

Sister companies 04

re:visit

1 Career paths 06
 Congratulations and welcome 08

re:view

2 What a year! 12
 Informed design solutions 13
 Generating feelings and gut reactions 16
 The art and science 24
 Provoking emotional connections 26
 Shaping moving experiences 28
 Start with place 32

re:work

3 Process 38
 Craft 40
 Inspiration 42

RE:

Re:view Journal is a collaboration of the work and creative skills of Ekistics Planning & Design and Form:Media—highlighting the year in review and capturing all that makes our work enjoyable and meaningful. You're reading edition one of this annual publication.

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We would like to extend a special thanks to the following individuals who contributed to this edition.

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After a long and respected career in architecture, Gerry and his wife traded the West Coast for retirement in historic Lunenburg, Nova Scotia, where he became an influential member of the town's planning advisory committee.

IAIN MACLEOD



An award-winning veteran of the local and national advertising scene, Iain has brought his creative copywriting skills to the creation of this magazine.

JAMES INGRAM



Based in Halifax, James is considered one of the top editorial and commercial photographers in Atlantic Canada. His work can be enjoyed in many different publications, including *Applied Arts*, *Canadian Living* and *Saltscapes*.

KEN HINES



A career army man with the Canadian Forces, Ken brought his passion for precision and excellence to the Army Museum Halifax Citadel, where he is the Curator of Exhibits.

LAWRENCE HILL



Author Lawrence Hill is the best-selling author of the 2007 novel *The Book of Negroes*, which was made into a six-part television miniseries on CBC TV in Canada and on BET in the USA. He is currently at work on a new novel.

PETER BIGELOW



Head of Infrastructure and Asset Management for HRM, Peter has overseen development of the master plan for the re-development of the Cogswell Interchange, considered a transformative project over 16 acres of the city's waterfront.

SCOTTY SHERIN



Scotty boldly takes his camera where few photographers venture: into the frigid Atlantic ocean in winter. His passion for capturing the perfect wave has been rewarded with assignments for *Surfing Magazine*, *SBC Surf Magazine*, *Transworld Surf Magazine*, and *Explore Magazine*.



Collaborative change agents

Globalization and technological innovation is rapidly altering Atlantic Canada's industries and economies, including how our cities, towns and rural communities operate, thrive and evolve. Though these changes offer new economic opportunities for businesses and communities, there is often fierce resistance to change; like it will somehow homogenize our proud Maritime culture and compromise our long-held values. The evidence suggests that the two are not mutually exclusive; we can embrace change while still preserving our culture and values. Navigating these paradigms is at the heart of everything we do.

At its very essence, Ekistics and Form:Media are design collaboratives and change agents, navigating the sometimes murky waters of preserving local values and identity while embracing contemporary change. It's what we do—and we do it very well for a wide roster of local, regional and national clients. For almost 20 years, we have helped clients around the world understand their strengths, visualize their shared future and then pivot towards it with purpose and vigour.

Make no mistake, the problems and opportunities in Atlantic Canada are complex and require many disciplines and professionals to get it right. That is why we have methodically added new divisions and new teams over the years to provide full-service, integrated design solution for our clients. Our hires have been strategic; adding only collaborative players who see the value of a fully integrated design approach and who have the interpersonal skills to seek out our clients' real needs and objectives. Our team, our problem-solving approach and our solutions are unique and customized to every challenge.

From *site*, to *building*, to *brand*, we breathe life into projects which range from small parks, signage systems, interiors, buildings and urban spaces, all the way up to city and regional master plans. This is the story of what we do, how we do it—and who we've had the pleasure of collaborating with over the past year, in this, our first edition of *review*.

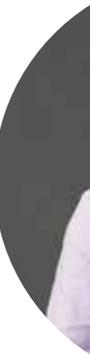
Rob LeBlanc

President

Ekistics Planning & Design and Form:Media

review



**ROW 1**

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 Chris Crawford, Director, Architecture
 Derek Hart, Senior Technician
 Devin Segal, Intermediate Landscape
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ROW 2

Elora Wilkinson, Intern Planner
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 John deWolf, Vice-President, Form:Media
 Justin Neufeld, Junior Landscape
 Architect

ROW 3

Kathie Watts, Wayfinding Coordinator
 Matt Kijewski, Intern Architect
 Rob LeBlanc, President
 Rob Currie, Senior Project Manager

ROW 4

Roger Boychuk, Director
 Tom Evans, Intern Architect
 Yihong Liao, Junior Landscape Architect
 Yulia Semenova, Graphic Designer



Ekistics Planning & Design and Form:Media. Two very different, but also very collaborative design companies, both under the same roof. So, what does each company actually do—and how do they work together? Great questions, let me explain. The next time you stroll along a downtown waterfront or walk through a university campus, urban park or residential subdivision—look around; because that’s what we do at Ekistics. We’re an award-winning, inter-disciplinary practice focused on place and space problem solving. From urban planning and architecture, to engineering, interior design, and landscape architecture; our diverse team of designers, engineers and problem solvers engage in holistic thinking beyond the bounds of the traditional compartmentalized professions.

Now, let’s go back to those spaces. See any helpful signage guiding you along the waterfront or through the campus? Does the park, building or downtown have a brand that reinforces its identity? Does the museum or interpretive centre have helpful panels or electronic touch displays explaining the complex ideas in a simple and engaging way? Because that’s the specialty of Form:Media. We simplify people’s understanding of the environment that surrounds them and we help to ‘brand’ unique places. Our toolkit includes signage and wayfinding systems, interactive displays, exhibits, interiors and branded environments like retail and offices. And that’s where Ekistics and Form:Media come together to collaborate. One company designs the memorable places and spaces around us while the other simplifies and cements our understanding of these places.

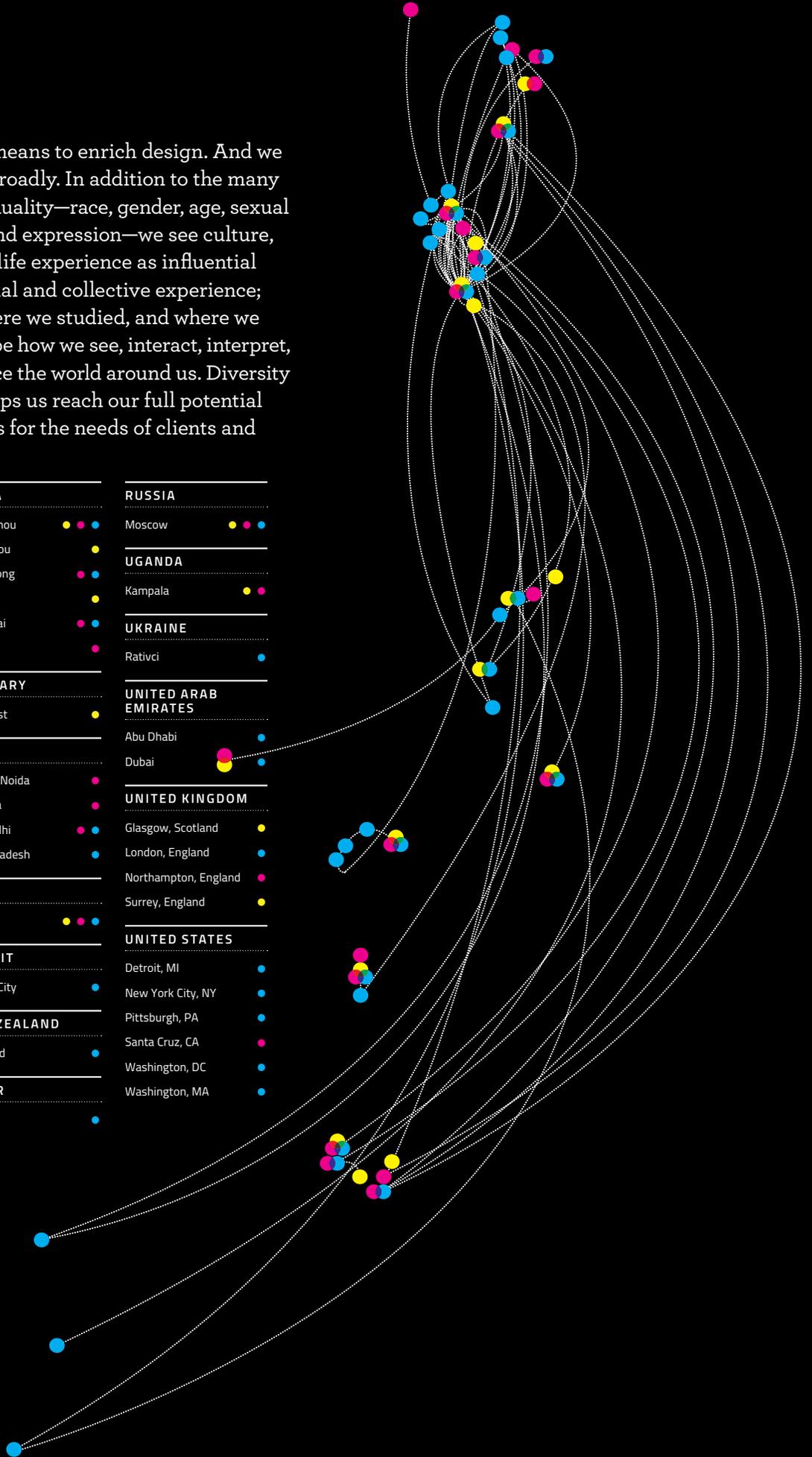
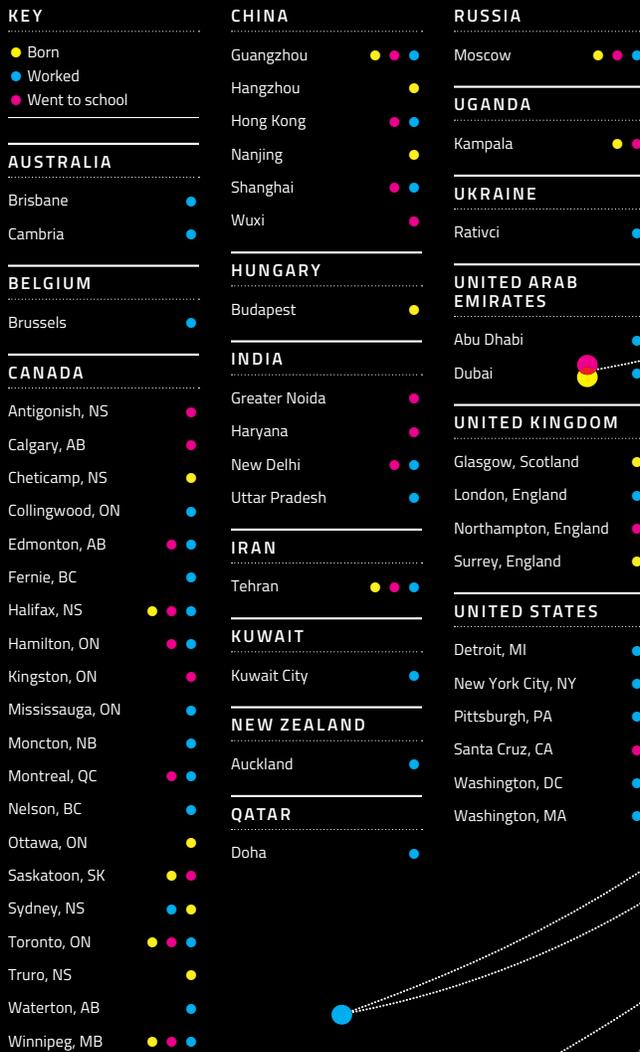
So, there you have it; two very independent and creative companies that are constantly in the process of collaborative problem solving.

John de Wolf
Vice-President
 Form:Media

Career paths

RE:VISIT

We see diversity as a means to enrich design. And we define diversity very broadly. In addition to the many elements of our individuality—race, gender, age, sexual orientation, identity, and expression—we see culture, country of origin, and life experience as influential aspects of the individual and collective experience; where we grew up, where we studied, and where we worked invariably shape how we see, interact, interpret, and ultimately influence the world around us. Diversity is an approach that helps us reach our full potential when solving problems for the needs of clients and the public.



