

**FULL BLOOM**

by  
**Alison Leslie Scott**

**A Practicum submitted to the Faculty of Graduate Studies**

**University of Manitoba**

**in partial fulfilment of the requirements of the degree of**

**Master of Landscape Architecture**

**Department of Landscape Architecture FAUM  
Winnipeg MB**

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FACULTY OF GRADUATE STUDIES  
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**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University of  
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**MASTER OF LANDSCAPE ARCHITECTURE**

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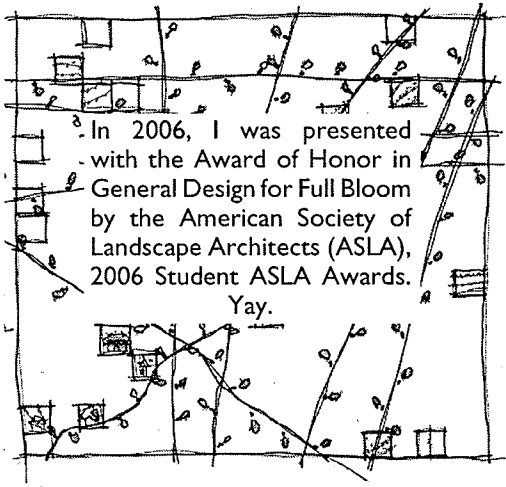
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Thank you ... to my mom Jocelyne, for sharing your house and your heart and your art supplies; without you, there would be no degree. To my dad Christopher Robin, for teaching me that I should do what I love; I miss you everyday. To Terry and Camille for working so hard to keep me balanced; I love you both times ten.

Thank you ... to my committee. To Richard, who knew what it meant to me before I did. The strains of our first studio project together can be heard throughout these pages and the lessons learned are with me still. You made it fun and we got some press, what's better than that. To Karen, whose confidence in me and enthusiasm for my work is high praise indeed. To Rob, for being a dedicated reader and a great boss.

And to Marcy, a mentor and a friend; without you this work might have been easier, but so much less. Thank you for always knowing what I was trying to say. Your influence, your passion and your voice are huge, and I am grateful for it all.

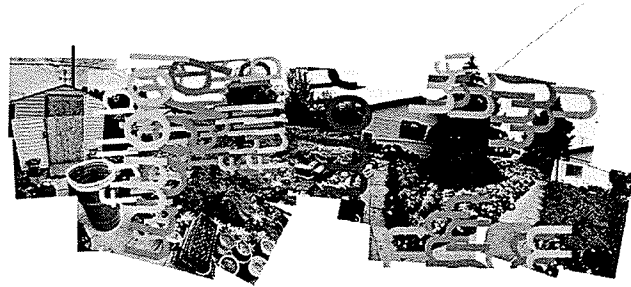


In 2006, I was presented  
with the Award of Honor in  
General Design for Full Bloom  
by the American Society of  
Landscape Architects (ASLA),  
2006 Student ASLA Awards.

Yay.



## PREFACE



Full bloom is Oz to Dorothy's Kansas. It describes richness, ripeness, exuberance, life; a state of being that is inextricably bound to context, to the landscape it describes. And on the southern Saskatchewan prairie, this implies contrast. In a palette of greys, browns, an azure sky, it is lushness, it is petunia pink and spring grass green; in a planar landscape, it is mounds and swirls and full-stops, or more flat layers but denser, textured. What would it be in a tropical landscape? Hard to say -- maybe cool, calm open space is the craving there.

Full bloom need not mean fuchsia and tangerine; it can mean deep glossy green, it can mean the elements that conspire to produce dappled shade, or rushing water, or protection and enclosure. Alive-ness, life. A jolt of saturated colour is but one symbol of full bloom, a shortcut. The long route to full bloom requires layers and interactions, intersections of different elements and the opportunity for surprise. The result may be colourful, or not, but it will be rich, textured, lush, not thin, arid or vulnerable.

Leonardo (1452-1519) rejected strong coloration. He painted in infinitesimal tonal gradations ... "St. Jerome" and "The Adoration" are composed entirely in sepia tones of light and shade (Itten 1970).

The image this conjures, of layers on layers, building a whole speaks to me of paradise and also of the planar prairie landscape. Layers of sepia tones. Soils, then grids 1, 2, 3, 4 laid down over that, then shifting skidding clouds, 2, 3 and airplanes and the sun always shining above it all. A landscape is never two-dimensional, not even here.

I.1 Full bloom, Dundurn, Sk

## INTRODUCTION

January 2, 2005 was my 38<sup>th</sup> birthday. It was as cold as a Saskatchewan winter night is expected to be, with a brittle, staccato soundtrack laid over the constant high howl of the prairie wind. And I was restless. For some weeks, I had been thinking about Christmas lights, about plugging together all the strings I could get my hands on and laying them across the winter landscape, imagining how far they would reach. The lights could show the way between two neighbours' houses. They could be a path, perhaps mark a boundary. They would reveal the features of a 'featureless' landscape: drifts and burrows, barbed wire fence, ditch, grid road, animal and skidoo tracks. Would they be visible from the sky? What if they influenced habitation patterns, human and non-human, like railways do, and roads? If line on plane is a line of lights and the light bleeds, does the line become a volume (or just a thicker line)? The body of the light would be pure three-dimensional colour, tempting and delicious like a row of snow cones.

I decided to start with the box in my basement. I untangled and tested all the strings of multi-coloured lights we had, then assembled my gear -- lights, power cords, tripod and cameras -- and went outside. It was almost too cold for the cameras to work, but that first attempt taught me about ambient light, shooting speeds, and the textures at play, as well as suddenly how small the backyard was for the volumes that the lights created. Several weeks later, I went out again, with over sixty metres of lights this time, and strung them along the back alley, as far as three neighbours down. The drifts were deep and crusted over from freezing rain, difficult to negotiate, and it was windy, cold; set up took over an hour. When I finally plugged them in, and they worked, the effect was exhilarating. The snowdrifts, footprints, and scrapes of the electrical cord across the snow came into relief, as if a fire had been lit, and I no longer felt the cold.

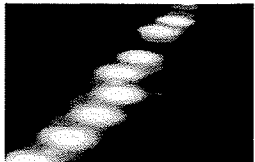
like a row of snow cones



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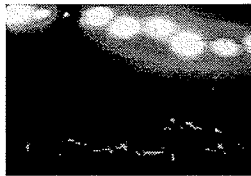
0.3 random acts of rural electrification







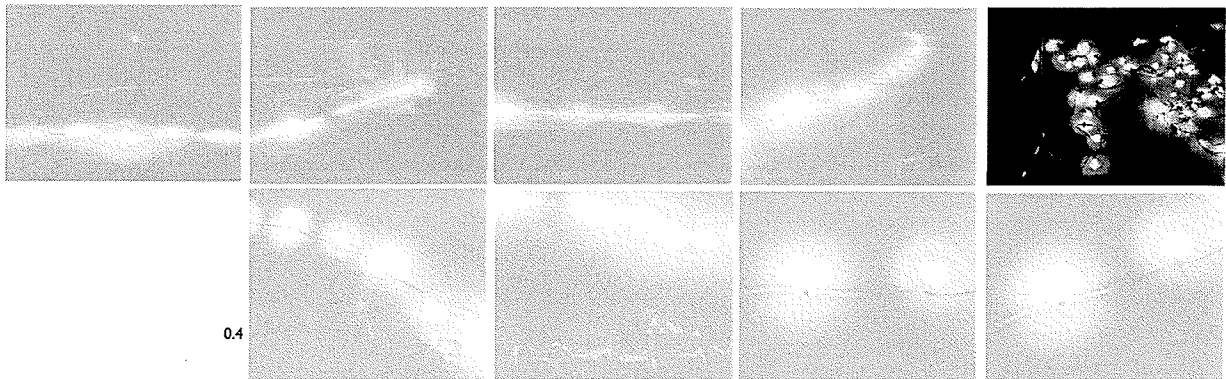
These experiments were conceived of in the spirit of play, and came to provide the basis on which the design work was developed. Indeed, the work as a whole was undertaken in this spirit, one of challenging my own preconceptions, of facilitating and celebrating “the infection of the familiar with difference” (Hans 1981) with respect to the experience of landscape. An early investigation of play theory provided the foundation on which the rest of the practicum was built.



As a student, I have been drawn to the conceptual work of the garden festivals at Chaumont France, Metis Quebec, and Sonoma California; as exhibited, often ephemeral works of landscape architecture, they share a playful, experimental character and I found a philosophical basis in the notion of play from which I could extract some key themes. These are discussed in detail in Chapter Two. Hans Georg Gadamer’s discussion of play as a “to and fro movement that is not tied to any one goal that would bring it to an end ... it renews itself in constant repetition ...” speaks to me of the temporality of landscape and natural process. James Hans takes up this idea in his definition:

I want to suggest a definition of play that points to an activity ... the back-and-forth movement of encounter and exchange with the world in which man [sic] is continually engaged ... It is a structuring activity, the activity out of which understanding comes. Play is at one and the same time the location where we question our structures of understanding and the location where we develop them ... (Hans 1981).

The notions of movement and exchange, of the merging of separate fields of play to produce rupture in continuity, of assuming a stance of responsive openness, of boundaries and risk and -- perhaps most importantly -- fun, have shaped the work that follows.

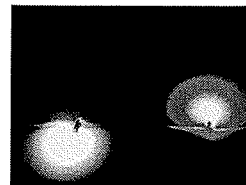


Specifically, this work is an attempt to view everyday landscapes through a lens normally reserved for the abstract and far-away. The familiar, for me, is the highway landscape of the Saskatchewan prairie, the domestic garden both urban and rural, the miles of grid roads between small dying towns. The difference is the landscape, art and colour theory of John Dixon Hunt, Max Oelschlaeger, David Batchelor, Stephanie Ross and Charles A. Riley, the play theory of James Hans and Hans-Georg Gadamer, and the history / theory of Carol Martin, Edwinna von Baeyer, Heather Robertson and Ka-iu Fung.

My particular focus was on the garden, what it means here, what else it could be, how best to facilitate its evolution as we move from pioneer mode into the 21<sup>st</sup> century.

... the study of gardens as they are on any given day – as they may be experienced on any given day – is insightful in that it shifts our gaze from a habitual focus on origins and as such reflects the temporal quality of gardenmaking and landscape architecture more generally (Hunt 2004).

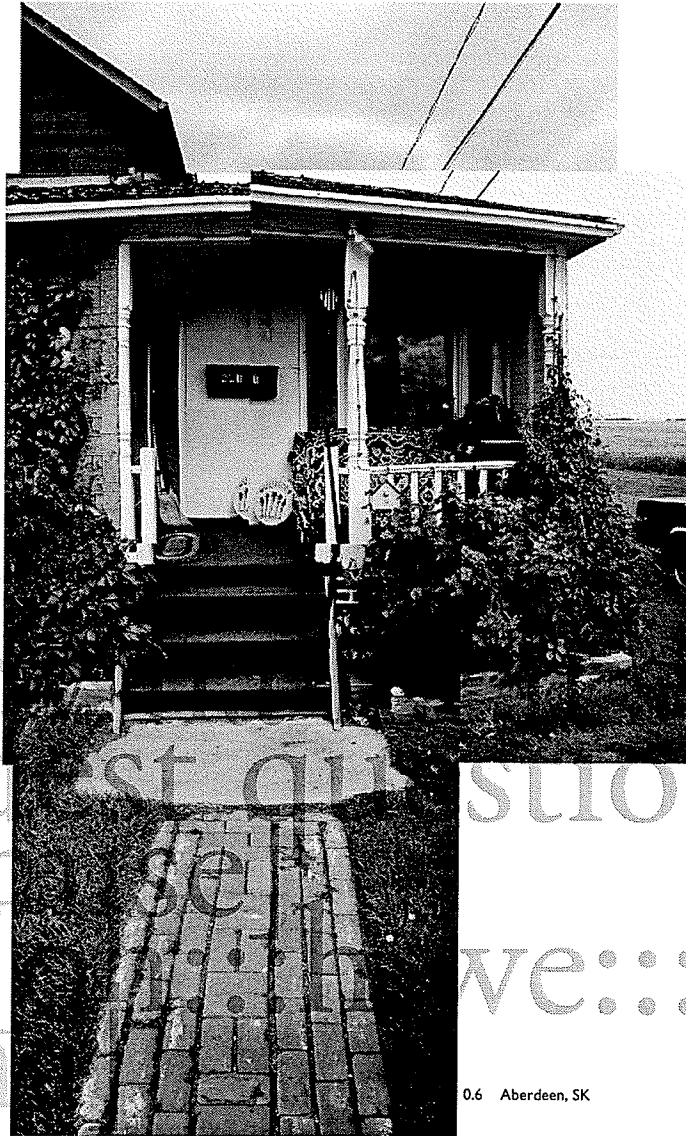
# AS: tell me at your garden = [1



0.5

Over many years, I have built a useful set of assumptions about this province and its people, which helps me to negotiate its complexities with little effort. Its landscape can be both utterly captivating and desperately bland, but most of the time it just is; not even a stage set, but wallpaper, two-dimensional. It is a place to pass through on your way to somewhere. I wanted to challenge these preconceptions by studying local landscapes, cultivated and wild, as openly as possible. Chapter One is an historical investigation of the garden in Saskatchewan, with a particular focus on the railway station garden and the role it played in the settlement of the West.

The contemporary research required a different structure, a framework, but one over which I did not have complete control. An objective analysis was not the goal; I believe very much in the validity of subjective process, and am somewhat skeptical of the notion that objectivity is what it claims. No, the idea was to allow the unexpected to enter in, to facilitate interaction in what is otherwise an almost entirely solitary pursuit. I wanted to start a dialogue.



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0.6 Aberdeen, SK

Some of my questions were these: What is the state of the garden in urban and rural southern Saskatchewan? Do garden makers perceive their efforts to be work or play, or both? Is a spirit of play expressed in the product as well as the process? Does the garden display “responsive openness” (Hyland 1984) to the street, as if engaged in the greater community, or is it self-protective and difficult to read? How do private gardens evolve over time; is temporality evident in readable signs of process? Does the garden maker herself recognize them? How do non-professional gardeners view their own landscapes, and what do they want from them? What might they respond to in professionally designed public space? How does intended experience relate to actual experience, impressions given and given off? Do private gardens seem to embrace or deny their southern prairie context? What has become ubiquitous in terms of the greater landscape?

It is clear that our own perceptions and experiences can always be stretched or confounded or perhaps confirmed by actually finding out rather than assuming what others see or think (Shonfield et al, 2001).

To this end, I developed a series of interviews on the state of the garden. The intent of the interviews was to give private gardeners, both urban and rural, an opportunity to explain the significance of their own landscapes: what they intended to achieve through the act of shaping those spaces, what they perceived the results to be, and what they derived from it. The main conclusions of this research are discussed in Chapter Four; the methodology and materials are outlined in Appendix A.



0.7 Boulevard planting near motel, Watrous SK

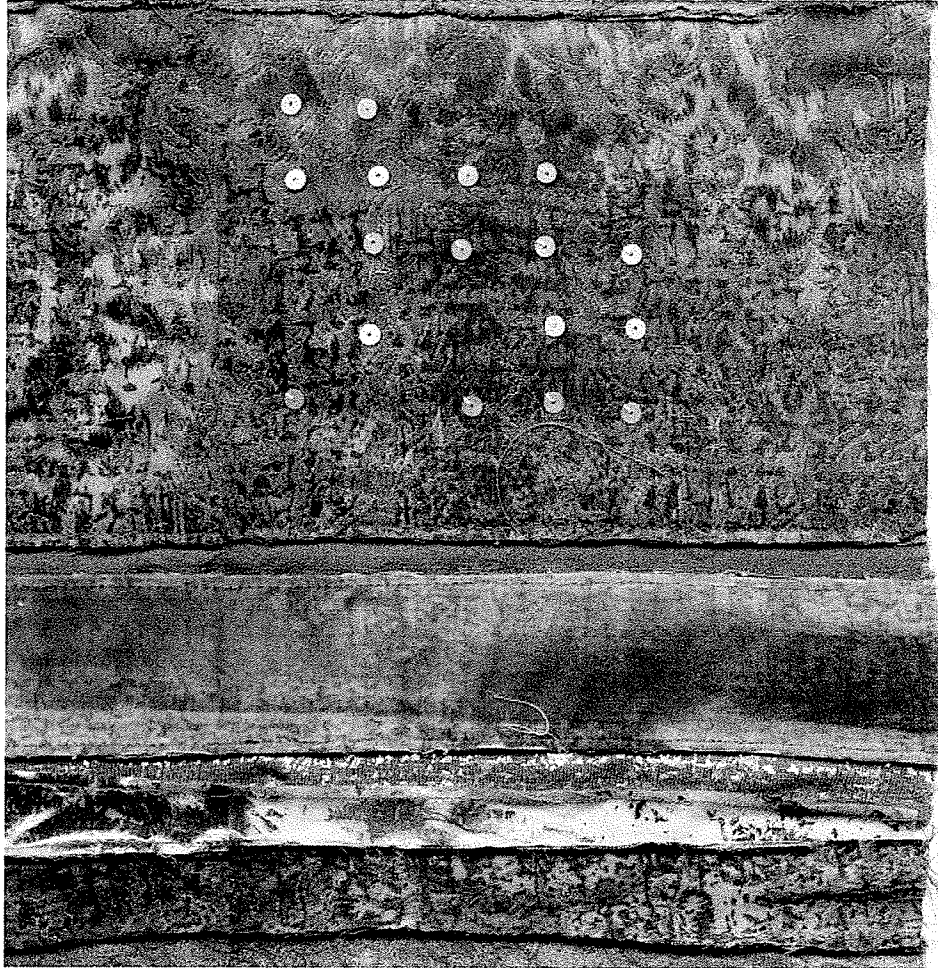
The interviews also provided a basis on which I could begin to “unsee” the Saskatchewan landscape and, as such, renew the figurative dialogue of my lifelong, and somewhat tired, partnership with it. Road trips from one small town to the next provided new material for countless photographs and connections made which moved me beyond habitual experience. The road trips also taught me firsthand about the extreme inefficiency of the grid: miles and miles of gravel or asphalt between one tiny group of people and the next, with tenuous relationships between communities and few shared resources. Required: perseverance, sometimes resignation. Sometimes ignorance. This process of unseeing was ongoing throughout the preparation of the practicum and, as such, is revealed in photographs, sketches, notes and graphic analyses throughout the document.

Several key ideas were extracted from the interview research which allowed me to relate the gardens to the broader context of garden theory. These observations – with respect to site and boundary, local context, the contemporary hortus conclusus, and the renaissance notion of the three natures – are explored in Chapters Three and Four. By merging the two seemingly disparate “fields of play,” those of local landscapes and international garden theory, I arrived at a design proposal for a highway garden which is developed in detail in Chapter Five.

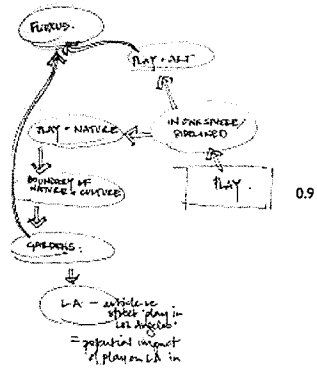


In a sense, the historical research, interview process and experiential analysis can be seen as site analysis on a regional scale; the play and garden theory provide the theoretical framework for the development of ideas, including general orientation of the work and detailed design. The ultimate goal was to prove, if only to myself, that the gap between theory and practice is not only negotiable, it is fertile ground for the development of landscape architecture on the prairies.

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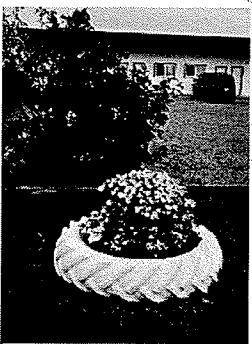
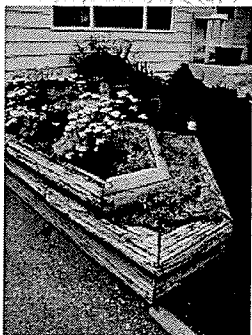
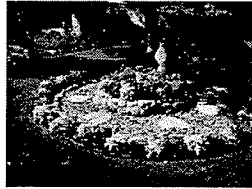


**CHAPTER ONE:  
BACKGROUND**





## THE SASKATCHEWAN LANDSCAPE



1.1 Interview gardens

1.2

Much of what this landscape has been is difficult to imagine now: the vastness of a herd of bison thundering across endless grassland, the immensity of their slaughter – 10 000 000 animals in less than a decade (Gray 1979) – and with them, the equally swift near-decimation of an established human population, thousands of years in this place. The fevered settlement following railway expansion across the west, towns being established at the rate of one per week; the muscular, proud self-identity of the 1920's when our No. 1 Hard Wheat was winning prizes internationally; the dustbowl of the 1930's.

We cling to these huge images in our present self-perception; we are rough, pioneering. We get by on hard work and strong character and by looking out for each other. And it is reflected in our gardens.

Many gardens in Saskatchewan symbolize our tenacity, even now: toughness not elegance, survival not pleasure, power over if not power to. In an agricultural region, the domestic garden can be seen as a microcosm for what is possible. Elements that are uncontrollable in the farmer's field are more easily influenced in the enclosure of the garden and it becomes a showcase of good intention. But we are not just an agricultural region anymore, yet many Saskatchewan gardens still exhibit these timeworn notions.

The "survival planting" (von Baeyer 1984) of the early European settlers was an essential part of the establishment of most homesteads; shelterbelts were planted to provide enclosure and some measure of protection from the harsh climate, and the food produced in the vegetable plot was expected to last the year. But the yard and garden were also important symbols of the spirit of social reform that was sweeping the western world during the time of Saskatchewan's 'birth'. A well-kept yard was evidence of one's good intent as a neighbour and

citizen and “After the homesteading phase, the farmer and his wife were encouraged to turn their thoughts to beautification, for a home could not be considered a home unless it was surrounded by natural beauty” (von Baeyer 1984).

By the time the transnational railway opened up Western Canada for mass European settlement, Central Canada and parts of the United States were already well-established. North American cities were experiencing the same effects of industrialization as their European counterparts – of overcrowding and pollution – that were a driving force behind various social reform movements of the 19<sup>th</sup> century.



I.3

Among these, the City Beautiful movement promoted the aesthetic improvement of home and school grounds, back alleys, vacant lots and other public spaces, as well as the development of public parks. By the 1880's in Canada, horticultural societies had been established in most Canadian cities, and a strong horticultural voice could be heard. It not only proclaimed that “... Canada's ‘raw’ edge was to be softened by the civilizing presence of landscaped homes”, but also that it was to be achieved in a particular style (the ‘new natural style’, as espoused by Gertrude Jekyll and William Robinson in Britain), and guidelines were laid out as to how this was to be achieved. As discussed by von Baeyer, this spate of practical and aesthetic advice had an underlying message of conformity and social responsibility.

Never has the craft of gardening had to bear such heavy psychological, social and moral burdens. Beauty ceased to be the main goal; now it struggled for a place alongside good citizenship, improvement, social remedy, morality and material progress (von Baeyer 1984).

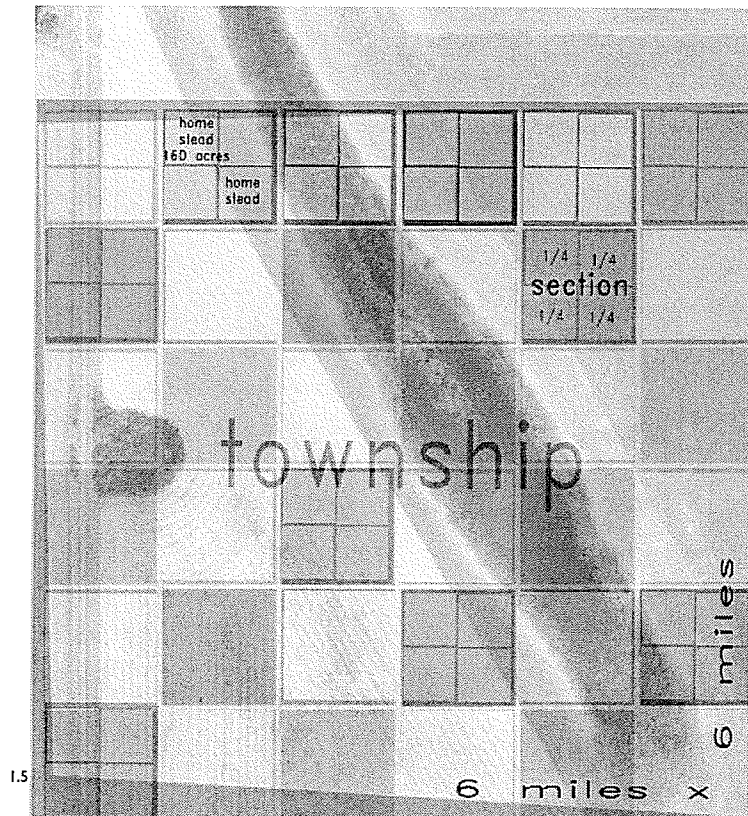
This is the context in which railway station gardens were adopted, and they thrived for over fifty years. The gardens symbolized this spirit of reform and are of particular significance in the history of gardening in Saskatchewan because of the part they played in settlement: they provided tangible proof of the claims made by the federal government and the railways in their efforts to lure immigrants west. Based on a familiar tradition in Britain, gardens were established at railway stations across Canada and the United States, first in the east, but with particular resonance on the Prairie because they advertised the fertility of the soil to prospective homesteaders, as well as the moral standard to which a town could be seen to aspire.

*P. R. Gardens, Regina, S.*

This chapter looks at a selective history of the garden in Saskatchewan, and its significance in establishing the early self-image of the province and its people.

## THE LAYING OF THE GRID

The administration of Dominion lands on the prairies dated back to 1870 when the Dominion of Canada acquired Rupert's Land and the North West Territories, present-day Saskatchewan, Alberta, Yukon Territory, Northwest Territories and Nunavut from the Hudson's Bay Company ... In 1872, the federal government passed the Dominion Lands Act to establish a system of survey and to facilitate orderly settlement of the west (Fung 1999).



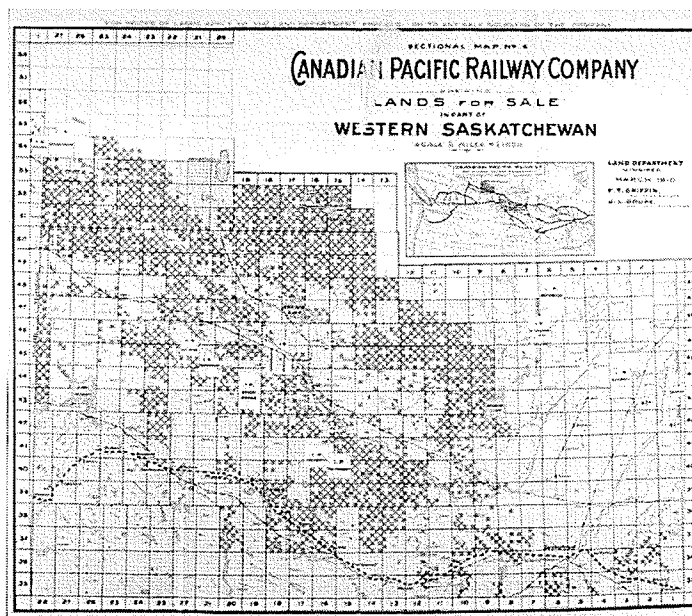
A system of survey laid out by Ontario surveyors in the 19<sup>th</sup> century (Robertson 1973) preceded mass settlement of the prairies. The system was based on the American model of township and range, whereby a grid of regular units was laid, regardless of topography, vegetation or other geographical conditions. The grid incorporated units of township (6 sections x 6 sections), section (1 mile x 1 mile), and quarter section (1/2 mile x 1/2 mile, or 160 acres), as illustrated in figure 1.5. Settlement proceeded with the offer of a free quarter section of land, for which the homesteader could apply for patent (title) after three years and the successful fulfillment of specific cultivation and residency requirements (Fung 1999).

According to Heather Robertson, of the 36 sections in each township, just 16 1/4

sections were available for homesteading, allowing for a maximum of 65 families over 36 square miles. “ ... two [sections in a township] were set aside as “school lands” to be sold to pay for the construction of a school; one and three-quarters belonged to the Hudson’s Bay Company ... ; and all of the odd-numbered sections belonged to the CPR ... The grid system was cheap and easy to lay out, but expensive to maintain; each township had between 40 and 54 miles of roads and a school to keep up. Since CPR land was tax-free, the railway paid nothing towards the maintenance of a community. In winter the roads were allowed to drift in; in summer many of them just blew away” (Robertson 1973).

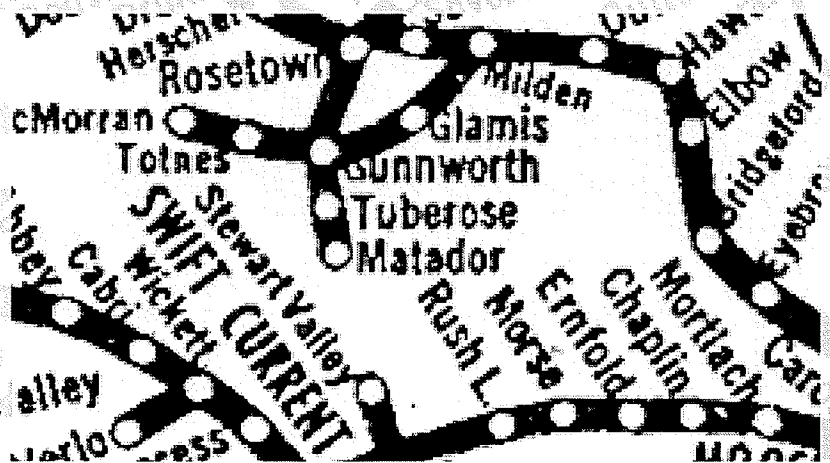
Inhabitants of Southern Saskatchewan at the time the grid was laid were primarily indigenous people including Plains Cree, Dakota and Saulteaux, as well as the earliest European pioneers, who officially became ‘squatters’ when the Homestead Act was passed (Gray 1979).

Across this grid, a forty mile (sixty-seven km) wide belt of land between Winnipeg and Jasper House, Alberta was reserved for construction of the proposed transcontinental railway line, and the prairie section of the Canadian Pacific Railway was started in February, 1881 (Martin 1980). The last spike of the transcontinental railway was driven at Craigellachie, B.C. in 1885 (Garland 1977) and by 1900, little free land remained within thirty miles of the main line (Gray1979). The resultant checkerboard pattern is illustrated in figure 1.6 below, a map from March 1910, which shows lands remaining for sale by the CPR in part of western Saskatchewan.



## THE RAILWAY

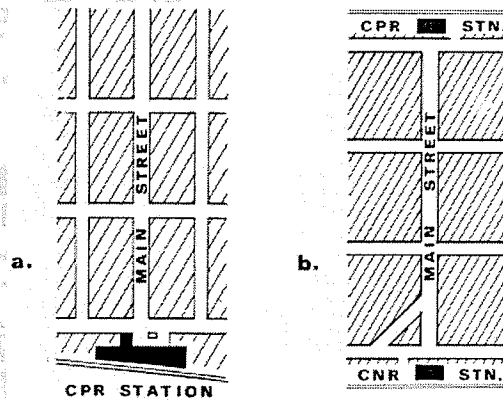
The influence of Canada's first transcontinental railway on settlement patterns and population growth in the west was profound. Not only did the railway allow access to and transportation within a previously remote and hostile landscape, the promotional efforts of the CPR and other leading railways, along with the federal government, generated waves of immigration in the early years. Towns sprang up along the rail lines at a rate of "nearly one a week" (Doupe 1911), and often the fate of an existing settlement was determined by its proximity to the new line; many existing towns were forced to move (Brown 1991).



According to J.E. Martin, most communities recognized this and were more than willing to donate station grounds to the railway companies in recognition of the increase in overall land values that the railway would bring. But, in the case of Calgary, "where speculators greedily tried to corner the real estate most likely to be used by the CPR, a bitter lesson was taught. The tracks were laid and a station built on inexpensive land further away, and the town was obliged to

move to obtain a convenient proximity. Calgary's buildings had to be dragged across the frozen Bow River the following winter, at no small discomfort to the town's contrite inhabitants" (Martin 1980).

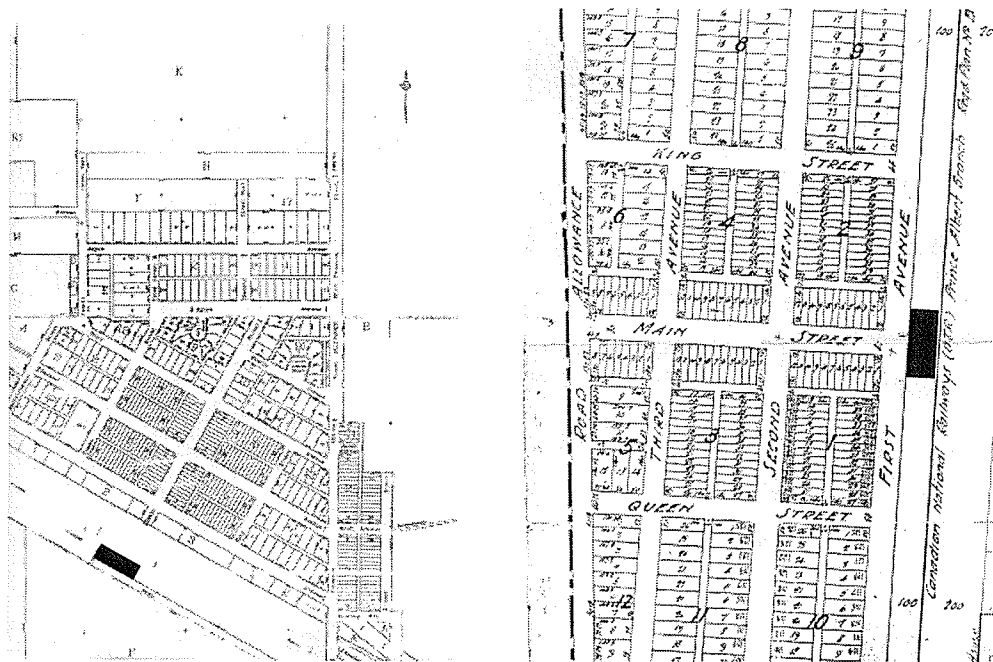
Train stations were set up at regular intervals along the mainline, and communities quickly developed around them. "Along the new railway lines across the Prairies, it was not necessary to have a settlement in order to have a station planned. Long narrow strips of land unimpeded by level crossings were automatically set aside for depots at six to ten mile intervals" (Martin 1980). The spacing was based, at least in part, on the distance a farmer could travel by horse and wagon to deliver a load of grain, and still return home the same day (Art Gallery of Prince Albert 2003).



1.8 - Common site patterns a) Moose Jaw, SK; b) Beisecker, AB. (I.E. Martin 1980)

The CPR not only influenced the location of the community, but also the layout of the land in the town, and as such controlled the town's appearance. Several standard town plans were used, with the construction of a union station at the end of a main street being the most desirable in terms of cost, efficiency of land use, and level crossings (Martin 1980). The town lots most visible from the station, along Main Street and parallel to the tracks, were to be commercial only, to show the economic viability of the town, with large hotels often conveniently located nearby. "An arriving passenger's first view was of the commercially prosperous main street, a deliberate orchestration by railway companies to reinforce their own importance in the development and economy of Canada's towns and villages" (Brown 1991).

The railway station almost inevitably constituted the seed, and eventually the heart of every western Canadian town. It formed the physical core around which business huddled, and from it settlement spread outward, often along Railway Street, which paralleled the tracks. It was the place where nearly all goods and news were received or dispatched, and until about 1940 was without question a community's major link with the outside world. "Townfolk commonly gathered in the evening around the waiting room stove to chat, and there was little hesitation to use the station facilities for religious services on Sundays until a regular church could be financed and built" (Martin 1980).



1.9 Town maps of Allan, and Meacham, SK

The contemporary maps in figure 1.9 above, of Allan and Meacham, Saskatchewan, clearly illustrate the dominance of the station and the main street in this very typical town layout, although the stations themselves no longer exist.

## RAILWAY STATION GARDENS

The station was a node of transportation, communication and social life within the community, and a gateway to the world beyond. The station garden, which was often a town or city's only public greenspace, had a lot to prove about the fertility of the land (and by extension, the potential of the landscape), but also about the character of the town and the station agent as its representative. "The only evidence of a town's worth to passengers was given by the condition of its railway station" (von Baeyer 1984). The prosperity of every community depended on attracting settlers of 'good moral character', and the garden played an essential role in projecting this desired self-image.





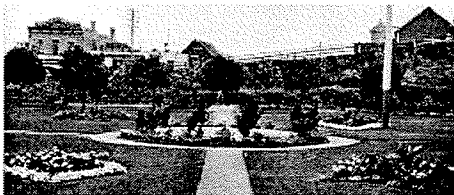
The Canadian Pacific Railway (CPR) is most often credited with first establishing gardens at its stations in the late 1880's, when CPR engineer N. Stewart Dunlop of Montreal began sending packets of seeds from his home garden (von Baeyer 1984) to employees who wanted to plant flowers around their stations (Martin 2000). Around the same time, David Hysop, an immigrant homesteader in Manitoba who also worked for the CPR, is said to have suggested gardens to the superintendent of the western lines, William Whyte. According to Aileen Garland,

The company had problems about claims made by farmers for damages to their homes and livestock caused by fires started by sparks from the locomotives. When some Alberta ranchers claimed damages for loss of cattle because of prairie fires, Whyte commissioned Hysop to investigate their claims ... Hysop settled the claims and in his report advised that fireguards be ploughed along the right of way. A seed company from Chicago offered free seed for the road allowance. Luxuriant grass, they argued, would demonstrate the fertility of the soil (Garland 1977).

Hysop's advice to Whyte was to "keep it black ... Good grass there would be setting up a free lunch counter for all the cattle in the country ... If you want to show how good the soil is, why not have gardens at the railway stations in which flowers and vegetables can be grown?" (Garland 1977)

One source contradicts these well-documented origins, indicating that the first gardens actually "appeared along the Grand Trunk [Pacific] Railway [GTPR] between Toronto and Montreal, and along the Ontario Simcoe and Huron (later the Northern) Railway between Toronto and Collingwood" (Brown 1991), led by an engineer from England named Fred Cumberland. It is difficult to say which explanation, if any, may be correct. However, while the GTPR and other railways including Canadian Northern did develop station gardening programs, the CPR was by far the most ambitious in this endeavour (Brown 1991).

For nearly 70 years, the Canadian Pacific Railway Company was involved in garden design, maintenance and plant selection. The company became Canada's head gardener, at one point overseeing gardens dotted along 25 749 kilometres of track, from coast to coast, through every climatic condition possible in Canada (von Baeyer 1984).



1.11

## DEVELOPMENT OF FORM

The early influence of N. Stewart Dunlop is perhaps best documented. According to Edwinna von Baeyer, by 1901 he was known throughout the CPR Company as “the flower man.” Seed orders were sent to him directly by station agents, and he distributed the seeds by train. “At first the gardens were labours of love on the part of the station agents; later on, particularly in the larger centres, experienced gardeners were hired” (Martin 2000).

In the early 1900’s, greenhouses were established at Fort William, Kenora (On), Springfield, Winnipeg (Mb), Wolseley, Moose Jaw (Sk), Calgary (Ab), Revelstoke, and Vancouver (B.C.) (Brown 1991). By 1907, the CPR had established a Forestry Department whose responsibility it became to manage the greenhouses, distribute all plant material, design and plant station gardens, and plant shelterbelt trees along the railway right-of-way (von Baeyer 1984).



By the 1940’s the [forestry] department was regularly shipping to 1250 employees across the country some 10 000 packets of annual seeds – an automatic selection of alyssum, cornflower, scarlet flax, Shirley poppy, California poppy, nasturtium, and zinnia. For the more serious station gardeners – up to 200 of them – an additional 70 species were available (Martin 2000).

As the Forestry Dept. gained knowledge of prairie requirements, it shipped not only seeds, but bedding plants, perennials, shrubs, trees, fertilizer and offered \$1000 / year in prizes nation-wide. Interestingly, most award-winning gardens were on the prairies, despite a shorter growing season and often arid conditions (Martin 2000).

North American railway gardens were modeled on the tradition of station gardening in the United Kingdom. They were most often of formal character, with geometric flower beds and whitewashed stones as edging or spelling out the station name, as had been the tradition in Britain. The examples in figures 1.13, 1.14 and 1.15 below are British, and show a resourceful use of the limited space available.



1.13



1.14



1.15

In Canada, as elsewhere, the garden sites were most often on leftover land between the tracks behind the station and the parallel road in front (von Baeyer 1984), so they varied considerably in size and shape, one town to the next. Depending on a number of factors, including the size of the community and inclination of the station agent, the gardens ranged from a few modest plantings of annuals, to more extensive plantings which included shelterbelt trees and shrubs. As discussed by Carol Martin:

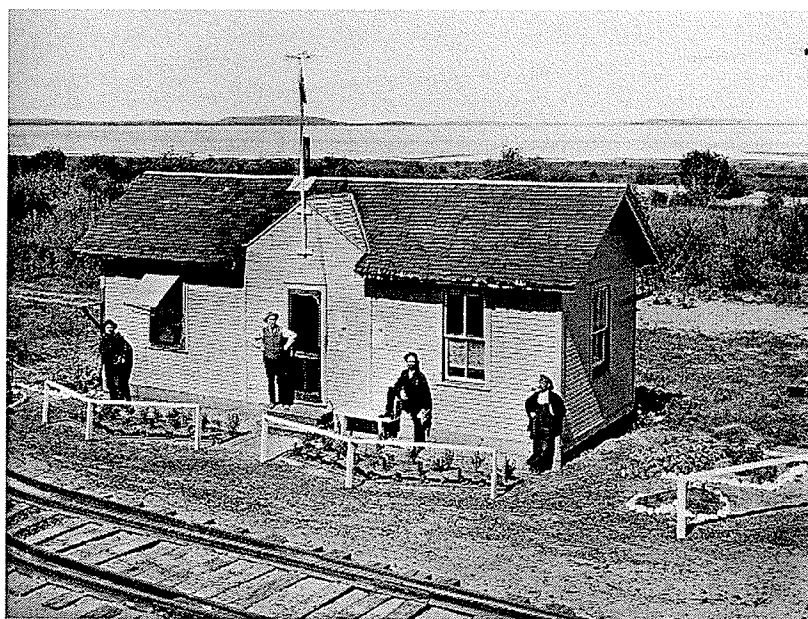
Formal gardens were favoured, with round centre beds and geometric paths, often with "CPR" or the station's name spelled out in whitewashed stones or colourful flowers. The gardens ranged from only a few beds right around the station to impressive landscapes spread over several hectares. The section houses and bunkhouse were often surrounded by flowers, which were cared for by the workers (Martin 2000).

