the open space around the gallery and lily pond and along the walkways, where solid oak benches invite visitors to sit. West of the gallery a path leads to Mol's studio, which was moved into the garden from its original location near his house. There is a balance in the design between views across the formal space in the pool and gallery area and the more intimate feeling of the sequestered paths. This project won a Regional Merit Award for the firm in the 1994 CSLA Awards competition.

1998

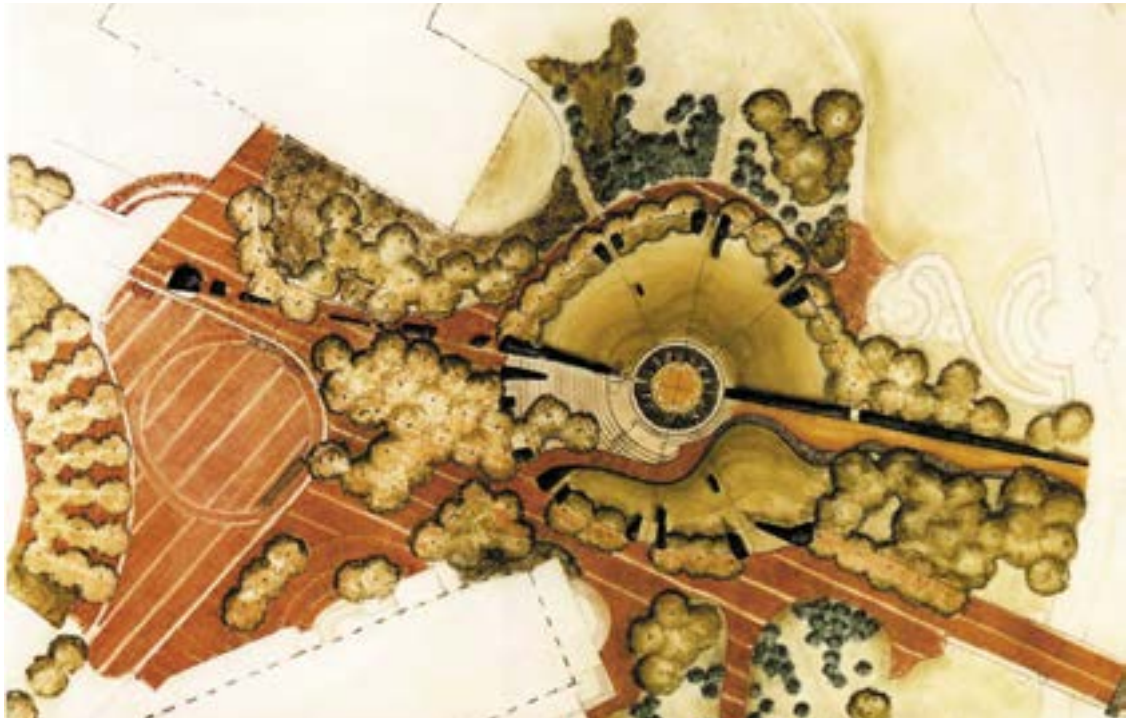
6.20 The Leo Mol Sculpture Garden and Gallery at Assiniboine Park, Winnipeg, c.1993, M. Grandmaison. Gallery design was by Stechesen Katz Architects. Hilderman Witty Crosby Hanna and Associates did site planning and landscape design.

Following the departure of long-time partner David Witty in 1991, Garry Hilderman's other partners Heather Cram, James Thomas and Jeffrey Frank assumed a greater responsibility in running the firm while Robert Crosby and Andrew Hanna severed their connection with the Hilderman firm and became an independent firm in Saskatoon. Thomas and Frank were landscape architecture graduates of the University of Manitoba from the early eighties while Heather Cram, a highly respected designer, had joined the firm in 1981 after studies in Fine Arts and Architecture. This nineties version of the firm featured strong team work among the partners, who by this time had worked together for some time and had developed complementary fields of expertise. Heather Cram made valuable contacts for the firm at city hall, serving on two CentrePlan committees and chairing the Manitoba/Winnipeg Community Revitalization Committee. The firm continued to do considerable planning work among First Nations communities in the north led by James Thomas, who had gained planning credentials in addition to his landscape architecture degree. Two of these studies, the 1990 "Northern Flood Community Land Exchange and Land Use Study" and the 1990 "Northwest Territories Community Planning Manual" were recognized by awards from CSLA and the Canadian Institute of Planners, respectively.[39] In addition to his solid design contributions to the firm, Jeffrey Frank was one of the principal authors of the MALA "Red River Corridor Study". In a move that Garry Hilderman acknowledged was overdue, the name of the firm was changed in 1996 to Hilderman Thomas Frank Cram Landscape Architecture and Planning to reflect the contributions these partners were making to the firm. In 1998 Glen Manning, a 1990 MALA gold medallist who had been with the firm since 1989, was made a partner. Manning's design contributions had helped the firm to win several design awards during the 1990s.