Congratulations and welcome

Milestones

We are fortunate to have a great team, and welcome the opportunity to announce major milestones and staff achievements. This past year, one of our longest serving staff members celebrated a major milestone.

Welcome to the team

Collectively, our team can achieve great things. Our sense of purpose allows us to boldly venture out into the world of design, seeking to apply our experiences into the work we do.

Take a moment to meet some of the newer members of our team. We've added professionals to almost every department, including creating new departments. In 2014, we launched our engineering and architecture group and welcomed some of the most capable people in their respective fields.



STAFF PHOTOS: JAMES INGRAM



We extend our best wishes to Derek Hart on his fifteenth anniversary of service with the Ekistics.

DEREK HART D CET

This past year Rob's first employee, Derek Hart, celebrated fifteen years of employment with Ekistics Planning & Design. Derek began in 2000, when the fledgling company was only 4 years old and we had just moved into our swanky new digs on 15 Alderney Drive.

As a civil engineering technician (CET) from UCCB, Derek witnessed the dramatic transition from a small two-person landscape architecture shop to a pair of multi-disciplinary sister companies employing close to thirty staff. Rob remembers, "though fresh out of school, he possessed the discipline and rigour that the other young landscape architects seemed to lack; and I knew he would fill a missing void in our office." And that he's accomplished in spades.

While at Ekistics, Derek has handled everything from construction drawings to construction administration. Recently, he also took on the additional role of Manager of Operations for both companies, overseeing our most recent office expansion in 2015. Derek, congrats for your accomplishments and thanks for your many contributions that brought us to where we are today.



ADAM FINE BA

Adam Fine has made a big impression since joining Form:Media last year. Our resident researcher on a wide range of projects, Adam is equal parts renaissance man and “world’s most interesting guy.” His info sleuthing talents have made him a local authority and raconteur on a wide range of topics (ask him anything on the Halifax Explosion of 1917).

When not combing through archives or the internet for our clients, Adam fronts the highly-acclaimed jazz music group Gypsophilia (www.gypsophilia.org for dates nearest you). Alongside these pursuits, Adam is also studying for a degree in Urban Planning from Dalhousie University. And just to make things interesting, Adam and his wife welcomed a daughter into the world in March. Congrats Adam and Marla!

CASSY COLLINS B CD

Cassy is one of those rare finds with an education that would make her at home in both Ekistics and Form:Media. Back in 2010, Cassy came out of Dalhousie University with a Bachelor of Community

Design with an honours in Urban Planning. She actually spent some time pursuing this vocation at Ekistics, however, Community Design awakened a passion which Cassy soon recognized was her true calling; graphic design. Soon after, she embarked on another degree, returning three years later to Form:Media with a Diploma in Graphic Design from NSCC!

Cassy made her imprint on a whole roster of projects, from signage to website design. Cassy’s love of design has also led to a side passion, an online business creating and printing speciality greeting cards for customers around the world.

CHRIS CRAWFORD MARCH BEDS

Last fall, Ekistics welcomed Chris as their first Director of Architecture for Planning and Design. A 10-year industry veteran, Chris has worked on a number of high-profile projects, from large scale, mixed-use projects with budgets in excess of \$180 million, right down to the award-winning design of a 1,000 square foot retail space.

Sustainability plays a central theme in Chris’s approach to architecture.

Before joining Ekistics he was project architect on the LEED gold Dominion building, the first major development for the Wright and Burnside business campus. Chris managed all aspects of this project, from design and construction documentation through to construction administration and field review.

Chris applies his love of designing and building things to all manner of projects. Working with wood is an abiding passion for its Sustainability and complete flexibility of purpose. The all-wood sea kayak prominently displayed in his home is a fine example. Chris has also transformed wood into custom jewelry, cabinetry and tables.

IAIN MACLEOD MA BA

Iain MacLeod is an award-winning advertising copywriter with over 25 years of experience on the local and national scene. Iain is also the first “ad guy” to walk through the doors of Form:Media. We’ve teamed Iain up with several clients looking for branding and marketing advice, such as the towns of Port Hood and Yarmouth and the Army Museum Halifax Citadel.



STAFF PHOTOS: JAMES INGRAM. PHOTOGRAPHY: SCOTTY SHERIN

**JOHN DEWOLF** BDES

In 2014 Form:Media welcomed John DeWolf as the company's managing Director, and recently as Vice-President.

John is arguably the one of most travelled and experienced local designers, having lived and worked in New York, Budapest, Washington DC and Winnipeg.

We are very pleased to have him back in Halifax, where he earned his design degree in the early 90s from the Nova Scotia College of Art and Design (NSCAD).

John's great talent is his ability to interpret complex information structures and design highly understandable and accessible communication systems. This ability has served him well as a designer and manager on a number of projects for such clients as Walt Disney Imagineering, Trinity College, Yale University, Parks Canada, Chicago Park District, and Seattle's Sound Transit.

His time in Washington allowed him to hone his skills while Director of Design for the Corcoran Gallery of Art and the Corcoran College of Art and Design. John was the lead exhibition designer for major exhibitions: *Annie Leibovitz: A Photographer's Life*, and *Richard Avedon: Portraits of Power*.

Back home in Nova Scotia, John's talents are now invested in the success of Form:Media's clients, including Nova Scotia Provincial Parks, the Lunenburg Board of Trade, and the Colonial Building in St. John's, Newfoundland.

KATHIE WATTS BDES BCOM

If you grew up reading comics, you likely remember the back page ad for x-ray glasses, promising you the ability to see through skin, walls and other objects.

Kathie Watts may have read comics but she would never require x-ray glasses; she already has a set of eyes that see astonishing details. When Kathie joined our team last year, we put her in charge of highly intricate project work—and she excelled. To be honest, we knew she would.

Kathie joined us with years of experience designing workspace environments and developing project specification documents—a vocation that calls for careful attention to details normal humans would overlook.

Needless to say, we're delighted to have Kathie onboard—and so is a roster of clients that includes the University of Manitoba and Algonquin College.

ROB CURRIE MA BA

Robert Currie's timing was perfect. His leadership talents and command of technology coincided with the emergence of the World Wide Web over 20 years ago. That convergence sent Robert off and running, building websites, interactive kiosks, and mobile apps. His approach to technology emphasizes a strategic rather than a technical focus and an emphasis on explanation and communication. And his talents have helped a wide roster of clients, including the North Atlantic Fisheries Organization, NS Disabled Persons Commission, Parks Canada, Dalhousie University School of Sustainability, and Halifax Regional Municipality.

Robert has also worked on several integrated digital marketing projects for clients including the Taste of Nova Scotia, the Select Nova Scotia "Incredible Picnic" series, Atlantic Economusée, and Jost Vineyards.

Between mentoring staff and writing proposals, Rob's faculty for clarity is invested in the success of our work for the Black Loyalist Heritage Society and the Colonial Building.



ROGER BOYCHUK MPM BSC

Transportation systems are an integral part of our community. It has been a hot topic as Halifax continues to grow, new technologies become common, and people’s attitudes and preferences towards transportation change. Ekistics is part of the solution. We are committing our team to the challenge with the recent addition of Roger Boychuk as our Director of Engineering and Senior Transportation Engineer.

A native of Winnipeg, Manitoba, Roger has been in Nova Scotia for over 15 years working in the transportation and municipal engineering industry. He has experience in the planning, design and construction of transportation infrastructure and has worked on projects across Canada, in the United State, Mexico, South America and Africa. He has worked in a variety of technical roles; as a project and portfolio manager; in department and general manager roles; and, has been a contributor to national publications and courses such as the Geometric Design Guide for Canadian Roads, and Safety Conscious Design for Vulnerable Road Users.

SHELLEY MACLEOD

In 2014, we welcomed Shelley MacLeod to the position of office manager and internal accountant for both Ekistics and Form:Media. The native of Framboise, Cape Breton is a 24-year veteran of the accounting industry and well known in the world of advertising, where she has worked for the bulk of her career.

You can often tell which office is Shelley’s, by the number of people lined up to speak with her. People gravitate to Shelley for all sorts of advice—mostly business but sometimes personal.

VISH PURGASS BA

We take for granted how our hands and eyes interact with content on a computer screen. That effortless interaction has a lot to do with the inspired work of people like Vish Purgass, who joined our team last year.

Vish designs and presents digital content in a way that is both inviting and accessible to the viewer. And he’s worked his digital magic on a number of projects—like the interactive display for the newly opened Birchtown Museum.

And last but not least, a final shout out to some wonderful interns who came through our offices last year and made a great impression.

RYAN SEGAL MLA (candidate) BA

Ryan was in town from Winnipeg, MB, working a co-op term towards a degree in city planning. He also found himself working alongside his brother, Devin, a landscape architect with Ekistics

JIEFEI ZHANG MARCH (candidate) MSC BE

Jeifei joined us for the summer between terms at the University of Toronto School of Architecture. Jeifei pitched in on all sorts of projects, lending his talents to construction details and helping to build presentations.

MATT KIJEWSKI MARCH (candidate) BA

Matt joined our architecture team as an intern for several months. A student at Dalhousie’s School of Architecture, Matt helped us on several projects, focusing on renderings and construction plans. Matt continues to drop in when we need help and he has the time.

What a year!

2 RE:VIEW

From architecture to zoo

A new and refreshing look for a popular restaurant chain; an interactive museum exhibit recounting the Black Loyalist experience in Nova Scotia; a master plan for the single most transformative Halifax development in a generation.

These are just some of the projects that came through Ekistics Planning & Design and Form:Media in the past year. Together, they touched on every skill set we offer—from engineering and architecture to urban planning, branding and interpretive design.

The following case studies will give you a taste of all the interesting things we do and, most important of all, how we do it. Collaboration ranks as high as creativity in our approach to every project, whether it's designing a museum exhibit or planning a new property development or building a new brand.

Hand-rendering of Moncton Zoo, Moncton, New Brunswick



ARCHITECTURE	13
Architecture, Planning Interior Design	
BRAND	16
Brand Development Branded Environments Branded Wayfinding	
ENGINEERING	24
Transportation Engineering Municipal and Land Engineering Safety and Asset Management	
INTERPRETATIVE PLANNING	26
Interpretive Planning and Design Exhibition Design Interpretive Experiences	
NEW MEDIA	28
Interaction Design	
LANDSCAPE ARCHITECTURE & PLANNING	32
Landscape Architecture Urban and Civic Planning	

Architecture

We are not simply an architecture practice; we are strategists, designers, storytellers, and more. Chris Crawford, head of the architecture division, explains. “Under one roof our clients will find architects working side by side with planners, urban designers, landscape architects, graphic designers, engineers—and our clients. That makes for a very powerful collaborative environment.” By virtue of the skills retained here at Ekistics and Form:Media, our design is truly an integrated in practice.

ECOLOGY, SOCIETY, AND ECONOMICS

We quantify our design solutions through three lenses: ecological, cultural/social, and economic. Like many of our peers and colleagues, we strive to push environmental sustainability as an essential part of every design discussion. Ecological design starts with a thorough understanding of site and how a building or place can take advantage of its specific micro-climate. As a team we are interested in how building science, durability and active systems can reinforce the passive site strategies

to create built work with the lightest ecological footprint. For a project to be truly sustainable, design decisions must go beyond just ecological sustainability. Cultural sustainability considers how we can improve the interaction between humanity and the built environment.

Our design solutions strive to foster the culture and history of the place, while improving the health and well-being of its inhabitants. Economic sustainability is often excluded from this conversation until too late in the process, but it is as

critical a component as the others. If there is no way finance the work than the project will never materialize, and all of the valuable work to reinforce the other elements are futile.

Our in-house team cover all of the disciplines involved in the design of the built environment. Together we work with the client to distill the cultural/social, ecological, and economic variables into an informed design solution that results in better more meaningful environments.

Our architectural division is equally comfortable working at the scale of a branded interior all the way up to a 30-story mixed use urban development. All of the same variables apply and the end goal of creating better spaces still apply. Informed design solutions are effective and equally important regardless of scale.