It was intended from the outset that vegetables, too, should have their place in the station garden, as they would provide food for the station agent, his family, and to serve in the dining car onboard. And proof of a hearty crop of fresh potatoes, tomatoes and lettuces would only help the settlement initiative. It was not until The Great War, however, that whole sites were given over to vegetable production in support of the war effort (von Baeyer 1984).

Figure 1.16 below, of the first station at Yonker, Saskatchewan, shows a refreshingly equitable emphasis on building and grounds: the building is a standard GTP bunkhouse, minus its front porch, with a makeshift awning over the ticket window. It appears to have been intended as a temporary and possibly portable solution to the immediate need for a station, yet the gardens are already proudly laid out and neatly kept. Whitewashed stones define beds at either side of the station building, and painted wooden railings both direct movement toward pathways and provide punctuation in the layout.

on **whitewash**: "n. 1 a solution of lime and water, or of whiting, size and water, for whitening walls, etc. 2 something that clears up faults or mistakes in order to clear or uphold the reputation of a person or institution" (Canadian Oxford Compact Dictionary 2002).

on **white**: "Isn't white that which does away with darkness?" (Wittgenstein, ed. Anscombe 1977)



1.16

The landscape here is as important as the building, giving the station a sense of, if not permanence, at least stability and pride of place, and reflecting its role as a gateway and socio-economic node. Resources were tight during the swift expansion of the railway across the prairies, but much could be said about the character of the stationmaster and, by extension, the town itself when its primary gateway was well-tended.

The formality of this garden, while humble, is typical of the British 'bedding-out style' (von Baeyer 1984) of the mid-19<sup>th</sup> century: geometrical flower beds set in lawn, with a symmetrical layout in relation to the station building. The beds are heart and square shaped, although according to von Baeyer, a circular or star shape were most often favoured. The shape of the beds flanking the entrance is interesting, as they follow the angle of the railings, with the effect of creating a sense of entry: visitors would have approached the gardens first, been directed by the railings to the centre, and conducted their business between garden and building at the ticket window to the left, or paused for a rest on the small bench to the right of the door. The front beds are not simple foundation plantings, but act quite clearly as a gateway, representing a transition zone between traveling and destination.



1.17

1.18



1.19 Railway station garden at Moose Jaw, SK c. 1906

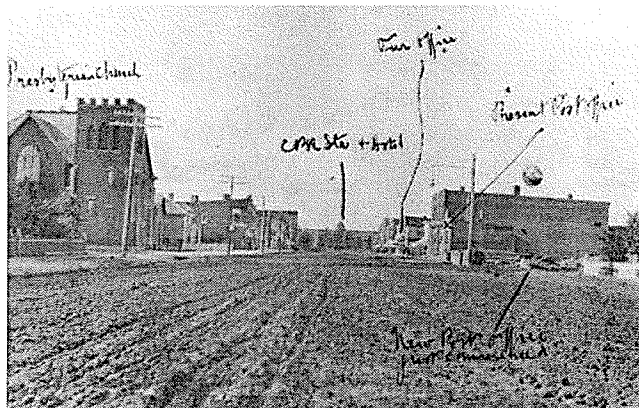
The CPR station garden at Moose Jaw was rather more extensive. Figure 1.19 shows that it was already well-established as early as 1906.

Moose Jaw was established as the CPR's next divisional headquarters after Brandon on the mainline when construction pushed through in 1883. The garden was likely developed soon after, although the town itself was little more than "a few frame buildings and a number of tents" (Robertson 1973). A sense of enclosure and refinement is evident in these images, which would have been inviting indeed, given the broader context; the densely planted trees provided a windbreak, as well as a visual and aural barrier to the bustling town and train activity beyond their boundary. The garden appears from these images to be quite extensive, and the wide straight pathways, profusion of blooms and mysterious gateway through the hedge to the rear (figure 1.19) offer a temptation to explore this unlikely paradise.

However, the spiked railing between platform and garden and decided absence of anyone strolling or even looking directly at it, send a different message entirely. Do not enter, do not stop and lean and look. Lead me not into temptation. Station gardens were most often fenced,

likely for both practical and aesthetic reasons, which reportedly lent an air of exclusivity to many of them: “The places are to be seen and not touched, they are guarded by ugly and forbidding palings, and woe betide the passenger who would dare set a foot inside” (Doupe 1911).

The strongly symbolic role of the station garden is obvious here. It was physically and ideologically separate from the everyday reality of the early settlers larger context; it represented an ideal. Living conditions were rough in most frontier towns, and Moose Jaw was no exception. As discussed by Ron Brown, divisional stations were the “nerve centre” of essential railway operations “... where locomotives were refueled and maintained, where rolling stock was sorted and made up into trains, and where train crews ended their shifts” (Brown 1991). It was also where prostitutes were “sure to find restless train crews looking for ways to fill the hours until their return shift ... or traveling salesmen yearning for companionship while waiting for a connecting train” (Brown 1991). In Moose Jaw, just one block over from Main Street and the station, petty and organized crime, prostitution, poker games and opium dens flourished. The station and its garden were something of a boomtown front on the town proper.



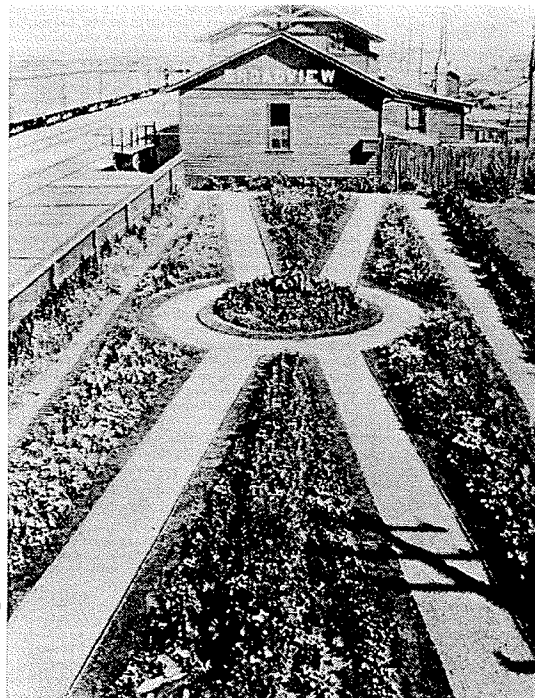
I.20 View of Moose Jaw, SK n.d.  
(Glenbow Archives NA-5493-13)

Such elaborate gardens were not the norm outside of major centres like Moose Jaw, Regina and Saskatoon; most communities got by with a well-tended but far humbler effort. Across the country, the work was voluntary and largely self-directed. Indeed, by the early 1900s, critics had begun to call for a less “haphazard,” more professional approach in the execution and maintenance of the gardens. They complained that:

While the lawns are pretty and well kept, the beds well planted and pretty, not the slightest effort has yet been made ... toward unity of design or the making of the whole to harmonize into a picture. No attempt has been made to hide ugly views by appropriate grouping of trees, nor to add picturesqueness [sic] to the lawns by carefully disposed clumps of choice shrubbery (von Baeyer 1984).

As discussed by Clemens Alexander Wimmer, critics in England as much as fifty years previous had been calling for a return to the more “natural looking” planting arrangements of the Picturesque style of gardening, as the negative effects of industrialization on the landscape had begun to make “artificiality in the garden ... feel out of place” (Wimmer 2001).

In 1907, the CPR established a Forestry Department, and in the decade that followed, a centralized, “more professional” approach to its gardens was developed; design guidelines were established and a system of traveling inspectors oversaw the work nationwide. As discussed by von Baeyer, a Forestry Department inspector would visit a new site to gather information for a base plan, from which a landscape gardener at the department would prepare a site plan based on standardized design criteria. The Victorian taste for geometry, symmetry, and formality in the gardens only became further entrenched, however, and by 1912, “the railway station garden was a recognizable entity” (von Baeyer 1984), with the CPR maintaining as many as 1500 gardens along the right-of-way.





This essential style endured for more than fifty years, in terms of both plant material and form, despite the company's efforts to 'modernize' the gardens after The Great War. In 1917, the CPR formed a Floral Committee and began a new campaign to replace carpet plantings and traditional annual beds with more 'natural' groupings of trees, shrubs and perennials. Committee officials suggested that perennials and flowering shrubs would create a longer blooming season than annuals, which were slow to fill out in spring, and advised that it was now considered "in bad taste to cut up the lawn with paths, too many flower beds or specimen trees" (von Baeyer 1984). There was a new spate of instructional material, advice, and bulletins, as well as personal contact with employees and encouragement to support these new guidelines. But the station employees, many of whom were by now involved in local horticultural societies and related organizations, resisted en masse and continued to plant and tend in the traditional Victorian style.

As von Baeyer points out, the picturesque style is aligned with an experiential approach to the garden, best appreciated from up close, but most of the existing railway gardens had always been, and were still fenced off to the general public.

The CPR's new style of natural plant groupings favoured less rigid, subtler designs which were best appreciated when strolled through, but since most of their gardens were still fenced off from the public, such an active contemplation was not possible. In fact, the stylized, geometrical plantings were probably quite suitable for a quick view from a speeding train or a lazy gaze over the garden fence while waiting on the platform.

During the Floral Committee's early years there was a marked increase in the choice of plant material available from the CPR. In garden history it is sometimes the case that an infusion of new plant varieties initiates new garden design theories and practices, but this did not occur along the CPR lines. The gardens retained their formal, clipped look as if they were frozen in time (von Baeyer 1984).



1.22

As well as an infusion of new plant varieties, it is surprising that the gardens would not have changed in the aftermath of The Great War, when there followed a period of prosperity on the prairies and elsewhere. On the other hand, something in the symbolism of formal civic gardens make them resistant to change, as a glance at the bedding-out style that still predominates in the grounds of the province's legislature and other institutions proves, even to this day. Something in that symbolism resists change wholeheartedly.



I.23

The gardens were important through the 1920's, and praised internationally by travelers and the press. Although the original purpose of the prairie gardens, to prove the fertility of the soil, etc. was no longer as significant, they continued to be a source of community pride and reasonably cheap advertising in an increasingly competitive railway market. It was only after World War II, when passenger train travel declined dramatically, and car culture gained sway, that the railway station gardens begin to disappear.

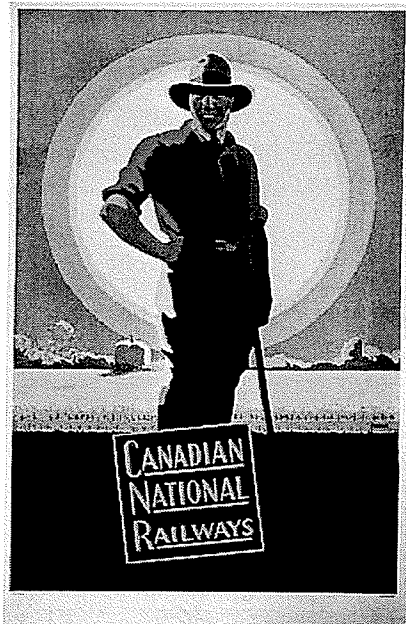
PROPAGANDA VS. REALITY



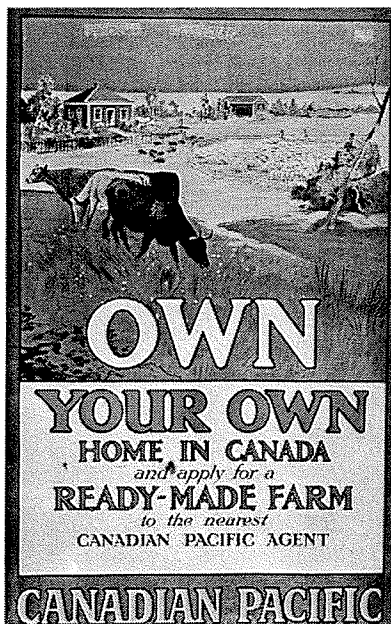
1.24

The station garden represented control in this harsh and vast landscape; it showed what could be, what would be – a new world based in longstanding British tradition. It represented the refinement that was within the grasp of prairie pioneers, if only they worked together and were not distracted by laziness, greed and alcohol. It was part of a massive propaganda campaign to lure settlers west, which generated “the largest, fastest population growth in Canadian history” (Gessell 2005).

“... not one poster shows a snowflake .”



1.25



1.26



1.27

The ploughshare of God again and again, breaks up the hard, thorn-infested ground that the world may reap a richer and ever richer harvest of blessing. And this is often accompanied with profound social disturbance as abuses and wrongs are rooted out, and the better day and the better order are ushered in (Doupe1911).



1.28

As discussed by Paul Gessell, the propaganda posters produced to sell the west depicted “a utopia of sunny skies, plentiful harvests and eternal summer ... Not one poster shows a snowflake. There are no scenes of crops ravaged by hail, grasshoppers and early frost. There are no photos of large families crowded into small, filthy sod huts, with the nearest neighbour several kilometers away” (Gessell 2005). The agricultural reality of life on the prairie was that a good crop, year after year, depended on more than hard work and a positive moral outlook. The quality of the land, co-operation of the weather, and proximity to resources and support were (and still are) variables that could make or break the most determined of farmers.



1.29

Even for those with an agricultural background, adapting to not only different growing conditions, but also to the homestead system, “... whereby each farm family was promised its own ‘quarter section’” (Loewen 2002) proved a challenge. For community-based groups, like Hutterites and Doukobours, such changes were particularly dramatic:

Much of the land cultivated was rough and difficult to work with horse power ... Second only to the roughness of the land, and more important in many places, was the problem of locating an adequate water supply. Sloughs and creeks that sparkled in the spring were bone-dry by summer. Often when wells were successfully completed the water was too contaminated with alkali to be drinkable (Gray 1979).

What did the station garden represent to non-British immigrants? Was it a reminder of their otherness, of the societal expectations to which they were pressured to conform? Or were their eyes on the prize, did the promise of fertile land and a successful transition to a freer world negate the cultural trappings of the gardens? Were they threatened or indifferent? Or both, or maybe neither. And what if another ethnic group had come to dominate, economically, socially? How might their own garden traditions have been expressed in relation to the Canadian railway? Would the station land have been worked at all?

Many immigrants were sold an image, an idea of a place based on promises of free land, fertile soil, freedom and opportunity. They were essentially sold a vision of ‘full bloom’, of richness, lushness, and plenty. But, according to historian James Gray, once the government and the railways got them here, they were left on their own:

... nobody in the government seemed to have asked themselves: “Where do we go from here? Once this motley collection of people from the four corners of the earth sinks their material and cultural roots into this country, what then? How do we go about melding such a diversity of cultural heritages into our Canadian nation?” ... It was ... taken for granted that the “foreigners,” having been given the chance to “become British,” would rush to do so with all prudent haste. Complete assimilation would happen, presumably, by some divinely sparked process of osmosis, despite the fact that the newcomers were hived away in ethnic blocs ... (Gray 1979).

Not surprisingly, particularly given the isolating effects of the homestead system and the tendency for newcomers to settle in “ethnic blocs,” assimilation did not happen automatically and tensions inevitably arose. As the population grew, immigrants were judged, in part, by their “... loyalty to British institutions, language and potential rate of assimilation ...” and the strata were established; British, American and French were at the top, and Central and Southern Europeans were at the bottom (Card 1960).

Indeed, by 1927 the Ku Klux Klan had arrived to launch a targeted attack on these “foreigners,” and on June 7 of that year, “... the first and largest Konclave held in Canada [took] place in Moose Jaw” (Pitsula 2002); an estimated 8 000 - 10 000 people attended the rally, and an estimated 25 000 Saskatchewanians joined the Klan. James Pitsula suggests that the relative instability of periods of intense immigration, as was the case around this time when thousands of central and eastern Europeans came to Canada, generated fear that “the illiteracy, poverty, and alleged criminal propensities of non-Anglo-Saxons” would present a “threat to law and order” (Pitsula 2002).

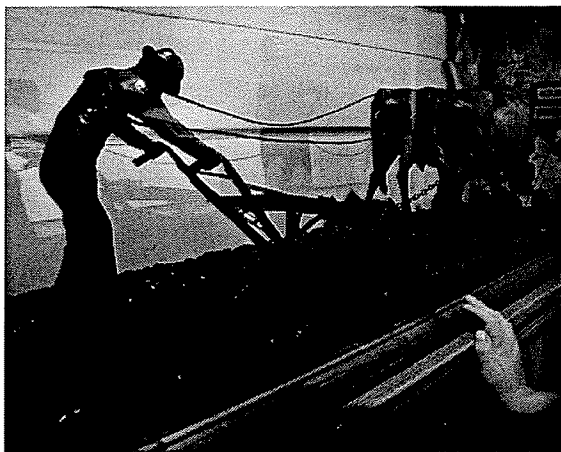
Perhaps it is exactly this outlook which reinforced the stasis of the station garden, and which explains its unchanging formal and symbolic character over the decades of its prevalence.

Historically gardens have force in their constancy ... documented consistency is a proud achievement. In an era where change of breathtaking proportions occurs with unprecedented rapidity, this yearning for constancy, always prevalent, becomes acute ... Striving for constancy in our landscapes is another way of emphasizing commonalty [sic] in human experience, a reasonable reaction in a dissonant age (Mozingo 1997).

Although Mozingo is not making direct reference to railway station gardens here, this notion of “striving for constancy in our landscapes” brings up an interesting point. The garden is a powerful cultural symbol and, in this case, was an important element in the Utopian vision that was prairie settlement. But the fact that it was, literally, dug

up and transplanted from another context complicates its role in that it was “emphasizing commonalty [sic] in human experience” of a single (its original) culture, in a context of many. This in turn raises issues of how we define native and alien, in terms of socio-political boundaries, in terms of plant material, in terms of sustainability. These issues will be examined further in Chapters Four and Five.

The railway station garden may have all but disappeared, but many formal civic and other institutional gardens retain its essential style today. What gives this one hundred year old vision such staying power? If we were to promote a contemporary vision of full bloom, with the zeal that brought mass settlement to Saskatchewan, what might it look like? Would the garden still be an essential component? Is its potential as a forceful cultural symbol being expressed in the prairie landscape today? Could it be?



1.31







**CHAPTER TWO:  
PRESS PLAY**



just play.

press play with fire. play music.  
play with matches.  
i don't want to play with you anymore.  
play hide and seek. play tag. play up importance

press play  
play sports. a play in sports. play by play.  
play of water. water play. all work and no play. put on a play.  
play of light. played out.

just play.  
play with time. time to play. play a game. play hide and seek. play tag.  
play sports. play by play.

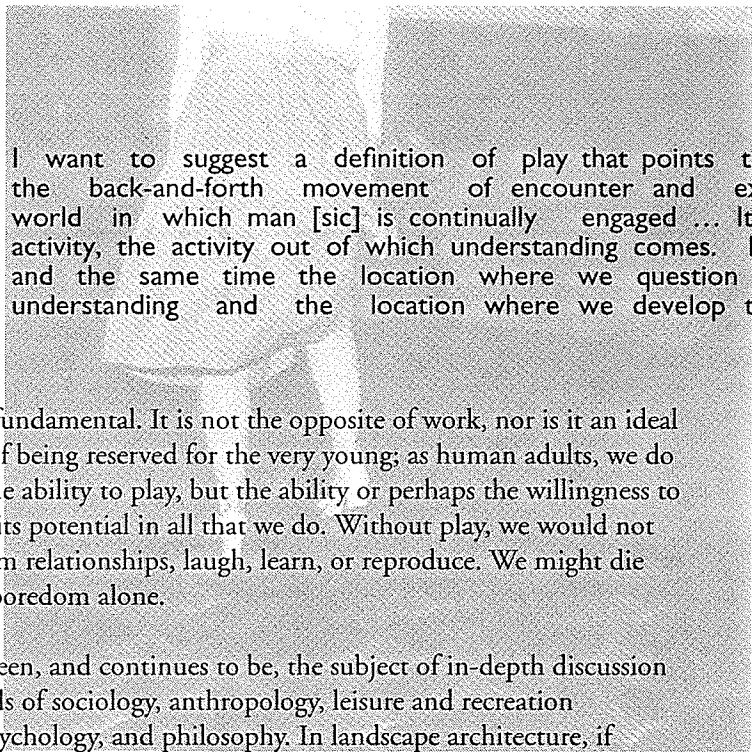
play with your hair.  
play with yourself.  
play with your feelings. play on words. wordplay.  
play up importance play down.  
play with time. time to play.  
play by the rules.

playhouse. play house. play one against the other.

play hide and seek.  
role play. play a role. play act. play of water. water play.  
put on a play.

play with an idea.

play music.

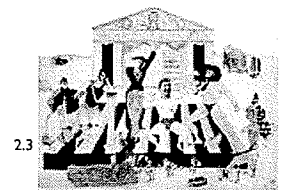


I want to suggest a definition of play that points to an activity ... the back-and-forth movement of encounter and exchange with the world in which man [sic] is continually engaged ... It is a structuring activity, the activity out of which understanding comes. Play is at one and the same time the location where we question our structures of understanding and the location where we develop them ... (Hans 1981).

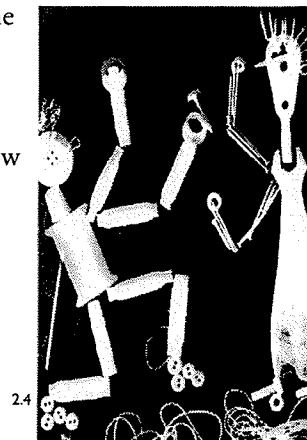
Play is fundamental. It is not the opposite of work, nor is it an ideal state of being reserved for the very young; as human adults, we do not lose the ability to play, but the ability or perhaps the willingness to recognize its potential in all that we do. Without play, we would not create, form relationships, laugh, learn, or reproduce. We might die from the boredom alone.

Play has been, and continues to be, the subject of in-depth discussion in the fields of sociology, anthropology, leisure and recreation studies, psychology, and philosophy. In landscape architecture, if it is discussed at all, it is most often in relation to one of the aforementioned disciplines; the spaces we create in response to particular cultural manifestations of the play instinct -- children's playgrounds, sports facilities, recreational trails and theme parks -- are given our consideration, but little reference is made to play itself, to its mode of being. How might such insights alter our perceptions of the built environment, as designers, as people, as players? If play is present in much of what we do, is it also present in our physical environments, even those not designed for it? Should it be? What about wilderness? What about the inner city? If play is for children, what does the current state of children's landscapes say of our attitudes toward it? Toward children? Toward our whole selves?

My intention is not precisely to define play, but rather to clarify some of what I mean by it. I have chosen a philosophical basis for this early investigation, because it offers simultaneously the simplest and most complex interpretations of play and play theory; it provides a foundation from which to consider what play itself is, not simply how it is, in relation to us.



2.2



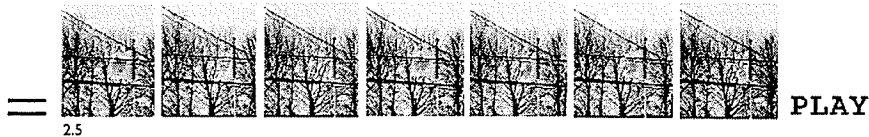
All the sacred games of art are only remote imitations of the infinite play of the world, the eternally self-creating work of art (Friedrich Schlegel, in Gadamer 1993).

With this quote, Friedrich Schlegel describes a major obstacle in trying to unravel the mysteries of play. It exists on many levels, in our language, in our culture, in our concept of natural process. Schlegel distinguishes between the “infinite play of the world” which is well-represented metaphorically in our language -- play of light, play of waves, play of forces -- and human manifestations of the play instinct, “all the sacred games of art.” This does not suggest a duality, in my view, but rather a continuum in which play exists with ever-variable intensity, structure and effects on the whole.

canadian flag  
flag pole  
exposed location



west wind



Metaphorical use of the word play often describes the endless processes of interaction and exchange of matter, of forces, of energy, by which the world is structured and sustained. Gadamer describes this as a “to-and-fro movement that is not tied to any goal that would bring it to an end ... it renews itself in constant repetition ... The play is the occurrence of the movement as such. Thus we speak of the play of colors [sic] and do not mean that one color plays against another, but that there is one process or sight displaying a changing variety of colors” (Gadamer 1993). Since all beings – human and otherwise – are part of natural process, this movement and exchange is present in all that we do. But it is also intentionally represented or imitated through our play, and given a repeatable structure as art, games, spectacle, etc. In short, natural process is used as a model in our play, and the transformation of play into structure yields “all the sacred games of art.”

west window  
wood carving on sill  
shiny stair  
plaster wall

+

sunlight

=



26

**PLAY** of light

As discussed by Hans, “play always involves and is always a part of production and desire ... affecting not only all of what we call “culture” but also all of what we call “nature.” Indeed, it is the relationship among these terms that defines for us the boundaries between nature and culture ...” (Hans 1981). When considered in this way, a parallel between play and landscape architecture is easily made, since these very questions are central to our discipline.

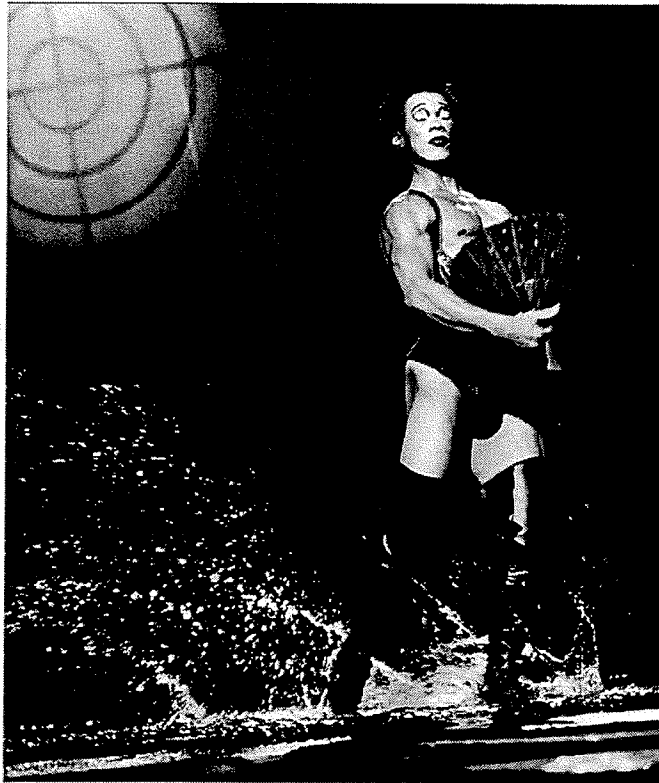
So the interaction of forces that conspire to produce a play of light on the stairs, has much in common with that which produces this:

1. guy from holland

+

make-up,  
high-heels,  
a stage,  
an audience,  
attitude

=



(spectacular)  
**PLAY** as spectacle

2.7

Notice that I said *much in common*, which should not be taken to mean that they are the same. The light shining through the window, as far as I know, is not intentionally behaving playfully as it casts a patterned shadow onto the stairs, although the effect may appear playful to a spectator. The interaction of the light, carving and stairs

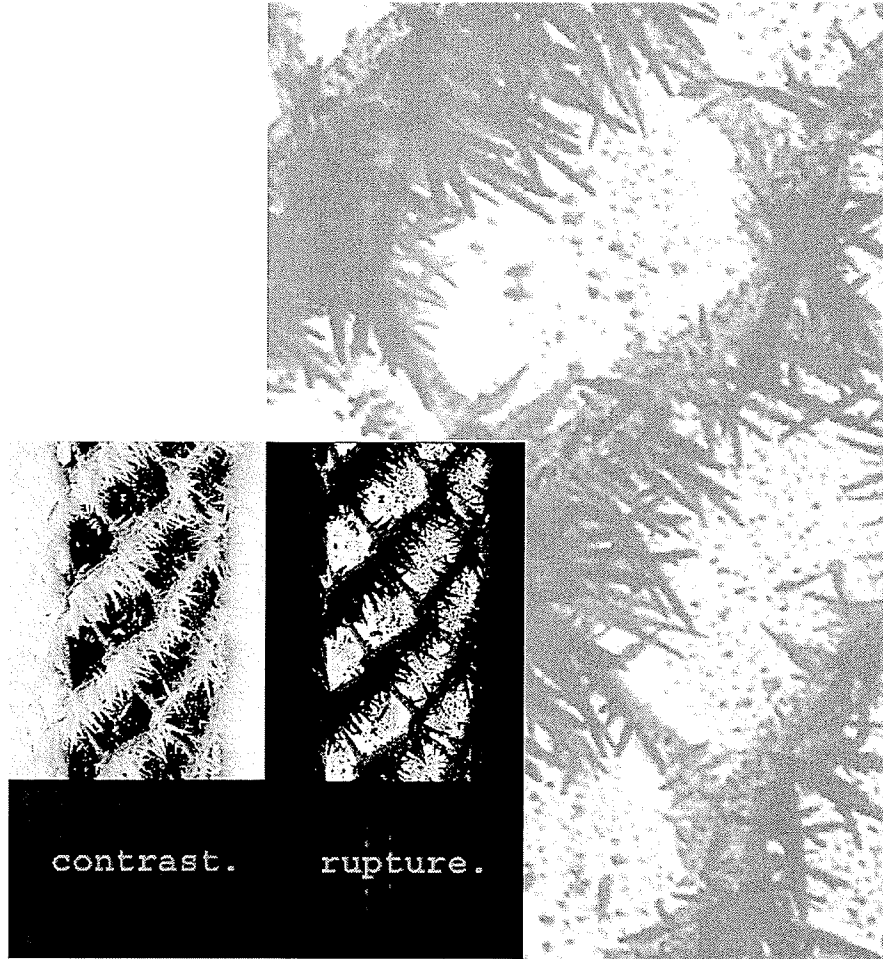
is simply happening, the players are freed “from the burden of taking the initiative” (Gadamer 1993). And while this notion of being swept up in play may well describe how the fellow in figure 2.7 feels when he is in character, or how the audience feels in his presence, one major difference between the play of humans and the play of phenomena is choice. We must be willing to assume the “stance of play,” and we must be open to the possibilities therein.

Also, to describe play as something that simply ‘happens’ is not to imply that it is entirely random or without direction. On the contrary, in the example of the play of light, limits on the elements at play are implicit (the window is on the west side of my house, the light is at the right height at a particular time of day, etc.) as clearly as if they were rules in a game or the boundary of a soccer field. All play must have boundaries, whether physically or otherwise defined: play is “bound in two crucial senses. First, the beginning of play is always necessarily connected to a foreproject ... that give[s] an orientation to the play; and second, the result of play is a structure, a framework or order that has been confirmed by the play itself” (Hans 1981).

So, in the example shown in figure 2.7, the equation becomes: one guy from Holland + makeup costume and audience – and a particular flair for the dramatic – resulting in play as spectacle, a show. Separate forces collide and generate something new, and although the direction of this motion must be guided, the outcome is never entirely predictable.

The notion of the merging of separate “fields of play,” which leads to rupture in continuity and a product, an altered structure, is particularly evocative for me in considering the relationship of play and gardens. For even to consider garden making as deserving of our serious attention within the broader discipline of landscape architecture is to disrupt the status quo. In my opinion, the very fact that gardens are such a common expression of our shared human experience of landscape makes them worthy of our attention.





2.9

The photo on the left in figure 2.9 is of chain link fencing on a goal post in a rural Saskatchewan schoolyard, taken one perfectly still February morning. The hoarfrost was incredibly beautiful but difficult to photograph because there is so little contrast in the rural winter landscape. Imagine the post lit from within, casting the frost and the chain link into shadow, and it becomes clear that rupture can be as simple as re-presenting what is already there, of finding a way to see it again: hoarfrost as indigenous material.

What is a garden on the vast Canadian prairie? Does it have to be horizontal? What might happen to a wall garden in the windswept rural landscape? Who or what would colonize each face? How would it smell? What would it sound like? Play of wind and wall.

what would happen to a vertical garden in  
windswept saskatchewan? what seeds would  
be lodged, what shoots would volunteer?  
MONSANTO one side, rebel farmers on the other?  
would they arrest me or steal my idea and start  
enclosing monsanto lands everywhere, offering  
incentives to farmers to keep their neighbours  
OUT?  
what is a wall here? shelterbelt? barn?  
what is a neighbour?

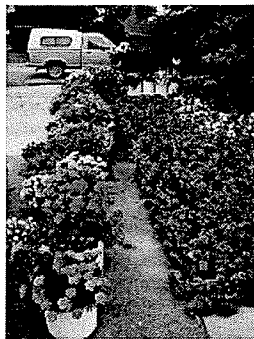


2.10

We are still in pioneer mode here, and the garden is still an expression of promise, perhaps even of paradise. In the heat of summer, where the vast agricultural landscape meets farmstead or town, gardens erupt, packed with impossibly intense combinations of exotics, hot orange and hot pink locked in combat all season long. And yet this is a place where play is considered a luxury, to be afforded only when the work of surviving is done. I would argue that it is an essential part of surviving here at all.

Perhaps one of the reasons that gardens seem to offer such potential for play is partly their finitude. As discussed by Drew Hyland, finitude makes possible the intense focus that we often associate with play:

... to render finite is at once to de-fine, to grant meaning. It is also in the finitude of our play that the phenomenon of immersion ... is located. Immersion is a function of intense focus, and finitude, limitation, is the context wherein intense focus is possible ... What is this strange intimacy between finitude and possibility which we discover so clearly in our play? ... We are forced to make choices within certain limits, and 'every choosing is also always a 'choosing not' (Hyland 1984).



2.11

Even in the absence of its maker, the garden is continually at play with the world outside its boundaries; qualities such as openness, familiarity and frankness are expressed whether or not the inhabitant or maker is present. It is a threshold for the interaction of the private and public self, and it is from this expression that an observer begins to formulate notions of character of both place and placemaker. "I want to suggest a definition of play that points to an activity ... the back-and-forth movement of encounter and exchange with the world in which man [sic] is continually engaged ..." (Hans 1981). The garden not only provides the setting for play, the play of its maker with an outsider, but also can be seen to 'be' the play itself, even in the absence of a

player. The play is between and among colours, between forms, in the movement and 'flow' of the spaces, in unexpected juxtapositions, in glimpses of the private unself-conscious corners – it is in the dichotomy between expressions that are intentionally 'given' and those that are unintentionally 'given off'.

The garden as threshold may be more important than ever, as we give ourselves fewer and fewer opportunities for casual social interaction, as part of our own communities. Many urbanites have reduced their own social role to that of the anonymous 'Walmart shopper', literally and metaphorically, banking and socializing and communicating online, driving where they need to go. So be it, that is where we are. A poker-faced yard reinforces that self-protection.



2.12

So, play is movement and exchange. It has boundaries. Boundaries, therefore choice. Choice, therefore risk, since "every choosing is also always a choosing not." As a landscape architect, what am I choosing (and choosing not) if I assume a stance of play in my work? What new boundaries do I create in the interest of crossing others? What have I got to lose?

2.13

http://www.physic...  
...er human realm, come from someone  
... willing through his [sic] play

risk



cherished ideal, physical injury, emotional energy,

transience, financial disaster, pride, laughter, change, failure

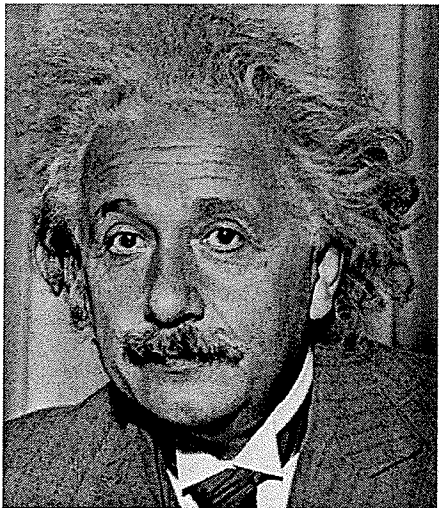
a little  
or a lot

214

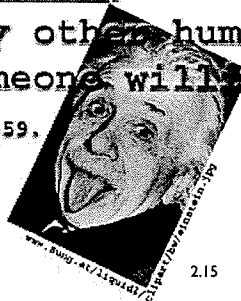
"...the important grafts in  
capable of and willing to pl  
to call the whole field into

Risk -- in landscape architecture, as in life -- is partly what makes play fun. In risking an opinion, we may gain new knowledge. In risking physical comfort, even safety, we may reveal previously unrecognized potential in our bodies or spirits. A rupture in continuity always results in a product, a new field of play, and "risk itself is essential ... All play involves the necessary precedent structure and the introduction of difference into that structure ... which entails the player putting himself at stake in the play" (Hans 1981).

Fun lies in the risk of being open. As discussed by Gadamer, "all playing is also a being played ... The attraction of a game, the fascination it exerts, consists precisely in the fact that the game masters the players. Even in the case of games in which one tries to perform the tasks that one has set oneself, there is a risk that they will not 'work' ..." (Gadamer 1993). Clearly, this is not limited to expressions of play in the arts; indeed "the important grafts in science, as in any other human realm, come from someone capable of and willing to play with ideas, someone willing through his play to call the whole field into question" (Hans 1981).



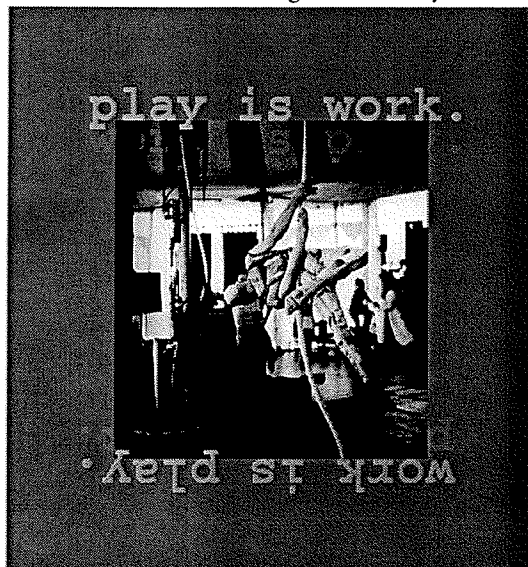
science, as in any other human realm, come from someone  
ay with ideas, someone willing through his [sic] play  
question." Hans p 58-59.



Immersion. Intense focus. Choice. Risk ... Sounds serious ... sounds like work. And it is serious, it is work. It is also play. When we relegate play to its own sphere, whether as the opposite of work, as an irrational or frivolous activity, or as an ideal or pure state of being, we do it an injustice, "For to consider play a peripheral activity in life is to do precisely what has been done with so many of those human activities that cannot be categorized under the terms 'work' or 'science': it is to make them inconsequential" (Hans 1981). I would add to this that not only do we do play an injustice, we do work and science an injustice as well if we remove their potential for play.

Landscape architecture is play, in process and in product. Its palette includes living systems in a state of constant flux, their own inherent structures influenced by those introduced by humans. These elements work with and against each other to provide a general orientation to the play, but the outcome -- the altered structure -- is never entirely predictable. When these processes are oriented toward "... some relative elaboration of formal ingredients above functional needs" (Hunt 2000), the possibilities for interacting with and interpreting a site increase, and the play becomes richer, more complex. We enter the garden.

The following chapter is an exploration of contemporary international garden theory as it relates to the Saskatchewan prairie landscape.



2.16

# FUN PROGRAM:

$(\lambda x \Rightarrow x < v)$   $x_0$

www.d.ia.edu/edu/teach/comp/741202/04-05/program1.c

*filter* Real List

IMPOSSIBLE  
COMPARISONS



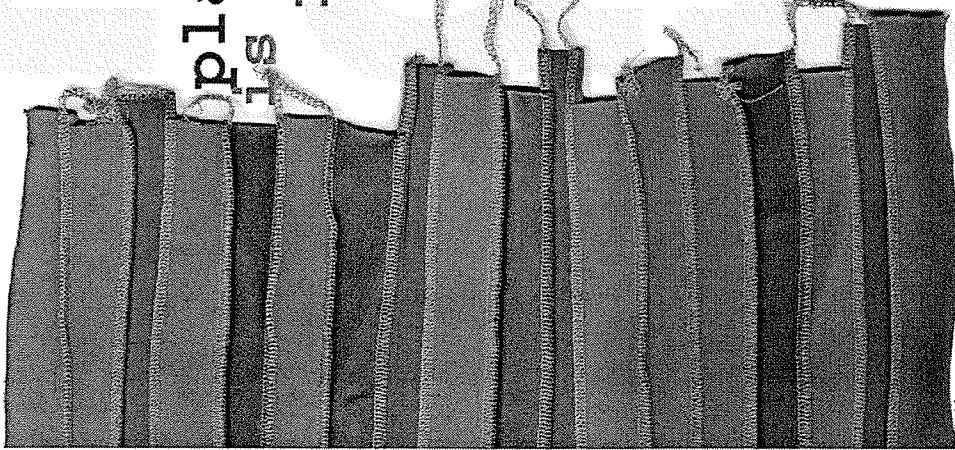
Lovely Vertex

*list of lists*

•



play  
is  
fun.



2.17





**CHAPTER THREE:  
ONE TWO THREE GARDEN**



## 2ND NATURE HAS IT

How do we reconsider the role of play in contemporary landscape architecture in Saskatchewan? The notion of movement and exchange brings ecological process to mind immediately, but can we come to also include the movement and exchange of ideas, of colour and time, of light and beauty in our priorities for the built environment?