It was the firm's long experience with Aboriginal communities that was the key factor in winning another high profile project at The Forks. Hilderman's winning proposal for a plaza that was to commemorate 10,000 years of occupation at the Forks site called for the ultimate design of the plaza to emerge from the deliberations of a team that was to include an archaeologist, an architect and a native spiritualist. The team knew that this site was special in a number of different ways, not least of which was the fact that it was very nearly the geographical centre of North America. They were determined to bring all of their education and knowledge to bear on the project. But Hilderman was immediately struck by the fact that Roy Mason, the native spiritualist, brought to the table a completely different view of the site than the others. For Mason the site was a sacred place. He spoke about the "little people" who lived in the riverbank and of Aboriginal creation myths. Taking Mason's lead, the planning for the project became more intuitive and spiritual. The other team members had to shut down their accustomed habits of viewing things scientifically and empirically. The design that resulted, known at that point as "The Forks Earth Sculpture and Orrery"[40] sought to reconnect visitors to the site with the rhythms of earth, fire, water and sky. As Hilderman has said,

Today we don't even know where the North Star is let alone what any other star systems are. As a lay community, we don't understand the true ecology of river systems. So this project is an attempt to bring to bear all of the natural forces that are existing here in this place and create space and sound and views and experiences that will remind people that all of these natural forces are still out there and they're still acting on us in some ways.[41]

The design of the Forks Commemorative Plaza won the Hilderman firm another National Honour Award from the CSLA in 1995. The plaza itself, now officially named "Oodena–Celebration Circle," was slow in taking shape but by 1999 the bowl shaped excavation rimmed with rough cobblestones was unlike anything else at The Forks. On the rim of the bowl, sandstone cobble mounds bear steel armatures that define sight lines for visitors to view specific stars. The spaces between mounds are aligned with solstice and equinox sunrises and settings. At the bottom of the grass lined bowl there is a stage decorated with mosaics with a winter fire pit at its centre. Information about constellations is presented on metal interpretive panels mounted around the stage. Interpretations of the constellations from many different cultures have been incised into the rough cobblestones on the rim of the bowl.



6.21 Site plan, Oodena–Celebration Circle, The Forks, 1995, Hilderman Frank Thomas Cram Landscape Architecture and Planning. The Hilderman team developed an organic bowl shape sunk comfortably into the riverbank clay for this ceremonial meeting place. The public can look down at events happening on a circular stage in the bottom of the bowl.

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1998

1989

6.22 Oodena–Celebration Circle, The Forks, Winnipeg, c.2000, Hilderman Thomas Frank Cram Landscape Architecture and Planning. It is no easy thing to create a space where magic can happen. Oodena—the Ojibwa word for "heart of the city"— is intended to be the spiritual heart of The Forks, the place where all the qualities that drew people here for 10,000 years are celebrated.

1998

The MALA undertook several initiatives in the 1990s that showed the increasing maturity of the organization. In 1990 MALA joined with other Manitoba design professionals—architects, landscape architects, interior designers, and planners—to form the Committee of Design Professionals (CDP). This committee was initiated to pool the resources of the groups in order to undertake professional development initiatives, such as CAD training, more efficiently and at lower cost. Under the leadership of President James Paterson, the MALA membership took part in a strategic planning exercise in 1992 designed to identify weaknesses in the organization and focus on new initiatives to serve the Manitoba landscape architecture community better. This planning exercise identified very clearly a problem of long-standing on which the profession had made very little progress. Landscape architects had such a low public profile in Manitoba that they were virtually invisible. While MALA members had complained about this for years, no one knew how to improve the situation.

James Paterson suggested that one way to get the attention of government and business leaders in Manitoba would be for the MALA to present the City of Winnipeg with the gift of a planning project related to a high profile issue of urban design. Paterson's idea was greeted with enthusiasm and a planning project was selected: a comprehensive planning and design study for a lineal riverbank parkway between The Forks and Kildonan Park on the west side of the Red River. This project was to be undertaken jointly by the MALA and the University of Manitoba Landscape Architecture Department with the assistance of CSLA. When approached, the city Parks Protection and Culture Committee was agreeable to the arrangement, which would make the city the recipient of over $100,000 worth of free consulting input. The selection of the lineal parkway was ideal as far as the city was concerned since Plan Winnipeg identified lineal riverbank parkways as a priority but a priority the cash strapped Parks and Recreation Department had found hard to fund. The project was carried through all of the stages of analysis, public consultations and final recommendations just as it would be if there were a paying client.