Eat like you're family

MEZZA LEBANESE KITCHEN

Mezza Restaurants have proudly flown the banner for Lebanese cuisine for over 20 years. From one take-out location in the Halifax Shopping Centre, Mezza owners, Tony and Peter Nahas, expanded the family business to several locations and formats across metro. Along the way, Mezza has become the gold standard for Lebanese cuisine and the undisputed “King of Shawarma.”

After years of growth and success, Tony and Peter realized it was time to refocus and refresh the brand. That’s when they handed us the massive challenge of re-branding the legendary restaurant chain.

This project ranks as one of the most intensive and collaborative design experiences in our company’s history. Every member of our organization was involved in some aspect of the project.

We approached the challenge with one simple question: Who is Mezza? Simple to ask but it took literally months to find the words that went to the very core of what Mezza is all about: a family-focused eatery specializing in authentic Lebanese cuisine with homemade appeal and a strong focus on fresh, local ingredients.

This answer became the mantra for the next round of development, in which



literally dozens of ideas were conceived, presented, discussed and debated—then whittled down to a few concepts, which were presented to Tony and Peter.

The approach best captured the essence of a restaurant experience that places a major emphasis on authentic, Lebanese cuisine inspired by family recipes and fresh, local ingredients. The logo evokes the spirit of homemade with a hand-drawn font that channels

Arabic calligraphy, along with linocut olive leaves.

The spirit of authentic Lebanese culture and “homemade” strongly informs the brand and built environment, where hand-beaten copper lamps hang in the foreground while hand-pressed white tiles run along the back wall. Wood plays a prominent role in this environment. The logo is displayed on a wooden disc, using raised letters like

JOHN DEWOLF B DES

VICE-PRESIDENT, FORM:MEDIA



[Project team] Cassy Collins, Chris Crawford, Iain MacLeod, John deWolf, Luke Stover, Rebecca McKenzie, Robert Currie, Tom Evans, Vish Purgass, Yulia Semenova.

objects on a round kitchen cutting board. Wood also becomes the platform for a wide variety of homemade preserves and sauces, which adorn the back of the restaurant—and underline the authentic, homemade appeal of the restaurant.

The new Mezza brand infuses all aspects of the company’s presentation, from the shirts, hats and aprons worn by staff to bags and plates. [re:]

Generating feelings and gut reactions

Branding and the built environment

Successful branding is about relationships. Brand is less about logos, colour palettes, brochures, and products, and more about the factors that generate feelings that people associate with your organization, services, and products. As designers, we consider a wide array of experiences that will generate emotions. Our graphic designers create logos, devise systems, and commission photography. Our architects and designers manipulate light, consider acoustics, and select furniture to engage the senses. Our wayfinding team develop reassuring messages to help people navigate environments with ease and work with our landscape architects to situate signs. We consider how to communicate values in dimensional form in order for people to make strong, positive, connections with organizations.

BRAND DEVELOPMENT

Brand development does for the emotional side of the business what a business plan does for the financial side—it defines how the brand looks, speaks, and acts. We collaborate with clients to help them understand who they are, to

define their market, and to strategize how best to reach their audience. Our team of strategists, designers, and writers create products that represent clearly who organizations are and how they would like to be perceived.

BRANDED ENVIRONMENTS

From finishes to furniture, these are some of the many attributes our designers consider when representing a company or organization in three dimensions. We design spaces to generate emotion, from awe and excitement to comfort and familiarity. Whether a museum or retail environment, we understand how people interact with the built environment, and how the user experience is critical in building brand relationships.

BRANDED WAYFINDING

Navigating unfamiliar environments is tough for anyone. If brand is about feelings, then mitigating negative experiences in anxiety-prone scenarios is what we do. In fact, creating familiarity, and instilling sentiments of reassurance is our specialty. Branded wayfinding ties the brand to the physical environment and creates an emotional attachment for people.



Labrador City, Wabush, Newfoundland and Labrador



In essence

Every year we create numerous logos for organizations and communities. Developing a symbol to represent clearly who you are and how you would like to be perceived is one of the most challenging problems we face—perhaps the most rewarding.

THE CHALLENGES

[Row 1] Working with two languages was the primary challenge we faced—the star serves both as a hyphen for French, a reference to the Acadian flag, and as

separation of two words; Grand and Pré. • By all accounts, the Plan Big identity—named for Labrador West's growth strategy—has succeeded in supporting the client's mission that Plan Big is owned by the entire region and not just the bureaucrats who commissioned the strategy. • We were commissioned to craft an identity to strongly reflect the thousand-year old hunter-gatherer culture of the region. The resulting logo positions Inuit heritage as the hero of the identity, depicting a native hunter in traditional attire handling a spear. • For the Town of Bridgewater logo, we acknowledged the two communities on either side of a river in this logotype that also forms the letter "B".

JOHN DEWOLF B DES

VICE-PRESIDENT, FORM: MEDIA



[Project team] Cassy Collins, John deWolf, Luke Stover, Oliver Hill, Will Hopkins, Yulia Semenova.

• Port Hood is one of Cape Breton's more scenic and yet under-utilized communities: a quiet rural town with an astonishing array of white sandy beaches. The brand solution, "Port Hood: Beach Capital of Cape Breton", celebrates this superb physical asset—and sends a clear and confident message out into the world. • The challenge for this project was to create an identity that communicated "sports" above all else.



Experience true fandom

HFX SPORTS BAR AND GRILL

Halifax is home to one of the most vibrant downtown scenes in Canada, with pub after bar pouring out good times and live music into the wee hours of the night. Last year, Form:Media had the pleasure of working with one of the newest—and largest—additions to the local nightlife.

Encompassing 90 LED TVs and full scale restaurant over 12,000 square

feet, the HFX Sports Bar & Grill has a commanding presence in the downtown core. Form:Media's first challenge was to create a fitting identity. Building on sports iconography, Form:Media created a highly muscular and solid identity that could double as the logo for a sports team.

This very thematic design was then carried through almost every aspect of the built environment—from in-house

CASSY COLLINS B CD

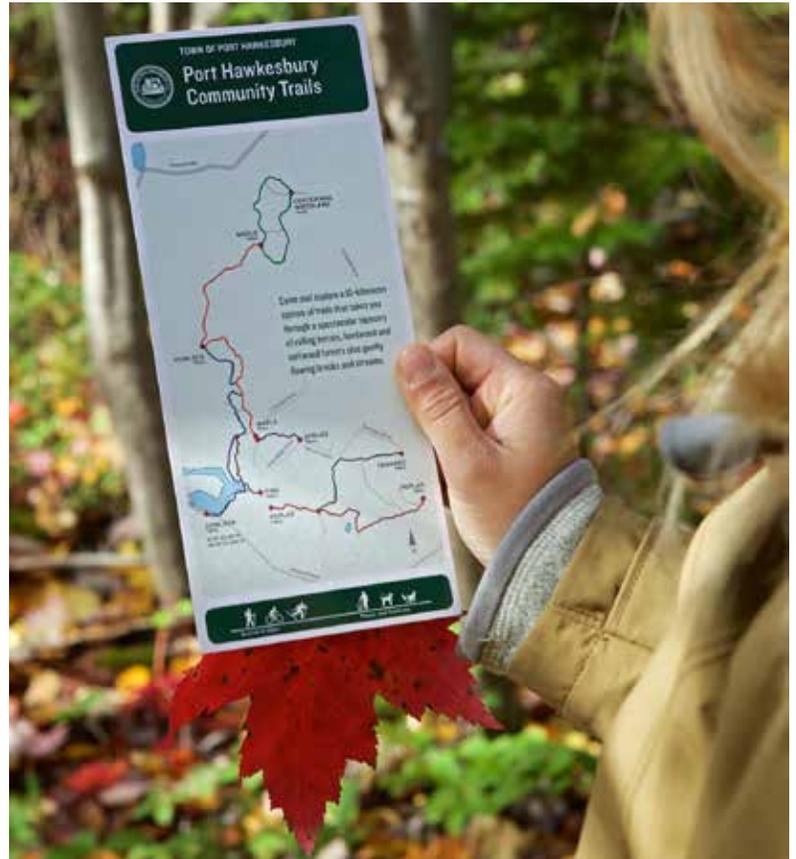
JUNIOR GRAPHIC DESIGNER



[Project team] Cassy Collins, Iain MacLeod, John deWolf, Will Hopkins.

signage to menus and stationary plus the bar's website.

By using sports iconography, Form:Media created a strong and versatile identity that is indelibly linked to the newest addition to Halifax's sports bar scene. [re:]



Lot with a little

PORT HAWKESBURY COMMUNITY TRAILS
Port Hawkesbury, Nova Scotia is home to a wonderful network of nature trails, which offer a year-round experience for walkers, hikers, and cross-country skiers.

The Form:Media team had the pleasure of designing a series of information and orientation signs along the 10-kilometre trail system. There are seven trails in total, each of which now has an entrance sign summarizing the trail's distance and

estimated walking time, and rules and regulations. A series of smaller signs gently update the trail user on their location and remaining distance as they weave through the natural environment.

Working with a limited budget—just over \$7,500 for fabrication of 45 signs—the team designed and coordinated the delivery of every panel. Posts were acquired by the community and the system was installed by volunteers.

KATHIE WATTS B DES B COM

SENIOR WAYFINDING COORDINATOR



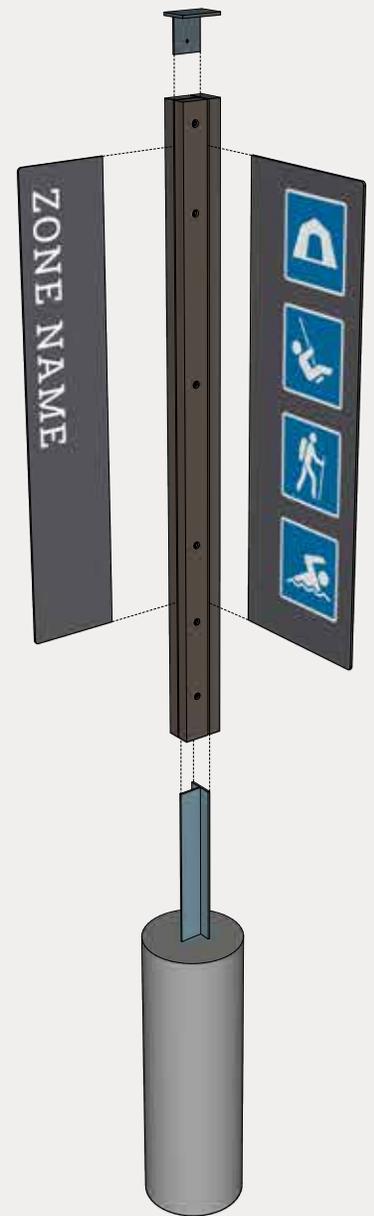
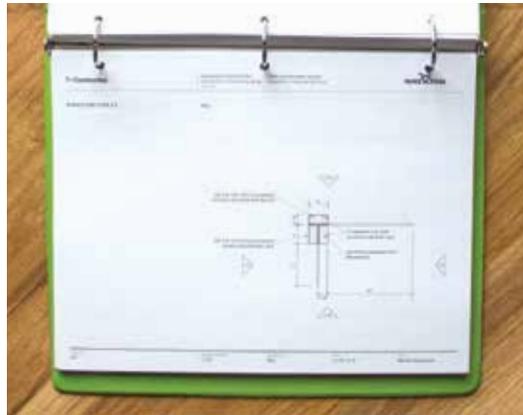
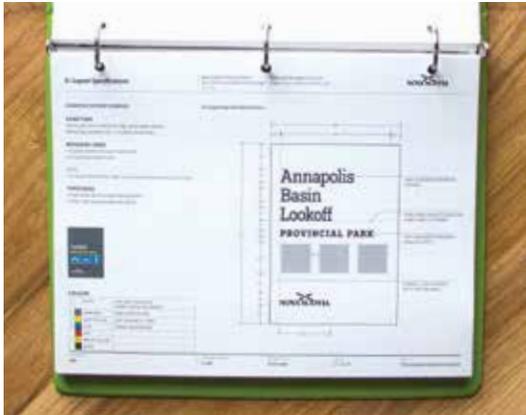
[Project team] Cassy Collins, Iain MacLeod, John deWolf, Kathie Watts.