Max Oelschlaeger re: Leopold: "Is it too much to hope," he concluded, "that this force (boosterism), harnessed to a finer ideal, may someday accomplish good as well as big things? That our future standard of civic values may even exclude quantity, obtained at the expense of quality, as not worthwhile?" (Oelschlaeger 1991)

The notion of the three natures, as discussed by John Dixon Hunt and others in relation to Western garden history and contemporary theory, has provided a very interesting framework from which to consider the development of the garden in Saskatchewan. In the simplest terms, first, second and third natures refer to wilderness, productive landscape, and the garden, respectively. The relationship of each of these to the other two can say a great deal about the role of landscape within a particular culture, in a particular time and space.

Saskatchewan was settled on the productive promise of its landscape. It did not develop in the sense of unfolding over time, rather it was treated from the start like a vast outdoor factory, assembled in situ by decision makers in the east – the railway, the parceling out of land, the workers brought in. Roads. Much later, electricity. In The Idea of Wilderness, Max Oelschlaeger's discussion of the Imperial ecology of 18<sup>th</sup> century Europe is eerily familiar, as it could be seen to describe the basis on which this province was settled:

... all parts of nature were – like a machine – interchangeable and expendable. And the natural world was analogous to a factory to manufacture an unending stream of products for human consumption, and thus the landscape had only instrumental and not intrinsic value. God and humankind, his most favored [sic] and privileged creation (made in his image, and endowed with an eternal soul), stood above the rest of creation (Max Oelschlaeger 1991).



2ND NATURE HAS BECOME 2ND NATURE.

FOR GOD'S SAKE STAY INSIDE THE LINES

Wild nature waiting to become productive, urgently possible with the development of the railway. And the garden was an essential component of this rapid assembly, imported directly from England in highly symbolic form and transplanted right outside the railway station. The roles of first, second and third nature were clearly identified from the start, and have changed little in 100 years.

Hunt explains that third nature usually develops as a culture becomes established from a combination of first and second. Sometimes, however, it is imported wholesale, as it was here:

Gardens may be created directly within the primal wilderness ... but more usually gardens are extrapolated from and elaborated out of the various forms of second nature, urban and agricultural ... Gardens established within the primal wilderness will almost always be the product of a culture that has first developed them elsewhere from a second nature (Hunt 2000).



3.2

My sense is that the development of a third nature “ ... extrapolated from and elaborated out of ... ” our particular forms of second nature, as well as first, is yet to come. The design work in Chapter Five is an investigation of how the garden in Saskatchewan might develop from here.

stones travel to surface =  
vertical movement on  
prairie = poplars  
crops/vegetation

## WILDERNESS

Of course, definitions of each of the three natures will vary. The garden in 15<sup>th</sup> c. Italy, for example, was a walled refuge from the frightening implications of an unknown wild nature. By the 17<sup>th</sup> century, “The confidence in human reason, which is a lasting legacy of the Renaissance, profoundly changed humanity’s view of nature ... as the inwardly focused, self-contained paradise garden gradually gave way to an expansive, outwardly directed, more worldly garden” (Barlow Rogers 2001). With this shift, wilderness came to be considered more in terms of its value as a commodity. Today, with the end of the industrial revolution, it is paradise lost.

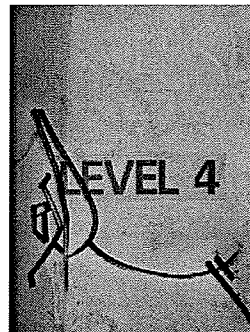
John Dixon Hunt, on first nature:

... is inevitably constructed by a given culture as a means of differentiating kinds of identity or behavior, or of protecting parcels of territory for special purposes ... many societies have made wilderness the place where the wicked, the criminal, or other outcasts were banished to perish in its inhospitable wastes. For Max Oelschlaeger, the idea of wilderness derived significantly from that period of human development when hunting-gathering gave way to herding-farming; then the need for a second nature of fields and enclosures isolated and identified the idea of a first. “Once the agricultural turn was made, ... philosophy and theology sprang forth with a vengeance,” and the idea of wastelands, badlands, hinterlands, and wilderness was born (Hunt 2000).

Although it can be argued that an idea of wilderness exists only in relation to the spaces inhabited and / or cultivated by humans, this does not necessarily imply a physical boundary between the two. Indeed, it is easy to recognize the “wild, uncultivated and uninhabited” regions that persist within the human mind and body itself! It implies, simply, that a relationship exists, both physically and metaphorically, which has been given highly variable expression throughout history.

57

**Wilderness:** “n. 1 a wild, uncultivated, and uninhabited region (often attrib.: wilderness area).  
2 (foll. by of) a confused assemblage of things”  
(Canadian Oxford Compact Dictionary 2000).



3.3

What about wilderness, wild-ness as that which we fear? What do we want to keep out?

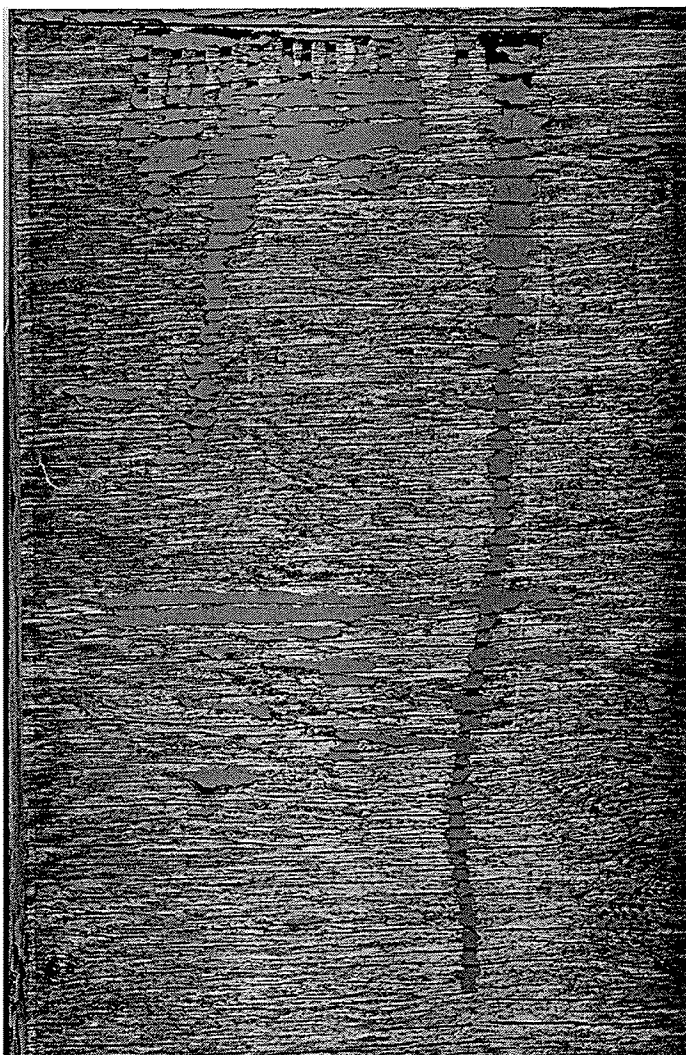
weeds  
silence  
loneliness  
uncertainty  
poverty  
outsiders, foreignness (the closer we get, the more afraid we become)  
overload  
fallout  
isolation  
unsustainability  
terrorism  
invasion (of home, privacy, personal space)  
wind, water, cold, heat  
car accidents  
aging  
emotional danger  
risk (a little or a lot)  
economic failure  
death

colour

If we define wilderness as that which is untouched by humans, it can only ever exist in our collective imagination. Indeed, much of what has been historically considered 'pristine' landscape has in fact been occupied and shaped by humans for thousands of years (Oates 2003).

Wild nature in my view does not simply describe, in broad strokes, the characteristics of a region or other bounded site, mythical or otherwise; it is symbolized in vast grasslands and boreal forest, certainly, but it is also represented by chamomile growing in cracks in the road, in the spiders and beetles living in my basement, in weather, wind and sun-baked paint. Wild-ness is a force, the constant flux of natural process that occurs regardless of context. James Hans' description of play is useful, again, here: "the back-and-forth movement of encounter and exchange with the world in which man [sic] is continually engaged ..." (Hans 1981), not that which is defined solely in terms of our absence.

In his book Paradise Wild, David Oates argues that when we yearn for



3.4

an idea of wilderness as paradise lost, we are binding a need for wilderness up in an image of 'nature untrammled,' as yet uncontrolled. Other human cultures bind that need in other structures, other myths, but the need itself appears to be universal.

From Gilgamesh in the cedar forest to Elijah in the whirlwind, from Buddha starving on the mountaintop to Jesus starving in the desert, to us, starving in the cities for a taste of something real ... It seems to me that, while granting that the forms are socially conditioned, there's a pretty wide breadth of testimony, from far beyond merely Eurocentric limits, that humans do, habitually and nearly universally, experience a "something" when in the forceful presence of nature. The occasion may be some unusually grand or powerful manifestation, a vista, a brush with death, or, merely, a silence ... The wild is what we don't control. What we cannot ... understand at all past infinitesimal glimmerings (Oates 2003).





What we don't control. Or can't. Transcendence. Play. The constant flux of natural process of which humans are inextricably a part. Is it true and inevitable that our need for wild-ness must be set in a landscape apart from the everyday? If it is indeed "... separateness that defines a ritual site, that keeps it recognizable and preserves its power" (Oates 2003), does that explain our inability to recognize (or perhaps unwillingness to value) the wild-ness which is all around us? Does it explain our contemporary tendency toward the hortus conclusus in our own urban backyards intended, as it was in the 15th c., to keep the wild-ness out? Does it also explain why, within that sanctified confine, we spritz Round-up on anything growing in the cracks, then dutifully tote the blue box to the curb? Layers of mythmaking, often contradictory, from which we make sense of the world. As always.

While there is an important place for the wilderness preserve in our concept of wild nature, it runs contrary to the fundamental ecological principle of interconnectedness, and reinforces the notion that humans are somehow separate from nature. In my opinion, much of our current thinking about ecological process and sustainability in environmental design restricts our ability to move beyond this model; it emphasizes the science of ecology, the literal interpretations of natural process in the landscape, how to keep it all 'working,' and relegates the metaphorical expression of these processes to a secondary role.



Oates describes our present nature-myth as “a moribund one, the husk of a discarded story that nevertheless still shapes our thinking ... ” and asks the question “How would an effective myth coexist with the science and history that define our thinking? ... I think we need to ... regain effective myths that can place the rest of our scientific and historical existence in a larger and more satisfying context ... than the one which says, You blew it, and all is lost” (Oates 2003).

With respect to landscape architecture specifically, Udo Weilacher would seem to agree when he writes of the need for a “general environmental aesthetic” to replace the “archaic-rustic eco-aesthetic of the seventies and eighties”:

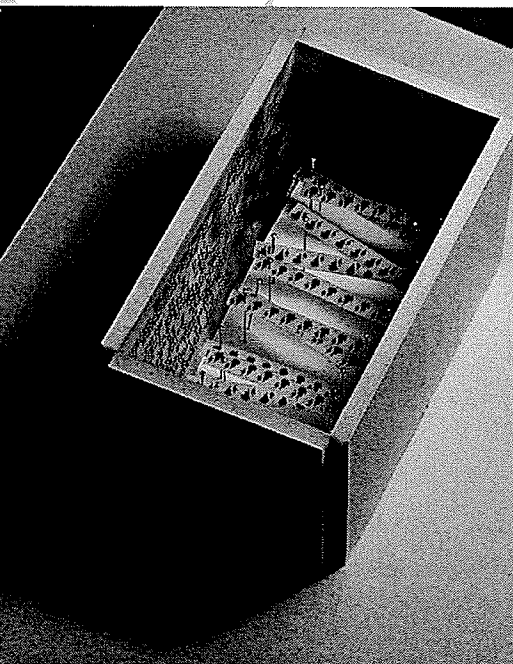
Ideally, this will be grounded in an ethic that includes human sensuality, affirms heterogeneous diversity, promotes transparency, acknowledges difference, stimulates processes of life, can accommodate disharmony and fracture and does not fall into line with the compulsive urge for the harmonious reunification of man [sic] and nature. A view of this kind would tacitly accept that man as a living organism is part of nature but as a cultured and reasoning being he has his autonomy and thus has to take full responsibility for his actions. However, this perception of autonomy would run counter to the profound longing for wholeness that dominated the traditional, physiocentric eco-aesthetic ... (Weilacher 2004).

The term ‘sustainability’ has myriad interpretations; as was borne out in my interactions with private gardeners; perhaps we can celebrate this diversity and richness of potential in our work as landscape architects and explore some of what it could mean -- in terms of plant material, in terms of how we consider boundaries and context -- instead of being restricted by what it *should* mean.

This garden responds to the notion of community as site; in rural Saskatchewan, inside is private, outside is everybody's business. There is an intensive war on weeds in this community and the thousand others like it, a war that has been raging since European contact. The state of my yard tells them whose side I am on. A hortus conclusus here might provide welcome respite, privacy outdoors to do what I like, but how to build a fortress in the wild prairie without inviting the curious, the speculative, the what's-she-doing-in-there-that-she-has-to-hide?

A walled garden would act as a magnet for inquisitive neighbours unless it's like a house, just like the next house, and the next ...

Yes, green lawn out front, vegetable garden and deck out back, but inside full of three-dimensional rows upon rows of the most beautiful thistles you have ever seen, roof open to bees butterflies sun rain, secret like a grow op.



3.7 Thistle Garden model

## PRODUCTIVE LANDSCAPES



3.8

Although the rural population of Saskatchewan has been in decline for decades, the interview subjects with one exception had a direct agricultural link within a single generation of family history; that is, the subject, a spouse, or a parent was raised on the farm. Clichéd snapshots of 'county life' -- the simplicity of a golden wheat field and an azure sky, of a grain elevator silhouetted against the setting sun -- symbolize

**Wavy-leaved thistle.**  
*Cirsium undulatum*. Biennial growing to 0.6 m. (hermaphrodite and are pollinated by bees and butterflies) and beetles. The plant is We rate it 3 out of 5 for use. The plant prefers light (sandy), medium. The plant prefers acid, neutral and basic grow in the shade. It requires dry or mo. Edible uses - Root, raw or cooked. One it is used as a vegetable or can be add. It can be dried and stored for winter use. rich in inulin, a starch that cannot be d starch thus passes straight through the some people, ferments to produce flatule VD. A decoction of the root has been us gonorrhoea. ~~A cold infusion of the root~~ even now a sort of purity, although an immense infrastructure has always been necessary to maintain it. It is a system that leans heavily for eye diseases.

3.9

on the machine in literal and metaphorical terms: from roads and utilities serving a sparse population, to an almost complete dependence on vehicles for work (pick-up trucks, grain trucks, seeders, sprayers, threshers, combines, augers) and leisure (cars, atvs, skidoos), to the tonnes of chemicals applied in a season. The agricultural landscape is intensely industrial, although it is generally not perceived as such.

Second nature does not simply describe the agricultural landscape, however, even in Saskatchewan. John Dixon Hunt:

... cities and towns have their own structures and infrastructures that parallel those of agriculture -- places of government, of worship, of commerce, of leisure -- along with the physical means of supporting them and connecting them to those who use them ... We largely live in a world of second nature, places where humans have made over the environment for the purposes of survival and habitation, where labor and productivity dominate, and where the traces of that work are everywhere visible (Hunt 2000).

Second nature is characterized by the ubiquitous, perhaps more than the other two, and this often unself-conscious character can be compelling. Indeed, it could be argued that symbols of the productive landscape are the most intensely mythologized -- the grain elevator, the abandoned farmhouse, the empty factory. I wonder if our objectification of this landscape could be revised to include the systems and structures that support these specific and highly visible symbols.

Can we consider the potential that lies in recognizing multiple notions of site simultaneously, based on shared infrastructure and other systems which, together, determine the greater spatial structure? (moths  
t is self-fertile.

sefulness.

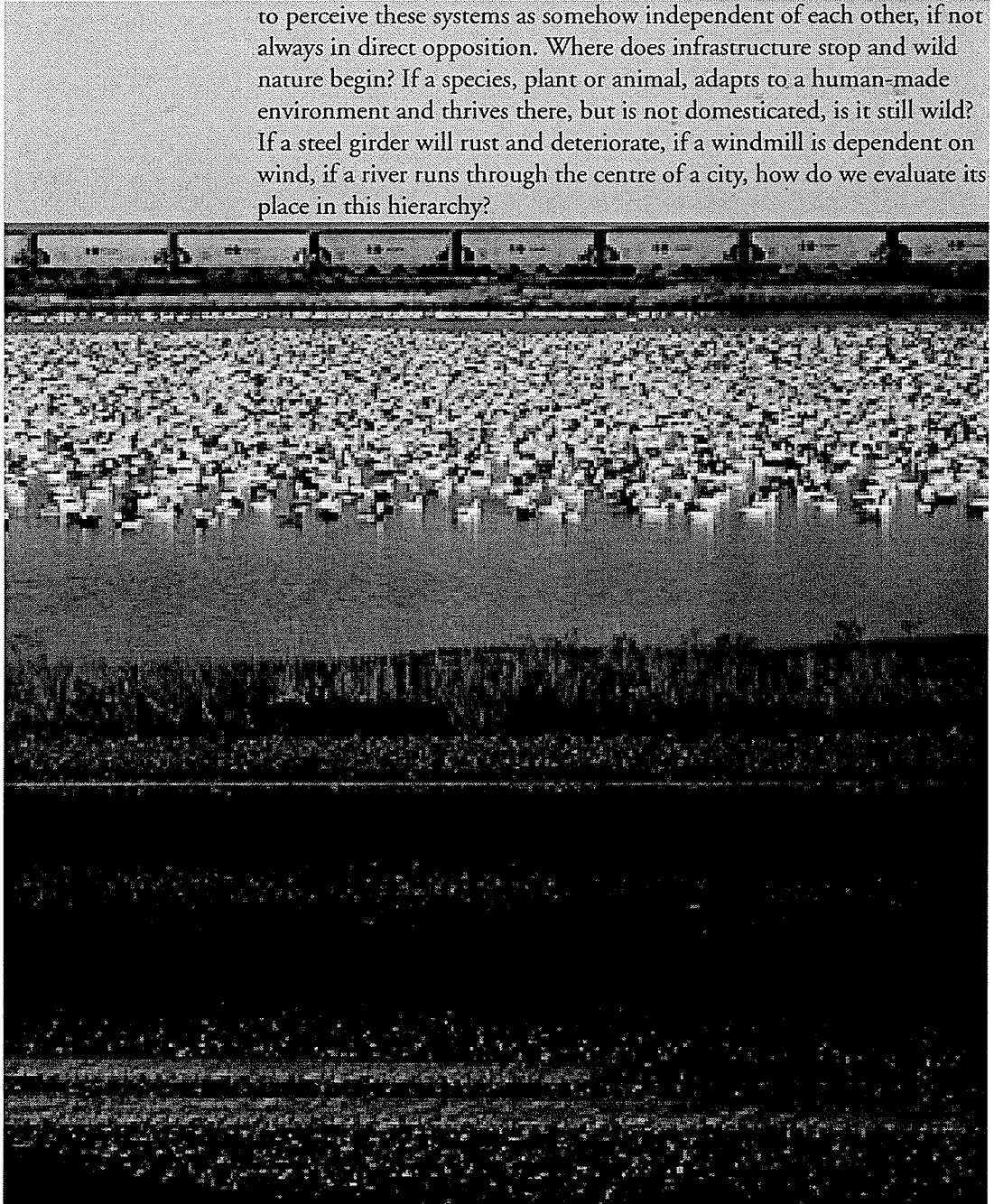
im. (loamy) and heavy (clay) soils.  
asic (alkaline) soils. It cannot  
moist soil.

One of the more palatable thistles,  
added to soups and stews.

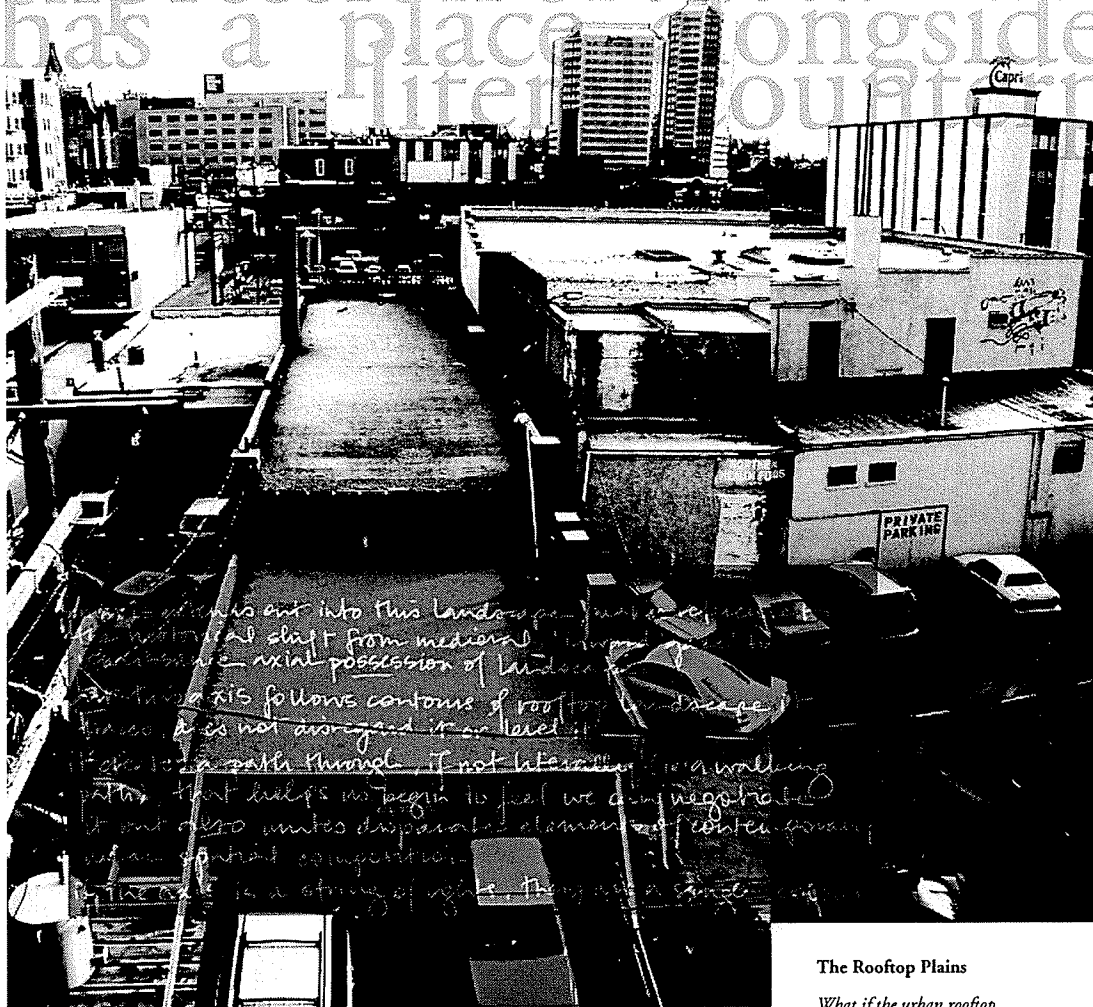
use. The root is likely to be  
e digested by humans. This  
ne digestive system and, in  
itulence. Medicinal uses: ophthalmic,  
i used in the treatment of  
ot has been used as a wash

latumsCAN-COMIND

According to Shannon and Amerasinghe, “Infrastructure constructs the site itself through the division, allocation and construction of surfaces, provision of services to support future programs and establishment of networks for movement, communication and exchange” (Shannon and Amerasinghe 2005). And so does wild nature “construct the site itself” through climatic conditions, soil structure and hydrology. Yet we tend to perceive these systems as somehow independent of each other, if not always in direct opposition. Where does infrastructure stop and wild nature begin? If a species, plant or animal, adapts to a human-made environment and thrives there, but is not domesticated, is it still wild? If a steel girder will rust and deteriorate, if a windmill is dependent on wind, if a river runs through the centre of a city, how do we evaluate its place in this hierarchy?



Perhaps a metaphorical expression of sustainability has a place alongside its literal counterpart.



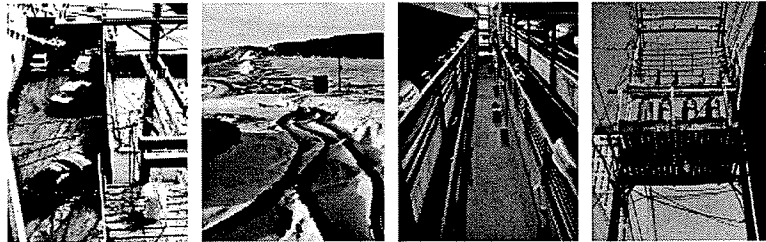
...enters into this landscape...  
 ...all start from medieval...  
 ...axial possession of landscape...  
 ...axis follows contours of roof...  
 ...is not assigned its level...  
 ...a path through... if not literally... a walking...  
 ...that helps us begin to feel we are negotiating...  
 ...out also unites disparate elements of contemporary...  
 ...what competition...  
 ...is a string of white things... a single...

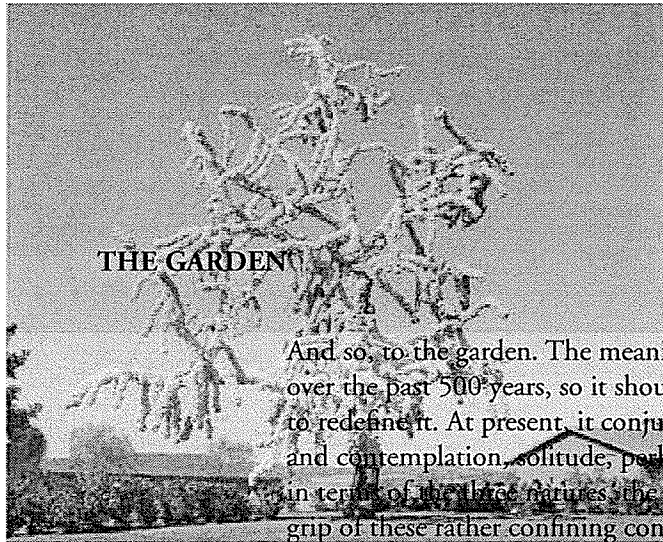
3.11

**The Rooftop Plains**

*What if the urban rooftop landscape is our new wilderness? We fear unsustainability and proceed at our own peril, but what if we unsee the byproducts of a productive landscape and reclaim them, as resources? If we are building enclosures around our urban backyards, bolting our gates and alarming our doors, we are expressing fear of those who inhabit the wilderness of the urban landscape, those who keep different hours than us, those who feel at home in the between spaces after dark.*

*The rooftops of downtown Saskatoon are collectively the byproduct of an urban infrastructure. By refiguring their role in the landscape, they can be seen again, reconsidered and recognized as part of the whole. Perhaps in this way, the potential of the byproduct spaces of 2<sup>nd</sup> nature will become part of a conscious decision-making process, not an unsightly necessity that is literally or figuratively closed off from view. Perhaps a metaphorical expression of sustainability has a place alongside its literal counterpart.*





3.12 Blue Tree

And so, to the garden. The meaning of the word has changed greatly over the past 500 years, so it should not be so difficult to begin, again, to redefine it. At present, it conjures notions of relaxation, reflection and contemplation, solitude, perhaps prettiness. But if we reconsider it in terms of the three natures, the idea of the garden is released from the grip of these rather confining connotations. It becomes a place where our immediate relationships to landscape can be actualized, deliberately and with intent.

John Dixon Hunt, on third nature:

... several extra elements would be involved here: the specific intention (of the creator, but sometimes of the perceiver, visitor, or consumer) ... some relative elaboration of formal ingredients above functional needs; some conjunction of metaphysical experience with physical forms, specifically some aesthetic endeavor – the wish or need to make a site beautiful (Hunt 2000).



3.13 Untitled 4

**Garden:** *n.* 1 *a esp. N Amer.* a piece of ground adjoining a private house, used for growing flowers, vegetables, etc. **b** a backyard or front yard adjoining a private house, usu. including a lawn and vegetable or flower garden. 2 (often in *pl.*) ornamental grounds laid out for public enjoyment (*botanical gardens*). 3 (*attrib.*) **a** (of plants) cultivated, not wild. **b** for use in a garden (*garden tools*). 4 an especially fertile region (*the Garden of the Gulf*). 5 *N Amer.* (often in *pl.*) a large hall or sports arena (*Maple Leaf Gardens*). *v.intr.* cultivate or work in a garden (Canadian Oxford Compact Dictionary, 2000).

Where, then, does the garden stop and landscape architecture begin? With issues of ownership, perhaps, with scale and degree of boundedness. Or perhaps the distinction is not a useful one to make – a garden can be a work of landscape architecture, and vice versa, but neither necessarily so. The garden festivals of Metis Quebec, Sonoma California, Chaumont France, and others are instructive here; as exhibited, sometimes ephemeral works of landscape architecture, they share a playful, experimental character and yet have been given serious consideration by academics and practitioners alike for what they bring



3.14 Reflexion dans une Flaque D'eau

to a contemporary discussion of landscape architecture (Jones 2002). That discussion can be a lively one, and ties in beautifully with our own discussion of the three natures. Louisa Jones writes that a common criticism of the garden festival at Chaumont, "... most strongly voiced by militant disciples of the Ecole nationale superieure du paysage at Versailles, condemns Chaumont's emphasis on gardens as escapist entertainment, obfuscating real problems such as the ruin of local landscapes" (Jones 2003). How fascinating to consider what they might be referring to here: forests? ancient walled villages? historical gardens such as Versailles itself? And how does the festival "obfuscate" (*obfuscate v.:* 1 obscure or confuse 2 stupefy, bewilder. Canadian Oxford Compact Dictionary, 2000) these and other admittedly very important issues facing the profession today? What status does the garden assume, in this case, in relation to the other two natures?



Surely, by exploring human relationships to the landscape with deliberation and “specific intention”, by raising questions and encouraging dialogue, the often highly conceptual gardens of such festivals are contributing to a greater understanding of landscape, all landscape. They must be.

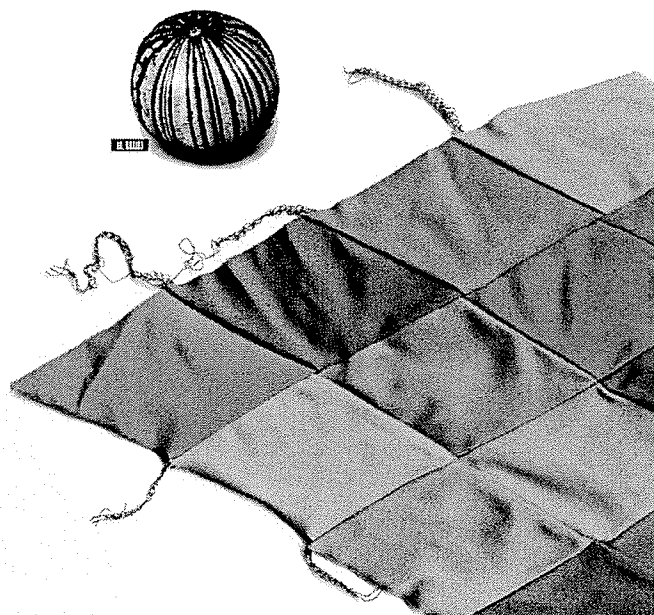
Masks are arrested expressions and admirable echoes of feeling, at once faithful, discreet, and superlative ... yet some philosophers seem to be angry with images for not being things, and with words for not being feelings [and with landscape architecture for not being wilderness]. Words and images are like shells, no less integral parts of nature than are the substances they cover, but better addressed to the eye and more open to observation (George Santayana, 1922, in Goffman 1959).



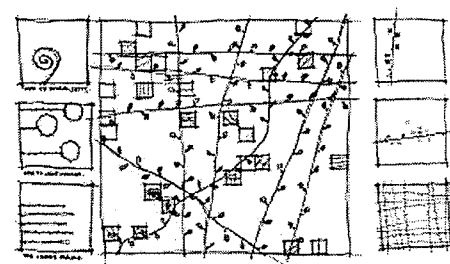
3.15 Le Jardin Flou

Oddly enough, it is encouraging to know that the all too familiar argument against diverting money and attention from “real problems” in support of design and the arts is not exclusively a prairie condition. If such a debate is taking place in the land that produced the gardens of Versailles, imagine the dialogue that could happen here. What *else* is a garden, in this particular context? How can we best facilitate its evolution on the Saskatchewan Prairie in the 21<sup>st</sup> century? How can the relationships between and among the three natures be tweaked to allow for its evolution?

**what is a garden?**  
 who is the watermelon jester?



3.16



Chromophobia manifests itself in the many and varied attempts to purge colour from our culture, to devalue colour, to diminish its significance, to deny its complexity. More specifically: this purging of colour is usually accomplished in one of two ways. In the first, colour is made out to be the property of some ‘foreign body’ – usually the feminine, the oriental, the primitive, the infantile, the vulgar, the queer or the pathological. In the second, colour is relegated to the realm of the superficial, the supplementary, the inessential or the cosmetic. In one, colour is regarded as alien and therefore dangerous; in the other, it is perceived merely as a secondary quality of experience, and thus unworthy of serious consideration. Colour is dangerous, or it is trivial, or it is both. (It is typical of prejudices to conflate the sinister and the superficial.) Either way, colour is routinely excluded from the higher concerns of the Mind. It is other to the higher values of Western culture. Or perhaps culture is other to the higher values of colour. Or colour is the corruption of culture (Batchelor 2000).

## ONE + TWO + THREE

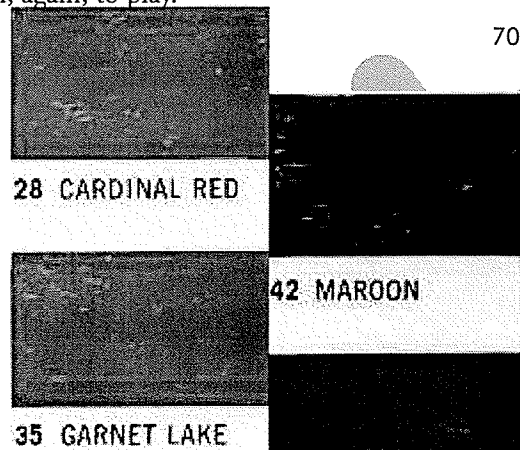
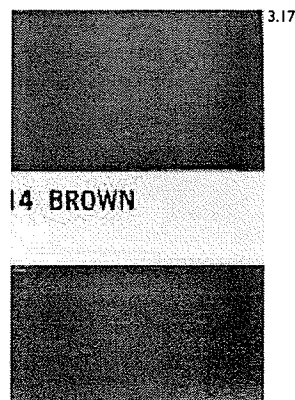
It must be emphasized that the arithmetic of “three natures” is symbolic, not literal and certainly not prescriptive, nor does it necessarily privilege the third over the other two natures. It is meant to indicate ... that a territory can be viewed in the light of how it has or has not been treated in space and in time ... On certain sites, these “three” zones may be abbreviated or extended, according to the financial and topographical exigencies of their location; their sequence on the ground may also be ‘scrambled,’ for similar reasons ... It is this phenomenon, not necessarily a particular number of zones in the landscape, which the idea of “three natures” codifies (Hunt 2000).

# 1

As definitions of each of the three natures will vary with individual and cultural interpretation, so too will the ways in which they can be seen to be taken together. We may be inclined to consider these categories on a regional scale, but we must consider too how each is expressed separately and in combination within a specific site, on the scale of a rural backyard or an urban back alley. This is where the richness of the discussion becomes apparent.

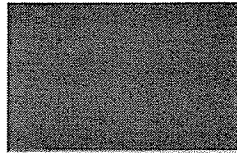
For Hunt, the three natures can be recognized over the greater landscape, as distinct zones of intervention, and also as co-existing within a particular site, even within a single feature of a particular site. If we consider wilderness rather as wild-ness, and if productive landscape is that which has an imposed infrastructure, we find that the boundaries are blurred and our palette for painting a garden becomes infinitely richer. We begin, again, to play.

70

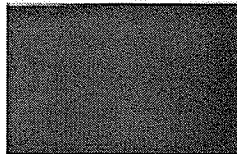


crumpled blowing down paper the sidewalk cup  
c r o w s  
m a g p i e s  
layers of clouds skidding above and  
below each other, different speeds  
volunteer tomato in the sunflower patch  
yellow tulip in a bed of red  
an unexpected gust storm  
thunder  
power  
a flipped inside out umbrella  
rooftop  
kestrels hunting sparrows  
in an urban backyard  
the highway  
water, where, how much of it there  
is, what it carries suspended as it flows  
the nature of the colour  
fall colour (when they just start to turn, or  
they all turn at once and drop overnight)

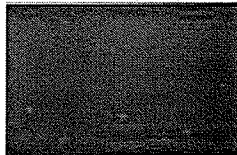
At a glance, wilderness in Saskatchewan today can be found in the remnant stands of Aspen parkland, the prairie grassland, the river basin of the South Saskatchewan; production in vast fields of wheat, oats, flax, canola; gardens in the space immediately adjacent to the house in sparsely populated towns and cities. But wilderness is more, productive land is more. And gardens could be.



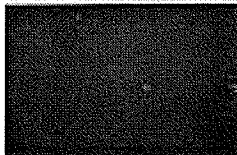
9 COPPER



26 CHERRY



33 RUBY RED

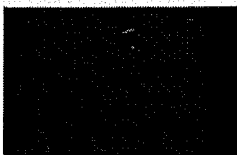


40 AMARANTH

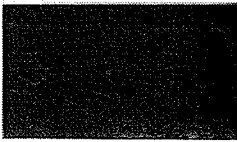
And given the prevalence of the hortus conclusus in the city, perhaps it has a place in the country, too. Perhaps 'community as site' requires relief from time to time, this outdoors is nobody's business but my own. What could I use ... shelterbelt principles, layers of texture to provide ultimate enclosure, shelter from wind, sound, vastness, from gossip, from being observed. Stone. Earth. Mirrors? Raised, or submerged? Clearing in the woods or woods in the clearing? Clearing in the house, perhaps?



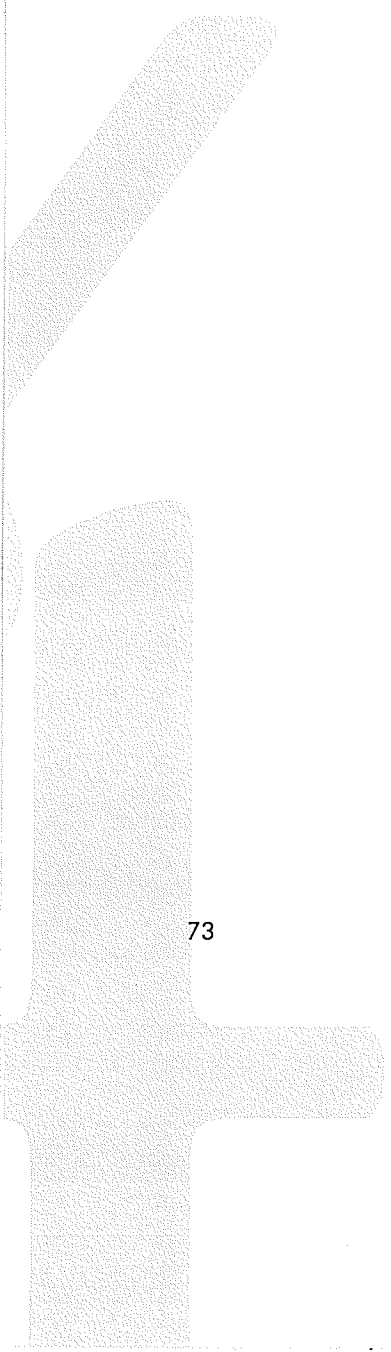
47 ROYAL PURPLE



54 VIOLET



Miles and miles of highway and ditches are the structure to our infrastructure, as the railway has been and the waterways before that. This is a place of movement, and 60-100 kilometres an hour in straight lines is how we move, that is our context. What about a highway garden, designed for a lazy gaze from a passing pick-up? What about, in the absence of grain elevators and big red barns and railway stations, a new wayfinding system based on colour and landform in the ditches, with a guidebook as interpreter. What about a walking trail between two towns?



73



3.19



**CHAPTER FOUR:  
ON THE GROUND**



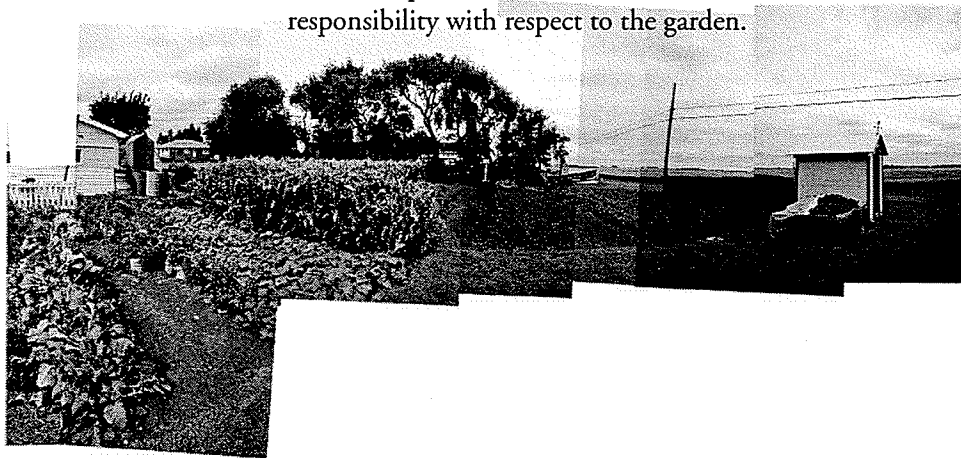


In order to infect the familiar with difference, we must first get to know the familiar; this chapter explores several key themes that emerged during the process of interviewing contemporary Saskatchewan gardeners.

While it can be said with conviction that each interview garden was unique, there were distinct differences from city to country in terms of site, formal layout, recognition of context and the perceived influence of the environmental movement. These themes provide a jumping off point for the design section to follow in Chapter Five.

