

merly industrial land with significant contamination challenges. For education, research, housing, culture, and recreation, an ecological approach to planning was key in the creation of this district. Oriented to the sea, canals, and parks, this community has maximized biodiversity by building up a range of biotopes.

In British Columbia residents have begun moving into Dockside Green in Victoria, a former industrial wasteland that will house twenty-five hundred people and includes provisions for income mix, LEED platinum certification, and employment and local businesses. In Vancouver, Southeast False Creek will be a model sustainable community built on the last remaining large tract of undeveloped waterfront land near downtown. When Vancouver was awarded the 2010 Olympic and Paralympic Winter Games, this development site of eighty acres was chosen as the future site of the Olympic Village. It is being planned as a model sustainable development based on environmental, social, and economic principles with a focus on mixed-use and housing for families. This complete community of up to sixteen thousand people will ensure goods and services within walking distance and housing that is linked by transit and close to local jobs.

In Toronto, WATERFRONToronto (a joint federal, provincial, and city revitalization corporation) has selected the winner of the Lower Don Lands Design Competition (a team led by Michael Van Valkenburgh of which I am member). The winning design proposes an innovative approach to naturalizing the mouth of the Don River, transforming a long neglected area into sustainable new parks and communities through an integrated approach to urban design, transportation, naturalization of the river edges by expanding habitats, sustainability, and other ecological focuses. The area will become a “green” city district where city, lake, and river interact in a dynamic and balanced relationship.

So, perhaps more rapidly than we realize, we are witnessing a major dissolution of the false professional and conceptual dichotomy that divided the city from the natural world. Like many powerful and timely impulses, this reconciliation has had many sources, scientific, cultural, and aesthetic. It is a striking example of simultaneous discovery motivated by a sense of crisis, as the scientific community calls attention to appalling degradation, dangerous consequences, and the undeniable fragility of human life on the planet.

This change in consciousness was anticipated and fostered by inspired practitioners and writers including Ian McHarg in *Design with Nature* (1971), Ann Spirn in *The Granite Garden* (1984), and