PHOTOGRAPHY: SCOTTY SHERIN

As an added incentive, the design team developed a rack card that neatly reviews the entire trail system and its many uses to outdoor enthusiasts. [re:]

THE CHALLENGE

To develop a cost-effective system to communicate a large amount of information including a map, 'you are here' marker, path type (one-way or return), rules, and travel distances was the challenge. Located at entry points and junctions, these signs helped users navigate the various footpaths found within this suburban park.



Leaving a legacy

NOVA SCOTIA PROVINCIAL PARKS

Our team developed guidelines that will allow our client to site, fabricate, and install operational and wayfinding signage in and around the Nova Scotia Provincial Park system (NSPP), which includes over 130 operating parks, 20 camping parks and over 110 day-use parks with a combined annual visitation of 1.5 million people.

We began this process by reviewing

precedents, conducting site audits, and hosting public workshops. We also met with park officials to discuss conditions, needs, and capabilities.

A key insight was derived from this phase. We concluded that while no one park in the NSPP system is the same, users typically follow the same decision-making sequence. We then worked with the client to identify a series of fundamental questions posed by the user:

Where do I go from here? How do I know I have arrived? Where do I go next?

These questions allowed us to organize signage for every park in the system into a series of shared experiences we describe as: welcome/arrival, zones service areas and amenities.

The notion of a common user experience inspired us to approach Parks Canada, who formally agreed to share their signage symbol set—so when the

WELCOME

Upon entry, visitors first encounter a park identification sign, confirming their arrival by displaying the NSPP logo, and identify the park name along with major services. Users are then greeted with a welcome sign that includes high-level messages specific to the individual park.



ARRIVAL

Typical Provincial Parks users can be reduced to two user groups: day-use visitors interested in swimming, hiking, and picnicking; and visitors intent on overnight stays. Signage helps sort users and direct them to different zones: check-in for camping/park information (park office) and day-use zones.



ZONE

Zones subdivide a park into regions that have a set of distinct attributes (function, service, visual attributes, geographic, etc.) Signage within each zone is used to deliver zone specific information, identify major services found within, and to communicate rules and regulations, and warnings, etc.



SERVICE AREA

Service areas are sub-sections of zones whose region corresponds to grouping of amenities or services, for example a camping area, boating/fishing, or a system of trails. Direction and identification signs are used to direct users to the multiple related amenities found within.



AMENITY

Amenities are distinct destinations dedicated to a single function, for example: a cook area might have pit and sheltered pit areas; washrooms may include male, female, accessible, and change rooms; and a boat launch. Special purpose signs provide information related to the amenity.



EXIT

The exit experience is important, especially in larger parks. Signage is used to inform users on exit procedures (clean up after yourself, for example.) and thanking visitors for their stay.



visitor moves from a federal park to a provincial park (and vice versa), they will recognize the same set of symbols and messages.

Our signage program was developed to convey general aesthetics, materiality, ease of replacement, and content approaches. The design process also took into consideration cost, maintenance, durability and longevity, sustainability, ease of fabrication and installation,

visibility, and material availability.

The final solution system is a customized solution using locally-sourced materials, from off-the-shelf aluminum panels to locally-grown hemlock and cedar. A comprehensive signage manual was developed to describe the system and provide direction related to planning, design, fabrication and installation. [re:]

TOM EVANS B E D S M A R C H

INTERN ARCHITECT

[Project team] Emma Woodhull, Iain MacLeod, John deWolf, Kathie Watts, Luke Stover, Marie Fernandes, Tom Evans.

THE CHALLENGE

Strong consideration was given to the durability, build-ability, and maintenance requirements that these structures will have. To this end, most 'front of house' are comprised of wood and galvanized steel columns and have aluminum sign panels. Galvanized steel is relatively inexpensive and provides a durable structural frame. Wood, though naturally susceptible to decay, is incorporated for its 'natural' look, and in most cases can be easily replaced at the end of its lifespan. An effort was made to select a wood species that is harvested locally within the province, has comparatively good rot resistance, and is reasonably economical.



Historic solution

HISTORIC LUNENBURG

It's a question that challenges so many heritage towns: how do you add anything to your community—like buildings and signs—that respects the past while being relevant to modern times?

That's the question Form:Media wrestled with when it began planning a wayfinding system for the town of Lunenburg. The town is a living time capsule, with abundant history and

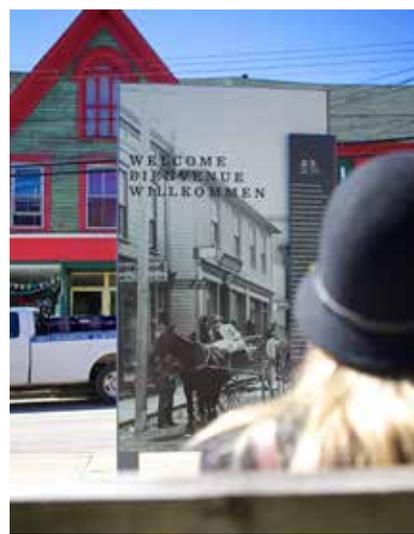
heritage buildings dating back to Nova Scotia's earliest days. Should the new signage reflect the 18th century surroundings—or should it take a more modern approach?

For this project, Form:Media had the pleasure of working with Gerry Rolfson, retired architect and longtime Lunenburg resident. Gerry has enjoyed a very active post-career, often volunteering his time and professional experience on

local boards. Gerry is the current chair of the Lunenburg Waterfront Association, and offered advice to Form:Media.

Form:Media's solution came as a surprise to some, and can be best described as modern and contemporary. Thus, the town's history and heritage shows up in the *text* on the signs.

Initially, not everyone agreed on this solution. But Gerry understood this approach and the reasoning behind it.



JOHN DEWOLF B DES

VICE-PRESIDENT, FORM:MEDIA



[Project team] Cassy Collins, Iain MacLeod,
John deWolf, Tom Evans.

PHOTOGRAPHY: SCOTTY SHERIN

“Any signage or architecture should reflect the best practices of the time. That creates the charm of a place. It’s respectful.”

With the wayfinding system now in place, Gerry could see the benefits working right before his eyes. “I can watch groups of people clustered around them. The signs melt into the background...but pop up when people are looking for them. They are very low-key

until you get closer and see how much useful information they offer.”

Next time you’re in Lunenburg, head downtown and check out this present-time solution to an age-old problem. And see for yourself how the past and present can mingle perfectly together. [re:]

THE CHALLENGE

The sincerest form of flattery may not be imitation. Today, material and craft differs from that of over a

century ago. Often, modern interpretations of the past are imitations without authenticity. Our design team understood the necessity of fitting in with the streetscape of a world-renowned heritage site. They purposefully choose typefaces that are suggestive of eras past, and a colour palette that would not detract from the town’s brightly coloured houses. The sign’s slender vertical form fits the very narrow pedestrian corridor, which often bustles with visitors in the summer season. Located at key corners and junctions throughout the town, the signs share historical information and directions to buildings of interest and the area’s main attractions.

The art and science

Engineering

Engineering is a largely invisible profession, though it plays an essential role in practically everything we do—from drinking a glass of tap water, to safely driving to the airport and flying across the world, to constructing amazing buildings; engineering is everywhere. Yet rarely do you ever have to think about the complex physical networks, theoretical sciences, construction techniques or maintenance requirements that make it all work seamlessly into our daily lives. That is the mark of good engineering solutions. At Ekistics, we use the necessary “sciences” to solve problems, but our strength is applying the “art” of engineering to create solutions.

TRANSPORTATION ENGINEERING

A world of interconnected networks of people, vehicles and supporting infrastructure that allows people, goods and services to get to where they need to be. Streets and highways; pedestrians and cyclists; traffic signals and roundabouts; trains, planes, automobiles and boats; travel for business or pleasure;

ambulances and fire trucks. All connect and interact, allowing us to get anywhere, at any time, for any reason. It is our job to make sure this happens safely and efficiently.

MUNICIPAL AND LAND ENGINEERING

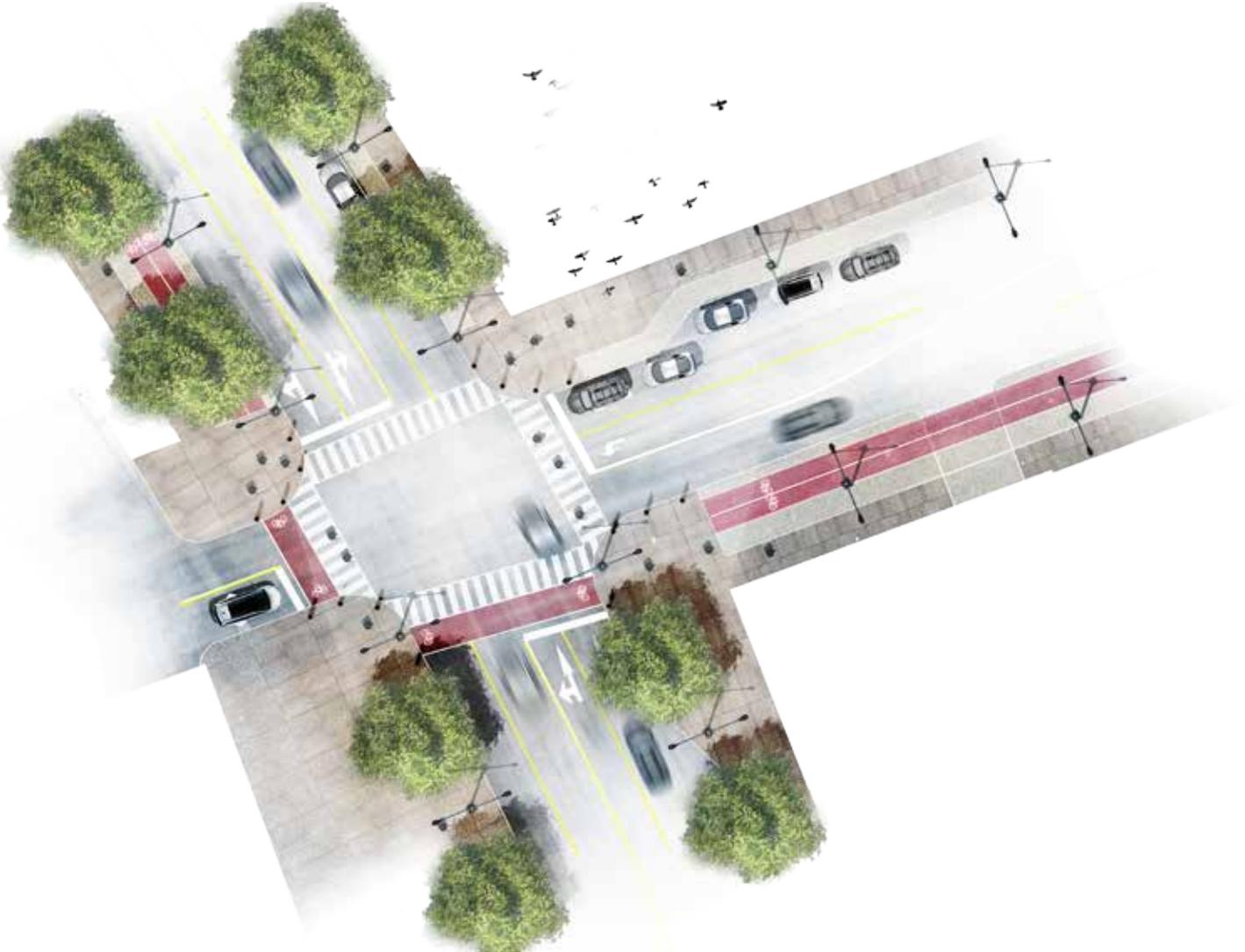
Places to live, work, and shop (food, healthcare, activities, clothing, etc.),

all must be properly located, built, serviced and maintained. We practice the art of engineering by: listening and understanding the needs of our clients; staying connected to them as we proceed through planning, concept development, design and construction; and, help to develop the best solutions for all parties involved. Our work plays a vital role in making developments function.