#### COMMUNITY AS SITE vs THE HORTUS CONCLUSUS

In the rural gardens, a sense of community was more evident: there were fewer fences, more of a sense that one yard affects the character of the whole town, that each resident was a part of something larger. And, perhaps by extension, there was an edge of competition. Almost immediately, it was evident that the notion of site would have to be approached differently in a rural setting, that boundaries were drawn differently here. It was certainly easier to scout interesting yards to study because everything was more open, easily visible from a respectful distance. But, if the physical openness lent a sense of welcome to the newcomer (me), it also virtually eliminated the prospect of remaining anonymous for long; there is a distinct sense that one is being watched in a small rural community, because one is being watched. There is a trade-off, then, in rural communities, of some measure of privacy and self-expression in return for cohesiveness and a sense of social responsibility with respect to the garden.



4.1

As discussed by William McClung in The Architecture of Paradise, “Pastoral societies are conspicuously vulnerable ... By contrast, utopian visions typically ensure security through elaborate fortifications or safe distancing” (McClung 1983). This was borne out in the city interviews, where the hortus conclusus is the contemporary norm and most backyards are enclosed by a six foot fence and closed gates. (My selection process, then, was guided by what peeked over the fence, and by the character of the front yard.) The site boundaries were more clearly delineated, physically, visually and I think ideologically as well, with interview subjects referring repeatedly to the privacy, relaxation and healing that is afforded by the enclosure of the back yard.



4.2

“In the enclosed garden the progress of time is irrelevant. The chronology of past, present and future is extinguished, and eternity and the moment seem to coincide. There, linear time cedes to cyclic time” (Aben and de Wit 1999). The walled garden as refuge, as healing place, as respite from the worries and dangers of the urban everyday and also, perhaps, from our public selves. Not for protection from the demons and beasts of wild nature anymore, but from our own contemporary notions of wild-ness, of other, of the untamed within our own ranks.

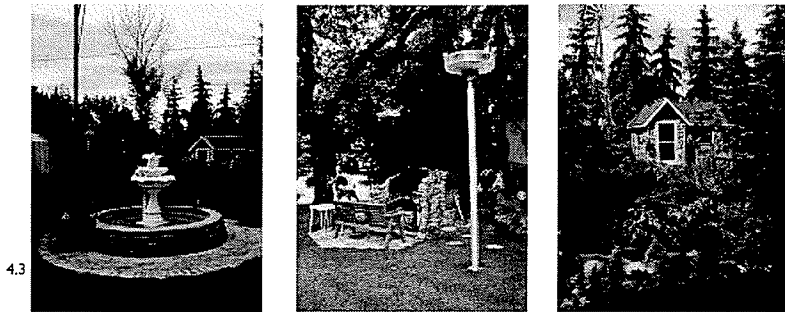
This is changing rapidly; as recently as my own childhood, we roamed the backyards of our neighbours, the local parks, the riverbanks unprotected. Nobody locked their doors, let alone their gates. What are we so afraid of? And why this need to heal? Perhaps the answer is obvious, that these things are basic to the human condition and have not changed at all, it is simply their expression that has. Perhaps it is simply that the city has grown. Still I wonder why we once again find ourselves in need of a “ ... *locus amoenus*, an earthly paradise, a sanctified spot from which the wicked (or uninitiated) were excluded ... ” (Barlow Rogers 2001). What parallels can be drawn between the defensible urban healing garden as it is expressed today, and the intensely spiritual paradise garden of the middle ages? Why is our gaze once again turning inward?

## LAYOUT

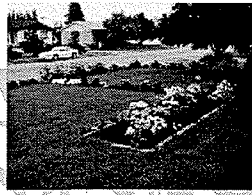
If the rural and urban gardens differed in how they were bounded, they shared a medieval approach in terms of layout, which can generally be described as a piecemeal arrangement of the primary elements. Elizabeth Barlow Rogers, in a discussion of landscape in medieval painting, sums up what is a recognizable characteristic of many domestic gardens, and which I noticed particularly in the rural interviews:

What is most apparent in studying these manuscript paintings and early book prints is the absence of spatial composition. The principle of subordinating the garden's parts to an overall plan in which spatial considerations are paramount does not seem to govern their layout. These are gardens of objects – plants, walks, and structures – the arrangement of which is primarily for utility and the pleasure they afford in and of themselves (Barlow Rogers 2001).

The garden in figure 4.3 is one such example: a busy, often colliding, combination of influences was evident even at a distance, and spoke to the temporal nature of garden making; most domestic gardens develop over time, not as the result of a single 'design solution' which could be seen to mark its beginning. Sometimes, significant events in the inhabitants' lives will be marked on the ground – a fountain and pathway put in for a backyard family wedding, a tree planted in memorial – but most often it is the seasonal or even weekly desires of the garden maker that build the whole.



4.3

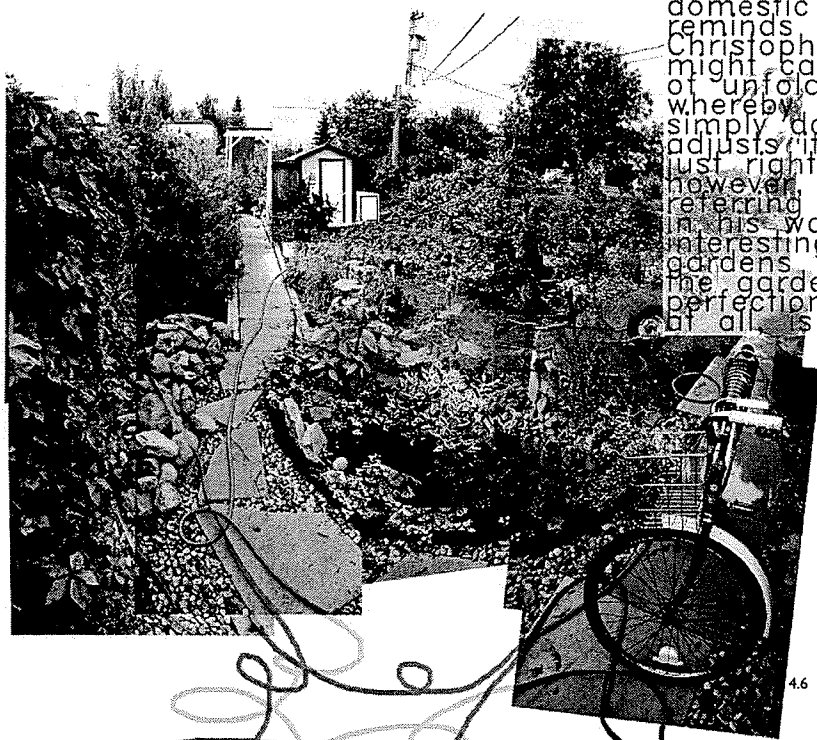


It was open and inviting from the street, lush and very comfortable once inside, but I only understood the logic of its layout when I began the interview. (Or, more precisely, that there wasn't one.) The owners enjoyed building things, and tending and clipping and putting, and the garden's development had taken place over many years; they had cut and pasted elements as their needs changed, as their fancy took them, so there was no dominant focus or a spatially considered sum of its parts. There was also virtually no relationship between interior and exterior space. But perhaps the haphazard, if painstakingly tended, arrangement could be seen as playful ... the yard brought them considerable pleasure and created an oasis in the hot, dry prairie and so, to them, it was working.

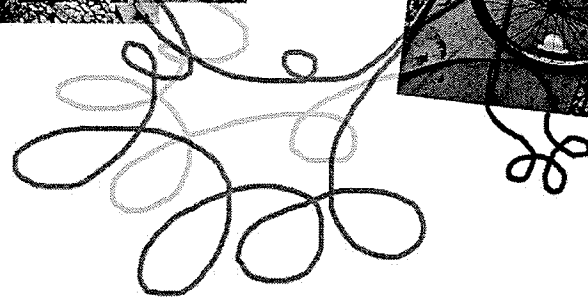
This piecemeal character was evident in several of the urban gardens too, although the influence of home centres, greenhouses, and newsstand gardening magazines, not to mention socio-economic status, seemed to influence the rate at which the urban gardens were built, and the methods that were used. As such, although there may have been more of an awareness of spatial structure, the individual parts were still usually linked to their own 'beginning'; the visible signs of their temporality were smoothed over (in some cases, deliberately), but never erased completely.

I am strongly of the opinion that the possession of a quantity of plants, however good the plants may be themselves and however ample their number, does not make a garden; it only makes a collection. Having got the plants, the great thing is to use them with careful selection and definite intention ... it seems to me that the duty we owe to our gardens and to our own bettering in our gardens is so to use the plants that they shall form beautiful pictures (Jekyll in Barlow-Rogers 2001).





There is a quality, in a domestic garden that reminds me of what Christopher Alexander might call a process of unfolding, a process whereby the gardener simply does it, and adjusts it, until it is just right. Most often, however, Alexander is referring to buildings in his work, and the interesting thing about gardens is that the gardener knows perfection, if it comes at all, is fleeting.



4.6

## ENVIRONMENT

Another point of comparison which runs parallel to these observations is how environmental concerns were reflected in the gardens. The environmental movement has overtones of morality – if you are not recycling / composting / etc., you are not doing your part for the planet – which are made manifest in readable signs like the blue box, exclusively native plantings, the compost pile. I could often sense in the interviews that the interaction changed when I came to questions about the environment, as if they were trying to figure out my position on the matter before responding.



In a sense, the rural examples studied can be seen as more expressive of interconnectedness – in terms of site, in terms of community responsibility, in terms of ‘thinking locally’. Yet, if there is still a connotation of moral correctness to how one’s yard is kept, it is not linked to ecological concerns, rather to agricultural ones. The “war on weeds” is longstanding, and the perceived economic threat of an unkempt yard to its neighbours significant. As such, and ironically perhaps, the very interconnectedness of community as site severely limits the opportunity to consider ecological (or aesthetic) alternatives to the status quo.



Sustainability in the garden, then, would seem to be more of an urban preoccupation, although the emphasis on physical boundary and the sanctity of personal space appears to run contrary to its fundamental principles. Also, although the urban interviewees in general were more familiar with the notion of sustainability, each had her own version of what the term meant. Several of them also made it clear that the garden was working for them, not the other way around, and that they used chemical and water inputs as necessary to achieve the results they wanted. Once again, the dichotomy between impressions that are intentionally 'given' and those that are unintentionally 'given off' provides food for thought.



4.9

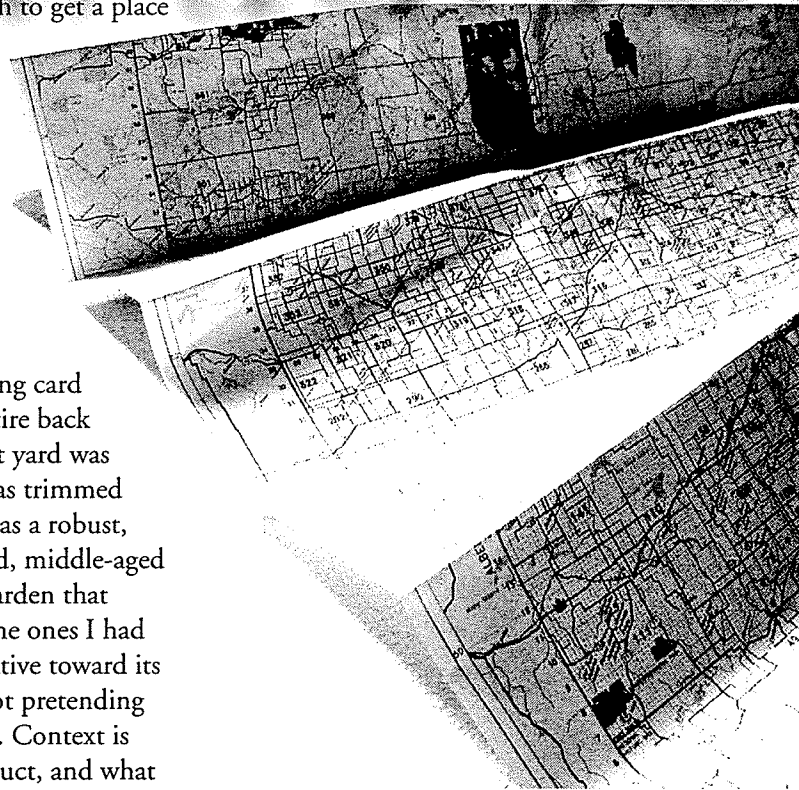
## CONTEXT

The question of how we evaluate the degree to which a place must acknowledge its own context came up during this process. Must a garden, or other landscape, incorporate elements that are common to both the site and its larger setting? Or can an apparent denial of same be an equally forceful and relevant commentary?

During the interview process, I found myself most attracted to places that stood out from their immediate surroundings, the yards that created an oasis in the dry, windswept prairie. Paradise. The selection criteria singled out 'gardens that are well-used, well-loved and/or well-tended. In short, exterior spaces that are clearly significant in the lives of their inhabitants'. In a sparsely-populated, climate-controlled region such as this one, these elements alone were enough to get a place noticed.

4.10

But one yard in particular made me reconsider; its drawing card was an impressive vegetable garden that occupied the entire back yard, to within two metres of the back door, and its front yard was completely devoid of horticultural or other interest. It was trimmed and all tucked in but utterly passionless. The backyard was a robust, practical country girl and the front was a grey, pokerfaced, middle-aged man. And it made me realize that perhaps this was the garden that most directly and most frankly addressed context of all the ones I had studied. It was productive, it was respectful and co-operative toward its neighbours, but was not giving too much away. It was not pretending to be somewhere else, it was here and made no apologies. Context is multi-layered, what is extracted and reflected in the product, and what is ignored? It made me think of Derek Jarman's garden, and applied ornament, and why we try to make places that are not of this place, why we need full bloom.







4.11 Derek Jarman's garden, Kent UK

The garden of Derek Jarman at Dungeness, Kent is an exceptional example of full bloom that is firmly based in its own context, a hostile and difficult landscape which has certain parallels to the south Saskatchewan prairie. For Jarman, the bleakness held a fascinating kind of promise, and he created a garden which extracted local elements and re-presented them in an impossibly poetic way. It appears in photographs to hold myriad beautiful, intimate moments, which work together with the architecture, with the landscape, with the industrial history to create a whole. And a sense of play is clearly expressed. The garden has no fence or physical boundary but is bound nonetheless by a deliberate structure of formal front and informal back gardens, as well as by the wild components of strong wind and salt spray.

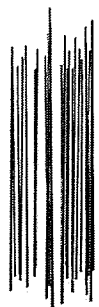


What Jarman has done is to develop an expression of 3<sup>rd</sup> nature, a garden, out of a pre-existing combination of 1<sup>st</sup> and 2<sup>nd</sup> natures. I kept his garden in my mind as I worked through the interviews, but did not find its counterpart here. I found gardens which expressed context as if resigned to it, those which seemed to deny it completely, and those which held separate moments of poetry but did not create a whole. In a survey sample of this limited scope, however, that is not to say that it does not exist; perhaps it is out there somewhere still.

The intent of the design work which follows is to make a garden that is infused with the spirit of play and that embraces its geographical and historical context, while at the same time recognizing its place in the broader context of contemporary international landscape architecture.

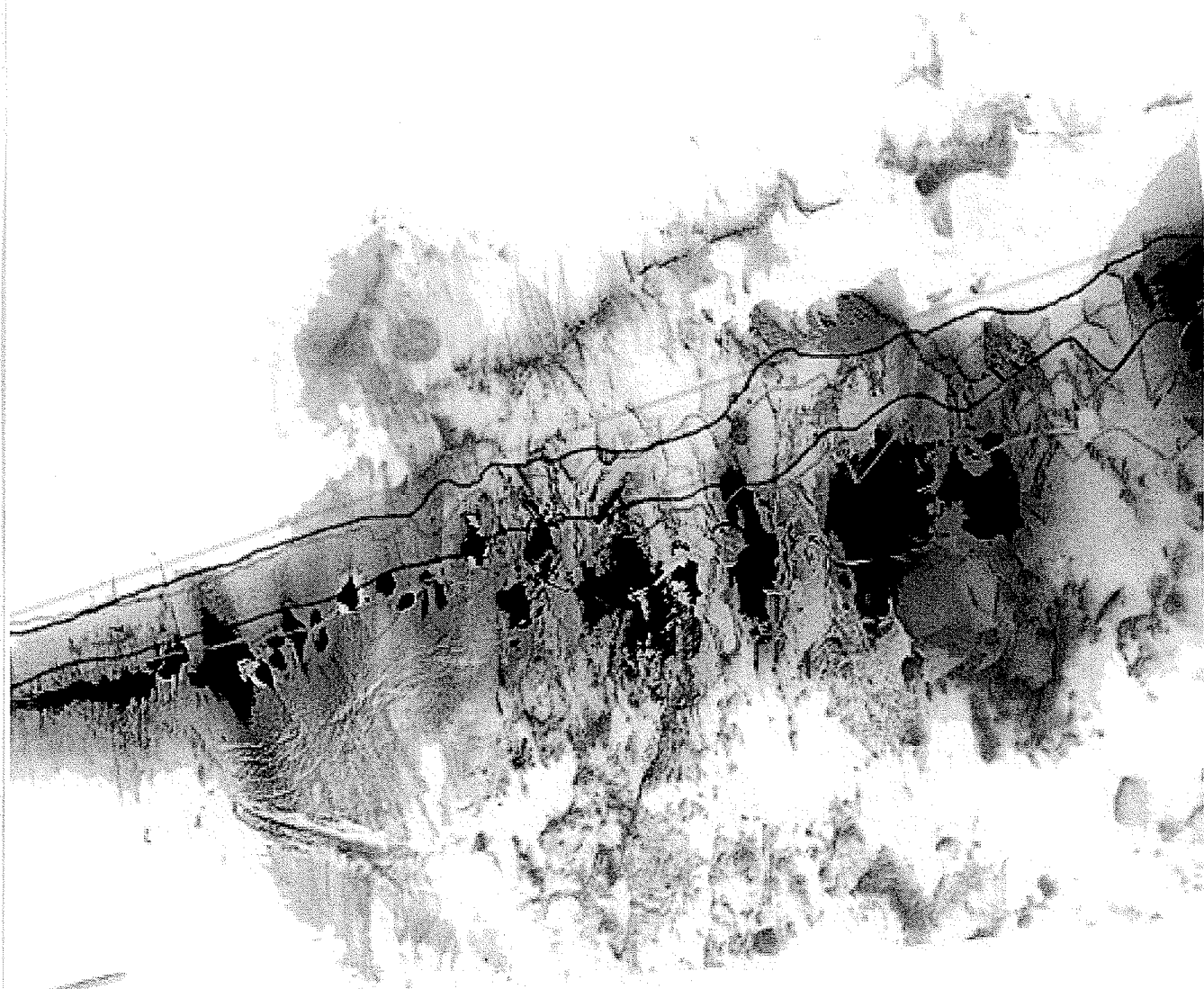


**CHAPTER FIVE:  
DESIGN**

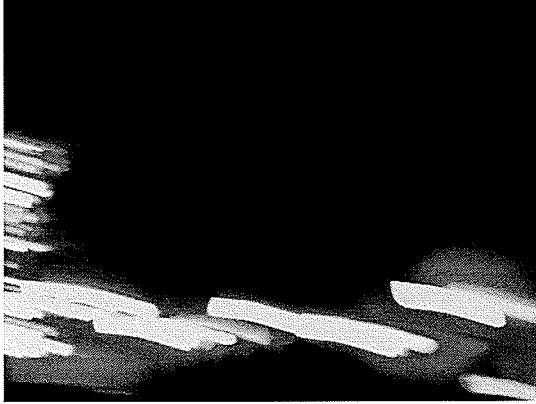


# RANDOM ACTS OF RURAL ELECTRIFICATION





5.1



5.2

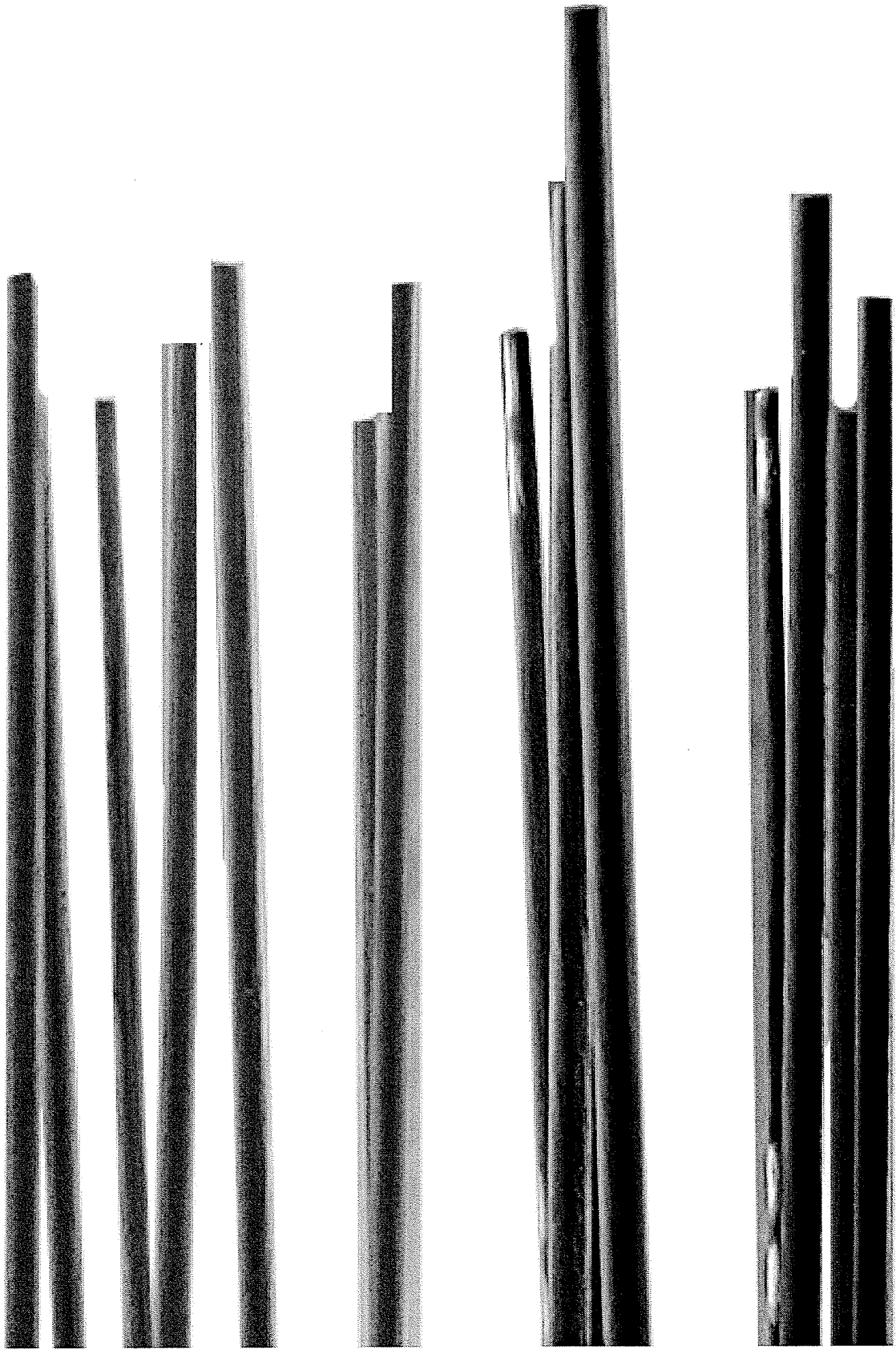
This work has to do with the ubiquity of power poles, Christmas lights, the horizon, the sky – with imagining what might happen to the grey flat prairie when it is plugged into the grid for the first time. Light, energy, maybe power. It has to do, too, with infusing our comfortable 2nd nature landscape with 3rd nature, with colouring outside the lines.

Tommy Douglas was the Premier of Saskatchewan from 1944-60, and is widely credited with being the father of Medicare in Canada. But he is also responsible for the Rural Electrification Act of 1949, which brought electricity to farms and “... every incorporated village in Saskatchewan ...” (Richards & Fung 1969) within the decade. And it was electricity, not Medicare, which Tommy Douglas himself considered to be his greatest contribution ([www.saskndp.com/cw/64.5/greatest-canadian](http://www.saskndp.com/cw/64.5/greatest-canadian)).

This garden is intended to celebrate what has become ubiquitous, to refigure it in the landscape so that we might see it again. The box of lights in every prairie basement strung together across the fields, the ditches, the miles of dark, straight highway between small towns. Best in winter, best, of course, after dark. And powered by the relentless prairie wind.

It is a garden that can be read from a plane, from a car on the highway, or experienced up close, on foot or skis or sled. It illuminates the landscape and becomes a volume itself, a destination.

91

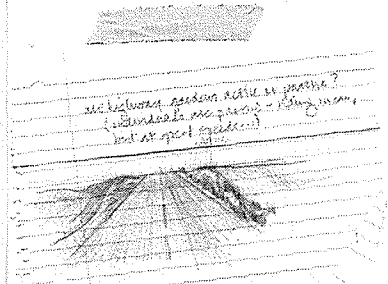


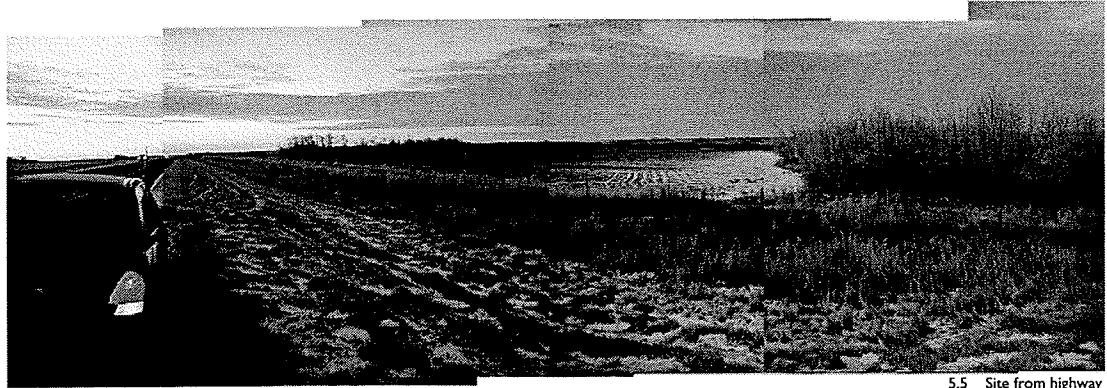
5.3





5.4





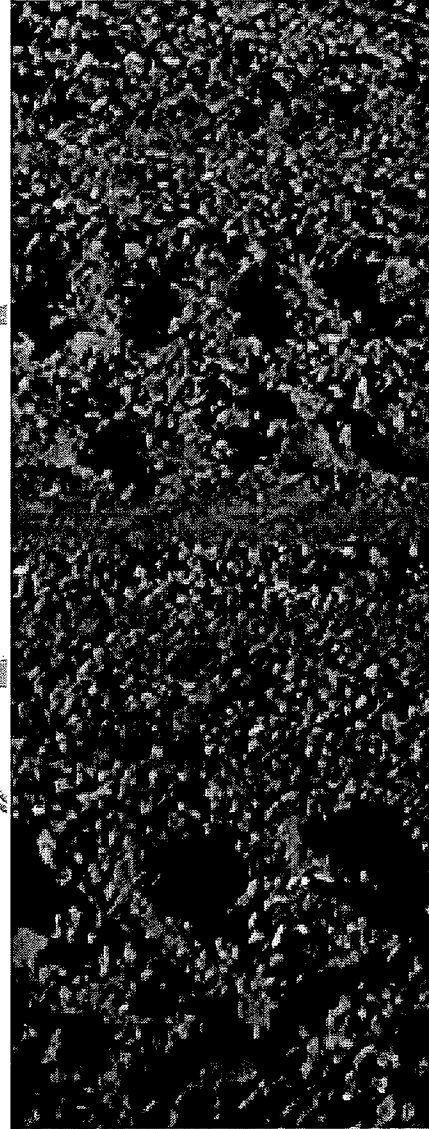
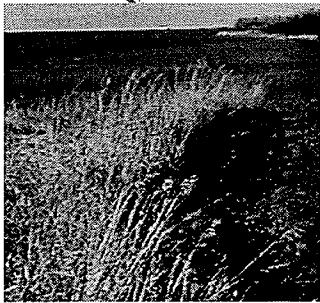
5.5 Site from highway

The site is an area of 1.2 km<sup>2</sup> straddling Highway 16, east of Saskatoon, which is on my daily commute to and from the city. I chose the site through Google Earth, although I pass it in person twice a day, because I had already begun to develop the main concepts behind the design and found it easier to evaluate a potential site in plan view, given the relatively large scale of the intended design work and the speed with which I travelled through it.



5.6 Site looking southwest

When I then confirmed the location of the site on the ground, it was as if the whole landscape suddenly became three-dimensional before my eyes, and I noticed for the first time how it rolled and dipped; imagined how the water might move across it; and wondered at the myriad edges, both subtle and abrupt, between road and ditch, between cultivated and remnant vegetation, between curves and sky.

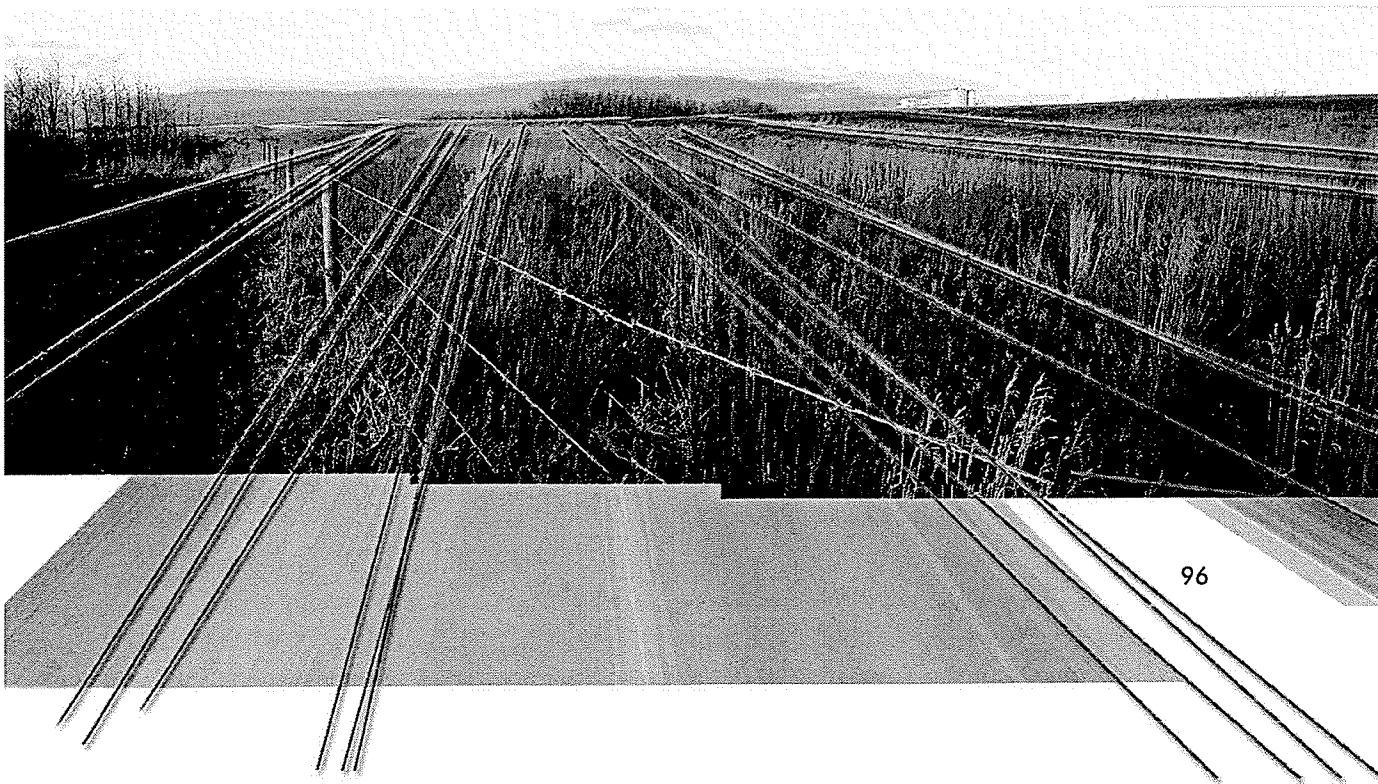




5.7 Site

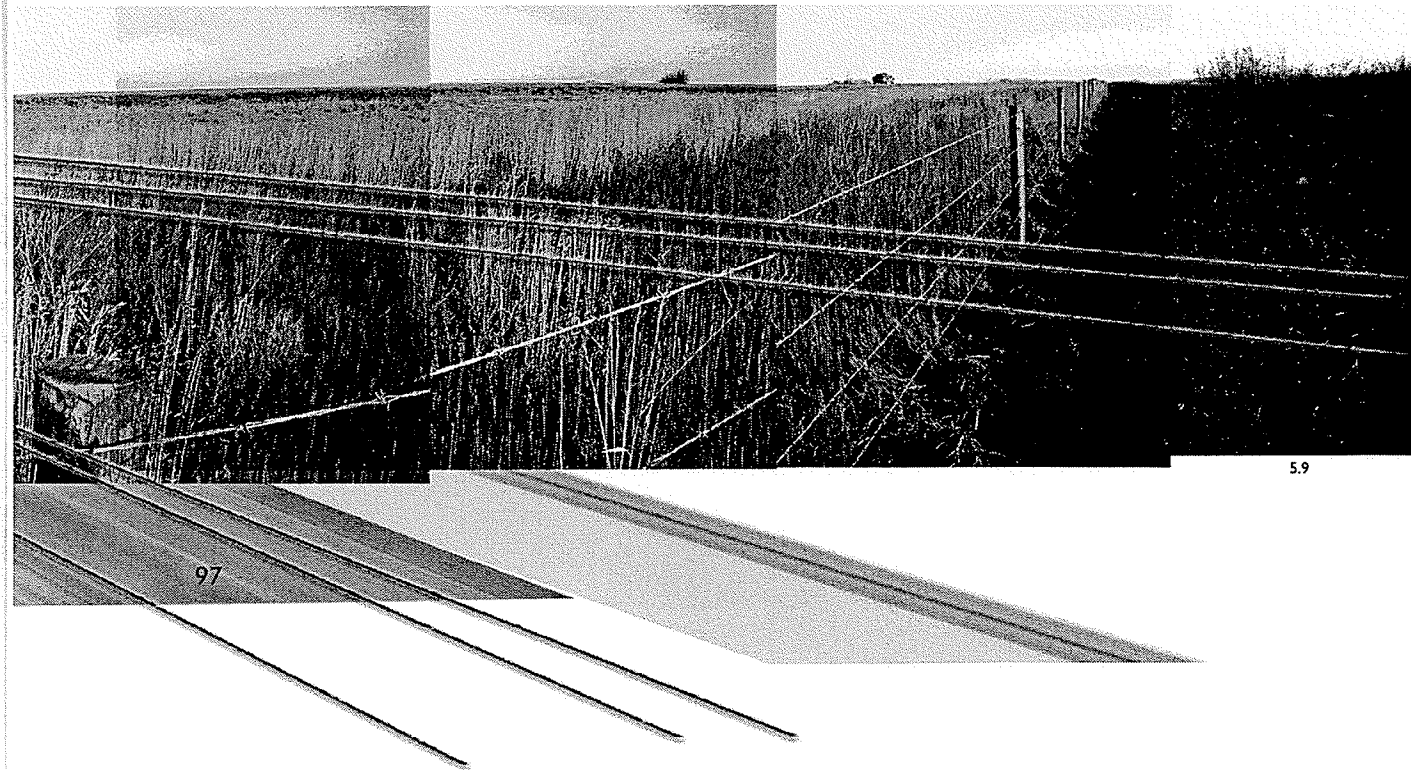
The main focus of this design work is a highway light garden, which has been placed within a secondary context of a series of strip plot plantings running north and south, in opposition to the prevailing winds. These plots are intended to extend the opportunities for interacting with the work – the texture and scale are perceivable at a distance of a kilometre or more for the visitor traveling past; on the ground, the scent and colour of the plantings, the sculptural possibilities they present for drifting snow, add another experiential layer.

Also, they provide the visitor with choice –



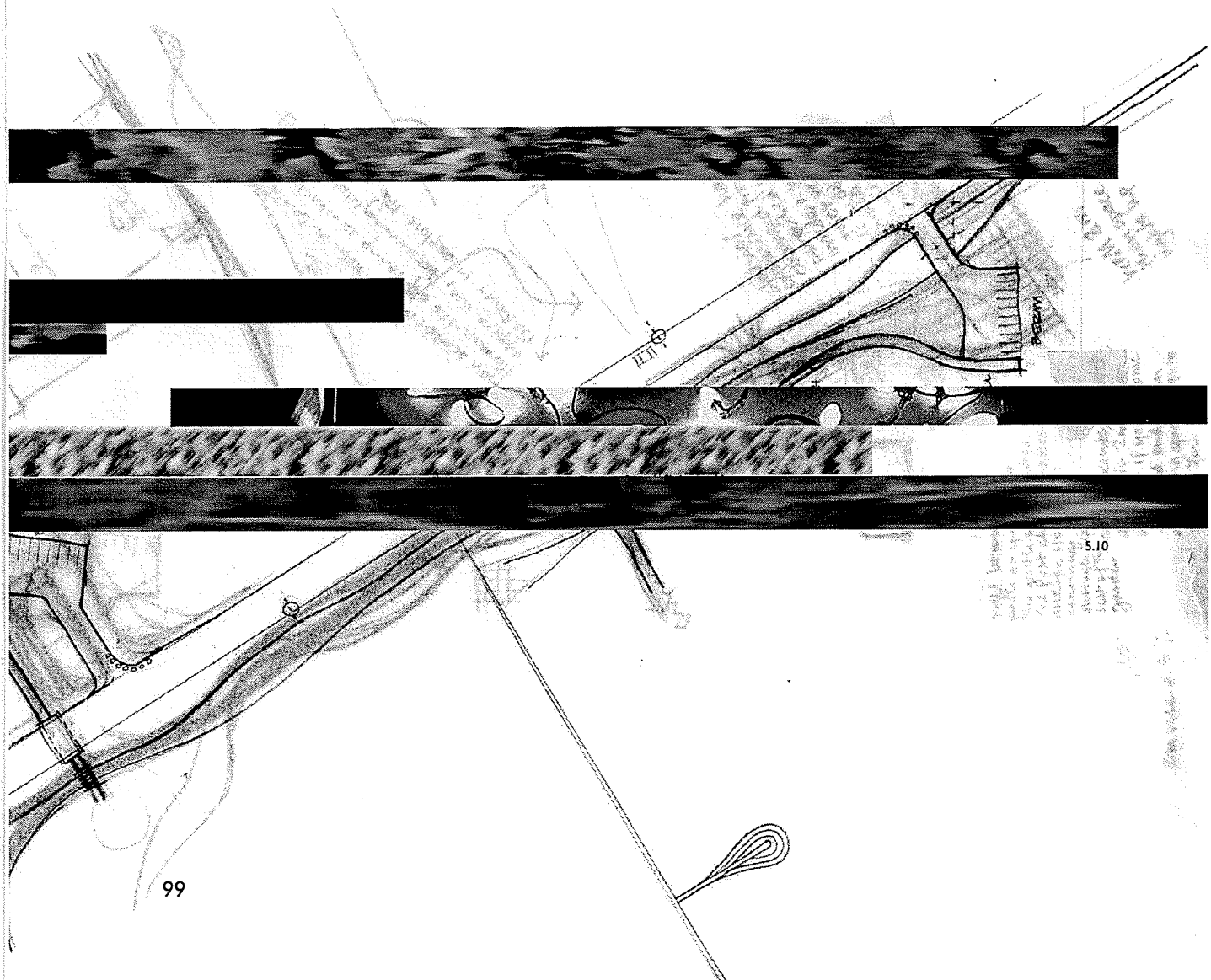


-- to stay within the confines of the light garden or to strike out beyond its bounds, across the agricultural landscape.



The plots will be planted with common annuals, perennials and woody species including lilacs, peonies, wild rose, rhubarb, artemesia and wolf willow, petunias, marigolds, onions and swiss chard. Only the annual rows will be cultivated, to reduce soil erosion and general windiness, and to allow remaining vegetation to catch the snow. Vegetated strips will alternate with cut fieldstone and mown pathways.

The overall width of the strip plot area was determined by the western and easternmost extremes of the light garden, and the plots extended due north and south from there until they intersected the topographic contour lines at a 10m contour interval. So, if a visitor walks the entire length of any single strip plot, she will experience a change in elevation of 10m. A secondary mown pathway marks the shortest distance between these contour lines.