In September 1995 MALA again hosted the CSLA Congress and entitled the program, appropriately enough, "Where Rivers Run Through: Waterways and Communities," underscoring the central preoccupation of Manitoba urban design for a decade and more, and dovetailing nicely with MALA's lineal parkway study. During the congress the "Red River Corridor Study" was presented to Winnipeg's Mayor Susan Thompson with suitable fanfare at a wine and cheese reception in the foyer of the Pantages Playhouse Theatre.[42]

The congress, like the previous two, made money for MALA but the stalwart Gunter Schoch decided that this would be the last congress he would help organize. He announced plans to retire as MALA's executive director at the end of 1996, having served eight years since his retirement from the Winnipeg Parks and Recreation Department and a total of 20 years as the association's treasurer. These eight years had been MALA's most productive to date and, to no one's surprise, the MALA executive announced that no less than three people would be required to continue the work Schoch had been doing alone.

As the association approached its 25th anniversary in 1998, there was a sense that the landscape architecture profession in Manitoba had attained a level of maturity. There was now a history to look back on and confidence that the profession would have a future in Manitoba. What that future will look and be like is not clear. It seems that the vitality and viability of landscape architecture cannot, by its very nature, be taken for granted. The profession's interdisciplinary orientation, which is its visionary strength, makes it hard to define landscape architecture effectively to outsiders. Being a small band of latecomers to the design marketplace has meant that landscape architects in Manitoba have found it hard to carve out an undisputed sphere of professional practice and defend it against the inroads of other design professionals. The MALA has responded strongly and creatively to these challenges during recent years. If it can be as effective in its next 25 years, the profession in Manitoba will face the new century with confidence.

ENDNOTES

[1] As a result of the provincial government's involvement in these projects, the Department of Rural Development initiated Main Street Manitoba, a funding program that ran from 1982–1988 designed to combat the physical deterioration of the central business districts of towns through various revitalization techniques such as streetscaping.

[2] Charles Thomsen won the University of Manitoba Merit Award in 1989-90 for outstanding achievement in the service category and the Dr. and Mrs. Ralph Campbell Outreach Award in 1998 for outstanding service to the community.

[3] Oral history interview with Alexander Rattray, 18 April 1997, interviewer: Catherine Macdonald.

[4] Alexander E. Rattray, "Manitoba: Continuing Education '78," *Landscape Architecture Canada* 4, 1 (April 1978): 24.

[5] "CADlab Expands," *MALA News* 4, 6 (Nov./Dec. 1991):2.

[6] *MALA Newsletter* 1, 5 (May 1988):1.

[7] Peter Barnard and Associates, "Canadian Architects' Services: A Perspective and Considerations for the Future," Royal Architectural Institute of Canada and the Department of Industry Trade and Commerce, Toronto, s.n., 1979, p. 3-3.

[8] Taped roundtable discussion with Garry Hilderman, Carl Nelson, Alexander Rattray, Gunter Schoch, Charles Thomsen, 17 April 1997, interviewer: Catherine Macdonald.

[9] Brooks Wickett, "The Landscape Architect as Developer," *Landscape Architecture Canada* 5, 1 (Spring 1979): 14.

[10] James R. Taylor, "The Management of Design," *Landscape Architecture Canada* 5, 4 and 6, 1 (1980): 10.

[11] Moura Quayle, Neil Guppy and Luc Roberge, "Portrait of a Profession: Landscape Architecture in 1988," Canadian Society of Landscape Architects, 1989, p. 25.

[12] Price Waterhouse, *Shaping Canada's Future By Design*, (Ottawa: Design Sector Steering Committee and Human Resources Development Canada, [1997]) 118-119, 149.

[13] Oral history interview with Ross McGowan, 10 December 2003, interviewer: Catherine Macdonald.

[14] Scatliff & Associates, Landscape Architects Inc. won a Regional Honour and National Merit award in the New Directions Category of the 1996 CSLA Annual Awards for their submission, "Toward a 3D Photorealistic Design", computer modelling of the Main Street Bridge project, Winnipeg.

[15] David Wagner Associates Inc. won a Regional Honour and National Merit Citation in the New Directions Category of the annual CSLA Awards competition in 1993 for the Clear Lake Golf Course Tender Submission.