SAFETY AND ASSET MANAGEMENT

Over time, it is critical to ensure that our infrastructure is operating as intended to reduce physical and economic risk, maintain or improve public safety, and minimize life cycle costs. Ekistics approaches each project from a longer-term asset management perspective that helps increase the value of projects to our client’s right from the start.

Cogswell Interchange traffic study, Halifax, Nova Scotia



Provoking emotional connections

Interpretive planning and design

If brand is about relationships, then interpretation is about experiences. Interpretive planning and design is about discovering what is important about a topic, deciding what stories to tell, and how best to tell them. Interpretive planning focusses on the visitor experience. The goal is to inform, connect, challenge, provoke, even to entertain. Our projects vary in scope and scale, from individual exhibits to entire museums and interpretative centres.

INTERPRETIVE PLANNING

Interpretive plans are maps, marking out the destinations we want the visitor to discover, and avoiding hazards—like boredom or bafflement. By setting out the themes and topics for exploration, interpretive plans map out how stories can be presented before they are transformed into visitor experiences.

EXHIBITION DESIGN

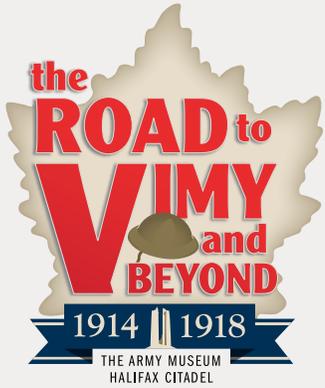
If an interpretive plan is a map, then exhibition design is the territory. This is what the visitor will experience—from the seemingly simplest of things, like the label for an artifact, to entire immersive digital experiences. We work with specialists from subject-matter experts and writers to illustrators and multimedia developers to create experiences that bring those stories to life.

INTERPRETIVE EXPERIENCES

Interpretation is much more than delivering facts to the visitor in museum or gallery—interpretive experiences can be landscapes, trails, cities, or events. Any place where we can ask: *What do we want people to feel? To learn? To know?* is an opportunity for an interpretive experience. In a connected world where facts are as close as your smartphone, we look to impart not just information, but genuine understanding.



Interpretive panels for Alexander Graham Bell Museum, Baddeck, Nova Scotia
PHOTOGRAPHY: SCOTTY SHERIN



Proud military heritage

HALIFAX CITADEL ARMY MUSEUM
 Nova Scotia has a proud military heritage dating back hundreds of years. And that heritage is on display in a museum inside Halifax Citadel National Historic Site.
 Staffed almost entirely by volunteers the Army Museum at the Halifax Citadel has been faithfully preserving and promoting Atlantic Canada's military heritage since 1953. The collection itself is massive, numbering over 70,000

artifacts—a fraction of which is on display across several rooms. Walking through the museum is like walking through time; the story of our country's proud military heritage evolving right before your eyes.
 Form:Media began working with the Army Museum in 2013. We've designed a number of exhibits, including powerful displays on the Boer War, the Northwest Rebellion and the First World War. Museum Curator, Ken Hynes, is pleased

YULIA SEMENOVA



JUNIOR GRAPHIC DESIGNER

[Project team] Marc Belanger, Tom Evans, Yulia Semenova.

with the results. "The graphic design and installation done in the production of our First World War Centennial Exhibition has yielded world-class exhibit spaces, which has resulted in a significant increase in visitation."
 This spring, several more new and exciting exhibits will be designed and mounted in the museum, telling the story of Canadians who performed the ultimate service and sacrifice for their country. [re:]

Shaping moving experiences

New media

When Form:Media works in the digital world, we use the same approach as when we work in the physical world. We ask: what is it we want the user to learn? To feel? To do? For us, digital projects don't exist in isolation. They are part of larger stories—brand stories, place-making, interpretation nature and society.

INTERACTION DESIGN

Digital technology opens new doors for creating interpretive experiences—but how can we avoid just replicating printed materials on glowing screens? With unlimited space for content, how do you resist the temptation to pile every screen high with text and images? With a smartphone in every museum visitor's pocket, how do we get them to pay attention to another screen?

Whether it is surprising a visitor with a interactive map of WWI battles, concealed in an ammunition crate, or a blending a touchscreen to explore the past into a donor recognition wall,

we look for opportunities to insert digital media in unusual places.

Web sites, apps, touchscreens are all just ways to tell stories. Artifacts and printed graphics will always be a part of the experiences we create, but we are looking to the next generation of digital experiences—digital layers augmenting places and things, starting the experience before the visitor arrives and continuing after they leave. We're only starting to see the possibilities of blending the real and digital worlds. The last twenty years have seen a slow evolution of digital storytelling—the next few years are going to be a revolution.

Department of Fisheries and Oceans kiosk





Interacting with history

HALIFAX CITADEL ARMY MUSEUM
 Challenge: Most people are familiar with the images of WWI's trench warfare, but unaware of individual battles plus their objectives and outcomes. The task was to transcend the facts and dates of a typical military history, and bring the big pictures of the battles to life for the visitor.
 Solution: We designed an interactive touchscreen, mounted within a recreation of a military equipment crate,

allowing museum visitors to explore key WWI battles involving Canadian soldiers.
 The popular conception of WWI is of battles that achieved little, but while the front lines may not have moved dramatically, each battle had innovations and outcomes that shaped the course of the war.
 The kiosk covers pivotal battles of WWI involving Canadian forces, most

YULIA SEMENOVA

JUNIOR GRAPHIC DESIGNER



[Project team] Livia Botyánszki, Marc Belanger, Rob Currie, Will Hopkins, Yulia Semenova.
 PHOTOGRAPHY: CHRISTIAN LAFORCE

notably Vimy Ridge. Form:Media has been steadily adding battle information to the kiosk as we approach the 100th anniversary of the conflicts.
 Located within a historic military building and surrounded by unique artifacts, the kiosk provides context for an exhibition that defined Canada as a nation. [re:]



Inspire students and visitors

DALHOUSIE MEDICAL ALUMNI ASSOCIATION
Alumni Associations are all about keeping people connected to each other and their school. So, how does a 150 year-old medical school in Halifax knit together over 7,000 members scattered all over the world?

By making a connection right at the beginning—when the student first walks into the school. The connection is in the form of a commemorative wall and

interactive kiosk positioned along a highly travelled hallway. The entire wall is like one giant invitation to reach out and touch history. One tap of the screen and the student enters the rich story of one of the oldest medical schools in the nation. Within seconds, past teachers and graduates can be located—and the school's proud traditions revealed.

Form:Media were the pleased to play a part in this wonderful project, serving

ROB CURRIE M A B A

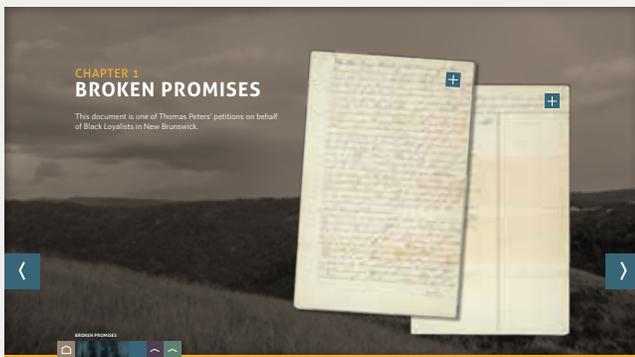
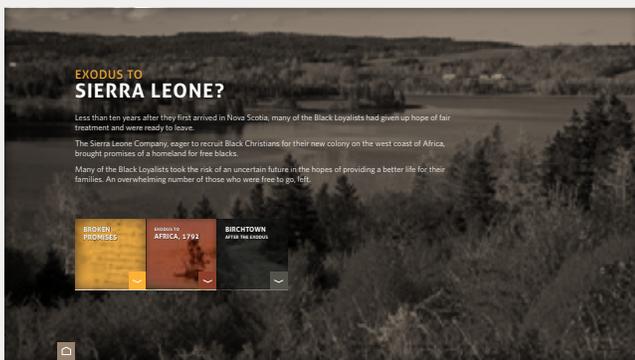
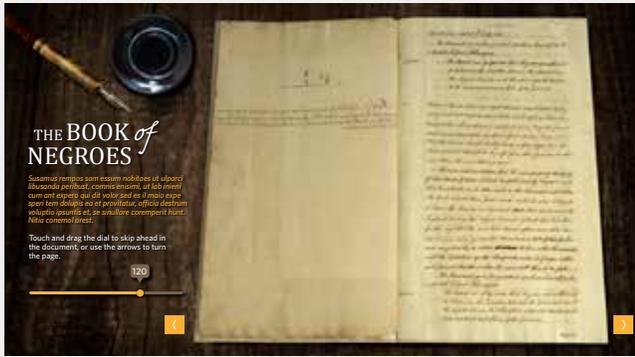
SENIOR PROJECT MANAGER



[Project team] Cassy Collins, Livia Botyánszki, Marc Belanger, Robert Currie, Will Hopkins, Yulia Semenova.

PHOTOGRAPHY: SCOTTY SHERIN

as the prime contractor for design, construction supervision, and content management. Engagement is the kiosk's ultimate goal; helping enhance and encourage connections with alumni for ongoing support and offering opportunities to share memories as well as inspire new students to remain connected to the school. [re:]



THE BLACK LOYALIST HERITAGE CENTRE

People of African descent have been in what is now Canada since the opening years of the 17th century, but the first massive wave of Black immigration into Canada took place in 1783, when about 3,000 Black Loyalists fled New York City after aiding the British on the losing side of the American Revolutionary War and sailed to Nova Scotia. They settled in Annapolis Royal, Digby and Saint John (then Nova Scotia) among other communities, but the largest Black settlement became Birchtown, just outside the booming town of Shelburne. The story of the Black Loyalists—how they served the British in the war in exchange for the promise of freedom in peace-time, and how they travelled to Nova Scotia only to endure hardships of slavery, indentured servitude, landlessness and hunger—is one of the great stories of Canadian history. Their perseverance, as well as the decision made by about 1,200 of them to leave Canada and to sail across the Atlantic Ocean to found the colony of Freetown in Sierra Leone in 1792—suggests the breadth and complexity of the worldwide migrations they had experienced as a result of the trans-Atlantic slave trade and its aftermath. Although many Nova Scotians joined the exodus to Sierra Leone in 1792, even more stayed behind to continue to build the province of Nova Scotia as we know it today. Their descendants stand proudly as members of the Black Loyalist Heritage Society and as creators of this Centre.

—Lawrence Hill

IN THE WAKE OF OPPRESSION AND LOSS

In 2006, an arsonist set fire to the office of the Black Loyalist Heritage Society, destroying many of its valuable archives and historical papers. Instead of being defeated by the act of aggression, the staff, board members and volunteers of the Society pursued a dream they had already been nourishing to build an interpretive centre that would do justice to the complex story of its people.

Descendants standing proud

BLACK LOYALIST HERITAGE SOCIETY

Nova Scotia's Black Loyalists were at the heart of the greatest historical events of our continent. Theirs is a story of slavery, the American Revolution, and of the settlement of North America. Unlike the stories of the United Empire Loyalists and the American revolutionaries, this is a story that has rarely been told. Birchtown's Black Loyalist Heritage Centre is a place to tell this story.