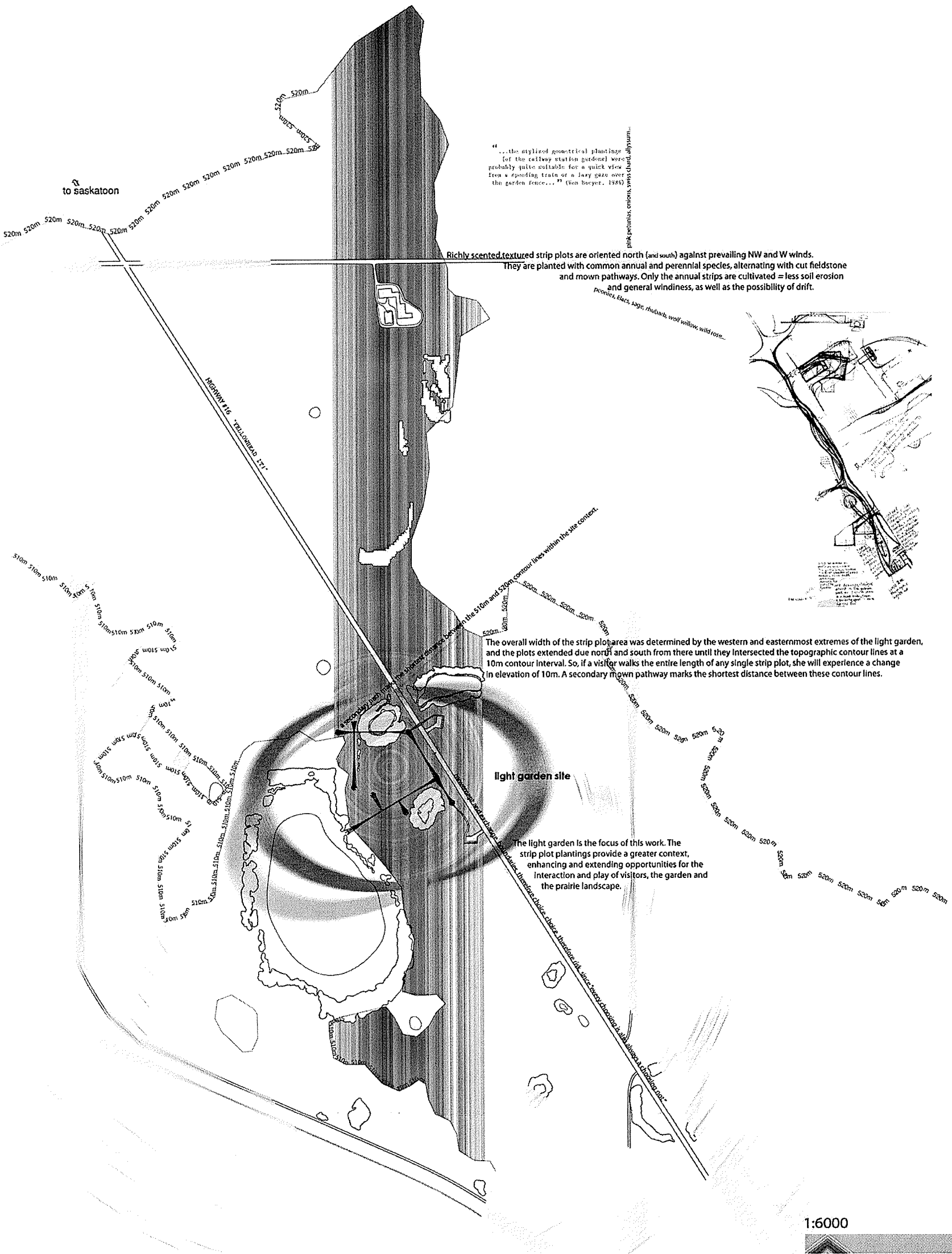


99

5.10







"...the stylized geometrical plantings for the railway station garden were probably quite suitable for a quick view from a speeding train or a lazy gaze over the garden fence..." (Von Beyer, 1986)

Richly scented, textured strip plots are oriented north (and south) against prevailing NW and W winds. They are planted with common annual and perennial species, alternating with cut fieldstone and mown pathways. Only the annual strips are cultivated = less soil erosion and general windiness, as well as the possibility of drift.

pink petunias, onions, yams, chard, allium...

peonies, lilacs, sage, rhubarb, wolf willow, wild rose...

The overall width of the strip plot area was determined by the western and easternmost extremes of the light garden, and the plots extended due north and south from there until they intersected the topographic contour lines at a 10m contour interval. So, if a visitor walks the entire length of any single strip plot, she will experience a change in elevation of 10m. A secondary mown pathway marks the shortest distance between these contour lines.

light garden site

The light garden is the focus of this work. The strip plot plantings provide a greater context, enhancing and extending opportunities for the interaction and play of visitors, the garden and the prairie landscape.

1:6000

full bloom, sheet 1, overall context plan, 14\_12\_05

see legend sheet 2, plan  
1\_1000

The essential components of the light garden are clusters of power poles, strings of multi-coloured Christmas lights, fieldstone and steel mesh pathways, gabion bridges, and two wind turbines. Within each pole cluster, the Christmas lights travel up the poles to form forests, gateways, knots, and tornadoes, then travel down again to define the edges of the pathways between one cluster and the next.



5.12

The central path which joins all the clusters is cut fieldstone with a welded steel mesh overstructure, to which the strings of lights are attached. The lights run inside a steel coil which changes in diameter to accommodate the number of strings at a given place on the path. Secondary pathways of mesh and underlying vegetation split off from the main path, as railway tracks might, so that several visitors can walk abreast if they choose, as they approach or leave a pole cluster. Where the path intersects a ditch or a slough, it becomes a gabion bridge with culverts through, to allow for the uninterrupted movement of water.

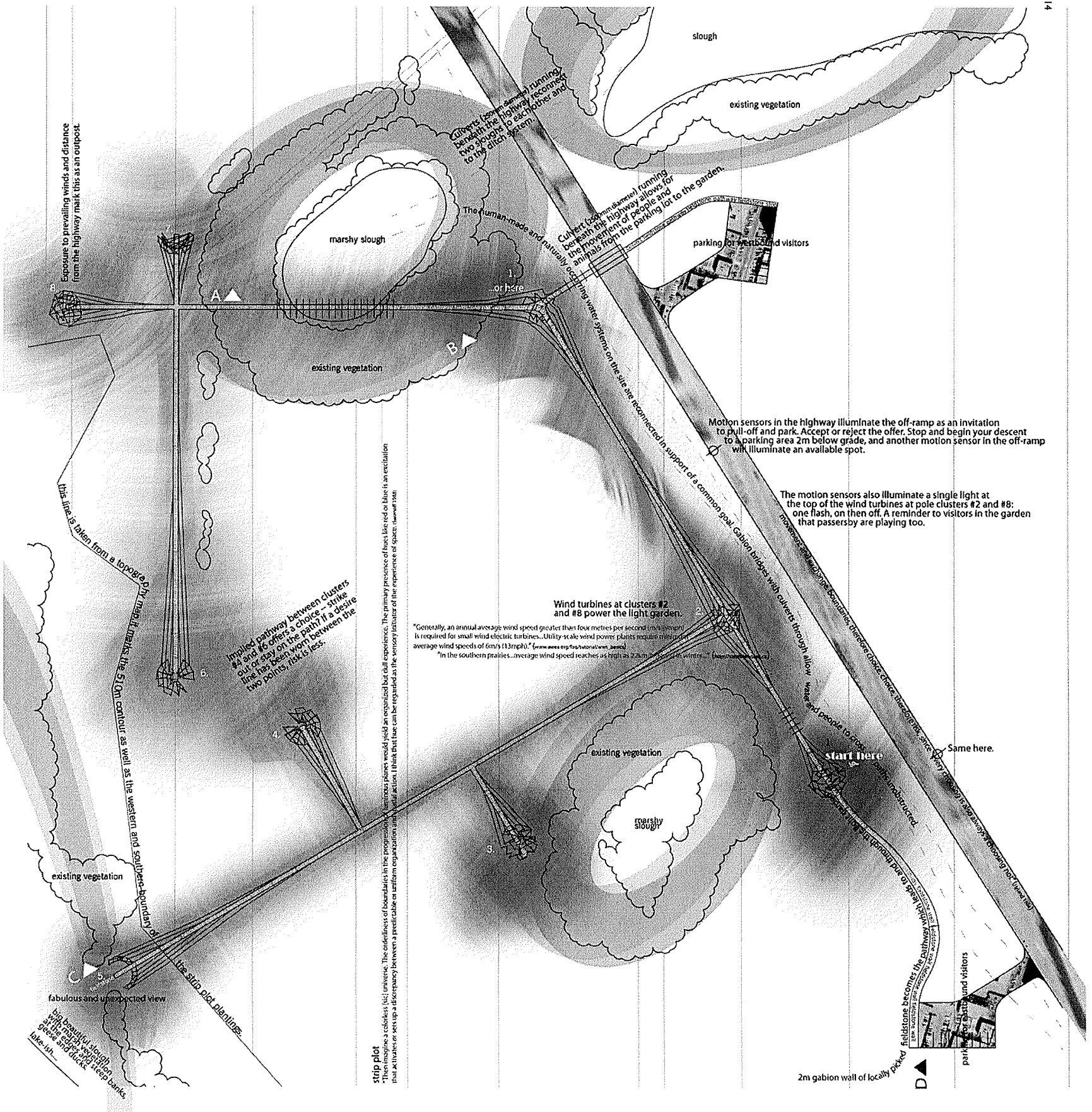
see sheet 3, section A

Wind turbines located in clusters #2 and #8 power the lights with no reserves – if the wind is not blowing, the light garden is dark.

Configuration of poles and lights varies with each cluster, as does the degree of enclosure and proximity to the sound and movement



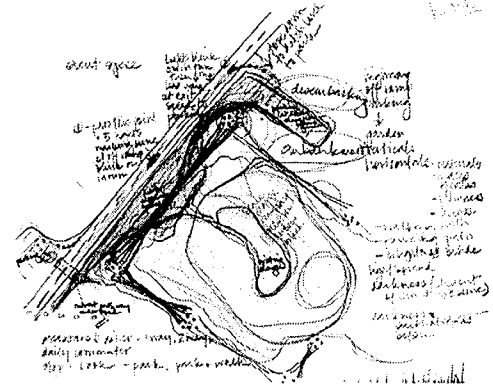
5.13

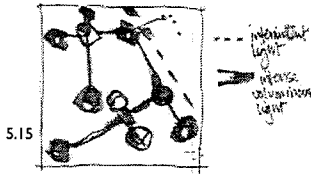


- |                             |                               |
|-----------------------------|-------------------------------|
| 1. randomesque pole cluster | forest light configuration    |
| 2. bosque pole cluster      | low knot light configuration  |
| 3. randomesque pole cluster | bed/bench light configuration |
| 4. allee pole cluster       | tornado light configuration   |
| 5. audience pole cluster    | forest light configuration    |
| 6. allee pole cluster       | bed/bench light configuration |
| 7. audience pole cluster    | high knot light configuration |
| 8. randomesque pole cluster | forest light configuration    |

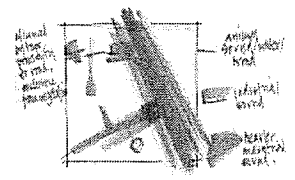
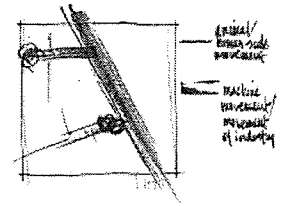
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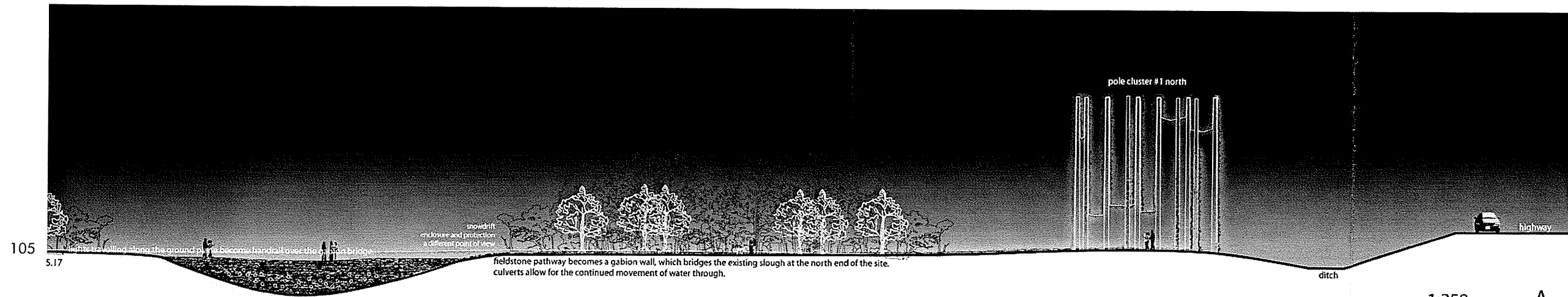
full bloom, sheet 2, site plan, 14\_12\_05





of the highway, the railway tracks to the west, and other existing infrastructure on and near the site. A single light at the top of each turbine is triggered by the motion sensors on the highway and acts as a reminder to visitors on the ground that passersby on the highway are playing too.





105

5.17

show drift  
measures and protection  
a different point of view

fieldstone pathway becomes a gabion wall, which bridges the existing slough at the north end of the site.  
culverts allow for the continued movement of water through.

pole cluster #1 north

ditch

highway

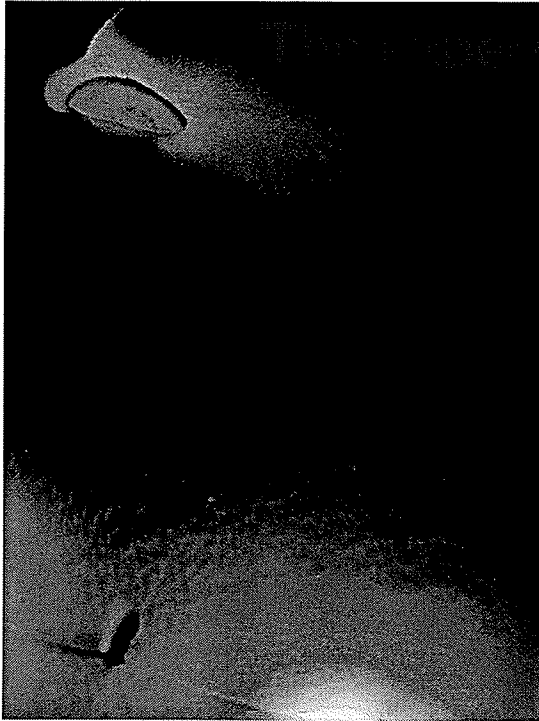
1:250

A



full bloom, sheet 3, section A, 14\_12\_05

The experience of this garden will vary depending on season, time of day, and proximity of the visitor to lit pathways. It is intended to provide a place to begin unseeing the highway landscape, to consider the existing relationships between productive land and wild nature, and how these relationships might be tweaked to allow for the evolution of the garden.



5.18

## ments ence of this garden

... much later now to be here after dark, lights on, candy colours animate the dark vegetation, the lights' volume now blurred at the edges. wind plays in the leaves, stirs up the smells of the earth and full bloom, carries your smell to twitching noses: deer, coyotes, maybe skunks, porcupines. traffic noise is duller-edged but more frequent, especially on the long weekends. hum of turbines, a rest on a bench, the sounds of water insects, crickets, ducks on the sloughs, bugs only where there is protection from the wind.

= summer evening windy

... no lights on but always the promise. pathways through a rolling landscape, bugs now, mosquitoes and grasshoppers, best if you are running or cycling or wearing a net.

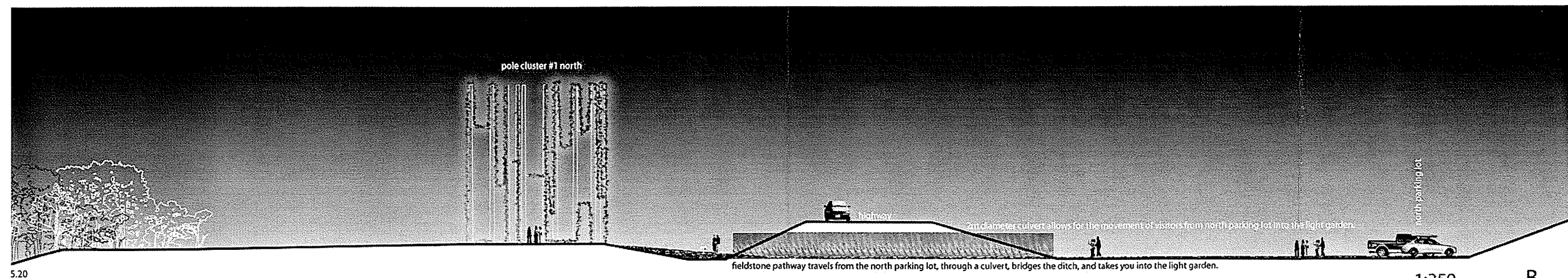
= summer evening calm

... pathways in all directions, degree of use determines how a balance is struck between wild-ness and infrastructure: vegetation among the fieldstones, to the extent that the foot and wheeled traffic will allow, richly scented and lush and alive, further animated by the presence of people. and shadows.

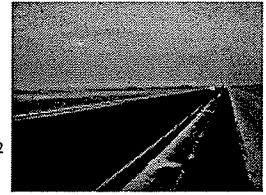
= summer day



5.19



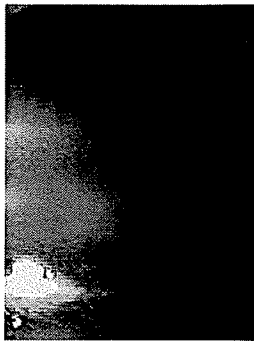




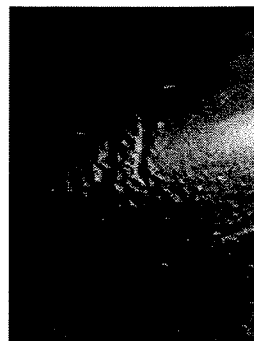
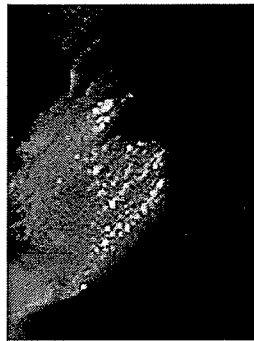
5.22

winter evening windy =

... sun sets at 4:15, lights creating a volume of colour in the whitegreyblue of winter night. snow drifts, enclosure and exposure, crisp clear sound. hum of wind turbines, highway and train traffic slicing through, headlights, train lights (3 in front), probably skidoos. all water frozen and crossable (walkable? skatable? dance-able?)



5.21



winter day =

... layers of pathways, cross country further than you can see, or a short walk from car to promontory for a breathtaking view. the light garden structure makes this a vast outdoor room.

winter evening calm =

... moonlight required, no lights on but always the promise. a series of paths, layers to negotiate and explore, drifts and crunch, traces of what has been.



5.23

1:250

C



full bloom, sheet 5, section C, 14\_12\_05

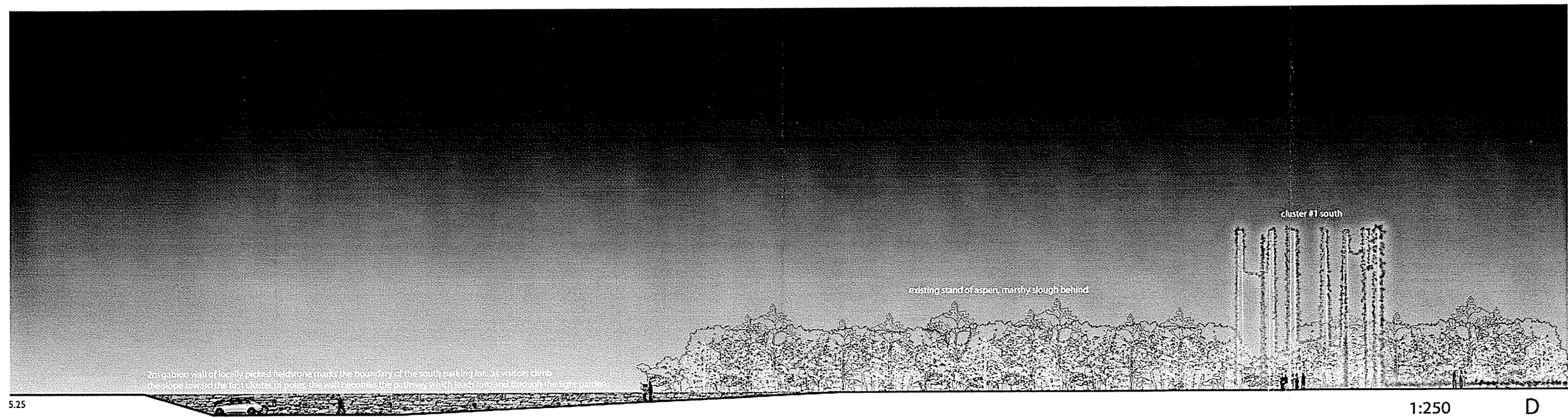


5.24

Interaction with the garden begins from the road. As an approaching vehicle passes the site, a motion sensor in the road illuminates the off-ramp, as an invitation to stop. If the visitors choose to accept, the vehicle will pull-off the highway and begin its descent to a parking lot 2m below grade. As it does so, a motion sensor in the off-ramp lights up an unoccupied parking spot in an otherwise dark lot. Another invitation.

see sheet 6, section D

When the visitors get out, they find themselves at ditch grade, still in close proximity to the sound and movement of the highway but now in a rather different relationship with it. The parking lot is bound on one side by a 2m gabion wall which leads to the first cluster of poles. As the visitors ascend a gentle slope toward the garden, the wall becomes a path which leads into and continues throughout the garden.



An gabion wall of locally recycled holdtrons marks the boundary of the youth parking lot. as visitors climb the slope toward the first cluster of pots, the wall becomes the pathway which leads into and through the rock garden.

existing stand of aspen, marshy dough behind

cluster #1 south

111

5.25

1:250

D



full bloom, sheet 6, section D, 14\_12\_05



5.26



5.27

Above all, this work is about boundaries.

Where does history stop and the future begin? A highway garden speaks to our present car culture and also reflects Saskatchewan's history of intensive settlement through mass transportation. A windmill is a sign of progress, an alternative for a sustainable future, but it is also a symbol of a very recent past when it was the only source of rural electricity. Strip plot cultivation tells the same story, of our current perception of sustainability, and also makes reference to the French river lot system -- when waterways were roads -- and to the cultural struggle between English and French.



5.28

Where do we draw the line between native and alien? Weeds vs. crops / gardens / cracks in a concrete sidewalk; native vs. introduced plant material, like petunias and purple loosestrife and Manchurian elm; first nations people vs. Europeans. If it is so important that a line be expressed, why does it keep shifting? Is it because we gain new knowledge or simply because our needs, and hence our perceptions, change?

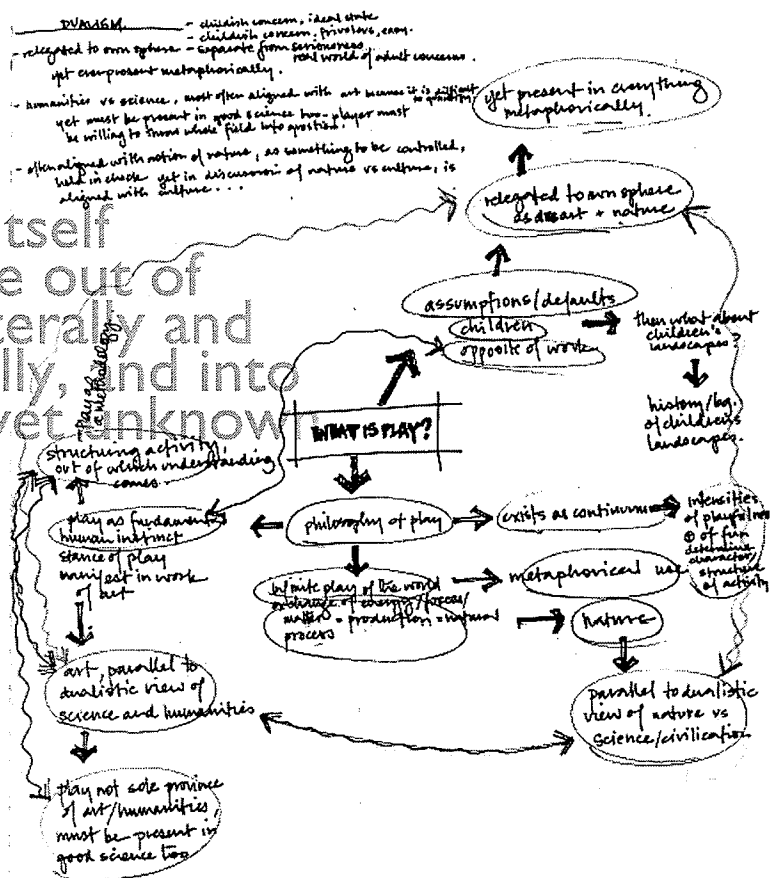
With early settlement, that which was native (people, flora, fauna) became alien and suddenly required strict control, and the Anglo-alternative became the new datum from which everything else was to be measured. First nations people were, and are, too native, while eastern Europeans, and Jews, and Muslims are not quite native enough. Same, again, for plants: eliminate that which can thrive here because it might assume control, value only that which will stay inside the lines. Or, (this seems like the opposite thinking but is actually precisely the same) imagine a utopia which excludes a human presence, the good old days of natural process above all. Perhaps a solution based on inclusion instead of exclusion would help, using plants which are of this context in terms of their popularity and their historical uses, as well as those which were here before we were. Wolf willow and peonies, sage and petunias.

Where does wild nature stop and infrastructure begin? The wind powers the light garden; the landform, wind and snow create drift; the depressions hold water and the ditches move it along. The dry-laid pathways and gabions allow for movement across a landscape, as well as vertical (frost-heaved stones, plants, precipitation) and horizontal (slough and ditch water, roots and rhizomes) movement through it. The garden itself brings people out of their cars, literally and metaphorically, and into the familiar yet unknown landscape. If they leave the well-worn groove of the daily commute to notice something new, what boundary are they crossing now?

If they leave the well-worn groove of the daily commute to notice something new, what boundary are they crossing now?

Where does a site end and its context begin? How do we mark this boundary on the land? Must it reflect ownership or geography, or is there something else? What is community, co-operation, culture, and can it co-exist with isolation, individualism, personal gain? The volumes created by the proposed light garden evoke an image of the lit farmyard as beacon on the dark, exposed prairie, a sign of life, perhaps protection and enclosure. But within that volume, you are exposed in another sense, in that you become both highly visible and blind to what lies beyond it. Is this what community means? Is what lies beyond the hearth to be feared, or explored, or simply and blissfully ignored? As in play, choice implies risk because "every choosing is also always a 'choosing not'".

The garden itself brings people out of their cars, literally and metaphorically, and into the familiar yet unknown landscape.





Where is the edge of a volume of light? How do air temperature, precipitation, the phases of the moon affect it? How many bulbs, strings, watts will fill it? Does the edge remain constant and the intensity vary? Or is it all variable all the time?

How do we facilitate movement and exchange? How do we keep testing the boundaries of our present perceptions so that they might never stop shifting (or does it just happen)?

The artist addresses people whose minds are prepared and chooses what promises to have an effect on them ... The player, sculptor or viewer is never simply swept away into a strange world of magic, of intoxication, of dream; rather it is always his own world and he comes to belong to it more fully by recognizing himself more profoundly in it (Gadamer 1993).

Horizontality on the prairie is a given: a planar landscape with lines AB, BC, CA marking movement through and, as such marking the passage of time. Roads, tracks, vapour trails draw the eye to horizon in any direction. And roots, rhizomes and tunnels make countless invisible connections below. But there is vertical movement too, in fieldstone heaved from the frozen ground, in rolling post-glacial terrain, in shoots, trees, power poles, structure and infrastructure, precipitation and light. Look up, way up, and out, and around you; make the ubiquitous visible again.



5.30



## CONCLUSIONS



*Imagine, now, the year is 2016. The full bloom garden has been built and is being maintained by the provincial government in conjunction with the University of Saskatchewan, SaskPower and the Saskatchewan Arts Board. There have been recurring debates in the media since construction began, between those who feel it diverts money and attention from real issues like repairing roads and helping farmers and fighting crime, and those who feel that art and cultural initiatives will be what saves this province from depopulation and an uncertain economic future. It has made a people, who have been defined largely by their landscape, aware of it again, in different ways than they are used to, with mixed results. There has even been a protest on the site, by a group condemning the use of lighting commonly associated with a Christian holiday as exclusionary, and who held signs saying "honk if you don't love Jesus."*

*But people use it, they come here. They ask at the airport what that perfect, brightly striped ribbon was that they saw from the plane; they screw up traffic on the highway, slowing down to take a blurry, in-motion photo, or braking suddenly when the wind picks up enough to light the garden just as they pass; they feed the deer that come to browse the strip plot plantings and sometimes sit for hours just looking out at the prairie. The garden is more than the sum of its parts -- power poles and Christmas lights, wind and sky. It is familiar but different, and has changed the way we view ourselves, the way others view us. It has generated rupture and will continue to do so, in predictable and unimaginable ways, both. It is play.*

And it has been work. The process of preparing this practicum has been anything but linear, and even the long-term goals unclear at times. A distinct 'to and fro motion' to the research was evident early on: the combination of on-the-ground, primary investigation and secondary, theoretical research provided an ever-changing perspective

which forced me to keep questioning my assumptions and moving forward.

I began by investigating the seemingly simple notion of play, what it is, what it could be, in relation to landscape architecture. This early research provided a set of principles to guide the project, and its complexities kept the work fascinating to the end.

The historical research made me recognize the importance of the landscape, and the garden in particular, in the 'selling' of the prairies to the world, and helped me understand the self-image we share as a population today. Saskatchewan is enjoying a period of relative prosperity, at least in our cities, and we could once again be using the garden and landscape architecture to promote ourselves – if not for the fertility of our soil in and of itself anymore, then for the vitality of our cultural expression and the integrity of our collective voice.

The interviews were perhaps the most difficult, and rewarding, component of the project because they forced me to reevaluate everyday landscapes, from other than my own point of view, and try to determine their place in the greater context of garden and landscape theory. The risk, I think, was that there might not be any overlap, and that theory and practice would forever remain at odds. The reward was to discover that the gardens were indeed worth seeking out and studying, the gardeners very much worth listening to, and that my perception was forever altered as a result of their generosity.

And so to the garden. The main design challenge was to create a space which held its own in the vastness of the open prairie and yet attracted visitors on a human-scale with warmth, intimacy, and humour. The main personal challenge, ultimately, was to overcome my own idea of what is possible here, for landscape architecture and for my own development as a designer, as I move from academia into practice. I had hoped with this project to express what I love most about the study of landscape, and that is its potential for play – in the design process, in the continual exchange of ideas, in creating spaces that engage people with mystery and beauty. In this sense, if only to me, the project has succeeded.



5.31





**APPENDIX A**  
**INTERVIEW METHODOLOGY**

## \_SURVEY PREP

In a prepared set of interview questions, the private gardener was asked about the formal aspects, history, and anticipated development of her/his garden, as well as their own personal relationship to the space. More abstract notions of 'garden', 'play' and 'front yard / back yard' were discussed as well, with varied results (please see appendix xyz for complete questionnaire).

\_THE FIRST IMPRESSION  
Something hooked me, but also something made me feel like I would be made welcome. Although the yards varied a great deal one to the next, there was a social quality to them all that made me feel comfortable in approaching. City yards were more challenging to choose because the degree of enclosure made casual snooping seem not so casual. I had less information to go on because I largely formed my first impression from the front yard. This changed the demographic somewhat, city to country, because the gardener who challenges the front yard formula of lawn, foundation planting and well-placed tree is working on different impulses than the one who does not.

## \_STUDY AREA

My study area included towns, villages and a city within a 50 kilometre radius of Allan, Saskatchewan, the town where I live. A number of factors influenced the geographical parameters: the potential interviewees had to be within a distance of my house that allowed me to travel to them, conduct the interview, or several when possible, and return home the same day. One interview could take between 25 and 90 minutes, and photographs another hour or more in a single yard.

Also, I took several 'scouting' trips to neighbouring communities before determining the size of the study area, and discovered that only one or two in every fifty houses had a garden or yard which fit the selection criteria I had outlined. This relatively sparse distribution would be further affected by factors such as availability of subjects (within hours I was able to visit) and their willingness to participate.

The boundary of the study area had to include a range of community sizes, from hamlet to city; the table below shows the populations of communities included:

Aberdeen	534
Allan	700
Bradwell	156
Clavet	357
Dundurn	596
Hanley	495
Meacham	90
Prud'homme	203
Saskatoon	196 811
Vonda	322
Watrous	1808
Young	299
Zelma	40

## SELECTION

The selection criteria were based on a subjective response to mainly visual stimuli. Gardens were chosen “that appeared from the street to be well-loved, well-used and/or well-tended. That is, exterior spaces that seemed to be significant in the lives of the people living there” (consent form, private gardeners).

I visited each community within the 1900 km<sup>2</sup> study area and selected private yards for further study. I drove or walked down streets and back alleys, then approached the house on foot to introduce the project. Sometimes I photographed the garden immediately and arranged another time for the interview, sometimes I did both on the first meeting. It was important that I at least photograph the yard without prior notification, so that it was not ‘torted up’ for the camera; I wanted to record the everyday traces that often reveal much about a landscape, how it is used, how it functions in time and space.

## THE APPROACH

This really was the hard part. The days when I approached the house with ease and without hesitation were rare. Most of the time, the thought of walking up to the door, ringing the bell and making my pitch was exhausting. The burden of the introvert. I expected that people would be willing, perhaps even happy to talk to me about their yards, and that in spite of myself, I would likely enjoy it too once the introductions were made and the niceties dispensed with. And I did, but it was still hard, every time.

## \_THE DANCE

The raw data compiled for each individual yard included the interview notes, photographs of the yard, personal observations about the yard and the subject, sketches, cognitive and town maps. Because the intent of this primary research was not to derive, for example, a garden typology or other system of quantification, but simply to 'stretch or confound or perhaps confirm' my own perceptions as a designer, I did not attempt to eliminate or otherwise control bias. Rather, I tried to recognize and remain mindful of how it might be influencing my results. Factors affecting outcome of the interview process included, but were not limited to:

\_THE RECEPTION  
I was welcomed by all except one house, to at least photograph the yard. That one exception gave me the impression that they were hiding something, they were cagey and seemed suspicious of me. Or maybe they were just embarrassed --- their backyard was like McPhillips Salvage --- impossible to convince them that that was why it interested me so much, so I backed off. Really nobody cared to read the ethics consent form, or to ask too many questions, they just let me in. Several, though, wished they had a few minutes to tidy up, or that I had come while the such-and-such was in bloom. I told them I liked it as it was, I needed it to be just as it was, and took my pictures.

1. time of day / season: affected demographic studied, availability of subjects; which formal aspects of yard were emphasized and / or hidden;
2. quality of light, weather: affected photographic quality and, in turn, my memory of the experience; likely also affected my mood and, in turn, receptiveness toward the yard and the subject;
3. personal emotional state: affected confidence, willingness to play, clarity of purpose, what I saw / felt / experienced in the space;
4. subject's comfort with me, with the state of their yard as I found it, perception of my motives: affected exchange of information, willingness to play, how they answered questions, length of interview;
5. enclosure of yard / garden: affected selection, based on what could be seen from the street.

\_THE UNEXPECTED  
Most of the rural gardens were physically and visually open enough that I could see what was there before I approached; I knew they were worth studying at a distance and the surprises were a bonus --- the shrine to the Virgin Mary, the topiary owl. The urban gardens, however, required a little faith because, without exception, the back yards were enclosed with a six foot fence. I judged by a glimpse through a knothole, or by the yard in the front. Many great gardens are hidden in that matrix of hortus conclusi (?) but they are not for the common gaze.

## \_RESULTS (ANALYSIS)

The interview work took place over a year, during which time several themes began to emerge which allowed me to relate the gardens to a broader theoretical context. Notions of site and boundary, the relevance of local context, the contemporary Hortus Conclusus, and John Dixon Hunt's Three Natures became important to the work. I developed a system of analyzing the information so that the yards could be looked at together, as a sample set. Each yard was considered in terms of:

1. first impression;
2. overall impression (impressions given and given off);
3. context (mood, climate / comfort, readable local elements, screens out or borrows from, subject's understanding of local conditions);
4. site (degree of enclosure / boundary, public / private, degree of cohesion / sum of its parts, inward / outward looking);
5. 123 nature (are all present? How are they expressed? In what proportions and relationship to each other? Weeds / wildlife / volunteers / wind / environmental stance of makers);
6. expressive or emblematic (personal / family history, borrowed cultural / aesthetic elements -- eg. Italian influence, solitary or social, traces / signs of passion);
7. subject's understanding of garden (intuitive or educated);
8. formal analysis re: layout (cognitive sketch plan, consider proportions of annuals, perennials, vegetables, trees and shrubs, lawn, pavement, relationship with structures, flow, exposure, water, other sensory, quotidian hidden / exposed, colour);
9. history (age of garden, rural influence, passion site specific or personal, influences / resource material).

These themes were explored in graphic analyses as well.

### \_THE SHIFT IN JUDGEMENT

In several cases, my preconceptions about a particular yard changed completely as a result of the interview; I was quite wrong in my pre-contact judgment, for better or worse. In other cases, my preconceptions were confirmed. In every case but one, the willingness of people to talk and to trust my motives, their curiosity about the project, the integrity or openness or honesty that drove their outdoor work won me over. In all but one.



**APPENDIX B**  
**ETHICS SUBMISSION AND APPROVAL**



## CONSENT FORM – PRIVATE GARDENERS

**Research Project Title:** MAKING CHANGE: PLAY AND THE GARDEN

**Researcher:** ALISON SCOTT, MASTERS STUDENT  
DEPARTMENT OF LANDSCAPE ARCHITECTURE  
UNIVERSITY OF MANITOBA

This consent form, a copy of which will be left with you for your records and reference, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

I. The purpose of this research is to investigate the making of gardens in rural and urban communities in Saskatchewan. Forty-five potential participants will be interviewed by the researcher in various rural Saskatchewan communities, as well as the City of Saskatoon. The researcher visited each community and selected private gardens for further study that appeared from the street to be well-loved, well-used and/or well-tended. That is, exterior spaces that seem to be significant in the lives of the people living there.

II. The researcher will conduct a one-time interview with the participant on the subject of his/her yard and garden. The interview is expected to take 20-40 minutes, depending on the participant's responses, and will be conducted in the participant's yard / garden.

III. The researcher will record the participant's responses in written form, and by means of a **small tape recorder, with the permission of the participant**. As well, the researcher will **photograph the participant's yard / garden, with the permission of the participant**.

IV. The information collected will be used in the preparation of a practicum document, to assist the researcher in completing a Master's Degree in Landscape Architecture. **Raw data (eg. tape recordings and handwritten interview notes) will be reviewed by the researcher only**. The researcher will compile the information, in whole or in part, and present the findings in two public presentations at the University of Manitoba and in a final document, to be distributed as follows:

- i. two copies submitted to the Faculty of Graduate Studies, University of Manitoba
- ii. one copy submitted to the Head of the Department of Landscape Architecture, University of Manitoba
- iii. three copies submitted to the researcher's advisory committee (all professors within the Faculty of Architecture, University of Manitoba)
- iv. one copy retained by the researcher

**Raw data (eg. tape recordings and handwritten interview notes) will be reviewed by the researcher**

**only and stored in a secure filing cabinet in the researcher's home office. Raw data will be destroyed within five years of collection.**

Any photographs taken during the interview, including those in which the participant has agreed to appear, may be used in the public presentations. **Under no circumstances would personal information such as the name or address of the participant accompany the images presented.** Personal information will be collected only with the permission of the participant, and used only as required by the Ethics Committee, University of Manitoba to prove the integrity of the research.

V. Participants will be invited to contact the researcher by phone or e-mail at any time during the research and a copy of the final document will be made available for viewing at his / her request. Not all interview data collected will be necessarily included in the final document. All participants will be credited by name only in the final document, unless they prefer to remain anonymous.

Contact information:

Alison Scott

Dr. Marcella Eaton, (Practicum Advisor)  
Dept. of Landscape Architecture,  
University of Manitoba 204-474-7159

This research has been approved by the Joint Faculty REB. If you have any concerns or complaints about this project you may contact either of the above-named persons, or the Human Ethics secretariat at 474-7122, or e-mail [margaret\\_bowman@umanitoba.ca](mailto:margaret_bowman@umanitoba.ca). A copy of this consent form has been given to you to keep for your records and reference.

Your signature on this form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a subject. In no way does this waive your legal rights nor release the researcher or involved institution from their legal and professional responsibilities. You are free to withdraw from the study at any time, and/or refrain from answering any questions you prefer to omit.

**Participant's Signature**

**Date**

**Researcher's Signature**

**Date**

QUESTIONNAIRE -- PRIVATE GARDENERS

OPENING

1. tell me about your garden.

FORMAL STRUCTURE / CHARACTERISTICS

2. ask re: garden art / features, other formal characteristics of note.
3. what (if any) is the formal relationship of the garden and the house / other buildings?  
(relationships among the elements, within and outside garden)

HISTORY

4. how long have you been gardening here?
5. what was it like when you came?
6. how has your garden changed over the years?

ANTICIPATED DEVELOPMENT

7. what would you like to change?

THEORY / VOCABULARY

8. what is the difference to you between a yard and a garden?
9. what is the difference to you between a front yard and a backyard?
10. did you / do you farm? what is the difference between a farm garden and a town garden?
11. do you consider gardening to be work or play?

GARDEN CREATION / MAINTENANCE

12. what task takes the most time in your garden?
13. what task in the garden you like to have more time for?
14. does anyone help you in the garden?
15. how do tasks get divided up?
16. do you use any chemicals / fertilizers / water / mulch / compost / etc.?
17. do current environmental concerns influence your gardening practices?

18. where do you get your gardening materials – plants, soil amendments, tools, etc., also magazines, books, etc.

19. how do you define a 'weed' in your garden?

PERSONAL RELATIONSHIP W/ GARDEN

20. is your yard / garden a private space for you or do you prefer to share it?

21. do you have a favourite part? (viewpoint / path through / time of day / time of year / favourite smell / favourite sound ... )

22. what do you get out of gardening? what do you want to get out of it?

23. if I were to come here in winter, what would I find?

PERSONAL RELATIONSHIPS W/ OTHER OUTDOOR SPACES

24. what other outdoor activities do you do in the summer? in the winter?

25. are there any outdoor spaces in town or nearby that you enjoy or admire? (not necessarily park or another garden, just a place)

PERSONAL RELATIONSHIPS W/ GARDEN (ORIGINS)

26. how did you become interested in gardening?

CLOSING

27. do you have any questions for me?

I \_\_\_\_\_ have participated in this survey voluntarily, and understand that the information provided is for research purposes only.

Participant's Signature

Date

Researcher's Signature

Date

ETHICS PROTOCOL SUBMISSION FORM: RESEARCH PROTOCOL

Research Project Title: MAKING CHANGE: PLAY AND THE GARDEN

Researcher: ALISON SCOTT, MASTERS STUDENT  
DEPARTMENT OF LANDSCAPE ARCHITECTURE  
UNIVERSITY OF MANITOBA

I. SUMMARY OF PROJECT: The purpose of this research is to investigate the making of gardens in rural and urban communities in Saskatchewan. The work explores garden-making as an historical and contemporary expression of landscape, which has had an important role in establishing a sense of place for individuals and communities on the Prairies. This research will inform the final stage of the practicum, in which a series of gardens, both rural and urban, will be designed.