[16] Oral history interview with Garry Hilderman, 18 August 1997, interviewer: Catherine Macdonald.

[17] *Ibid.*

[18] Oral history interview with Cynthia Cohlmeyer, 28 August 1997, interviewer: Catherine Macdonald.

[19] Oral history interview with Michael Scatliff, 2 December 2002, interviewer: Catherine Macdonald.

[20] Oral history interview with Ross McGowan, 10 December 2003, interviewer: Catherine Macdonald.

[21] *Ibid.*

[22] In a letter to the editor of *MALA News* arguing in favour of certification, Paterson noted that in the Public Works Canada listing of design and construction occupational categories, landscape architects are listed as a specialty service akin to surveying. He went on to say, "Clearly this group is misinformed but their actions are understandable. In a discussion I had with the Director General of the P.W.C., he indicated that it will be increasingly more difficult for his department, responsible for all federal government consulting contracts, to hire landscape architects as they are not professionally recognized as are engineers and architects." Lawrence Paterson, "A Member's View on Certification," *MALA News* 2, 4 (May 1989):2.

[23] *Ibid.*, p. 3.

[23]4 "Reply from the Minister," *MALA New*s 4, 5 (September/October 1991): 2.

[25] Law Reform Commission of Manitoba, "The Future of Occupational Regulation in Manitoba," Discussion Paper, 1993, p.60.

[26] This could only be done with a letter from the Manitoba Association of Architects giving MAA's permission for the Manitoba Association of Landscape Architects to use the term "architect" in the name of their association.

[27] "MALA Successful in Restricting Yellow Pages Listing" *MALA News* 7, 1 (January 1994): 2.

[28] "MALA's Definition of Landscape Architecture," *MALA News* 7, 2 (March 1994): 2.

[29] This reciprocity policy provides the framework for CSLA component associations to negotiate individual agreements on reciprocal membership with other component associations and/or other associations outside Canada. See *MALA News* 8, 4 (July 1995):4.

[30] Donald K. Hester "CSLA Meets With Educators in Regina" *MALA News* 9, 4 (July 1996):5.

[31] See De Leuw-Dillon in association with Lombard North Group Ltd., "Summary Report, Winnipeg Southwest Transit Corridor Study", Winnipeg, 1978.

[32] Hilderman Witty Crosby Hanna and Associates, and John Richmond in association with Michael McCandless, "Headingley Area Study," Manitoba Department of Urban Affairs, 1988.

[33] Turf-block paving employs a paving stone composed of concrete "shells" within which grass can be grown.

[34] Oral history Interview with Garry Hilderman, 18 August 1997. interviewer: Catherine Macdonald

[35] "Park Pond Denounced as Danger to Children," *Winnipeg Tribune,* 25 July 1980.

[36] *Parks and Recreation Component, Plan Winnipeg,* Winnipeg: Winnipeg Parks and Recreation Department, 1981, p. 51 states, "Standards for open space associated with the storm retention pond system shall maximize the visual and recreational opportunities of this system." and further states that ponds "within natural landscapes" should have natural unmaintained edges. Most recently, *Plan Winnipeg...Toward 2010,* Winnipeg: City of Winnipeg, 1992, p. 102 states, "The City shall cause or require the development of storm water retention ponds within the residential communities with an emphasis on aesthetics and public accessibility."

[37] See Edward A. Stillinger, "Downtown Revitalization Strategy, Brandon, Manitoba," MLA thesis, Department of Landscape Architecture, University of Manitoba Faculty of Architecture, 1986.

[38] See Frances W. Kaye, "Any Important Form: Louis Riel in Sculpture," *Prairie Forum* 22, 1 (Spring 1997): 103–133.

[39] Hilderman Witty Crosby Hanna and Associates, "The Northern Flood Community Land Exchange and Land Use Study," 1990 won a CSLA National Merit award in 1991. Hilderman Witty Crosby Hanna and Associates, "The Northwest Territories Community Planning Manual," 1990, won an Award for Planning Excellence from the Canadian Institute of Planners in 1991.

[40] The Gage Canadian Dictionary, 2nd ed., 1983, defines an orrery as, "...a device with balls representing various planets that are moved by clockwork to illustrate motions of the solar system. [after Charles Boyle, Earl of Orrery (1676-1731) who first had such a device made.]"

[41] As quoted in Linda Legeyt, ed., *Changing the Face of Canada: Profiles of Landscape Architects*. vol. 1, [Ottawa]: Canadian Society of Landscape Architects, 1997. p. 33.

[42] See Manitoba Association of Landscape Architects, "The Red River Corridor Study," Winnipeg, 1995.

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