Form:Media was chosen to develop a series of interactive touchscreens to allow visitors to learn about Black Loyalists, the story that is at the heart of the novel and television miniseries "The Book of Negroes." Books have narration, and television productions have actors and sets, but bringing the story to life in a museum environment would be a challenge. The few records from that time are prosaic government



[Project team] Cassie Collins, Robert Currie, Vish Purgass, Yulia Semenova.

documents: the historical "Book of Negroes" was a ledger, recording names and destinations, but little else. We looked to bring the story to life by using images that evoked a sense the settings of the story: Africa, New England, Europe, Nova Scotia. The result is an interactive experience that feels a part of the museum's architecture, with atmospheric graphics filling the space. [re:]

Start with place

Planning and design

“Genius loci” refers to a location's distinctive atmosphere, or its spirit of place, and it is at the heart of all good landscape architecture and urban planning. Every exceptional site design starts with a thorough understanding of the context of place including social or vernacular conditions, the ecological setting, the site's political or administrative context, its history and the needs of the client. At Ekistics, our work scales can range immensely from the design of an entire city or region (as we've done in Morocco, Libya, China, Tanzania, etc.) to the design of small urban parks or playgrounds; and everything in between. Sometimes we design with drawings, sometimes we paint a future with words, sometimes it's done with CAD, 3D or virtual reality; but always, we focus on what is needed to enhance or create a unique sense of place for every project.

URBAN AND CIVIC PLANNING

Urban planning is a technical and political process concerned with the use of land and design of the spatial environment. Urban planners frequently

employ participatory engagement techniques to ensure that their policies and visions reflect the values and concerns of the local community.

Together, landscape architecture and urban planning constitute a powerful force for shaping the future of our communities.

LANDSCAPE ARCHITECTURE

Landscape architects design outdoor spaces, sites, landmarks, and structures to achieve environmental, social-behavioural, or aesthetic outcomes. We work on all types of structures and external spaces, large or small, urban, suburban, rural and regional, while integrating ecological sustainability. For almost 20 years, we have designed parks, plazas, waterfronts, residential areas, urban spaces, downtowns and streetscapes in Atlantic Canada and around the world, working closely with our civil/transportation engineers, architects, planners and interpretive designers. Landscape architects often work as the 'glue' for the other design disciplines.





Community greenspace

UPTON FARM

Imagine having a glorious 137-acre park on the edge of your community, filled with walking and cycling trails, marshes and meadows plus off-leash areas for your pet to freely roam. A lush and relaxing paradise for locals, it could also serve as a tourist attraction.

That dream is moving closer to reality in Charlottetown, PEI, where former crown lands on the town's perimeter are

in the process of being transformed into a lush park land. Known as Upton Farm, the key to the area's future is a master plan, which will lay out how and when various parts of the former farmland should be developed over the next 20–40 years. The challenge of preparing and presenting a master plan was awarded to Ekistics back in January, 2013.

The site itself is rich in history, with settlement dating back to the 1700s. The

DEVIN SEGAL ML ARCH B ENV D

INTERMEDIATE LANDSCAPE ARCHITECT



[Project team] Elora Wilkinson, Jacob Ritchie, Luke Whitaker, Rob LeBlanc.

census of 1752 indicates as many as seven Acadian homesteads were located along the river area. Left alone, the lands would slowly naturalize, however naturalization alone is not the best approach for creating a park with a robust forest and landscape.

The goal of the master plan is to speed up the naturalization process through intervention and create a diverse ecosystem that is more representative of the Acadian forest of PEI. [re:]



Re-starting a downtown

HALIFAX REGIONAL MUNICIPALITY

If you live or work in the Halifax area, you've likely seen it, driven it or heard about it: The Cogswell Interchange. Controversial from the moment it opened over 40 years ago, the clock is finally counting down on this concrete knot of roadways entering and exiting Halifax's downtown core.

Today, the interchange is seen as a monument to flawed thinking, a wall

of steel and concrete that has choked off downtown development. But it wasn't always that way.

Back in the 60s, the Cogswell Interchange was an expressway to the future, one piece in a larger plan to transform the way we live and work. In defense of 60s urban planners, Halifax wasn't the only city with big ideas. Larger centres like Montreal, Toronto and New York had the same lofty goals:

stop planning for people to live downtown and start promoting large-scale commercial projects. Major expressways became an essential part of the grand vision: ferrying workers and shoppers from the suburbs to and from the core.

The 60s planners almost won. Today, commercial buildings like Scotia Square, Brunswick Towers and the Trade Mart building stand alongside the Cogswell Interchange; concrete trophies to an



- BARRINGTON - CORNWALLIS ROUNDABOUT
- SEWAGE TREATMENT PLANT DISTRICT ENERGY AND GREENHOUSE RETROFIT
- URBAN GREENWAY AND COMMUNITY GARDENS
- BARRINGTON - HOLLIS ROUNDABOUT & GATEWAY
- CASINO
- PURDY'S WHARF
- TRANSIT HUB
- MID-BLOCK CONNECTION
- NEW GRANVILLE PARK
- GRANVILLE MALL

LOVE IT! MORE INFO

For more on the master plan, check out www.halifax.ca/property/CogswellInterchange.php

ROB LEBLANC MLA BDES BSC

PRESIDENT

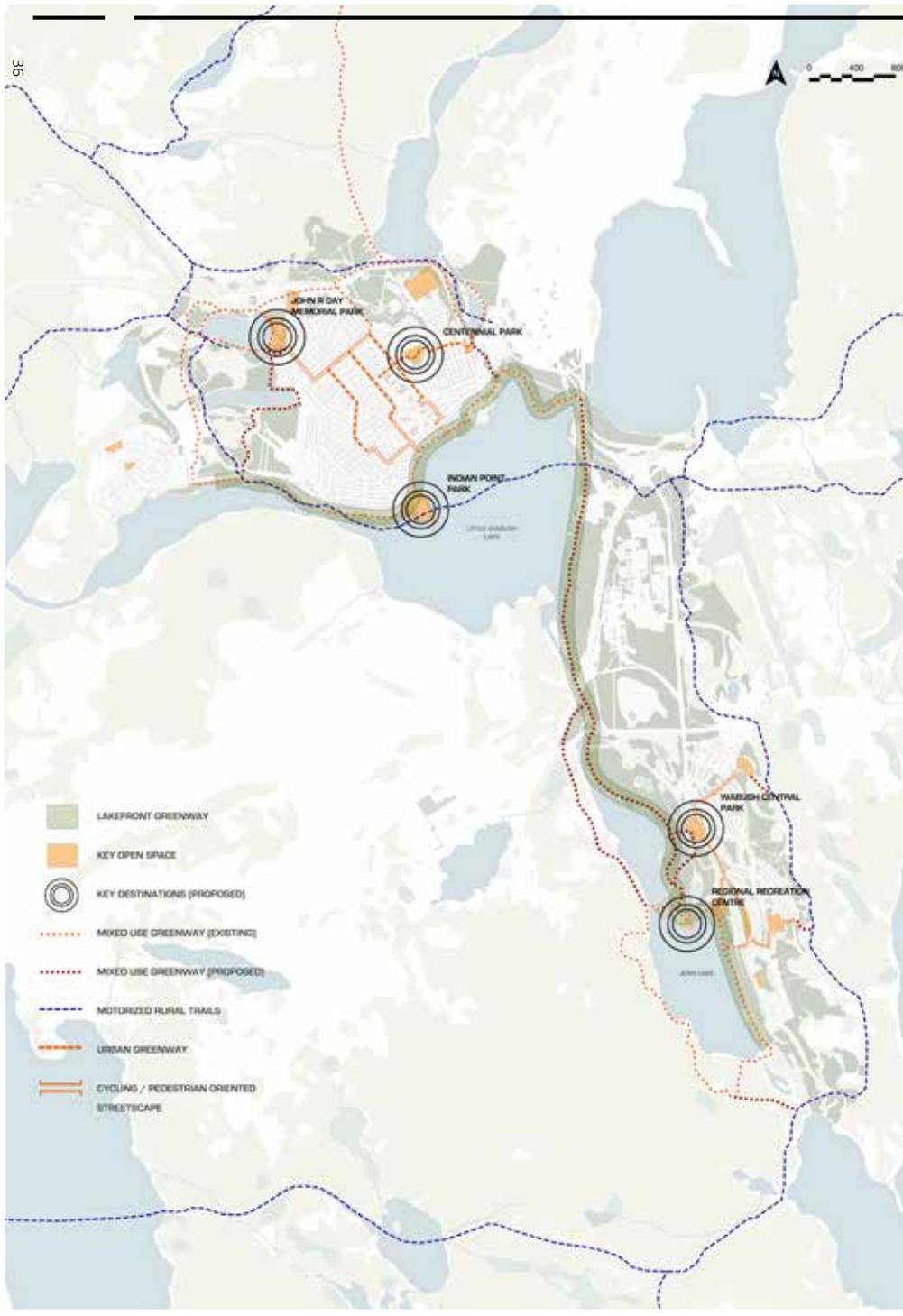


[Project team] Adam Brown, Devin Segal, Edward Kinney, Elora Wilkinson, Jacob Ritchie, Jill Robertson, Luke Whitaker, Roger Boychuk, Rob LeBlanc, Sam Maleknia.

outmoded way of thinking. Fortunately, a groundswell of opposition was taking shape in the 1960s. Peter Bigelow, Manager of Public Lands Planning for Halifax explains: "As soon as Cogswell went up, calls for its demolition happened. People started looking around and saw the importance of preserving heritage buildings and living where you worked." Today, beautiful locations like the

Granville Mall and Historic Properties owe their preservation to those who pushed back the wrecking ball, people who saw the importance of holding on to our history and heritage. The push is now on to tear down the old trophies of 60s renewal and move people back downtown, where they can live, work and play. Enter Ekistics Planning & Design, contracted to develop a master plan for life after the Cogswell Interchange.

The plan is comprehensive to say the least, calling for mixed-used development over 16 acres. "Ekistics pulled together a really good team...a local team", explains Peter Bigelow. "Their plan is very well thought through." A project office is now being set up to advance the plan for the lands. Peter expects it will take another 13 years to see the interchange come down and mixed-used developments go up. [re:]



Community planning

LABRADOR CITY AND WABUSH

How does a community plan for tomorrow, when there are more questions than answers about its future? That was the issue facing Labrador West, a community of just over 10,000 people in the northwest corner of Newfoundland and Labrador. The town is part of a region prone to boom and bust cycles. Anticipating another round of economic growth, the town wanted to start planning in a sustainable and positive way.

Last year, Labrador West invited Ekistics to join in the planning process. We were asked to consider every scenario possible—from no growth to extreme growth—and plan for those outcomes. Our research looked into population demographics, land sustainability and industry projections.

We were also given the challenge of getting the community involved, which was accomplished with a very novel idea:

ROB LEBLANC MLA BDES BSC



PRESIDENT

[Project team] Elora Wilkinson, Phoenix Chan, Rob LeBlanc, Sam Maleknia

spray painting the town’s snow banks with the project’s name: “Plan Big”. The effect was powerful and immediate; people started talking about it, and got involved in the discussion about their community’s future!

The result; no matter what the future brings, Labrador West can now plan for it, all the while managing its land and resources in a sustainable manner. [re:]



37



Beach capital of Cape Breton

PORT HOOD

If you've ever vacationed in Cape Breton, you may have driven past the small town of Port Hood on the island's west coast. And if Port Hood has its way in the future, you'll want to pass through the town, maybe even stay a day or two.

Port Hood is a true gem of a place, blessed with an astonishing array of sandy beaches and the warmest ocean waters north of Virginia. Last spring,

Port Hood called upon Ekistics to help develop a master plan for its one-of-a-kind landscape.

Ekistics began the process by consulting the community in a workshop and an online survey. Community feedback was almost unanimous; the town's five beaches are the community's greatest asset and worthy of development. Ekistics tailored its master plan accordingly, recommending a series of

ROB LEBLANC MLA BDES BSC



PRESIDENT

[Project team] Cassy Collins, Devin Segal, Elora Wilkinson, Jacob Ritchie, John deWolf, Iain MacLeod, Phoenix Chan, Rob LeBlanc, Ryan Segal.

improvements and additions, including a boardwalk and look-off/bandstand along the waterfront.

Form:Media followed up on the master plan with a brand idea that positioned Port Hood's rich and vibrant beach culture front and center.

The brand solution, Port Hood:Beach Capital of Cape Breton, says it all; an identity that celebrates a superb physical asset—and sends a clear message. [re:]



REVIEW—PLANNING & DESIGN

3 RE:WORK

Regardless of client, project, discipline, or media, we generally employ the same process. We have found the process to be adaptable to any type of project, regardless of sizes and complexity, or final product. Our approach is founded on a principle that emphasizes collaboration with clients and subject matter experts, and an iterative methodology aimed at defining the problem in order to home in on a solution.