The study, for which I require the approval of the Ethics committee, targets two distinct groups of subjects: private gardeners and commercial garden/horticultural suppliers. I will conduct a one-time interview with each participant; private gardeners will be asked to respond to questions about their gardens, commercial suppliers will be asked to respond to questions about their gardening businesses. The interview is expected to take 20-40 minutes, depending on the participant's responses, and will be conducted in the participant's yard/garden or place of business.

The interviews are essential to developing an understanding of the role that contemporary gardens play in the lives of their makers, particularly those outside the design professions. This stage of the work will be supported by secondary research into the history of gardening in Saskatchewan, as well as contemporary garden theory, play theory, and current landscape trends within a broader context.

II. RESEARCH INSTRUMENTS: All research materials are attached, and are listed below:

- Consent Form for Private Gardeners, explaining the nature of the research and the participant's role, to be read by the subject prior to interview. Signature of the participant will be requested but not considered a prerequisite for participation (please see IV.) Copy of consent form to be left with subject for his/her further perusal.
- Consent Form for Commercial Garden Suppliers, explaining the nature of the research and the participant's role, to be read by the subject prior to interview. Copy of consent form to be left with subject for his/her further perusal.
- Questionnaire for Private Gardeners, to be completed by researcher during interview process.
- Questionnaire for Commercial Garden Suppliers, to be completed by researcher during interview process.

The researcher will record the subject's responses by means of a small tape recorder, with the permission of the participant. If permission to tape-record the interview is not given, the researcher will record the interview in writing. As well, the researcher will photograph the participant's yard/garden or place of business, with the permission of the participant.

III. STUDY SUBJECTS: Private gardens -- forty-five potential participants have been chosen by the researcher in various rural Saskatchewan communities, as well as the City of Saskatoon. The researcher walked and/or drove through each community and selected private gardens of potential interest from the street. The researcher will approach the subjects in their yards, when possible, or by knocking on their doors to request participation, but will

not enter individual homes. Subjects are, of course, free to refuse participation or to request further information before an interview is granted. As well, the researcher will contact the Administrator at the Town Office/RM Office in each community to briefly explain the project, to assist the researcher in gaining the trust of the community. Commercial garden suppliers – The researcher expects to interview 12-15 businesses in this portion of the study. Participants will be chosen partly based on the responses of private gardeners to question 18 of the interview, which asks “Where do you get your gardening materials?”. Also, local garden suppliers in the rural communities being studied will be approached. The researcher will approach the subjects at their place of business, and request an interview during regular operating hours.

IV. INFORMED CONSENT: A consent form and verbal explanation of the project will be provided to each subject, but the signature of the subject will not be considered a prerequisite for participation. This is because the subjects are being approached on their property, without forewarning, and the researcher feels that they may be reluctant to participate if required to provide a signature on the first and only meeting. Every effort will be made to obtain some physical proof of the subject's participation, such as the name of the community and the date of the interview, in order that the integrity of the research is upheld.

V. DECEPTION: The researcher neither plans nor intends any form of deception about the research or its purposes.

VI. FEEDBACK/DEBRIEFING: Participants will be invited to contact the researcher by phone or e-mail at any time during the research and a copy of the final document will be made available for viewing at his/her request. Not all interview data collected will be necessarily included in the final document. All participants will be credited by name only in the final document, unless they request to remain anonymous.

VII. RISKS AND BENEFITS: There are no anticipated risks to the subjects or to a third party.

VIII. ANONYMITY AND CONFIDENTIALITY: All information obtained in this research will be given voluntarily by the subject, and handled as follows:

- Raw data (eg. tape recordings and handwritten interview notes) will be reviewed by the researcher only and destroyed upon submission and acceptance of the final practicum document.
- It will be understood from the consent form that any photographs taken during the interview process, including those in which the participant has agreed to appear, may be used by the researcher in public presentations. If the subject grants permission to be photographed in his/her yard/garden, it will be understood from the consent form that under no circumstances would personal information such as the name or address of the participant accompany the images presented. If the subject does not grant permission to be photographed in his/her garden, then he/she will not be photographed.
- Personal information will be collected only with the permission of the participant, and used only as required by the Ethics Committee, University of Manitoba to prove the integrity of the research.
- No confidential records will be consulted.

IX. COMPENSATION: Subjects will not be compensated for their participation as there will be no costs incurred.



UNIVERSITY  
OF MANITOBA

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[www.umanitoba.ca/research](http://www.umanitoba.ca/research)

## APPROVAL CERTIFICATE

17 September 2004

**TO:** **Alison Scott** (Advisor M. Eaton)  
Principal Investigator

**FROM:** **Wayne Taylor, Chair**  
Joint-Faculty Research Ethics Board (JFREB)

**Re:** **Protocol #J2004:141**  
**"Making Change: Play & the Garden"**

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Please be advised that your above-referenced protocol has received human ethics approval by the **Joint-Faculty Research Ethics Board**, which is organized and operates according to the Tri-Council Policy Statement. This approval is valid for one year only.

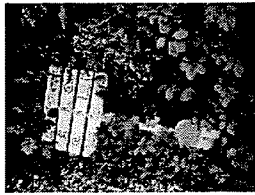
Any significant changes of the protocol and/or informed consent form should be reported to the Human Ethics Secretariat in advance of implementation of such changes.



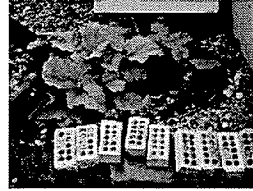
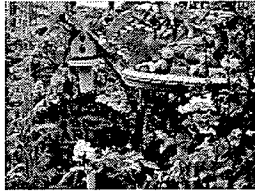




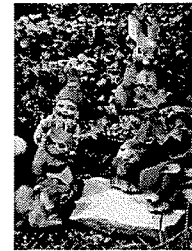
**APPENDIX C**  
**INTERVIEW IMAGES AND OBSERVATIONS**



1 First impression from the front stoop, if I remember, that wagon wheel and profusion and insulation from the street. All the action is crammed in around the door, right at the entrance, then straight lawn and driveway. Back yard was packed but completely open to view. 2 I have not had an interview here; the woman agreed, but hesitated, and just said to 'try my luck' to catch her in for an interview. Friendly enough, maybe shy or just non-committal. So it is all from the walk-about and photos. There is a sense of privacy



although the yard is completely open to view, privacy in obstacles, I think. Camouflage at the front entrance, she could likely sit on the porch quite hidden. The pathway to the backyard quickly narrows, hose reel, milk can (?), rain barrel and apple tree in fruit to the right, two more rain barrels up on palettes, a neat stack of bricks, and vigorous Virginia Creeper climbing the fence to the left. Path material changes from lawn to gravel at the fence line, and a hose lies uncoiled, snaking its way to the back yard underfoot. I



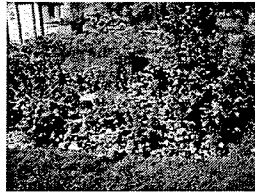
don't think anyone enters this way. Broken pavers are embedded in the gravel once you reach the backyard, more hose, a rock pile, a banana seat bike on the path. Obstacles. A sense of adventure and discovery, though too, because the yard is revealed in stages. You have to watch where you are going, look down and ahead in turn, and when the yard opens up again, maybe it seemed bigger than it otherwise would. 3 Consideration of context, Aberdeen Sk: I think they / she works in the yard, they sit on the porches



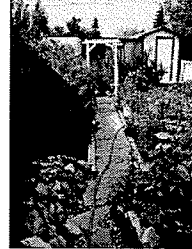
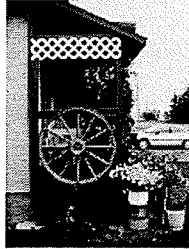
or in the house. I doubt the yards are visible from the house, because of the vegetation around the foundation (creeper, shrubs, etc.) and the porches. Mood is small-town in its openness, its matter-of-factness, its production and full-bloom. I think the vegetation around the house is intended to screen out, from inside the house, and the yard just 'is'. It does not borrow, it may be trying to screen out, but incidentally. Kind of a cottage-y feeling, the bike and bike parts, the reuse and storage of materials, the makeshift greenhouse,



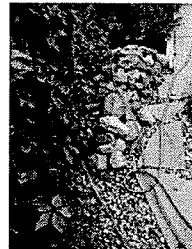
the purple loosestrife patch in back. Because I did not have an interview, I am not sure how well the gardener(s) know their local conditions. 4 Site issues are interesting. close proximity of the neighbour to the south warrants a strong boundary of climbers, shrubs, rock and brick piles, etc. The transitional zones of house, to porch, to yard are well-masked too. But to the north and west there are no neighbours and the yard is left completely open. No fence, no vegetation (except a single tree - willow? - at the back corner).



Inward looking where proximity is an issue, and from ground level, but outward looking from the porches. Not a sum of its parts, very everyday, private moments, private work. 5 123 nature. hmmm. Harder without an interview. 3<sup>rd</sup> nature present for sure, in the dressing up of the front entrance, the flowers and gnomes and other figures in the back, the gateway to ??? pure set dec ... 2<sup>nd</sup> nature, yes, it is very much a working yard, the greenhouse, the little bits of useable space used up, the bike parts and hoses and bright white



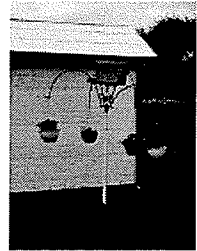
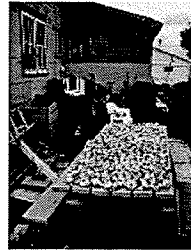
sheds. The lawn, the orange snow fencing. 1<sup>st</sup> nature ... cannot say. 2<sup>nd</sup> and 3<sup>rd</sup> nature mixed, probably in equal proportion, 3<sup>rd</sup> nature more at the public facing edges. Is 1<sup>st</sup> nature in the things left to rust? the collected rainwater? 6 Unself-consciously expressive. Where privacy is threatened, the camo goes up and then they can relax again and get on with it. Not a social yard, although the porches might be where that happens, but with a sense of humour, and passion. 7 Paths do not lead directly to, but rather



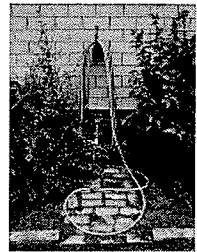
alongside, the house. Only access by pavement, front or back, is the driveway. Flow is from inside house only, with access by car / garage. Quotidian exposed, although less so at more public edges, climbers, shrubs and fruit trees, one large deciduous at the back, perennials, annuals and vegetables mixed together, with a healthy proportion of ornaments mixed in, but it looks like all flowers in front are annuals. A lot of colour. And no straight edges. Lushness in creeper, dill, apple trees. Full bloom. Then the north side yard is odd, a strip of black soil, absolutely weed free, freshly rototilled and ready to be seeded to grass? Single tree is punctuation, there is a strip of grass between the flower / vegetable garden and the open soil.



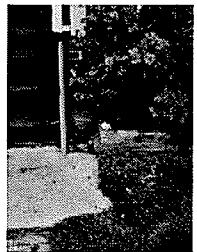
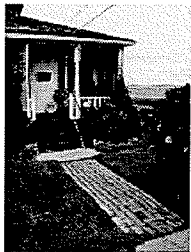
1 First impression was the ramshackle house and the perfection of the vegetable garden, the production of food is clearly essential to a way of life here. I like the homemade, add-on, make-do aesthetic. 2 When I went to the front, I could hear a TV and a male voice, but no one answered when I knocked. So I went to the back. A woman answered, she seemed to be eastern European, which began to explain the garden. She was quite shy and really not willing to be interviewed, but gave me permission to photograph



the yard. She did not come out. Neat piles of junk, rain barrels in a row, and a picnic table covered with onions drying in the breeze and sun. It was really quite beautiful. Impressions given were of neatness, order, productivity, humility. Impressions given off were the moments of grace and elegance, in the drape of the garden hose and the brick pathways, the punctuation of the burning barrel in the absence of the rows. Dignity for sure, openness, matter of fact-ness. 3 Is this garden trying to be of this place or some other?

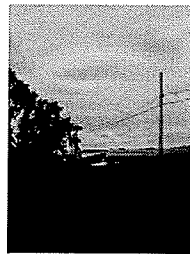


I do not think it is 'trying to be' in a deliberate way at all. It is. It is exposed, open, borrows from or screens out incidentally, it is not self-conscious, I don't think, and judging by the vigour of the vegetable garden, there is a good understanding of local conditions. The front porch and splash of colour on the public face do their duty with some charm. 4 There is no sense of enclosure whatever. I rely on photos to remind myself of the north boundary of large deciduous trees, the picket fence to the west. I had not noticed at all

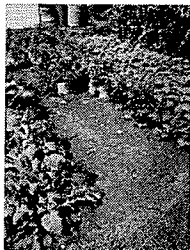


the clipped section of hedge to the east. I imagine it gets windy here, did not notice on the day. The scale of the clipped hedge is vastly out of proportion to the fields beyond, offers little more than perception of boundary. If not for the proximity of the neighbour, this could be a farm garden, in its openness, its frankness. There are a few shrubs dotted around, in a well-spaced line at the front, and hanging baskets in the middle of the lawn. Sum of its parts? Yes, but not in terms of a cohesive layout or sense of flow --- new steps on the back

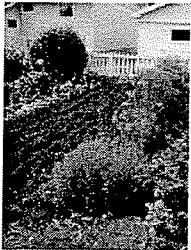




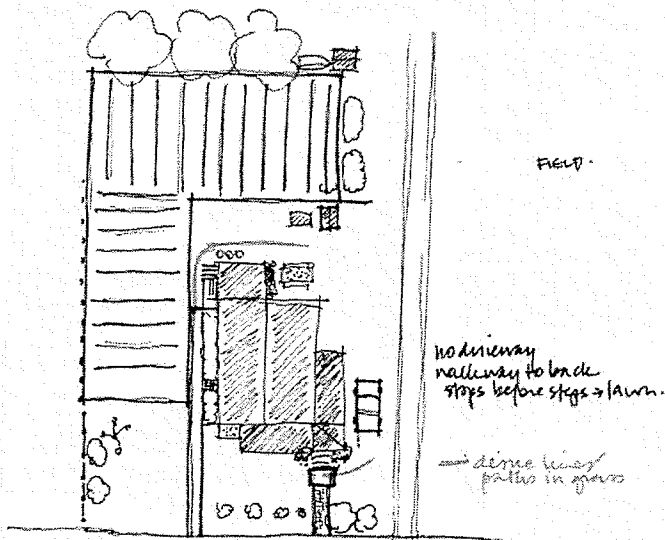
entrance but the concrete path stops before and the grass starts. Reclaimed bricks used as path material and edging, which unites front and side, could solve the back entrance issue. Perhaps they ran out of bricks. Several scales of brick print on cladding is kind of a humorous texture. 5 First nature I do not see here. This yard is steeped in 2<sup>nd</sup> nature, with a sprinkling of 3<sup>rd</sup> - in the flowers around the front, in the onions I think - they are partly on display - in the ornamental props, 'welcome', 'all things grow with love', the



hanging baskets. The trimmed hedge. Zones are reasonably clearly defined - production dominates. The quotidian is seen but not from the street, the sheds are neat and white. Perhaps the wind here is the only sign of wild nature, and the big sky. 6 It would seem to be a solitary yard (picnic table is, after all, where the onions are dried), a respectable working place. The extensive vegetable garden speaks of a layered, textured, old way of life - canning, pickling, family, probably generations of tradition. 7 No interview,

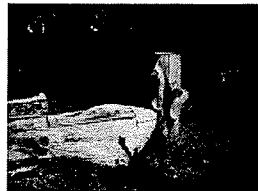
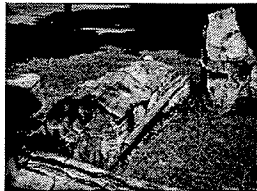
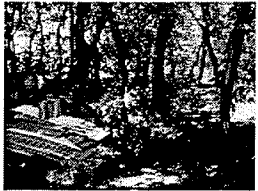


but probably intuitive understanding, based in tradition handed down. 8 Vegetable garden dominates, grass between and (although healthy) incidental, shrubs as separate units, except on northeast edge, flowers in splashes only around the house and in one row toward the front end of the vegetable garden. Trees in far back do close the distant yard and screen out neighbouring structures. Pavement very interesting, in walkway to back which leads from public sidewalk almost to the back door, in reclaimed brick path to front door. Good wide proportion leading to front, a comfortable path. No driveway. Car parked to the east of the front door, what is the flow? Seems to be a desire line between parked car and front, perhaps the only time it's used. Water in rain barrels, bird houses but no birds that I noticed, sense of space. Colour = greens, brick and rust, grey. Gold of next-door fields striking indeed. 9 No history shared.





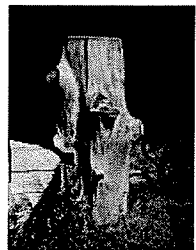
1 Very first interview and photos. The first time I noticed the logs, there was a timeless, suspended kind of sense about it, partly because of the contradictions between my assumptions and the physical organization of the place. It is clearly the site of the "pit party" yet there are no cigarette butts, or bottle caps, or even anything pointy sticking out of the fire pit. Everything so neat and ordinary. But very beautiful. No toys in the yard, no wear marks, no signs of outside life. The pit, then, as pure sculpture, a leftover from previous



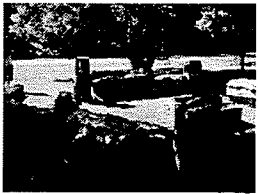
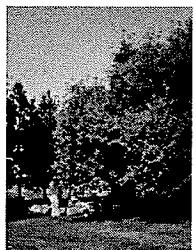
tenants, from days gone by. 2 Overall impression after the interview and more photos was how much more was going on than I'd realized. The poplar logs, the fire pit, but also the little forest in behind, the desire for a sense of magic about the place. There was an almost eerie sense of calm there, silent dog in a hidden dog run, silent toddler wanders outside from her nap, a little unsettling for some reason. 3 Interesting how the trailer / house feels so exposed, hot dry driveway, very prairie, but the log area and forest



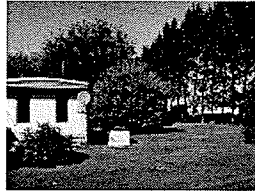
give a sense of enclosure, protection, back-to-something. And sociability, welcome. It is a young yard so ideas about screening off and borrowing from are perhaps premature – a lot of existing vegetation and the site for the fire pit has been chosen accordingly, the forest was there too and so far paths have been carved and plans made, only. 4 It feels open and private at once, like McBrooms but different. Forest etc. is backdrop to a social space. He wants a "high hedge all around, for enclosure and no snooping, but the yard



is to be shared by anyone who truly participates". This one influenced my ideas about play. Inward looking because of those who do not approve, but outward looking in spirit. 5 All natures present, perhaps even equally. Pathways and woodpiles in the forest introduce 2<sup>nd</sup> nature to 1<sup>st</sup>, as do plans to control understorey growth with round-up. He works on cars in the driveway, perhaps the most visible area of the yard. And 3<sup>rd</sup> nature is in the symmetry and right angles of the log layout, it meets specific aesthetic goals, there



is no steel for the same reason. Quite deliberate and completely non-productive. Materials are existing on site or cut from farmland nearby, things are made by hand with natural materials. 123 combined in the interest of creating a magical, social place. 6 It is expressive and social, and a passion for ideas, for plans, came through in the interview – "can't sleep when starting a new project" and "favourite part is imagining what it will be like". Longing. 7 Intuitive about what he wants to do. Not interested in planting



flowers or a vegetable garden, really enjoys the surprises and experimentation of interfering with natural processes. 8 No flow from inside to outside – “yard is his, house is hers”. Colour of the logs is most noticeable, smooth silvery grey reflects the sun. No pavement to speak of, trailer plopped on to a lot, car parked where it is convenient, not much altered to accommodate new uses. 9 Young family with 2 kids, self-employed, wife from the farm, close ties for materials, etc. Still.

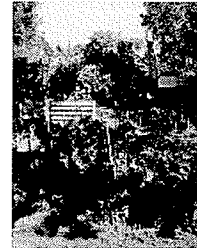




1 First impression of the yard was its park-like size, the use of cedar shakes as tomato supports in the vegetable garden and the contrast between house and yard. Despite the ramshackle, added-to trailer, there was a sense of life and energy here. It may not be pretty but it is well-used and well-cared for. 2 No interview yet, they do not have a phone and the woman was not home when I came to talk to her. But from photos alone I got a sense that it is a bit of a neighbourhood park, it is very comfortable in the yard,



casual, kids are welcome to hang out, and the family really uses their exterior space. 3 The yard considers its context in that the family seems to have moved in here and adapted to the site, not tried to make the site adapt to them. Large deciduous trees dominate the structure of the yard, poplars mostly, which makes it feel comfortable, and the familiar elements of vegetable garden, children's toys, old cars in back suggest an appropriation that is incidental. 4 The site is open on all sides, although the vegetation

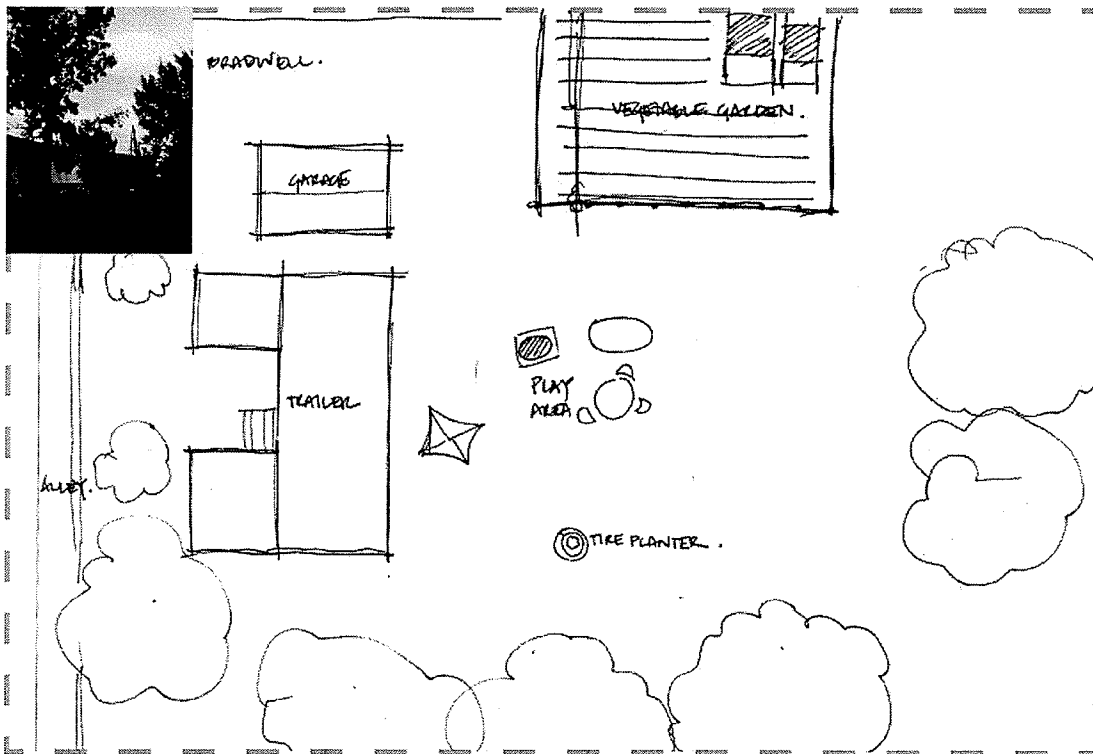
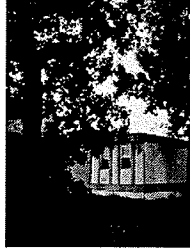
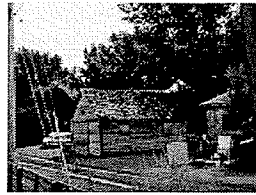


and sheer size of it make it feel quite private. Outward looking, casual. It has several equally proportioned activity areas, and so has a sense of cohesion that the yards composed of separate moments have not had. But again, not a deliberate cohesive spatial layout. No pathways, no flow as such, just space. 3<sup>rd</sup> nature in the single tire planter, the props among the vegetables, otherwise 2<sup>nd</sup> nature - vegetable production, places to play, trees for shade and perhaps enclosure. Simple. Weeds in the garden, but all in rows.



5 The yard is expressive in terms of the life it supports, a family of seven, traces of their energy apparent in the exterior spaces. A social place, open to visitors, open, likely, to judgment too. 6 Intuitive, unself-conscious understanding of garden. Minimal. This is a yard. 7 Lawn and mature deciduous trees, vegetable garden next in area, quotidian play out in the open, tools and work-props put away. Colour in the tips of cedar shakes, and inflatable toys almost exclusively. 8 Young family with 5 kids, other history not known.



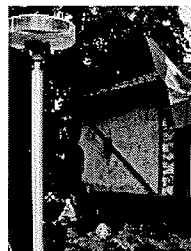




1 First impression was of the Italianate, the patchwork quilt of stone and topiary and fountain and structures. I think I laughed, I think smugly. There was something in every gap, every hole was plugged. 2 Overall impression was that they have achieved some manner of paradise on the bald prairie. There is a very wonderful sense of enclosure, of lushness, of life. There is dappled shade, sun, a breeze but no wind, sound, and a kind of controlled rambling quality that makes you feel like exploring. A visitor here steps out



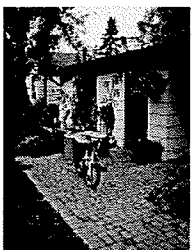
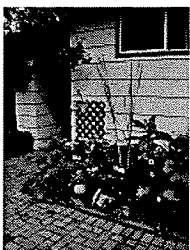
of the everyday, gets to be out of context. They are aware of the Italian influence, it came out in the interview and reminded me what my first impressions had been. But they won me over, the yard won me over. 3 Boundaries are not apparent, yet the yard is enclosed. They have very skilfully (which is not to say deliberately) borrowed the neighbours' trees, layered them in with their own. The yard feels very private from inside, but open and inviting from the street. In places it is a sum of its parts – the vegetable garden and



playhouse / shed, greenhouse, topiary at the back is quite magical – but otherwise it is all about moments: bread oven / fireplace area near the garage, the fountain, the butterfly bench (close proximity, worlds apart), the arches and gateways (to where?) ... the fact that they add items (butterfly bench, shed) when they see something they like (ys fill in elements of a plan) is evident. Have made attempts to visually integrate elements, like the 'boughten' stone with hand-picked field stone. His taste is to natural materials, older feel, hers to



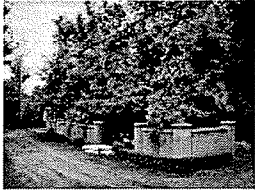
the 'modern'. Re: favourite part – 'each area's got its own ...' = recognize that it is in parts, perhaps that is even the goal. It is a yard that looks both inward and outward. The front is more staid (perennial border, shrub dots, foundation planting), but there is a sense of flow around and through to the side and back. Not physically open all around, but a sense that it goes forever. 4 3<sup>rd</sup> nature dominates – the greenhouse is nestled into a topiary garden, with a carving and stepping stones marking the entrance, the vegetable



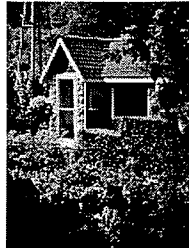
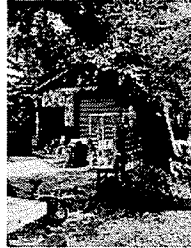
garden is bound with clipped hedges and flowers, and is punctuated by the playhouse / shed (=enchantment). The paths curve and undulate, materials are varied. Really just at the far back, around the garage and dog run, does a sense of 2<sup>nd</sup> nature become evident. First nature? Weeds in check, watered a lot, fertilize flowers, little wind, compost yes, rain barrels no. Power over, and yet the result is lushness, vigorous growth. 5 Italian influence (clipped hedges, wall at back), would like more fruit trees. Family had garden,



his mother was among first farmers to have 3<sup>rd</sup> nature in the farmyard. Also, lot itself was formerly owned and gardened on by the station agent – likely had a station garden too. Social – oven, chairs, openness – but private (inward and outward). Passion for making things, even if they do not really fit the yard, for controlled full bloom = “the satisfaction of seeing things nice.” 6 Understanding of garden pretty intuitive, I think. They mentioned some reference materials, etc. but mainly ‘learn by doing’. Keep own seeds (not



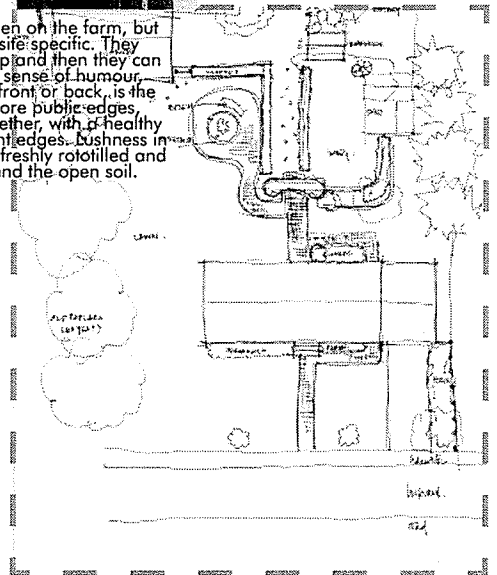
all). 7 Large deciduous / coniferous trees and clipped hedges give structure, flowers mostly perennials, front less exuberant but well-kept, plant material and pavers tie front to back. Hand-carved front door warm, inviting, although paving through narrow corridor between house and garage (pedestrian breezeway?) feels too private to use uninvited – inclined to walk over lawn and around other side because of openness. Visual flow is good – not all is revealed, but the eye moves comfortably – physical flow in pathways

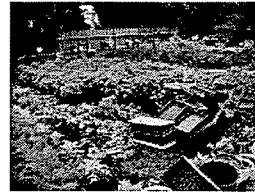
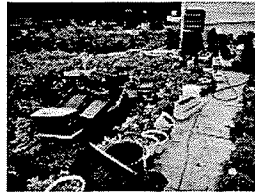


etc. is considered but perhaps reflects use more than cohesion of parts. For example, the interlocking pavers from the front sidewalk, through the ‘narrow’, around to the back door and topiary arch, etc. end at the fountain then dissolve into stepping stones etc, as if the fountain is the focal point of the yard, yet it is one of the weakest elements. Colour is limited, intense greens of lawn, perennials, hedges. Browns and reds otherwise, in the structures, and minimal flowering plants near the back entrance. 8 Garden is

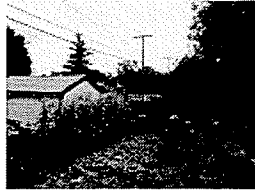
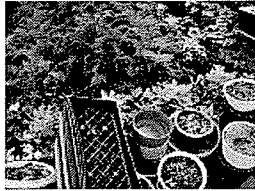


30 years old, but was formerly the home of the station agent whose garden was beautifully kept. Wife kept garden on the farm, but this garden seems driven by the husband’s passion for making things and ‘keeping it nice’ – as if his passion is site-specific. They are retired grandparents. 6 Unself-consciously expressive. Where privacy is threatened, the camo goes up and then they can relax again and get on with it. Not a social yard, although the porches might be where that happens, but with a sense of humour and passion. 7 Paths do not lead directly to, but rather alongside, the house. Only access by pavement, front or back, is the driveway. Flow is from inside house only, with access by car / garage. Quotidian exposed, although less so at more public edges, climbers, shrubs and fruit trees, one large deciduous at the back, perennials, annuals and vegetables mixed together, with a healthy proportion of ornaments mixed in, but it looks like all flowers in front are annuals. A lot of colour, and no straight edges. Bushiness in creeper, dill, apple trees. Full bloom. Then the north side yard is odd, a strip of black soil, absolutely weed free, freshly rototilled and ready to be seeded to grass? Single tree is punctuation, there’s a strip of grass between the flower/veg garden and the open soil.





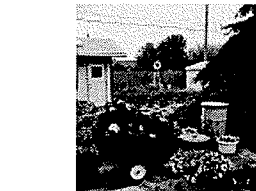
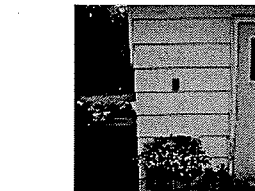
1 First impression was one of exuberance, and that never changed, just the extent of it and the good natured-ness of the gardeners. Passion, competitiveness, obsession, commitment. The place bursts from every direction except the back alley (tall fence, one flower head poking through). I knew I had to interview them, I figured they would be working outside when I came knocking. 2 Overall impression after the interview and photos was that it was all about obsession, but in a kind, and generous way. For the love of it, and



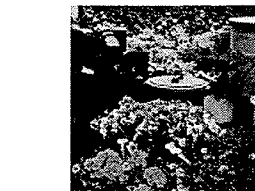
for the greater good of community, etc. I came back in winter to conduct the interview, and so got to see the tail end of the Christmas lights display, thousands of them, which made me realize the obsession was not seasonal. Really a lovely experience. 3 Context - I think this could only happen in a small rural community, or maybe I am wrong. The honesty of it, the community-mindedness, the immediateness. But maybe I generalize ... it just fits that he gardens, and goes down to the café for coffee, and they each in turn quietly



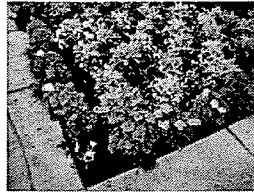
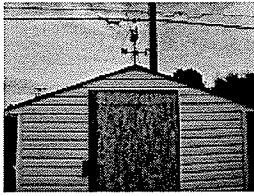
brag about what they have accomplished with God's help in their yard this year. Very agricultural, in many ways, although their lives depend on it in a different kind of way. I know they exist in the city, in fact I have seen them, but because he got to explain himself to me, I guess it feels uniquely of its own place. Mood is exuberant, a place of plenty, very readable local elements - lawn ornaments, usual suspects in terms of plant material (geranium, dusty miller, snap dragons, pansies, marigolds, petunias, and vegetables.



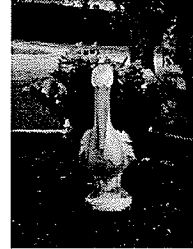
Perennial garden on other side of fence had different character, not mass planted in the same way.) Screens out, not so much, and blinds visitor to the world outside. 4 The site was open and enclosed. The very public nature of the mass plantings invited me in (leading up the driveway, to the greenhouse, etc.) But the large vegetable garden was only visible from right inside the yard, and the deck and perennial area, although not fenced, felt quite private. Inward and outward looking, in fairly expected ways - vegetable



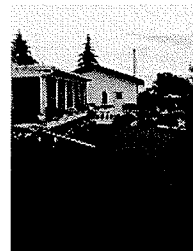
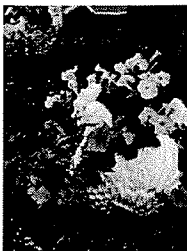
garden and working areas of the yard looked inward, entrances and sitting / relaxation areas looked out. Cohesion? It flowed in terms of the insistence of the plantings, annuals lined the vegetable garden, etc., and it was clearly a working place so the routes through were clear ... but not front to back, or inside to outside, just through and around. But, yes I think it was cohesive in its own way. Not in a professionally designed way, but perhaps only because I cannot imagine a designer recommending the amount of maintenance



that must be required! Although the plant material, and character of the garden has a practical, rural sense to it, it is unimaginably high maintenance ... which, I guess, is where the obsession comes in. Refreshing, for all of that, that someone values their exterior space so much. 5 All 3 natures are here, although 2<sup>nd</sup> and 3<sup>rd</sup> are expressed equally, 1<sup>st</sup> plays a very minor role (if any?? Birds, yes, straight rows, no weeds, or noticeable wind, or stuff where it should not be... maybe 5% 1<sup>st</sup> nature, if that.) 6 Strong



agricultural character, I knew it was just in his / their bones. He admitted in the interview that he started as a child and was encouraged by his mother, it just all took off when he retired from farming and moved to town. So very personal, but also very much an expression of local context / cultural experience / own passion. 7 Intuitive understanding of garden. 8 Back yard is 45% annuals, 50% vegetables, several huge spruce trees, a few outbuildings, and a driveway. Entrance to the house is dwarfed / de-emphasized.

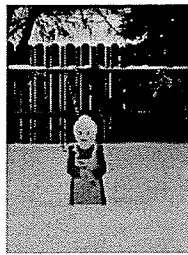
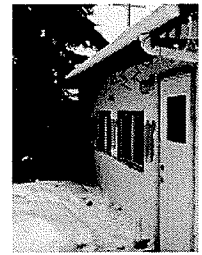
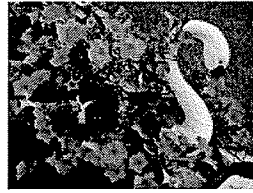
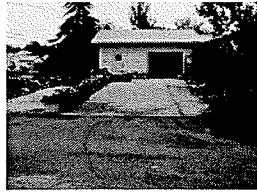
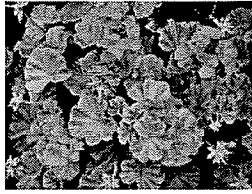
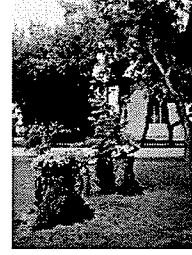


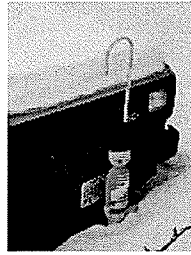
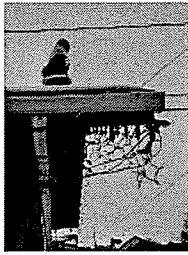
Side and front is mainly lawn, maybe 15% perennials in bed near enclosed deck, lawn ornaments, pots and baskets, mature street trees. Dappled shade around side and front, more birds, etc., back north exposure but full sun (low buildings, few trees). Flow possible between all gardens, but back and front treated as separate on large corner lot. Much, much colour, summer and winter (until after Ukrainian Christmas). 9 Married couple, 60's, married late in life, she had grown family already whom he refers to



as their kids. Strong farming background.







22 Oct 04 Ende in Dundum. 20 minute drive at 110, the only wildlife to be seen on road is either roadside - porcupines and skunks many, a buck northbound, an unidentified bird splayed and frayed - or its not wild at all, horses mostly on this road. Signs advertise greenhouses and paintball mostly, plant something or shoot at your friends, you decide. Colours down to gold and brown, with grey creeping, not even blue except a thin bank above the horizon which may just be a darker layer of grey. Wintery sky, and wind.

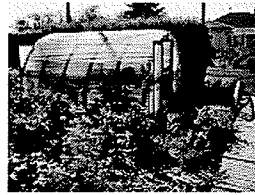
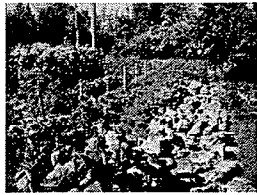
Hay for sale. Fresh vegetables closed. I'm thinking of colour, of weather, of what messages are here. Sorry but things are looking a little bleak, for landscape, for my passions. I wonder what messages I miss by bearing different passions. It looks bleak for design, for texture, for the layers that construct beauty, but does it look rich for... hunting? for resources? for control and power over? for possibility (if we only work hard enough), for stability (for our children), for the simple life (for true happiness)? Who knows, I have no idea. Neatness and virtue, not much has changed. Control over 'nature' not much has changed. Carving out a life, not much has changed.

Colour, weather, car culture, stuff culture - different from urban stuff culture, which is consumption based, gardens included (in suburbia for me) - rural stuff culture is protection and control based. Vines on buildings will wreck your stucco, leaves are messy and could clog the pool drain, clad it with plastic so the weather won't show, no roots near the house, and no thistles or seeds that might get outside the lines... If we clear that last stand of aspen, the combine can just go straight, straight in the lines. Lines, horizon, planes, plains. I'm generalizing, and I'm not.

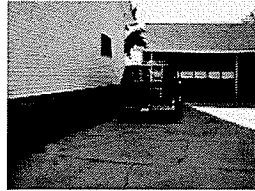
Saskatchewan landscape. Highways, gold brown-grey, roadside. Some signs - highway provincial all along: speed limit, watch for deer, 41 to Saskatoon, Prairie Lane Road 1. And local, either when you're getting near something: Racetrack gas, Dundum, Four Friends Cafe, Dundum. Or when there's something for sale: Hay, fill, farm equipment. In the city there are more colours, more signs, more directions to go in, more stuff for sale.

Utopia. Paradise. Within confines only. The gardens I've been looking at are ones that are noticeably inhabited - well-used, well-loved and or well-tended. They are different from their neighbours because energy has been invested in them, whether for show, or for use, or both. Many are very pleasant, comfortable spaces which deny the wind, the acidity, the limited palette of their context. They succeed because of a hint of paradise. None, yet, have been Jassman-esque, have found a means of expressing themselves as themselves, really. Except perhaps the very first, the poplar logs.





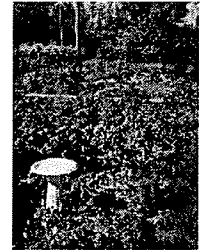
1 First impression was that I could only catch a glimpse of the garden beyond the high caragana hedge, which made it all the more intriguing. It also made me a bit more nervous than usual to approach because I could not be sure there was something worth studying until I had already made contact. 2 It is a comfortable yard, very private and enclosed, and I got the sense that it was a paradise for its owners. This is one where the gardener made reference to healing, and getting into nature. I do not think of any of



them as nature, isn't it funny. 3 The high hedge screens everything out, the wind, the neighbours, the noise. This yard could be anywhere in Saskatchewan, at a glance. She understands well the local conditions, the alkaline soil, the needs of her plants. 4 Strong physical and visual boundary, a hortus conclusus. It has a very private feeling, you can hear the birds, the trickle of water, your own thoughts presumably. 5 Again the question, is 1<sup>st</sup> nature here? In the sound of the birds, maybe, in the effects of an early



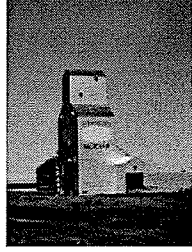
killing frost the night before. 2<sup>nd</sup> and 3<sup>rd</sup> nature are present in equal proportions, and control is important - killex, round-up, trounce, something on the cabbages. Underground sprinklers in the lawn. Weeds defined loosely, it is a weed if it grows where you do not want it, otherwise volunteers acceptable. 6 I think it is expressive, no obvious references to other cultures or styles or histories. Probably some tradition in the vegetable garden - Ukrainian - a personal space. 7 Intuitive and educated understanding of



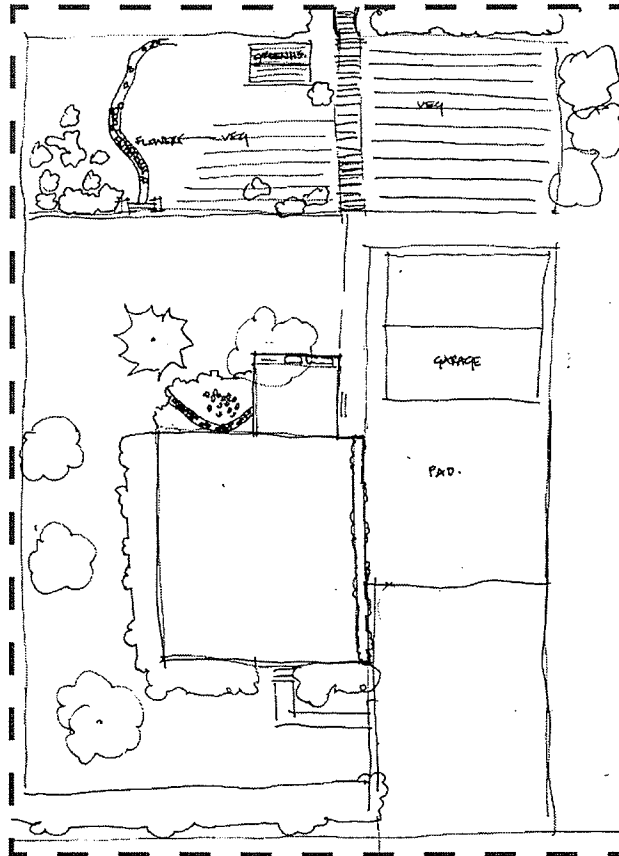
garden practice, she was quite knowledgeable about species, about the relative health of individual plants in the yard, used to start plants from seed, for use and for sale, but has cut back. Shops in the city and by mail order, can compare for quality, etc. 8 Hedge as impenetrable boundary, mature trees give shade, enclosure, water and perennials and shelter attract birds, pavement a single huge concrete pad for driveway and under garage. Huge. Cinder block garage, massive and fully in the backyard. Otherwise,



brick, in narrow decorative meandering pathways through flowers, and to frame the deck. Boardwalk bisects vegetable garden to back alley, lovely texture. Gateway and bridge a bit silly, but it was explained that the bridge was something of a neighbourly joke, so that changes it somehow. Some relationship with back entrance / sunroom / garage (because of proximity) but it is as if the rest of the house was in a different yard, the rest of the house is separate, forgotten in the life of the place. Quotidian hidden, I guess, or

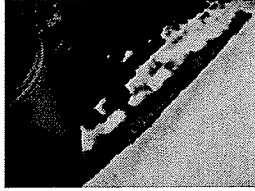


at least just put away. Colour – grey dusty cabbages, splashes of orange, poppy red with the vegetables, pinks with the water and birdfeeders. Greys, greens, brick red. 9 Iris has been gardening here 28 years, it was all grass in the beginning, changes came immediately. Had grown up with a market garden, passion reaches beyond site. Kids raised here, husband still works but Iris gardens.

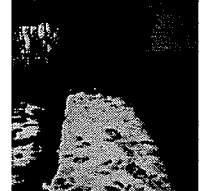
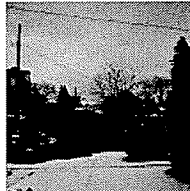




1 First impression is different for this one, because I lived kitty corner to the house much of my childhood, and watched the public parts of the yard's transformation daily. I watched the previous owner build the massive wall one stone at a time over what must have been several years. 2 Overall impression of the garden held few surprises really, except that the builders no longer lived there. I did not get an interview but spoke to the new owner, who was not a gardener and, as such, not much use to me. 3 It is a formal



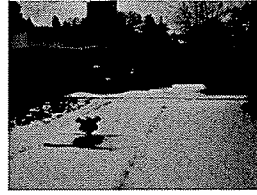
garden, with the hand-built stone wall, the espalier fruit tree against it (south), the fountain, the rectangular beds, the clipped hedges and rows of Brandon cedar soldiers. Except perhaps in the use of local stone, it almost completely denies its context – or, perhaps I could say, pushes the possibilities of what the context can offer – and was the most literal example of a hortus conclusus of all those studied. 4 The site was completely and emphatically enclosed – to the east side, a 7' tall stone wall and row of tightly planted



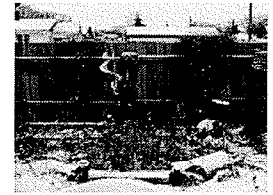
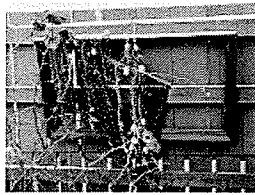
Brandon cedars separates the seating area next to the house from the nearest neighbour – and is inward looking only. The spatial layout is clearly a designed one, perhaps professionally, but more likely gleaned from much research into European formal style. Quite a remarkable place, really, and very much the product of an obsession, a passion. 5 I visited and photographed the yard in late fall, so there was little bird or bug activity ... no wind, not much left to chance, I shouldn't think. So 3<sup>rd</sup> nature in the extreme, 2<sup>nd</sup>



nature in the obvious handcrafting and sheer amount of labour involved ... also perhaps in the espalier which suggests agriculture (albeit not local agriculture). 6 The garden is very emblematic, very private, with much much passion. I wish I had been able to interview the maker! 7 It appears that the maker had an educated understanding of garden (and perhaps design) both, 8 Again, the experience was affected by the season of my visit, so sensory information, etc. was not available (i.e. smell, sound of



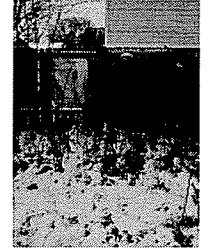
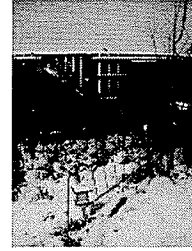
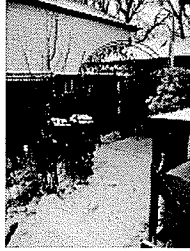
fauna, etc.) But layout was rectilinear with one undulating line of concrete to grass, it held vistas, distinct zones which flowed into each other, no quotidian elements visible, a fountain, and clear and deliberate relationships with the house. 9 I met a woman in her late 50's at the door, the new owner, who was not a gardener.



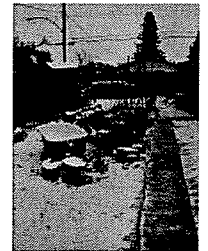
1 First impression was that here was a treasure! I had not found much to date in the inner city, and was close to giving up this particular neighbourhood, when I caught sight of the fuchsia door / gates, and the peak of a fuchsia shed roof peeking over the fence. When I approached the front entrance to ask for an interview, I found the place had a name, and that the gates were locked with a hand written sign inviting me to send an email if I found no one in. 2 Overall impression after the interview was that



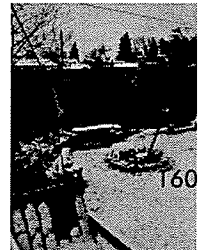
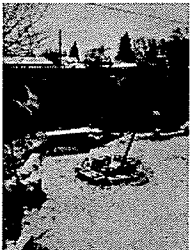
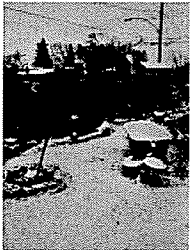
the place held more surprises than I had imagined from the street, and that it very much fit the profile of an urban hortus conclusus, being completely impenetrable (including barbed wire inside the tops of the fence at climbable points) from outside for more than reasons of physical security. 3 The fortress-like character of the place, while it seemed to be doing its best to deny context and shut the immediate world out, actually was expressive of context in several important ways. First, it was in the inner city, and the fence



and fortifications reflected that reality – the owner was a single woman living alone who had had unwelcome guests at her door and hiding from police in her yard. Second, she had pets – rabbits, dogs, birds – and grew several species of plants in her yard for food which were considered 'weedy' by more than one neighbour. Before the fence, she had been told to clean up her yard although it was not merely neglect but choice that determined the plant selection in her garden – she was interested in native plant species and edible



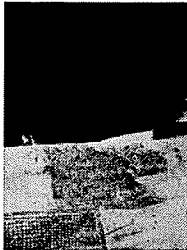
species that thrived in her conditions. She was quite knowledgeable about her choices. 4 The site was completely enclosed in back, as I have mentioned, and the front had a token white picket fence (low enough for me to step over), a sign naming the place on the gate, and a 5' high deck off the front door with no stairs to it (=no entry). So the appearance of invitation in, but then no means of getting further in once inside the gate. Extremely private. Inside the fence, there was a cohesion in the theatrical character of the



place, that continued inside the house. I think I can say it was the sum of its parts, simply because all the parts tumbled into each other, there were few delineations in terms of activity, it had the character of one large room. 5 123 nature were definitely all represented, perhaps even in equal balance. There was clearly delight in things growing outside the lines, in volunteers and surprises and animal life, even in the approach to decorating and embellishing it -- there was 1<sup>st</sup> nature in the 3<sup>rd</sup> nature, absolutely! And 2<sup>nd</sup>

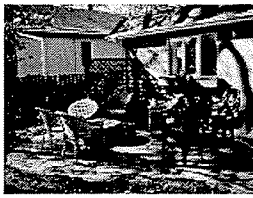


nature in the production of food for the animals of the household, and certain consumables for the gardener as well. 6 The garden was absolutely expressive in character, highly theatrical, accidental (artwork and theatre props dragged home, plants on the move) and deliberate (fence panels painted, seating area and gazebo, assertive colour choices for gates and other structures). It was highly personal and quite solitary (not entirely by choice), absolutely filled with signs of passion. 7 Intuitive and educated



understanding of garden. 8 Back yard was mostly perennials and self-propagating annual species, quotidian elements part of the happy salad, no flow to interior of house but strong continuation of character inside to outside. Southern exposure, not much colour on the day I visited but the promise of in high summer. 9 Single woman in her 30's, strong theatrical leanings and (in my opinion) talents, no rural influence.

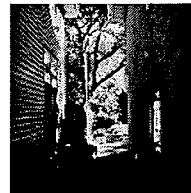
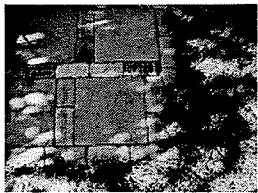




1 First impression was affected by the fact that the front yard was not just lawn, and that I could see sweet peas at least 8' tall from the back alley (over the fence). Glimpses only, into a cared-for yard. 2 Overall impression was that these were middle class, conservative people who enjoyed having their own little piece of parkland in the city. Quiet oasis in quiet, organized lives. 3 Context - suited the proximity to the university, tree lined / leafy neighbourhood, screened out high-rise apartments one block away,



borrowed vegetation from neighbours. 4 Back yard was completely enclosed, but the owners made a statement by making the front into a usable, comfortable place too. It was not just to proclaim their difference, there were actual qualities in the front that were not achievable in the back (views to approaching thunder storms) and they made the most of those qualities. So, private but with connections to neighbours, the community. Exterior spaces flowed well with the house, so more cohesion than most, but the



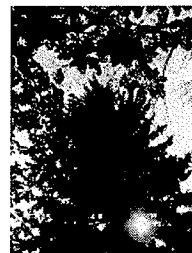
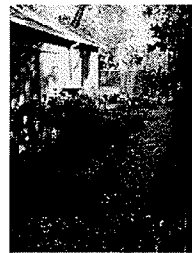
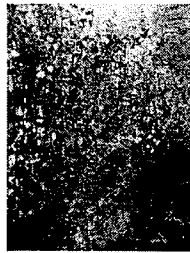
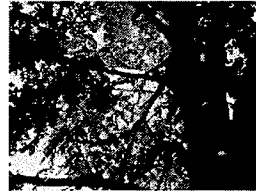
restriction of the vegetable and cutting flower garden to the far back of the yard, and the quotidian elements similarly restricted and largely hidden, fragmented the spaces somewhat. 5 All 3 natures are here, certainly - 1st in the recognition of storms as part of the outside experience / richness, in the dappled shade and birds, in the acceptance of things growing outside the lines, 2nd in the staked and row-ed sweet peas, flowers and vegetables, the park like qualities, and 3rd in the rest. Possibly, 3rd most prominent? 6



Middle-class sense here, strong sense that home depot is not far and money is not a primary concern. Personal comfort, not particularly self-conscious, private and respectably shared as well. Extremely tall and successful sweet peas, and obvious pride and generosity wanting to share them with me, showed glimmers of passion. 7 Intuitive and learned understanding of garden. 8 Park-like layout, most elements and beds and seating areas around periphery. 65% grass, 25% plantings, 10% vegetable and cutting



garden. Strong flow between interior and exterior (interview conducted from inside, looking out), quotidian mostly hidden. Qualities of light memorable, shelter from wind, overall comfort. 9 Married couple, mid-late 50's, grown children. Interest site specific but partly due to lifelong apartment living - wanted a chance to garden. Influenced by commercial proximity of garden resources, books and magazines, urban context.



27. Sept. 04

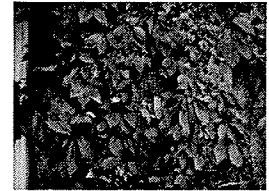
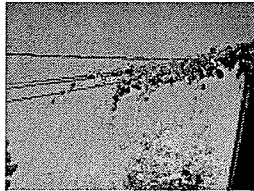
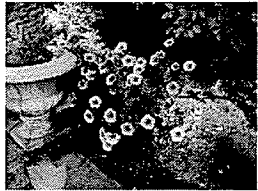


Back on the garden hunt, city now. Don't have the heart for gardens today, doing the pitch, putting myself out there. Made one contact at least, Linda with the 8' tall sweet peas. This one's about obsession for sure, very neat + trim + even aged by the looks of things - photos, gates, planters all in good repair. But also about art. Yellow butterfly with grass growing in it (okay, lose the fake guy having a bath...), rattles on the garage but very very beautiful rattles and very beautiful paint colour + pressed tin texture on garage cladding. Vertical garden of sweet peas visible over a 6' fence, blocking view to new condos across the alley. Lovely.

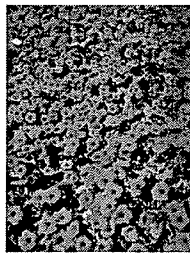




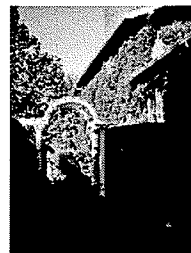
1 First impression was how decorative the yard was. A bit Italian, again, in the white ornament and clipped shrubs. And I could tell from the gateway and brilliant red Virginia creeper beyond that the backyard would hold something worth seeing. 2 Overall impression after the interview and photos was that it was all about the gateways. They led one to the next, one to the next, then I was back at the start. Impression given, of European influence, of the welcoming front entrance, was clear as intended. Impression given



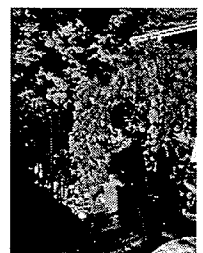
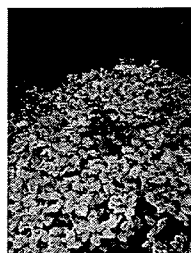
off was restlessness and no where to land. 3 As a city garden, the context is different. Old neighbourhood, proximity to the riverbank, denser population. It felt like something of an oasis, for calm, privacy. Elements in the garden screen out the surroundings – a neighbour's direct gaze, or blank wall – but also borrows from – a neighbour's crabapple tree or the brickwork across the back alley. There seemed to be a good understanding of local conditions, the fact that the river influences climate and soil here, etc.



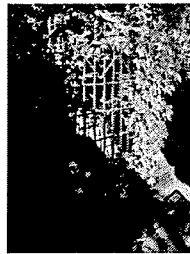
4 The site was more delineated, in a way, yet the borrowing and screening blurred the lines somewhat. She mentioned that the activity of neighbours was part of the scenery, but I recognized that the area of the yard they used the most was completely screened off. The higher elevation in the front yard and inviting yard reaches out to the community, yet the height and solidity of the house ensured privacy from inside. So inward looking, most definitely in parts, outward looking in attitude. Again, though, a series of garden



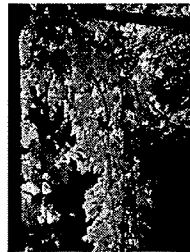
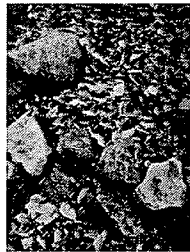
moments not a cohesive arrangement of space. 5 I think 123 nature are there, 3<sup>rd</sup> very clearly, 2<sup>nd</sup> in the somewhat neglected back garden / shed / car park area. 1<sup>st</sup> in the overgrown qualities, perhaps, the crumbling concrete. Their attitude was that the garden serves them, not the reverse, so environmental concerns do not drive form. 6 The garden borrows ideas about the romance of Europe, Italy in particular, and so is somewhat emblematic. White, topiary, climbing vines and clipped rosebushes. The front yard and



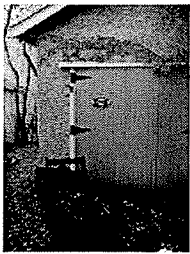
entrance feel social, but again the message is mixed – welcome to my garden, here is a trellised gateway to invite you in, but there is no path material underfoot, just lawn. Grass means either 'this is casual' or 'not this way' ... stepping stones means it's this way if we are expecting you or if you are tiptoeing around for some reason ... a pathway of pavers or concrete means it is official, the invitation is open. The garden is treated mainly as a family retreat. 7 Intuitive and educated understanding of garden (and design) both.



8 Mature deciduous trees, some on the property some borrowed, garden furniture and ornaments stand out – all white or black, Italianate. There is a relationship of garden and house insofar as together they create a circuit. I believe that there is a strong relationship between inside and outside in the front, through the windows of the front room and in the flow that is evident around the front entrance, possibly at the side too, but not after that. Very limited physical access, and no visual, in back. A pond, birds,



dappled shade, overgrowth, perennials, high hedges create textured enclosure. Shrubs, trees and climbers = 70%, perennials = 10%, annuals = 5%, lawn = 15%. 9 Married couple, 50-ish with grandkids, with design background. 11 years in this place, always comfortable in the garden, but this place in particular generated a passion for it. Rather worldly influences, from professional life, traveling, etc.

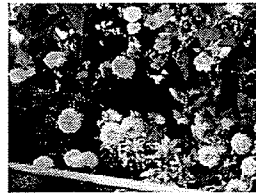


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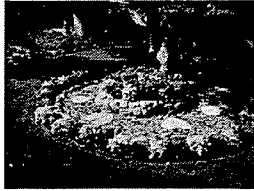


Gateways, gateways, gateways. It's all about the gateways, but they don't really lead anywhere. To the sideyard, I guess, but it's somehow accidental too, or not accidental, but not the final destination. Maybe the circuit is the point, gateways to gateways through corridors to gateways, with pitstops of leafiness along the way.

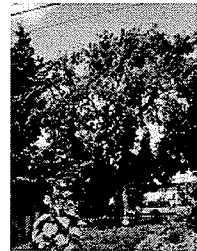
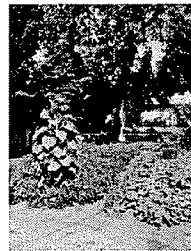
Quotidian elements aren't exactly hidden, so much as not on the circuit - not especially deliberate, the concealment. Why don't more of us try, however clumsily, to imitate Europe? We used to, it's all we need to do. Why not the compacted soil/gravel paths and the worn out stuff, why not let our things be damaged and nudged around by plants? It was interesting what she said about the v. creeper not wrecking his stucco, as predicted by well-intentioned naysayers. It is so much our attitude - stuff comes first, always.



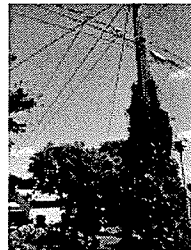
1 Radio on at the side deck, suggesting activity. Front yard pond etc., suggesting commitment to yard that would extend to back.  
 2 Interesting woman, long life, yard as part of community responsibility and for private self. Gardening has just always been a part of her personal day-to-day activity. Memory, family, use of outdoor space (vs. set aside for 'good').  
 3 Considers context as part of community, likes people to enjoy her yard, understands growing conditions etc. because it has always been part of her day. Did



not mention religion / spiritual component but shrine to Mary in the yard highly symbolic – does Watrous have strong catholic roots, like Allan? Or is it a statement of individualism within community? Yard extends beyond own site, to male cousin (?) Rick across back alley – tends his yard for him = connections, support systems.  
 4 'Good neighbour' fence on west side gives some enclosure / backdrop to activity, inward and outward, both.  
 5 Shrine to the Virgin Mary would suggest 3<sup>rd</sup> nature – symbolic expression. Also



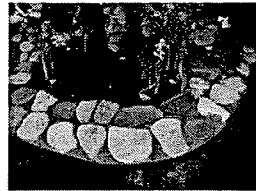
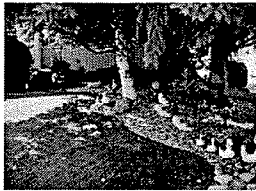
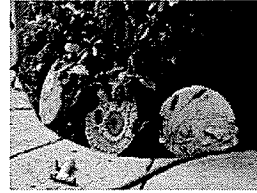
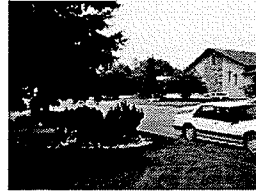
pond and yard furniture, particularly in their highly public location in front. Vegetable garden and productivity of back yard, also history of use by kids, grandkids, shows 2<sup>nd</sup> nature. And first nature I think in her acceptance of volunteer plants, "lets things move around", love of the birds, etc. So yes, all three present. 2<sup>nd</sup> dominates, I think, then 3<sup>rd</sup>, then 1<sup>st</sup>.  
 6 Personal family history important in her perception of yard, the various beginnings that have happened there result in the forms today, but highly emblematic, again, re: shrine.



Signs of passion, perhaps only made evident in talking to her. Has a social feel, although she now sees it as a private space.  
 7 Intuitive and experience-based knowledge of her conditions, etc.  
 8 Strong delineation on west side of yard, fence and mature trees = enclosure, bleeds out to east neighbour and back alley. Shade, sheltered area, open lawn for activity. Vegetable garden creates some enclosure to back alley on west half, backdrop for seating area. Proportions? Trees and climbers 20%, vegetable 15% (includes

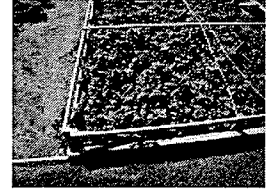


cutting flowers, sunflowers), formal shrine area and front pond, etc. 20%, lawn 40%, hard surface 5%. Some flow front to back, out to alley and west neighbour, not much int. / ext. Or within the back yard itself. Quotidian hidden (except deck area off side door), hot colour – red and silver, pinks / orange / reds / purple / white and borrowed view of sunflowers run riot next door.  
 9 Older couple – early 70's, 35+ years there. Passion personal, influences lifelong, strong rural influence.

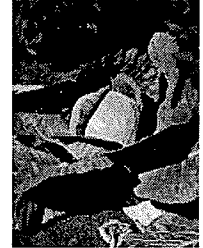
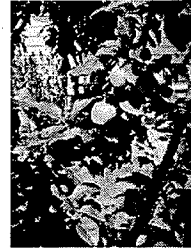




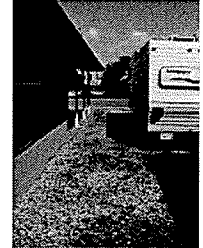
1 First impression was from the neighbours, who said 'ours is nothing, you should talk to the Hansons', I probably would not have had the courage otherwise, with them sitting in their picture window, watching, smoking, the front yard devoid of life. But I could see that the vegetable garden was very beautiful, how tough could they be? 2 As it turns out, pretty tough actually. Their yard is a perfect reflection of my experience with them. Illogically practical, the shortest interview of the lot, by far. "I plant it and I take it off. I



don't fuss." 3 Interesting questions of context came up in this pure 2<sup>nd</sup> nature experience. Absolutely open, almost aggressively so given the proximity of neighbours, the height of the house, their viewpoint to the street, etc. The mood is plain, practical, production oriented. There is an understanding of conditions insofar as they know what will grow and do not need to think it through beyond what is already known. 4 Notion of site rolls into this, open site that they look out over, and yet it is not outward looking in a friendly,



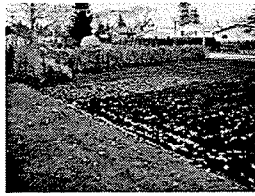
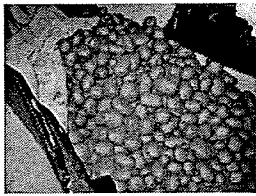
inviting sense, it is too direct. There is no mask, no social transition, as if daring you to look. Very odd. The yard is such a blank slate that the eye naturally falls on the picture window for a clue, and there they sit, smoking, staring back. No cohesion, but separate units - back, front and house. 5 1<sup>st</sup> nature? No. 2<sup>nd</sup> nature is possibly more than 100% in this yard. There is a raised foundation planter in front with nothing growing in it, and 2 Jackmanii clematis side by side in the back. A few gladiolas, alyssum, I think perhaps



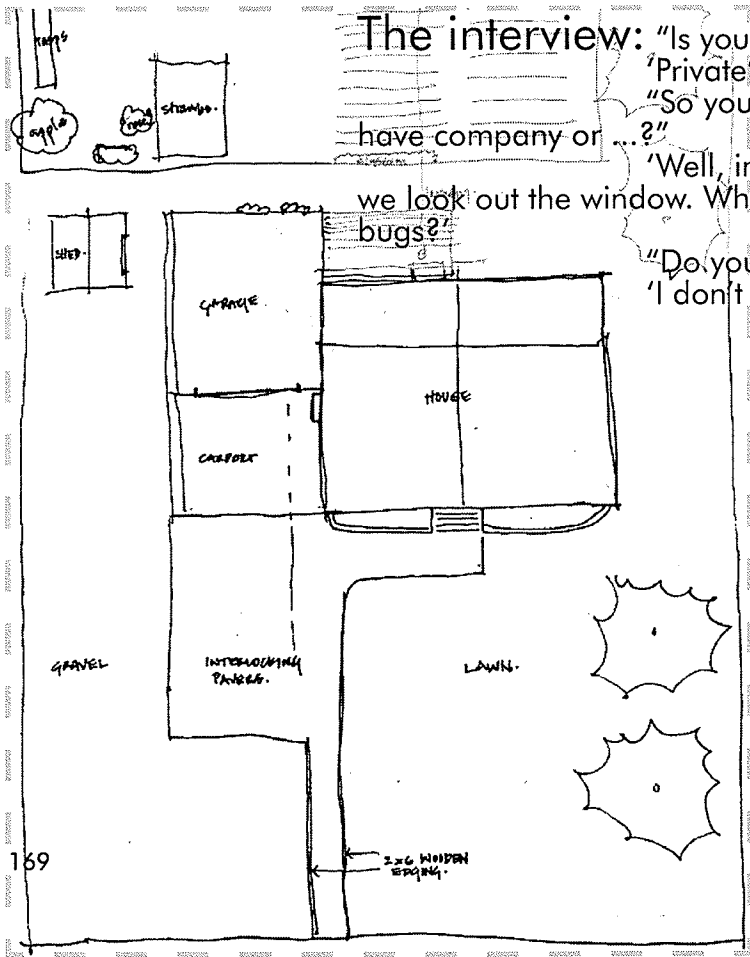
a rose bush. And a band of annuals behind the strawberry bed. No weeds, volunteers are moved or just pulled, there is likely wind in areas, but that is it for 1<sup>st</sup> nature. 6 I think this yard is neither expressive nor emblematic, and the only signs of passion I could read were for the harvest, the satisfaction of a perfect product and lots of it. Bounty. The interview: "is your yard a private space?" 'private'. "So you don't sit out there if you have company or ...?" "Well, inside is air conditioned, so we look out the window. Why



go outside in the heat and bugs?" "Do you have a favourite part?" "I don't really spend time out there". 7 Intuitive and taught understanding, no sense of experimentation or potential for change. 8 Formal analysis ... rectangle of vegetable garden up to 2m from the house. House. Lawn and incomplete driveway of interlocking driveway, car port. They go in the door through the car port. Very interesting thing I note from the photos is that at the edge of the vegetable garden, immediately outside the back entrance, there



is a .5m wide strip of alyssum. Popular in station gardens, white and pure, laundry line hangs above. 9 20-25 years, much as it was when they came just not worked, no lawn, etc. Learned gardening growing up, necessity at first. Retired grandparents in their 60's.



The interview: "Is your yard a private space?"

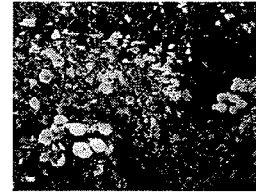
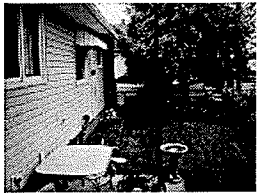
'Private'.

"So you don't sit out there if you have company or ...?"

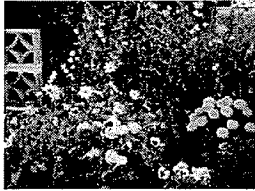
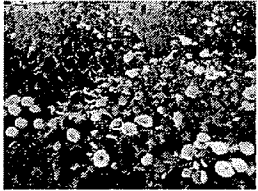
we look out the window. Why go outside in the heat and bugs?"

"Do you have a favourite part?"

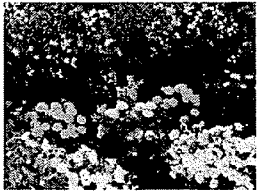
"I don't really spend time out there".



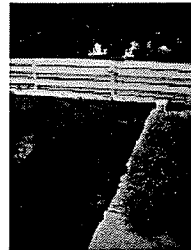
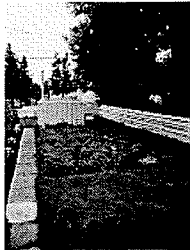
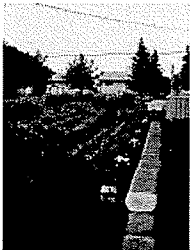
1 First impression was the forthrightness of the front yard, having annual beds running along the curb near the street, like a reverse foundation planting. Showed some spunk, I thought! A trip down the alley revealed an ambitious vegetable garden, so I knew gardeners lived there. 2 I did not get an interview with the 'man of the house' who is the gardener, as he was held up at the farm both times I was by. His wife was happy to talk but a few minutes in, we both realized that the questions would not yield much without



him there too. Overall impressions then were based on the photos mainly, and I came away with the first impression intact. 3 The context was true, rural Saskatchewan garden with a cheerful somewhat decorative front yard and a productive back yard, open to the alley, part of the town. The yard was its own palette, and there did not seem to be any intent to borrow or screen views, to imitate another place, to shift existing climatic conditions. Really, the simplicity of providing a cheerful front and productive back sums it up.



4. The site was completely open, private in terms of use but visually very public. The question of cohesion or the site being the sum of its parts really is moot in this case. 5 I think 123 nature are all there – the obviously decorative effort of flower beds along the road and driveway had little 2<sup>nd</sup> nature or productive value, and was certainly not representative of wild-ness. So, 3<sup>rd</sup> nature ... the productive vegetable garden gives us 2<sup>nd</sup> nature, and the absence of attempts to control wind or other climatic realities, invites 1<sup>st</sup>



nature. I cannot say how they handled the question of volunteers or weeds, or other environmental issues, but being active farmers, in their early 60's, I daresay I can make assumptions that they input as necessary and consider the land to be working for them. 6 The garden seems to have developed from a personal agricultural history, practical decision-making with a hint of cheerful whimsy, a lifetime of how things are done ... a passion to work the land seems to be evident (although it may be presumptuous on my



part to fill in those blanks), and the decision to give both yards an extroverted character suggests passion as well. 7 Intuitive understanding of garden. 8 Mature deciduous trees mostly borrowed from back yard neighbours, so some sense of enclosure although not in the control of the gardeners themselves. Back 80% vegetable garden, 5% annuals, 10% grass, and 5% hard surfaced patio and walks. Front, 20% hard surfaced, 15% annual beds through lawn and lining hard surfaces, and 65% grass. Reminds me the Von Baeyer quote re: the attempts to 'naturalize' railway gardens, "it was no longer considered in good taste to cut up the lawn with flower beds ..."

9 Married couple, 60's, still farming.

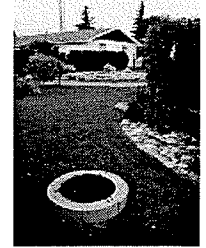
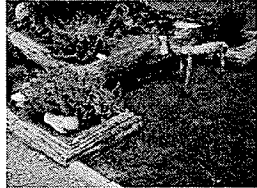




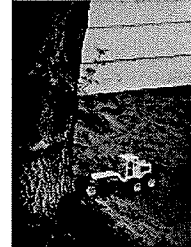
1 Some interest in the front, drove down the alley and could only get glimpses through the fence. Structures visible from street. 2 Although looking through the photos now, there seems to be a lot going on – including a commitment to decently wide pathways, etc. – the overall sense was of emptiness / unfinished space. Perhaps it was the scale of the work for the size of the yard, perhaps no strong focal point. Perhaps too much hugging the periphery, not enough in immediate proximity to people / house. Owners admitted to



having lots to work on etc., and to the work being very much a hobby for them both – a work in progress. 3 Context – working on a romantic mood, I think – weathered wood, pathways to private bench, other separate areas, pond, lush plant groupings, gateways – but openness and somewhat sparse layout suggests prairie context (wood supports that too). 4 Site -- very private feeling, enclosed, inward looking – particularly given rural location. Not yet the sum of its parts. 5 123 nature ... 3<sup>rd</sup> for sure, see



above. 2<sup>nd</sup> for sure, as signs of ongoing work visible – not junk piles or equipment but pond liner showing, garden shed emphasized with wide pathway to it, etc. 1st?? Hmm ... perhaps only in materials – weathered wood, stone. 6 Signs of passion for building, making the place their own. More of a sense that they are trying to approach it as a whole site – so perhaps it feels emblematic in a way, as if a yard should have a fire pit and a pond and a romantic bench, and gates ... but then they do seem to really use those



individual elements, too, so not purely symbolic. Romantic / folk style. 7 Intuitive and d-i-y knowledge of gardening. 8 60% lawn, 10% trees/shrubs, 15% perennials, 10% pond and other features, 5% hard surface. There should be more flow than there is, pathways lead to one thing then must double back, inhibit other movement through. Some colour, overall sense is green lawn and blue pond liner. 9 Garden 6-7 years old, couple late 30's, 2 young boys.





**APPENDIX D**  
**INTERVIEW Q & A**

\* study subjects 1 / 2 / 4 / 8 / 14 were not interviewed,  
and are therefore not represented in this section

## OPEN-ENDED

1. tell me about your garden.  
don't like steel, backyard is like a fantasy forest: pathways through trees for kids (own and neighbourhood kids), all wood, no manufactured stuff, have pit fires. tree was cut down at school grounds, dragged into town and carved with chainsaw (still work to do, burnt out the chainsaw), modified from original planks [?]. it's a waste to leave them to rot. they've weathered 4 years and still branches grew last year. have firepit parties (guitars, beers), will have 6'x6'x3' pit eventually made from chimney bricks from the "outlaws" [in-laws]. will kill the grass and understorey under the trees and build door into forest with wooden planks, + fort + sandbox.
- FORMAL STRUCTURE/CHARACTERISTICS
2. ask re: garden art / features, other formal characteristics of note.  
area for working on cars, spruce tree wind break, rest of the yard is for the kids. will have to preserve the wood eventually. [showed me steel embedded in live trees on site].
  3. what (if any) is the relationship of the garden and the house/other buildings? – relationships among the elements, within and outside  
yard is his, house is hers – no relationship inside to outside.
- HISTORY
4. how long have you been gardening here?  
5 years (6 years living here).
  5. what was it like when you came?  
woods, loose firepit, organized the tree collection – took a full day, got mayor's permission, used 4x4s. set up 90 degrees to each other, to compass directions.
  6. how has your garden changed over the years?  
first married year, took one month to get the logs in place.
- ANTICIPATED DEVELOPMENT
7. what would you like to change about your yard/garden?  
developing forest, playhouse/fort, trails [in forest], adventure playground. want to preserve logs, add topsoil (gravelly, etc.), add lilac hedge = smell surrounding house. consults saskpower re: new trees etc. and only plants those that won't interfere with lines, etc.
- THEORY/VOCABULARY
8. what is the difference to you between a yard and a garden?  
this is not a garden = flowers, veg, etc... not interested in maintenance. like surprises, experimentation. this is a yard = can do what you want when you want.
  9. what is the difference to you between a front yard and a backyard?  
front yard = clean, presentable; back yard = private, surprise, secret. many people in town don't know about yard, but he gets complaints re: fires.
  10. did you/do you farm? what is the difference between a farm garden and a town garden?  
"outlaws" still farm. sustenance on farm, town is a hobby garden.
  11. do you consider gardening to be work or play?  
passion. play, no work on yard. can't sleep when starting a new project (ideas).
- GARDEN CREATION/MAINTENANCE
12. what task takes the most time in your garden?  
trimming, tree pruning, organizing, executing vision for yard.
  13. what task in your garden would you like to have more time for?  
same – early retirement!
  14. does anyone help you in the garden?  
wife cuts grass, some organization (twigs, branches, logs); firepit is his = symmetry and 90 degree angles.
  15. how do tasks get divided up?  
see above.
  16. do you use any chemicals/fertilizers/water/mulch/compost/etc.?  
none.
  17. do current environmental concerns influence your gardening practices?  
organic treatment to kill understorey, possibly; concern is for kids, but also environment (doesn't use bleach, for eg.)
  18. where do you get your gardening materials – plants, soil amendments, tools, etc., also magazines, books, etc.  
self-grown, will build existing lilac into hedge with sprouts/suckers; salvaged the logs, and has harvested some.
  19. how do you define a 'weed' in your garden?  
he likes the lawn, doesn't like clover, dandelion, etc., but not much of a problem.

PERSONAL RELATIONSHIPS W/ GARDEN

20. is your yard/garden a private space for you or do you prefer to share it?  
share it, neighbourhood kids welcome. inside trees, wants solar-powered lights, lights along path, l-shaped deck, glass arborarium [?] off house...
21. do you have a favourite part? (viewpoint / path through / time of day / time of year / favourite smell / favourite sound...)  
the vision is his favourite part.
22. what do you get out of gardening? what do you want to get out of it?
23. if I were to come here in winter, what would I find?  
melted around fire (used in winter), easy to walk into trees, lots of snow, kids, frosty morning = white branches, no wind. skidoos with sleds for kids. story = one day, a crow on each upright [around pit?] and no footprints, just hopping...

OTHER OUTDOOR SPACES

24. what other outdoor activities do you do in the summer? in the winter?
25. are there any outdoor spaces in town or nearby that you enjoy/admire? not necessarily park or another garden, just a place...  
ken mcbroom's, across from school with engraved wooden door. southwest corner of yard has 6' tall rock firepit [oven]. took some poplar logs from his yard.

PERSONAL RELATIONSHIPS W/ GARDEN (ORIGINS)

26. how did you become interested in gardening?  
mother [gardened] on the farm, but subject didn't understand her passion until this house; value of an older garden.

CLOSING

27. do you have any questions for me? [asked about program, project, etc.]  
would you like credit in the final document = yes.

\*\*\* would like to send his work in to landscape magazine for ideas/feedback, like a chain letter = play/interaction.

## OPEN-ENDED

1. tell me about your garden.  
the work. nothing is easy, but it's not really work if you enjoy it. he does more of "actual garden" (vegetable), hedges – yeah, a lot of hedges. had knee replacement surgery in July.

## FORMAL STRUCTURE/CHARACTERISTICS

2. ask re: garden art/features, other formal characteristics of note.  
clipped hedges, fountain, fireplace / oven, garden shed, greenhouse, topiary "we do tend to go towards the Italian". re: garden shed, saw playhouses at garden show, wanted one for garden storage. usually build from materials on hand. way over 50 pots to water, sometimes twice a day. had 2 weeks of really hot weather. themes: him – old, wicker, willow. her – modern (but old wheelbarrow is okay). [I mentioned kris bracken] he got logs from trees in the yard, mcbroom hoping to carve tall stumps that are left. had carved front door (not by owner). Italian influence is not conscious (fireplace oven, fountain, mosaic tables).

3. what (if any) is the relationship of the garden and the house/other buildings? – relationships among the elements, within and outside  
some relationships, not really conscious, but made patio etc. because they want to see out. placement of outbuildings practical but "matched up" stone = "boughten stone" in front was first, other fieldstone picked on trips.

## HISTORY

4. how long have you been gardening here?  
30 years (1972).
5. what was it like when you came?  
nothing, old house was bought and moved off site, plastic bread bags everywhere [?], weeds, small trees, old page wire fence. had been empty probably 20 years. no house, just hole in the ground. \*\*\*1940's and 50's, station agent (Leopold) owned it, had really nice yard.\*\*\*
6. how has your garden changed over the years?  
house trailer and garden patch at first, garden was moved back when house was built. planting shrubs, fir trees, taking old trees out (honeysuckle, old poplars) but kept little suckers (didn't have trees on the farm). got trouble from construction workers to built around existing trees, layout was affected (curved driveway, house on angle, etc.)

## ANTICIPATED DEVELOPMENT

7. what would you like to change about your yard/garden?  
make it smaller! more fruit trees, more ornamental flowering shrubs, more flowers. as time goes, summer so short. new deck on east of house, would like solarium.