Discover

To start seeking answers, we must first ask questions—lots of questions. *What do we need to be concerned about?* We are interested in identifying considerations that may impact the process, factors for its success, who the decision makers are, and what you want the user to walk away feeling or understanding. *What is the problem here?* From discovery comes definition. What does it look like, where will it go, how are we going to deploy the solution, what emotional connections are we trying to evoke, and why is this project important? These are just a few of the questions that help us define the parameters for our exploration.

Design

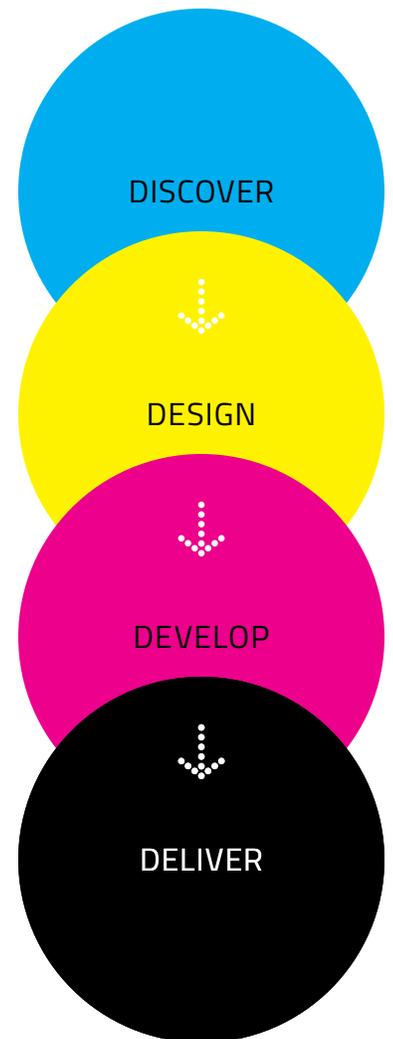
If discovery leads to definition, then the design is about exploration. We start generating many ideas—hundreds in fact—evaluate them against the objectives defined earlier, then run a few concepts through their paces. It is in this phase that design begins to take shape. The goal here is to work with the client choose a direction for further refinement.

Develop

A good idea can only be great once it has gone through a rigorous development process. We refine everything from the form to colour, from language to tone. The development phase is an iterative process. We constantly refine a solution, test it, and then refine it again. We then test our results against the project objectives, as a prototype, or with the public.

Deliver

Our method of delivery differs, depending upon the product. Some of our team members document a design and details in a series of drawings—often called construction drawings. Other team members develop final code, test it repeatedly, then deploy the final product. Ultimately, this phase is about delivering results.



DISCOVER



DESIGN



DEVELOP



DELIVER



LEBANESE KITCHEN
Mezza

Medallion sign: Mask
 d=12
 White oak

Olive branch
 Carved min 1/16" - max 1/8" deep
 (To be determined by fabricator with
 consultation with FormedMedia)

Ink/acid with paint:
 Pantone 265 C
 Pantone 7695 C



Craft

Parti, sketch, and model

As designers, we explore potential options leading to a design solution. On one hand, we use the latest technology to refine and present our work. On the other, our development process has us illustrating, sketching, and modeling by hand as means to quickly generate a multitude of ideas. We create diagrams, produce thumbnail sketches and render plans to efficiently test if our concepts are headed in the right direction. We use anything from a notebook to a napkin—one never can predict when an insightful moment will strike. The more spontaneous, expressive, and less controlled or inhibited we are, the better the exploration. Here are just a few of the ways we generate ideas.



DETAIL STUDIES

"Draw a detail at actual size. Build a component to test materials and fit. Commissioning the fabrication of prototypes. We often work at 1:1 scale to test our ideas, and to examine important details for ourselves and for our client. Detail studies allow us to move from the proposed to final details; they are an important part of our design process."

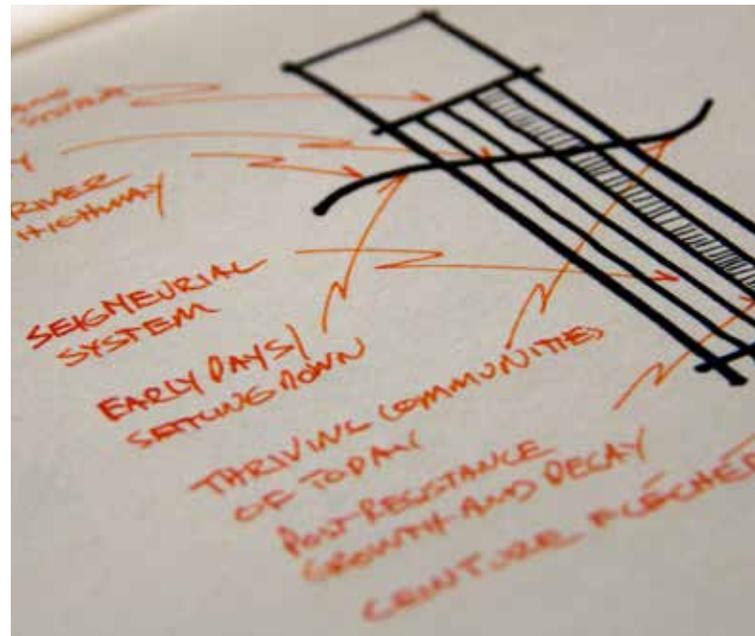
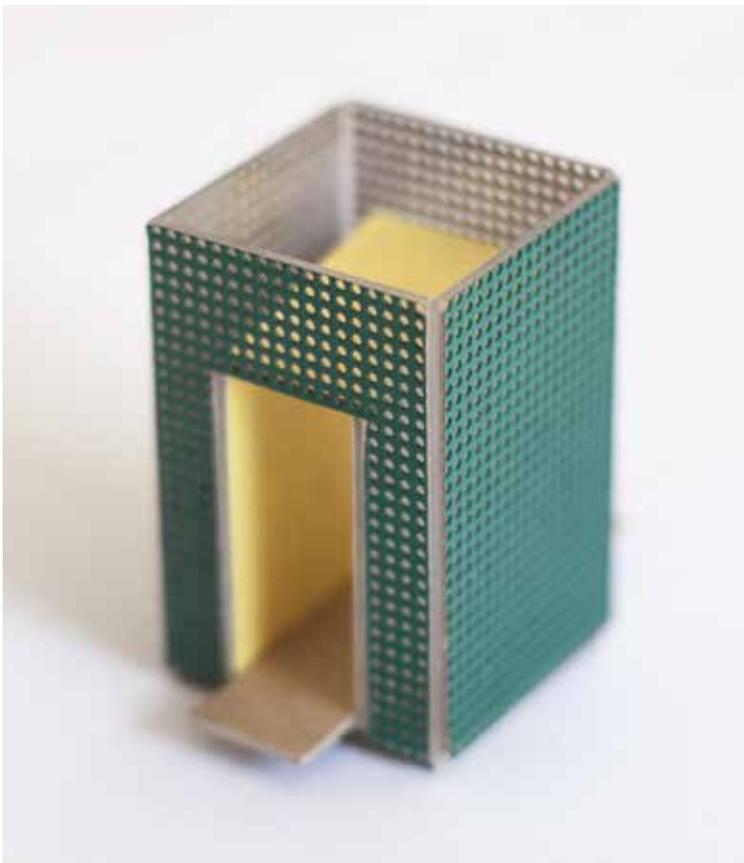
—Devin



DIAGRAM

"Despite my textual nature, I do use some visuals to get ideas across. Arrows indicate the connectedness of elements, or the order of a process: first *this* ⇒ then *this*. Shapes like circles, squares and rectangles separate ideas into classes. We design signs, buildings and plans for humans; stick figures, while crude, perfectly convey the scale of an idea."

—Adam





MOOD BOARD

"What is a mood board? It's a collection of 'stuff.' In the beginning—prior to design—it's important to make sure both team and client are on the same page with respect to our vision. When words and text alone fail to give a visual impression, the collection of photography, sketch, words, colour samples, and material selections helps convey a design vision to others."

—Justin



PARTI

"From branding to interpretive planning and design, we believe our decisions must be based on a central concept. Many times, we create a simple drawing—a *parti* diagram—that represents "the big idea." The sketch represents neither plan nor elevation, but rather expresses a key theme that must be reflected in the design to come."

—John



RENDERING

"Though hand sketching seems to have been usurped by computers, it is more important than ever to succinctly confirm client's goals and convey ideas quickly. The art of hand sketching still has an important place in any integrated design shop and continues to be our starting point on every project. Rendering plans with line work and colour is a quick and simple way to communicate ideas."

—Rob



SKETCH MODEL

"Models are an integral part of our process. From the initial concept to final illustration, models inform many of our decisions. Sketch models help us develop and refine formal ideas about massing and materials to further explore them in three dimensions, and in their site environment. They are essential to test our ideas, and used to communicate concepts with our clients and team."

—Chris



STORYBOARD

"Born in the world of film production, storyboards are sequential sketches to show action over time—a technique borrowed from comic books. They convey text, image and movement in a compact, easy-to-understand format. We use them to visualize how an interaction will unfold over time—anything from a visitor exploring a space to a user navigating a mobile app."

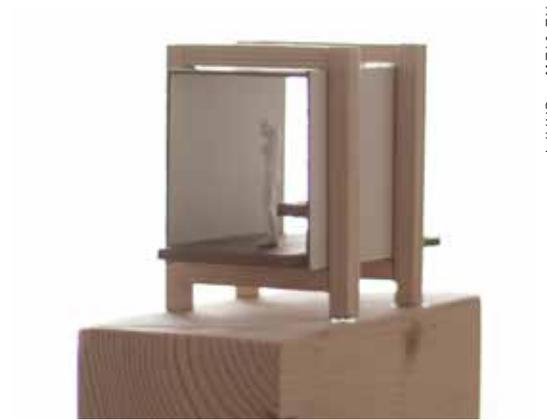
—Robert



THUMBNAIL SKETCH

"Time is valuable, and not wasting it is critical. Too many designers first go to the computer and get lost refining a single concept, when a multiple of ideas are required. In a matter of a few hours, I can explore hundreds of ideas by drawing mini sketches—the size of a thumbnail. This process gives me the confidence to know every possible avenue for the design has been identified."

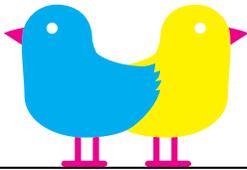
—Yulia



Inspiration

Greatest hits

Our creativity inside the workplace is fueled by a curiosity for a wide variety of interests outside the office. No matter what they are working on, we encourage our staff to bring what they have seen and experienced in the world to every project they touch. From the love of music and travel to sports and art, here's a test of our team's various passions and pursuits.



ADAM FINE

RESEARCH ASSISTANT

NOVA SCOTIA STATUTE TITLES

- 1 *Baby Chick Protection Act* (colour baby chicks for home: okay. To sell: very bad.)
- 2 *Margarine Act* (we can't believe you're not serving butter.)
- 3 *Provincial Fish Act* (Hint: it's a trout!)
- 4 *Apology Act* (We're really sorry this is a law.)
- 5 *Demise of the Crown Act* (If the Queen goes down, the trout is in charge.)