## THEORY/VOCABULARY

8. what is the difference to you between a yard and a garden?  
no difference to him. "even a garden can look nice" [seems to be referring to the vegetable plot] – climbing beans, sunflowers, kale, castor beans. try to have both the flowering stuff and ...[vegetables/produce]. can beans, peas, tomatoes, etc., like different rooms – vegetables, flowers, park area (golf course), but doesn't like fences / barriers – son has caragana hedge that hides beautiful yard.
9. what is the difference to you between a front yard and a backyard?  
not really different. tend to use back more, if there's too much in front, it seems cluttered.
10. did you/do you farm? what is the difference between a farm garden and a town garden?  
did farm for 10 years. he didn't garden then, had animals etc. to take care of. she gardened. his mom good gardener, taught his wife. no lawnmowers, had sheep to graze, her mom was one of few farmers to have nice farmyard, she liked a nice place, well-painted, etc. with 1/2 buried tires painted white along driveway. gardens usually mainly for produce / mixed farming.
11. do you consider gardening to be work or play?  
he doesn't consider it work, she considers gardening work. if you didn't like it, you wouldn't do it. it is a lot of work [!]

## GARDEN CREATION/MAINTENANCE

12. what task takes the most time in your garden?  
keeping things watered, and trimmed up. a well-groomed hedge makes the yard, hedge trimmed and grass cut, then yard is presentable. [in a landscape like] the zoo, nothing catches your eye, there are a few groomed areas, but ... not a fan of "back to nature".
13. what task in your garden would you like to have more time for?  
has lots of time. seems like they never have time to entertain, have a lot of yard lights, don't use them much, really should use them more.
14. does anyone help you in the garden?  
husband and wife.

15. how do tasks get divided up?  
garden veg. more him, and heavier work – trimming, cutting grass. mostly have to work together. inside, canning work etc. more hers.
16. do you use any chemicals/fertilizers/water/mulch/compost/etc.?  
fertilize flower gardens with miracle gro. “chemicals” in veg garden for white butterflies, pest control. not so much on lawn, etc. fertilize lawn, not many weeds, picked dandelions. composts grass and veg. peelings, pay to water, mulch with grass clippings in veg garden, and plan to mulch more.
17. do current environmental concerns influence your gardening practices?  
as much as we can, but if you want cabbages you have to use chemicals.
18. where do you get your gardening materials – plants, soil amendments, tools, etc., also magazines, books, etc.  
Saskatoon = early’s garden centres, greenhouses – not worth it to grow some stuff [from seed]. keep own seeds and start them early, have some books and magazines, but a lot by trial and error, learn by doing.
19. how do you define a ‘weed’ in your garden?  
weeds we keep out, mostly have to keep it under control [?].

PERSONAL RELATIONSHIPS W/ GARDEN

20. is your yard/garden a private space for you or do you prefer to share it?  
both. lit fire every 2<sup>nd</sup> night in summer, neighbours drop by, etc. but also pretty private.
21. do you have a favourite part? (viewpoint/path through/time of day/time of year/favourite smell/favourite sound...  
each area’s got its own [appeal]. him – always thinking “what could I do to make it better?” never finished.
22. what do you get out of gardening? what do you want to get out of it?  
satisfaction of seeing things nice, relaxing. her – restful, aren’t stressed out when you’re working out there. best when flowers grow really nice, anybody can grow a plant. [told story re” Ukrainian woman with beautiful plants, but ugly pots – spoiled it!]
23. if I were to come here in winter, what would I find?  
snowplane – driven by propeller, out in the country, mostly on the reservoir. grandkids sometimes, dogs.

OTHER OUTDOOR SPACES

24. what other outdoor activities do you do in the summer? in the winter?  
fishing, cabin for 4-5 days a couple of times / year. snowplane in winter ...
25. are there any outdoor spaces in town or nearby that you enjoy/admire? not necessarily park or another garden, just a place...  
not really.

PERSONAL RELATIONSHIPS W/ GARDEN (ORIGINS)

26. how did you become interested in gardening?  
when we moved here and started cleaning the yard up. develops over time.

CLOSING

27. do you have any questions for me?



OPEN-ENDED

1. tell me about your garden.  
I enjoy gardening; end result of what you end up with; it tastes better out of the garden; I'm out all seasons, with the lights and the garden; dec. 1 – jan 12 (Ukrainian Christmas) over 400 bulbs plus 45 ornaments (candles, santas, reindeer, etc.)
2. ask re: garden art/features, other formal characteristics of note.  
the main thing is flower beds, flower pots, bird baths, hanging pots; supposed to cut down not add; special year in Dundurn, 'Communities in Bloom' planning celebration in July.
3. what (if any) is the relationship of the garden and the house/other buildings? – relationships among the elements, within and outside  
sit on deck, watch birds, feeders, water basins, sunrise (East facing); nests all around; greenhouse has skylights and 60 tiered 4' gro-lights; 4 temporary greenhouses from end of April (w/ heater inside at night), grow 99% of annuals.
4. how long have you been gardening here?  
20 years (married 20 years); always gardened – neighbour on farm grew glads, geraniums; I grew wheat as a kid (Wheat Pool sent out 'variety plot' and I had experimental plot).
5. what was it like when you came?  
water runway w/ cattails, etc. – "kinda ugly"; town filled it in, end yard was scooped down, topped soil from farm for the garden; lot used to flood.
6. how has your garden changed over the years?  
started with garden as it is; no fence until someone from town picked cucumbers and left them at the ends of the rows; planted conifers in slough, spruce trees in yard 20 years old now.
7. what would you like to change about your yard/garden?  
if I was younger, I'd put in a rock garden (the wife's always after a rock garden); fish pond, flower beds and more grass (like to share it around, United Church has sale with extra produce ...
8. what is the difference to you between a yard and a garden?  
you [still] like it nice but you can't eat [what you produce]; I think of a garden as something for bragging about – big potato, petunias, glads, marigolds, pansies are standard, always trying new things here; rotate them around, change layout. [geraniums, pansies, petunias, snapdragon, dusty miller, salvia...] Head of communities in bloom, so gets leftovers for self – first year, town received '2 blooms+', following year, '3 blooms', hoping for '4 blooms' next year (more than just flowers, also garbage dump, recycling, lagoon mowed, cemetery, back alleys, city / town beautiful).
9. what is the difference to you between a front yard and a backyard?  
front yard = passersby notice front yard; back yard = still open to anyone wants to look, but more private; "I guess a person likes to show off".
10. did you/do you farm? what is the difference between a farm garden and a town garden?  
grew up mainly on farm, farmed and worked; farming ended with marriage [late in life].
11. do you consider gardening to be work or play?  
'there is times when you wonder ... I enjoy it; relaxing, as long as you don't have to hurry'.
12. what task takes the most time in your garden?  
getting it in, transplanting seedlings; hoe a little everyday [maintenance], watering automatic on lawn.
13. what task in your garden would you like to have more time for?  
don't really think there's anything, should take more time to travel (Maritimes and B.C., Australia...)
14. does anyone help you in the garden?  
shelagh helps with perennials, transplanting.
15. how do tasks get divided up?  
she does perennials, he usually has the garden [vegetable] and annuals; deadheading, etc. shared.
16. do you use any chemicals/fertilizers/water/mulch/compost/etc.?  
fertilizer for flowers, bone meal, manure for garden [vegetable]; no composting – remembers reading 'why bury your diseases'.
17. do current environmental concerns influence your gardening practices?  
didn't need to [?]
18. where do you get your gardening materials – plants, soil amendments, tools, etc., also magazines, books, etc.  
Early's in Saskatoon for seed, manure off farm; Lois Hole books.

FORMAL STRUCTURE/CHARACTERISTICS

HISTORY

ANTICIPATED DEVELOPMENT

THEORY/VOCABULARY

GARDEN CREATION/MAINTENANCE

19. how do you define a 'weed' in your garden?  
I like straight rows, 'fussy' gardener.

PERSONAL RELATIONSHIPS W/ GARDEN

20. is your yard/garden a private space for you or do you prefer to share it?  
"if some of the ladies are out walking ..." [they'll look in on it, therefore, shared].
21. do you have a favourite part? (viewpoint/path through/time of day/time of year/favourite smell/favourite sound...  
on the deck, watching birds – lots of perennials.
22. what do you get out of gardening? what do you want to get out of it?  
relaxing, satisfaction, bragging (took big potato to coffee one time = friendly competition)
23. if I were to come here in winter, what would I find?  
lights! ornaments, etc.

OTHER OUTDOOR SPACES

24. what other outdoor activities do you do in the summer? in the winter?  
usually involved in church winterfest; lots of mowing [around town] in summer.
25. are there any outdoor spaces in town or nearby that you enjoy/admire? not necessarily park or another garden, just a place...  
Dundurn really just decorated their places for Christmas, Communities in Bloom seems to have picked up the pace.

PERSONAL RELATIONSHIPS W/ GARDEN (ORIGINS)

26. how did you become interested in gardening?  
[see #4]; wife gardened with dad as a kid.

CLOSING

27. do you have any questions for me?  
what is this all for again?

## OPEN-ENDED

1. tell me about your garden.  
it froze! [killing frost in august, the night before]. alkaline soil a problem. gardening here 28 years, was all grass. use manure, compost, a shredder, everything goes back into the soil. flowering crab not doing well, too cold. green ash late this year. soil problems – amendments + 3-4 trucks of manure. 18" topsoil, then clay and alkaline, did soil test.

## FORMAL STRUCTURE/CHARACTERISTICS

2. ask re: garden art/features, other formal characteristics of note.  
[started a walkabout, so structure of interview looser here] water feature, bird baths, every garden has microclimates. hummingbird at feeder, 14 baltimore orioles. brick fireplace, barbeque. water feature = sound carries to the deck and house, birds have showers. evening scented stalks = scent in the evening gets you drunk, Colorado blue scent too. green ash brought home by son as a kid, (low crotch is braced), side yard = crab, oak, weeping birch in front, high bush cranberry, adelaide hoodless roses – only happy with roses – bridge at back is for neighbours.

3. what (if any) is the relationship of the garden and the house/other buildings? – relationships among the elements, within and outside  
see above.

## HISTORY

4. how long have you been gardening here?  
see above.

5. what was it like when you came?  
all grass

6. how has your garden changed over the years?  
broke up grass year after moving in, Colorado spruce was 20-22" tall, other trees (white spruce) 3-4" tall. seeded lawn, put in underground sprinklers. 1 apple tree got fire blight [and was removed].

## ANTICIPATED DEVELOPMENT

7. what would you like to change about your yard/garden?  
side yard, mix veg and flowers together. back of yard, want dryland zeriscaping. move larch, reorganize. sunroom is 2-3 years old.

## THEORY/VOCABULARY

8. what is the difference to you between a yard and a garden?  
garden produces, yard is to admire. to me, gardening is gardening.

9. what is the difference to you between a front yard and a backyard?  
most front yards look the same, should both look as nice. back is like outdoor room.

10. did you/do you farm? what is the difference between a farm garden and a town garden?  
garden farms are bigger, so much more room to experiment – would love to have the space. best way to water is to flood it.

11. do you consider gardening to be work or play?  
playful work – work, but enjoy it – picking peas is work but it's fun.

## GARDEN CREATION/MAINTENANCE

12. what task takes the most time in your garden?  
spring, transplanting bedding plants, weeding, harvesting, enjoys it.

13. what task in your garden would you like to have more time for?  
not sure, makes the time she needs.

14. does anyone help you in the garden?  
husband.

15. how do tasks get divided up?  
he does rototilling, hedge trimming, doesn't like the garden work [by this, I think she means in the veg plot, etc.]. he does things she can't do.

16. do you use any chemicals/fertilizers/water/mulch/compost/etc.?  
trounce, insecticidal soap (diathenon), roundup. comfrey plant accelerates...? fertilizes lawn, underground sprinklers, used to use killex, not anymore (dangerous).

17. do current environmental concerns influence your gardening practices?  
see above [answer not clear].

18. where do you get your gardening materials – plants, soil amendments, tools, etc., also magazines, books, etc.  
Saskatoon = early's, wilson's, peavey mart. put in 500 bedding plants from seed – except impatiens. used to start bedding plants and sell them, now only by special order. lindenbergs seeds = 95% germination, early's not great.

19. how do you define a 'weed' in your garden?  
a weed is something someplace you don't want it. not life of its own.

PERSONAL RELATIONSHIPS W/ GARDEN

20. is your yard/garden a private space for you or do you prefer to share it?  
mostly private, family.
21. do you have a favourite part? (viewpoint/path through/time of day/time of year/favourite smell/favourite sound...  
backyard for the privacy, sounds – birds and water – sits out in parka.
22. what do you get out of gardening? what do you want to get out of it?  
satisfaction, fresh veg, saves money and gives to family. relaxing. mom died suddenly [recently] –  
hummingbirds at feeder and flowers blooming, feeling, smell, sounds = healing. the older she gets, the more  
back to nature.
23. if I were to come here in winter, what would I find?  
sitting on deck in the cold. sunroom (not heated), bird activity at feeders – put out suet, woodpeckers didn't  
get it.

OTHER OUTDOOR SPACES

24. what other outdoor activities do you do in the summer? in the winter?  
garden, bike riding, used to curl.
25. are there any outdoor spaces in town or nearby that you enjoy/admire? not necessarily park or another garden, just a  
place...  
not much here.

PERSONAL RELATIONSHIPS W/ GARDEN (ORIGINS)

26. how did you become interested in gardening?  
had a market garden, grew up on a farm. always part of her life. sold farm and moved to watrous.

CLOSING

27. do you have any questions for me?

[summary – road to meacham. salt stink. scary]

## OPEN-ENDED

1. tell me about your garden.  
my garden is for the birds, it's habitat before it's anything else; it's a wild animal that can't be tamed, but I try to guide it; I am incapable of doing anything in a straight line.  
[as an aside, subject was asked to define wilderness: "wilderness is where you can be killed by an animal – anything else might be wild but it's not wilderness".]
2. ask re: garden art/features, other formal characteristics of note.  
scavenged and found objects mostly, + prayer flags, + wind socks; "Buddhist existentialist witch anarchist".
3. what (if any) is the relationship of the garden and the house/other buildings? – relationships among the elements, within and outside  
smaller house and bigger yard; house buttresses the garden; renovation plans will include windows and French doors [at the back]; front deck with no steps or railing (deliberate); [house has sense of promontory].
4. how long have you been gardening here?  
started with nothing in 1995.
5. what was it like when you came?  
nothing; dry mown weeds; open at back with falling-down fence; anemones, mint cranberries.
6. how has your garden changed over the years?  
[subject showed photos].
7. what would you like to change about your yard/garden?  
get rid of crab grass.
8. what is the difference to you between a yard and a garden?  
yard is a space, garden is a place.
9. what is the difference to you between a front yard and a backyard?  
just that, that's a stupid question.
10. did you/do you farm? what is the difference between a farm garden and a town garden?  
purely urban, even ancestry (Dutch parents); don't know [the difference]; was official gardener in household since age 10 – kept lawn with small flowerbeds, garden in rows.
11. do you consider gardening to be work or play?  
good question, it's both; it's work (because of #12)
12. what task takes the most time in your garden?  
weeding – but I do it the least – but it's the only thing I do.
13. what task in your garden would you like to have more time for?  
suntanning.
14. does anyone help you in the garden?  
no.
15. how do tasks get divided up?  
n/a
16. do you use any chemicals/fertilizers/water/mulch/compost/etc.?  
compost; front lawn chemically fertilized and seeded this year; has been watering regularly lately.
17. do current environmental concerns influence your gardening practices?  
always an environmentalist, main reason she gardens; [told long story of being reported to fire inspector before yard was fenced, for having 'unkempt' yard – native plants, dandelion, etc. for her animals, one reason the yard is now completely enclosed]
18. where do you get your gardening materials – plants, soil amendments, tools, etc., also magazines, books, etc.  
found objects; Riveredge Nurseries for plants, when possible.
19. how do you define a 'weed' in your garden?  
a weed is any plant that grows where you don't want it.
20. is your yard/garden a private space for you or do you prefer to share it?  
very definitely a private space, would love to share it more.

## FORMAL STRUCTURE/CHARACTERISTICS

## HISTORY

## ANTICIPATED DEVELOPMENT

## THEORY/VOCABULARY

## GARDEN CREATION/MAINTENANCE

## PERSONAL RELATIONSHIPS W/ GARDEN

21. do you have a favourite part? (viewpoint/path through/time of day/time of year/favourite smell/favourite sound...  
late spring sitting by firepit in the sun – also gazebo.
22. what do you get out of gardening? what do you want to get out of it?  
berries, a piece of nature, bees buzzing, bird song, peaceful moments; I get the garden; would like some squirrels.
23. if I were to come here in winter, what would I find?  
this is winter; bobys breath soft frost kissed, swaying over blankets of down.

OTHER OUTDOOR SPACES

24. what other outdoor activities do you do in the summer? in the winter?  
biking, kayaking (belong to canoe club); hate winter, clean snow off and get back inside, but winter sanitizes the land; bike for transportation, would prefer to drive but its morally wrong; active world online.
25. are there any outdoor spaces in town or nearby that you enjoy/admire? not necessarily park or another garden, just a place...  
sanitorium site, area at back with weedy Manitoba Maples; ground is wrinkled, lots of ups and downs.

PERSONAL RELATIONSHIPS W/ GARDEN (ORIGINS)

26. how did you become interested in gardening?  
garden club at school, first thing I grew was cucumbers.

CLOSING

27. do you have any questions for me?  
what are you studying?

## OPEN-ENDED

1. tell me about your garden.  
by fall, it's too big! spring is exciting, by fall it's enough; chose home partly because of yard; prefers look of shady side over sunny side; likes variety; not really vegetable gardeners, like foliage, flowers and fruit; garden limited by neighbourhood (eg. solar exposure).
- FORMAL STRUCTURE/CHARACTERISTICS
2. ask re: garden art/features, other formal characteristics of new gate, replaced 'beat up' one, wanted something a little bit special – shape has connection with stained glass window in house (oval frame); cedar practical, low maintenance; antlers and garage – horse barn moved onto property by previous owners, a lot of work to paint it – never again!
  3. what (if any) is the relationship of the garden and the house/other buildings? – relationships among the elements, within and outside  
flow inside to outside "I think I could say deliberate" – put on addition and moved French doors to allow for patio/sitting in yard vs overtop; front yard, like to sit on front step; stone in front because nothing grows under spruce...
- HISTORY
4. how long have you been gardening here?  
moved in 25 years ago, limited scale gardening from beginning.
  5. what was it like when you came?  
scraggly bush taken out on day 2; battle with bluebells since day 1; original trees were pine, apple, crab, mountain ash, and spruce (crab now gone), as well as 'borrowed vegetation' like green ash along north side; planted linden, birch, 2 more apples, maple (to screen apartments), amur chokecherry, bur oaks.
  6. how has your garden changed over the years?  
expanse of lawn and small bed on north side existed, raised stone bed added; front was lawn and Brandon cedar by front door.
- ANTICIPATED DEVELOPMENT
7. what would you like to change about your yard/garden?  
more shrubs, etc in north bed (last year planted some dahlias, chosen for economy – big year with family wedding); had roses there, moved to back with sweet peas because of competition with trees; possibly more lawn in front of garage, fill in a little in front.
- THEORY/VOCABULARY
8. what is the difference to you between a yard and a garden?  
garden means more, something is happening, garden is a place where you like to sit, things growing other than grass; use the words interchangeably.
  9. what is the difference to you between a front yard and a backyard?  
back garden more private; other than privacy, can use both spaces, occasionally use front patio and chairs to sit under tree canopy in the rain – view of lightning, weather comes from west...
  10. did you/do you farm? what is the difference between a farm garden and a town garden?  
husband grew up on the farm; farm typically you see lots of vegetables; mother-in-law had flower beds around house, father-in-law kept vegetables, raspberries, Saskatoons.
  11. do you consider gardening to be work or play?  
bit of both; sometimes the work part is getting started, enjoy it once it's started.
- GARDEN CREATION/MAINTENANCE
12. what task takes the most time in your garden?  
spring clean-up; not so much in fall, cut things down and rake leaves into beds (pull off in spring and put in compost, doesn't work as mulch).
  13. what task in your garden would you like to have more time for?  
sitting out there and enjoying it.
  14. does anyone help you in the garden?  
husband likes to garden, probably more than she does – it's a combined effort.
  15. how do tasks get divided up?  
she tells him what plant she wants moved and he does it! she does planning, buying, fertilizing, watering; they weed and plant together.
  16. do you use any chemicals/fertilizers/water/mulch/compost/etc.?  
round-up in paths and other specific issues; fertilizers = pink vigoro scattered in bed twice/year, special fert. for roses, sweet peas (20-20-20), and tomatoes; compost (never enough to go around); tried leaf mulch but...; experimented with a bog garden in shady corner, but too steep a grade.
  17. do current environmental concerns influence your gardening practices?  
compost for several reasons, and recognize that trees help with heating and cooling.

18. where do you get your gardening materials – plants, soil amendments, tools, etc., also magazines, books, etc.  
Early's in Saskatoon for tools, etc., generally prefers greenhouses to grocery stores for plant material (stuff not taken care of, and need to support greenhouses to have them as a source of information); shopped at walmart for economy for wedding; used to subscribe to Canadian gardening; some years planned ahead with map in hand, took plant books with her (Lois Hole and U of S prairie gardening books)
19. how do you define a 'weed' in your garden?  
mixed feelings; digs dandelions in spring then lets them go; plantain is weed in the lawn because it's easy to pull, chick weed is not a weed in the lawn but is in the flower beds = sliding scale of ease, garden has to be more pleasure than labour, or what's the point if there's no time to enjoy it.
- PERSONAL RELATIONSHIPS W/ GARDEN
20. is your yard/garden a private space for you or do you prefer to share it?  
both; breakfast on patio, etc., but also entertain.
21. do you have a favourite part? (viewpoint/path through/time of day/time of year/favourite smell/favourite sound...  
sweet peas = smell; green bench = shaded on a hot day; seating to right of patio = can look at whole garden and is usually shady.
22. what do you get out of gardening? what do you want to get out of it?  
accomplishment and visual pleasure; garden because I like to be outside and look at pleasing (mostly visual) textures, colours; doing what it needs to.
23. if I were to come here in winter, what would I find?  
when kids were smaller, rinks, luges; used to be play area in back corner' sometimes had fire pit in winter/late fall.
- OTHER OUTDOOR SPACES
24. what other outdoor activities do you do in the summer? in the winter?  
bike some, walk, cross country skiing; bush = mountain trail riding.
25. are there any outdoor spaces in town or nearby that you enjoy/admire? not necessarily park or another garden, just a place...  
riverbank; role of MVA excellent, significant for city; u of s...
- PERSONAL RELATIONSHIPS W/ GARDEN (ORIGINS)
26. how did you become interested in gardening?  
not sure she can answer; as a young child, no gardening allowed, no trees; lived in apartments before this house.
- CLOSING
27. do you have any questions for me?  
technical question about ostrich ferns...



OPEN-ENDED

1. tell me about your garden.  
been here 11 years; good bones; retreat, cabin in the city=trees, pond, privacy; oasis; last 2 years, busy with business [decorator], less time; garden altered by proximity to river.
2. ask re: garden art/features, other formal characteristics of note.  
gateways through, just green when they came; needed architecture, sculpture; cement garden ornaments=bird bath, sun dial, planter w/ succulents; arbors, planters, pond; Virginia Creeper kept trimmed (doesn't like 'haunted house'), advice re: 'wrecking stucco', but likes European sensibility and no damage observed so far, adds texture, character.
3. what (if any) is the relationship of the garden and the house/other buildings? – relationships among the elements, within and outside  
very important; continuity/flow interior and exterior; modern home and traditional garden (flow noticeable at front – entrance inviting, comfortable – although profile of house is high and could be forbidding, but despite gateways both sides to the back, not welcoming, no path, lots of windows in front, sides narrow and private – as if gateway is referring to what's behind it only. no int/ext flow in back.)
4. how long have you been gardening here?  
11 years.
5. what was it like when you came?  
perennials, vegetation, mature trees – haunted house, took some trees down (eg: 9 lilacs in yard, took out one).
6. how has your garden changed over the years?  
[subject felt this was answered above].
7. what would you like to change about your yard/garden?  
more accessible to house; addition to back so it opens into back yard – house is 1920's so no windows at back; add garage at back, connection between very back yard and house.  
[movement around perimeter of house but not beyond very evident in feel of yard – see sketch scan]
8. what is the difference to you between a yard and a garden?  
yard=how she doesn't want her yard to be, just is there; garden=retreat, restorative to the soul after busy day, refreshing, represents feeling she wishes for, serenity not just '2 trees'.
9. what is the difference to you between a front yard and a backyard?  
front garden=statement of personality of owners, contributes to neighbourhood, not prideful but wants people to enjoy her garden, refreshes passersby, society is stressed; back yard=more personal, more for retreat, neighbours have thanked her for her roses, rustling and pond and neighbours part of atmosphere
10. did you/do you farm? what is the difference between a farm garden and a town garden?  
grew up on a farm, mother a great gardener; difference is space, would love an orchard, all fruit, can't have one of everything in the city, must focus (on 10 perennials, for eg.); in the country, she could have a shade garden, orchard, vegetable garden, etc.
11. do you consider gardening to be work or play?  
relaxation, activity doesn't matter, not work at all, passion.
12. what task takes the most time in your garden?  
weeding while place is getting established; expanded beds and filled w/ perennials as they became available.
13. what task in your garden would you like to have more time for?  
relaxing in it, have some areas finished for reading, entertaining
14. does anyone help you in the garden?  
husband.
15. how do tasks get divided up?  
he=cuts and fertilizes grass, prunes trees, builds structures, good eye for design so helps with ideas, laying out edges.
16. do you use any chemicals/fertilizers/water/mulch/compost/etc.?  
fertilizers, some spraying (aphids on vines=Ambush); rain barrel; no mulch; sometimes will leave a rootball, etc. (?)
17. do current environmental concerns influence your gardening practices?  
it is part of the thinking, but not them serving it; try to be wise/mindful/maintain a balance; we're serving national parks, for eg., but this isn't like that.

FORMAL STRUCTURE/CHARACTERISTICS

HISTORY

ANTICIPATED DEVELOPMENT

THEORY/VOCABULARY

GARDEN CREATION/MAINTENANCE

18. where do you get your gardening materials – plants, soil amendments, tools, etc., also magazines, books, etc.  
ideas from traveling in Europe (usually spring or fall); materials from greenhouses – likes home depot (price and good quality), Zellers (privately run, good prices and well-kept), floral acres for specific plants; exchange with friends.

19. how do you define a 'weed' in your garden?  
quite ruthless; if perennial looks like a weed (conditions aren't right), it goes; also, goes by book definitions taught by mother – eg. chickweed.

PERSONAL RELATIONSHIPS W/ GARDEN

20. is your yard/garden a private space for you or do you prefer to share it?  
mostly private, family retreat.

21. do you have a favourite part? (viewpoint/path through/time of day/time of year/favourite smell/favourite sound...  
spring=blooming and can smell 'newness', and coolness; husband prefers fall colour.

22. what do you get out of gardening? what do you want to get out of it?  
relaxation (no radio, etc.)

23. if I were to come here in winter, what would I find?  
snow covered structures etc. [showed photos]; would like to see more evergreen, red bark shrubs, etc. but not enough space; would like more of winter garden.

OTHER OUTDOOR SPACES

24. what other outdoor activities do you do in the summer? in the winter?  
camping, canoeing, hiking, walks along Meewasin trails, park w/ grandkids.

25. are there any outdoor spaces in town or nearby that you enjoy/admire? not necessarily park or another garden, just a place...  
Innovation Place, gardens near restaurant [Boffins]; secondarily, Forestry Farm, Berry Barn (flowers, paths, baskets, etc.)

PERSONAL RELATIONSHIPS W/ GARDEN (ORIGINS)

26. how did you become interested in gardening?  
mother on the farm, but didn't realize her passion until this house; value of an older garden.

CLOSING

27. do you have any questions for me?

OPEN-ENDED

1. tell me about your garden.  
plants it so she gets out for exercise. husband golfs, otherwise, what would she do?
2. ask re: garden art/features, other formal characteristics of note.  
had 6 children who brought their friends as they grew up, so they poured the cement pad and added picnic table. that looked blank so added rock area, etc. it is a sitting area now when kids come home, have water fights, bbq, etc. front yard – grass wouldn't grow under spruce trees, dug out 6" down, laid heavy newspaper layer (not plastic, wanted permeable) and laid in rocks over top. put pond in 6-7 years ago.
3. what (if any) is the relationship of the garden and the house/other buildings? – relationships among the elements, within and outside  
front is not very visible from inside house, it's enjoyed by kids (nearby daycare), and people from the lodge = for community. [deck off side door had radio on, and chairs set out on first visit].
4. how long have you been gardening here?  
since 1967.
5. what was it like when you came?  
a mess. veg. garden was much bigger, family had motorbikes and used the garden for that (fixed bikes in the basement). no lawn, only quack grass and weeds. front had poor lawn no trees. patio blocks for sidewalk, very narrow driveway.
6. how has your garden changed over the years?  
veg garden smaller, trees planted, flowers etc. added, 2 tiny shrubs were dug out after 3 years.
7. what would you like to change about your yard/garden?  
happy the way it is. a lot of grass in back, could have flower beds or more trees, but with 8 grandchildren, lawn is ideal for playing -- eg. volleyball across clothesline -- so will leave it as is.
8. what is the difference to you between a yard and a garden?  
no difference, both have to be looked after, one is as important as the other. yard= grass, etc., though.
9. what is the difference to you between a front yard and a backyard?  
front yard is sort of useless, some people leave deck in front, little strip of grass, but have no privacy.
10. did you/do you farm? what is the difference between a farm garden and a town garden?  
grew up on a farm, lived in the country, acres of garden, cousins in town would have starved during the 1930's [if not for her family's garden], her family made a living from the garden. in spring and fall, they bought flour, etc. nowadays it's reversed, farmers have no gardens, not even a cow.
11. do you consider gardening to be work or play?  
it's a pastime. her mother had a smaller garden and part of yard fenced for flowers, etc. [on the farm, as well as the subsistence garden]
12. what task takes the most time in your garden?  
harvesting time, picking tomatoes. neighbours have solid weeds, but if you look after it, it's not work.
13. what task in your garden would you like to have more time for?  
"don't need no more time". used to go up to town for coffee, now sits in yard and listens to birds, and "putzels" around all day outside.
14. does anyone help you in the garden?  
no. husband used to cut lawn, can't anymore.
15. how do tasks get divided up?  
see above.
16. do you use any chemicals/fertilizers/water/mulch/compost/etc.?  
on the lawn. in the garden, the odd time will use miracle gro, round-up in road allowance (too big to pick), digs dandelions with a steak knife. has underground sprinklers, waters a lot. on Rick's garden [cousin across back alley who's garden space she cares for], puts lawn clippings and leaves to work in.
17. do current environmental concerns influence your gardening practices?  
never has used fertilizers, etc. uses potato peelings and eggshells, etc.
18. where do you get your gardening materials – plants, soil amendments, tools, etc., also magazines, books, etc.  
shopeasy before mother's day, and always keep some seeds, some still from her mom. garden planted from seed. keep geraniums over winter, transplants in spring. buys everything possible in town (used to own a store) except green tea and fish food.

FORMAL STRUCTURE/CHARACTERISTICS

HISTORY

ANTICIPATED DEVELOPMENT

THEORY/VOCABULARY

GARDEN CREATION/MAINTENANCE

19. how do you define a 'weed' in your garden?  
lets things move around – if flowers growing in the middle of tomatoes, lets them grow.

PERSONAL RELATIONSHIPS W/ GARDEN

20. is your yard/garden a private space for you or do you prefer to share it?  
shared when kids were young, but now more private.
21. do you have a favourite part? (viewpoint/path through/time of day/time of year/favourite smell/favourite sound...  
backyard, can sit and watch birds under the big tree.
22. what do you get out of gardening? what do you want to get out of it?  
exercise, fun of kids coming, sharing vegetables, grandkids.
23. if I were to come here in winter, what would I find?  
doesn't use yard in winter, decorates front for Christmas.

OTHER OUTDOOR SPACES

24. what other outdoor activities do you do in the summer? in the winter?  
go for walks, feed the birds.
25. are there any outdoor spaces in town or nearby that you enjoy/admire? not necessarily park or another garden, just a place...  
legion – nice but not what it should have been. has grass and flowers but won't let kids play there. parish priest took kids over to play, and legion kicked them off. instead of cenotaph, should have made it into a park for kids. no place for teenagers, can't rollerblade there. watrous is pretty good for trees, Manchurian Elm seeds everywhere from the government built houses. ice storm in '78 split many elms in half, wind storm in '79 broke a lot of trees. sports grounds (east side of town) should have trees. there was a local horticultural show, used to enter, but some families get landscapers in so she doesn't participate anymore. winner had "glorified mess" in front yard, landscaper did back yard...

PERSONAL RELATIONSHIPS W/ GARDEN (ORIGINS)

26. how did you become interested in gardening?  
just in the family. at home, she and her dad did the gardening. older brothers farmed when they got old enough. picked raspberries everyday, sold them for 10 cents/lb. moved from Ariesberg to 1-2 acres of yard only. so disappointing now, there are no flowerbeds and only 2 trees left.

CLOSING

27. do you have any questions for me?  
what degree will you have?

[summary – kind of angry, but interesting! the last 15-20 minutes or so were spent on her useless daughter-in-law, her landscaped yard that's not maintained, and the fact that her son does the cooking. farming's not what it was, the legion won't let the kids play, the horticulture show is skewed by landscapers...she had some trouble getting my drift I think, and her answers were fairly to the point, I had to lead in some cases because I knew she didn't know what I meant but I think that's okay...should find out a definition for 'past-time'...]

- OPEN-ENDED
1. tell me about your garden.  
I plant it and I take it off. I don't fuss.
  2. ask re: garden art/features, other formal characteristics of note.  
mostly vegetables and fruit, some flowers. part of driveway is town property, so they left it gravel [pavers up to prop. line, then gravel!]
  3. what (if any) is the relationship of the garden and the house/other buildings? – relationships among the elements, within and outside  
back door onto driveway/car port. can only look out from the back.
  4. how long have you been gardening here?  
20-25 years.
  5. what was it like when you came?  
"worked up", not too much else, 2-3 trees. lawn in front (house 4 years old when they bought it). "prairie hill, needed work."
  6. how has your garden changed over the years?  
2-3 tons of manure brought in. planted 4 apple trees, 2 crab trees, 3 spruce, raspberries, rhubarb. garden space itself is same size (except for trees).
  7. what would you like to change about your yard/garden?  
not at this stage.
  8. what is the difference to you between a yard and a garden?  
no, not really, all part of the lot/the outdoors.
  9. what is the difference to you between a front yard and a backyard?  
treat them both the same, maintain it the same.
  10. did you/do you farm? what is the difference between a farm garden and a town garden?  
no. don't know if there's a difference, more space to look after. not limited for rotation [of species].
  11. do you consider gardening to be work or play?  
play [husband answered!]
  12. what task takes the most time in your garden?  
keeps weeds right down, weeds not a problem. seasonal work like picking raspberries takes time.
  13. what task in your garden would you like to have more time for?  
nothing.
  14. does anyone help you in the garden?  
husband rototills and plants potatoes, sometimes waters..
  15. how do tasks get divided up?
  16. do you use any chemicals/fertilizers/water/mulch/compost/etc.?  
fertilizer on lawn, spot spray dandelion, banville (?). compost pile, worked in in the spring.
  17. do current environmental concerns influence your gardening practices?  
tries not to use chemical, except potato bugs.
  18. where do you get your gardening materials – plants, soil amendments, tools, etc., also magazines, books, etc.  
local greenhouse for tomatoes, cabbage, sometimes saves seeds. magazines.
  19. how do you define a 'weed' in your garden?  
pretty much knows all the weeds around here [in other words, species specific], moves volunteers.
  20. is your yard/garden a private space for you or do you prefer to share it?  
private. air conditioned inside, look out windows instead. "why go outside in heat and bugs?"
  21. do you have a favourite part? (viewpoint/path through/time of day/time of year/favourite smell/favourite sound...  
"don't really spend time out there."
- FORMAL STRUCTURE/CHARACTERISTICS
- HISTORY
- ANTICIPATED DEVELOPMENT
- THEORY/VOCABULARY
- GARDEN CREATION/MAINTENANCE
- PERSONAL RELATIONSHIPS W/ GARDEN

22. what do you get out of gardening? what do you want to get out of it?  
exercise and enjoyment. satisfaction of seeing things grow.
23. if I were to come here in winter, what would I find?  
as it is now, doesn't cover anything, for eg.

OTHER OUTDOOR SPACES

24. what other outdoor activities do you do in the summer? in the winter?  
walking, bike riding, camping.
25. are there any outdoor spaces in town or nearby that you enjoy/admire? not necessarily park or another garden, just a place...  
legion park with cenotaph. back alleys, to see people's gardens.

PERSONAL RELATIONSHIPS W/ GARDEN (ORIGINS)

26. how did you become interested in gardening?  
necessity to start with, parents had a garden, dad good gardener.

CLOSING

27. do you have any questions for me?

[summary – couldn't have cared less. why would we go outside when we have air conditioning why would we pay for the last 10' of bricks in the driveway when it's town property? why would we want to look out from our picture window onto anything but a thin arid lawn and half-finished driveway? their garden was in its box, with its own reasons for existing, the house was in its box, they were in another box. so why was that garden beautiful? why did I stop there? abundance in an otherwise stark, bleak, landscape? is it the frankness of that expression? people and living environment seemingly entirely lacking passion...and then this garden...and why is the logic not extended from "why go outside when we have air conditioning," to "why grow vegetables when there is a store 2 blocks away?" satisfaction of watching things grow...but not a plant in the house...exercise, hmmm. other outdoor spaces she admires, cenotaph park = set, no surprises, not so much designed as organized, controlled space. straight lines, rows of things, formality. her neighbour's angry reaction to the cenotaph park was that it should have been one for kids, nobody is allowed to use it. it sits there, being symbolic, and one of the only green spaces in town. but she was proud of her yield, the wheelbarros sull of carrots (all trimmed and scrubbed), the bins full of potatoes. she smiled showing me those. the moral of the story would seem to be that if you keep up the weeding, you'll have less to do. if you have a good garden, you won't starve this winter, once you can afford air conditioning, you can stay indoors and smoke all summer.]

- OPEN-ENDED
1. tell me about your garden.  
work in progress is what it is! don't have an initial plan, major things to add still. still working on structure of yard. first year spent inside more than outside.
  - FORMAL STRUCTURE/CHARACTERISTICS
  2. ask re: garden art/features, other formal characteristics of note.  
destinations, gateways. recommends going down to Manitou beach. (?)
  3. what (if any) is the relationship of the garden and the house/other buildings? – relationships among the elements, within and outside  
not yet. bringing rocks into the house, some wood outside and inside. house pale yellow, needs to change it to go with the yard.
  - HISTORY
  4. how long have you been gardening here?  
7 years.
  5. what was it like when you came?  
back was all veg. garden, half vegetables and half fruit trees. some lawn outside back door, with bald spot from Jacuzzi.
  6. how has your garden changed over the years?  
first 2 years we chipped away. then laid out plan for walkways, etc. and seeded grass.
  - ANTICIPATED DEVELOPMENT
  7. what would you like to change about your yard/garden?  
need gate on west side of house, and to fill in back gateway to make it more private [already very difficult to see in from alley, as I scouted the first time]. want solar lanterns for at top of back gate, just for presence. finish pond, install cranes and pump water through them.
  - THEORY/VOCABULARY
  8. what is the difference to you between a yard and a garden?  
no difference, all requires work and planning.
  9. what is the difference to you between a front yard and a backyard?  
no difference. [this question was often interpreted in terms of maintenance requirements and community responsibility, vs symbolic role].
  10. did you/do you farm? what is the difference between a farm garden and a town garden?  
david's (husband) family did. no difference.
  11. do you consider gardening to be work or play?  
play.
  - GARDEN CREATION/MAINTENANCE
  12. what task takes the most time in your garden?  
cutting grass, weeding.
  13. what task in your garden would you like to have more time for?  
everything! love to have a longer season, ...labour we put in and then it's over so quick.
  14. does anyone help you in the garden?  
husband = construction.
  15. how do tasks get divided up?  
construction only. the odd time he'll cut grass.
  16. do you use any chemicals/fertilizers/water/mulch/compost/etc.?  
fertilizes grass, no compost, mulch, etc. waters (above ground).
  17. do current environmental concerns influence your gardening practices?  
pretty much do what they want.
  18. where do you get your gardening materials – plants, soil amendments, tools, etc., also magazines, books, etc.  
Wal-Mart for tools, plants from friends, farm for weathered wood (gates, etc.), greenhouse in watrous for plants.
  19. how do you define a 'weed' in your garden?  
if it moves fast! (laughs). lets stuff move around to some extent.
  - PERSONAL RELATIONSHIPS W/ GARDEN
  20. is your yard/garden a private space for you or do you prefer to share it?  
private in back, front, she enjoys it when people look.

21. do you have a favourite part? (viewpoint/path through/time of day/time of year/favourite smell/favourite sound...  
pond = sound, look, presence.
22. what do you get out of gardening? what do you want to get out of it?  
peace and peace.
23. if I were to come here in winter, what would I find?  
walkways are shoveled off, lots of footprints from kids.

OTHER OUTDOOR SPACES

24. what other outdoor activities do you do in the summer? in the winter?  
camping, hibernate.
25. are there any outdoor spaces in town or nearby that you enjoy/admire? not necessarily park or another garden, just a place...  
Wellington park, at Manitou beach. can drive through it, brook running through it, for picnics, etc.

PERSONAL RELATIONSHIPS W/ GARDEN (ORIGINS)

26. how did you become interested in gardening?  
escape, get away from the kids, something to do at home.

CLOSING

27. do you have any questions for me?

[summary -- once again, the garden as sanctuary, peace, somewhere to get away. the gateways, the romantic bench, the trickling pond and inset stone pathways. if not paradise, sanctuary at least. And not necessarily from geographical context – larger landscape – but from the busy-ness of life, kids, probably t.v. (it was on the whole time I was there.)]





## REFERENCES



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