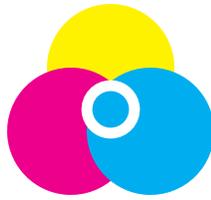


DEVIN SEGAL

JUNIOR LANDSCAPE ARCHITECT

90 VIEWS OF 90S FILMS

- 1 *Shawshank Redemption*
- 2 *Saving Private Ryan*
- 3 *Casino*
- 4 *Groundhog Day*
- 5 *Forrest Gump*



CASSY COLLINS

JUNIOR GRAPHIC DESIGNER

FAVOURITE COLOR COMBINATIONS

- 1 #404040 #818286 #BCBDC1
- 2 #2D3240 #CCCABE #B3D074
- 3 #2F6966 #BCBDC1 #B49B83
- 4 #687365 #853A65 #E6E2DF
- 5 #3A414D #68192E #C2C0B2

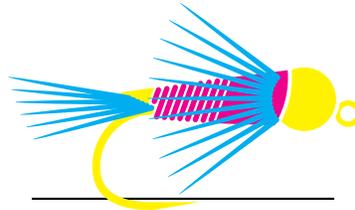


ELORA WILKINSON

COMMUNITY PLANNER

DON'T PAINT THE WALLS

- 1 Glasgow, Scotland
- 2 Reykjavik, Iceland
- 3 London, England
- 4 New York City, USA
- 5 Montreal, Canada

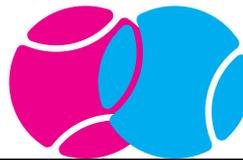


CHRIS CRAWFORD

DIRECTOR, ARCHITECTURE

PROVINCIAL FISH FLY PATTERNS

- 1 Pheasant Tail Nymph
- 2 Woolly Buzzer
- 3 Elk Hair Caddis
- 4 Adams
- 5 Muddler Minnow

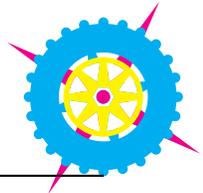


IAIN MACLEOD

COPYWRITER

MATCHES AND MATCHUPS

- 1 1-6, 7-5, 6-3, 6-7 (16-18), 8-6 Borg McEnroe (1980)
- 2 6-4, 6-4, 6-7 (5-7), 6-7 (6-8), 9-7 Nadal Federer (2008)
- 3 6-4, 7-5, 6-4 Murray Djokovic (2013)
- 4 6-1, 6-1, 5-7, 6-4 Ashe Connors (1975)
- 5 3:2 Canada Columbia (2014)



DEREK HART

SENIOR TECHNICIAN

PLEASE STAY ON TRAIL

- 1 Tread lightly
- 2 Rock garden
- 3 Tree-saver
- 4 Add-a-leaf
- 5 Over lander

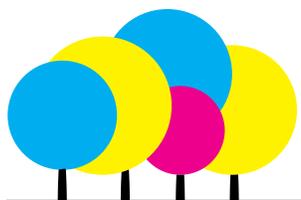


JOHN DEWOLF

VICE-PRESIDENT, FORM:MEDIA

ADAPTIVE REUSE

- 1 *Sweet Jane* (Lou Reed) performed by Cowboy Junkies
- 2 *Satisfaction* (Mick Jagger & Kieth Richards) performed by Cat Power
- 3 *I'm Gonna B (500 Miles)* (The Proclaimers) performed by Sleeping at Last
- 4 *Redemption Song* (Bob Marley) performed by Joe Strummer & The Mescaleros
- 5 *Last Christmas* (George Michael of Wham) performed by Erlend Øye

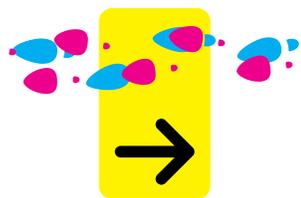


JUSTIN NEUFELD

JUNIOR LANDSCAPE ARCHITECT

SPATIAL DESIGN ELEMENTS

- 1 *Platanus × acerifolia*
- 2 *Pinus ponderosa*
- 3 *Fagus grandifolia*
- 4 *Betula papyrifera*
- 5 *Quercus macrocarpa*

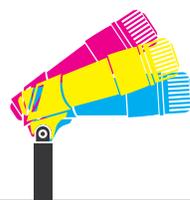


KATHIE WATTS

WAYFINDING COORDINATOR

NAVIGATING THE 60S & 70S

- 1 These Boots are Made for Walking
- 2 Long and Winding Road
- 3 Stairway to Heaven
- 4 Lucy in the Sky with Diamonds
- 5 Dark Side of the Moon



LUKE STOVER

SENIOR GRAPHIC DESIGNER

COMEDIC INTERPRETATION

- 1 Dave Chapelle—Killing them Softly
- 2 Louis CK—Shameless
- 3 Eddie Murphy—Delirious
- 4 Bill Burr—You People Are All the Same
- 5 Chris Rock—Bring the Pain

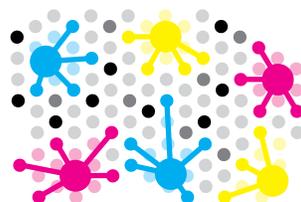


PHOENIX CHAN

JUNIOR LANDSCAPE ARCHITECT

LITERATURE REVIEW

- 1 Landscape Architecture
- 2 Topos
- 3 Azure
- 4 Detail
- 5 a+u



ROBERT CURRIE

SENIOR MANAGER, NEW MEDIA

IN THE NICK OF TIME

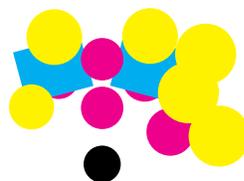
- 1 Palast der Republic, East Berlin
- 2 World Trade Center, New York
- 3 Capitol Theatre, Halifax
- 4 Ben's Deli, Montreal
- 5 Herald Press Rooms, Halifax

ROB LEBLANC

PRESIDENT

COLLECTIVE INTELLIGENCE

- 1 *The Wisdom of Crowds*, James Surowiecki
- 2 *The Smart Swarm*, Peter Miller
- 3 *Start with Why*, Simon Sinek
- 4 *The Wisdom of the Hive*, Tom Seeley
- 5 *Swarm Intelligence*, James Haywood Rolling Jr.



ROGER BOYCHUK

DIRECTOR, ENGINEERING

INFLUENTIAL

- 1 Neil Peart
- 2 Mike Mangini
- 3 Thomas Lang
- 4 Mike Portnoy
- 5 Dave Weckl

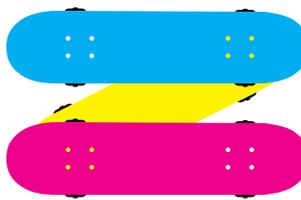


SHELLEY MACLEOD

OFFICE ACCOUNTING MANAGER

TAKIN' CARE OF BUSINESS

- 1 *Takin' Care of Business* (1973), BTO
- 2 *Time After Time* (1983) Cyndi Lauper
- 3 *Honky Cat* (1972), Elton John
- 4 *Bottle of Wine* (1968), The Fireballs
- 5 *Food, Glorious Food* (1960), Cast of Oliver



TOM EVANS

INTERN, ARCHITECTURE

BONES BRIGADE TEAM MEMBERS

- 1 Rodney Mullen
- 2 Lance Mountain
- 3 Tony Hawk
- 4 Steve Caballero
- 5 Tommy Guerrero



VISH PURGASS

FREELANCE DESIGNER

PEAKS

- 1 Treble Cone, New Zealand
- 2 Fernie, British Columbia
- 3 Chamonix, France
- 4 Tignes, France
- 5 Söll, Austria

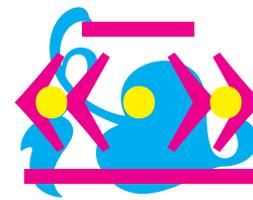


YIHONG LIAO

JUNIOR LANDSCAPE ARCHITECT

EXTRACTIONS FROM ORIENTAL PLANTS

- 1 Mandarin Orange
- 2 Patchouli
- 3 Sandalwood
- 4 White Tea
- 5 Vetiver



YULIA SEMENOVA

JUNIOR GRAPHIC DESIGNER

SHADY CHARACTERS

- 1 кавычки «елочки» [« »]
- 2 хедера [~]
- 3 длинное тире [—]
- 4 короткое тире [-]
- 5 многоточие [...]

2013–2014 at Ekistics Planning & Design and Form:Media

ARCHITECTURE | MEZZA LEBANESE KITCHEN RESTAURANTS | FRIESIAN PLACE APARTMENT BUILDINGS CROSSING CONDOMINIUM DEVELOPMENT | ROCKINGHAM SOUTH MASTER PLAN | HALIFAX CITADEL ARMY MUSEUM KINGSWOOD GOLF DEVELOPMENT | HERRING COVE MIXED USE DEVELOPMENT | INVERNESS BEACH RESORT CANSO CAUSEWAY GATEHOUSE | **BRAND** | RED BAY VISITOR EXPERIENCE PLAN | PORT HOOD CONCEPTUAL DEVELOPMENT PLAN | TRANS CANADA TRAIL SIGNAGE STRATEGY | YARMOUTH COMMUNITY IDENTITY | HFX SPORTS BAR & GRILL HOPEDALE MISSION BUILDING IDENTIFICATION SIGNAGE | LANDSCAPE OF GRAND PRÉ COMMUNITY BRANDING AND SIGNAGE | TOWN OF BRIDGEWATER VISUAL IDENTITY PROGRAM | ARMY MUSEUM HALIFAX CITADEL WWI EXHIBIT BRANDING | MEZZA RESTAURANT BRANDING AND COLLATERAL | LUNENBURG STREETScape SIGNAGE | **ENGINEERING** | DARTMOUTH COVE TRANSPORTATION ANALYSIS | NORTH ASPY BRIDGE REPAIR | CANSO CAUSEWAY DETOUR ROAD BOSCOBEL ON THE ARM SUBDIVISION | HAPPY VALLEY-GOOSEBAY VILLAGE CENTRE PLAN | ASPOTOGAN GOLF COURSE | SHERWOOD GOLF COURSE | EFFIES, HALFWAY AND STILL BROOK BRIDGE REPAIRS | INGLIS STREET SERVICING SCHEMATIC MONCTON TURF FIELDS | **INTERPRETIVE** | OAK ISLAND INTERPRETATION CENTRE PLAN | BATOCHÉ-MOTHERWELL NHS EXHIBIT DESIGN | ROBINSONS ISLAND INTERPRETIVE AND TRAIL SYSTEM SIGNAGE | BURNTCOAT HEAD PARK INTERPRETIVE PLAN | FORT ANNE NHS INTERPRETIVE ACTION AND INVESTMENT PLAN | LOBSTER COVE HEAD INTERPRETIVE EXHIBIT AND SIGNAGE DESIGN | FUNDY NATIONAL PARK, ECO-INTEGRITY PROJECT | **NEW MEDIA** | DEPARTMENT OF FISHERIES AND OCEANS KIOSK IMPLEMENTATION, NEWFOUNDLAND | BIRCHTOWN BLACK LOYALISTS HERITAGE CENTRE MULTIMEDIA DESIGN | HFX SPORTS BAR & GRILL WEBSITE AND DIGITAL DISPLAYS | DALHOUSIE MEDICAL ASSOCIATION KIOSK DEVELOPMENT AND DESIGN | ROCKINGHAM SOUTH WEBSITE DESIGN | BASIN HEAD MARINE PROTECTED AREA KIOSK DESIGN BE HAPPY FARMS WEBSITE | FORT JEAN INTERACTIVE TOUCH SCREENS | **LANDSCAPE ARCHITECTURE** | FORT NEEDHAM MASTER PLAN | TWIN BROOKS NATURAL PLAYGROUND | BLUE FROG CAMPUS LANDSCAPE IMPLEMENTATION | YARMOUTH STREETScape BONSHAW HILLS PROVINCIAL PARK ADVENTURE PLAYGROUND | PORT HOOD CONCEPTUAL PLAN | DOWNING STREET REDESIGN PINE GROVE PARK | OAKLAND ROAD PARK STAIRS | VICTORIA PARK COMPREHENSIVE MASTER PLAN | CORNWALLIS PARK | **PLANNING AND DESIGN** | HALIFAX COMMUTER RAIL STUDY | BRIDGEWATER WATERFRONT PLAN | REEVES STREET COMPLETE STREET SWEPS TRAILS | BEDFORD WATERFRONT MASTER PLAN | COGSWELL INTERCHANGE REDEVELOPMENT | NOVA CENTRE PORT HAWKESBURY PATH STUDY | LOVETT LAKE DEVELOPMENT MASTER PLAN | LABRADOR WEST REGIONAL GROWTH STRATEGY

