

RAIC JOURNAL

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EDITORIAL

MANY YEARS AGO, we had a student, now a reader of this *Journal* who had the impertinence to ask the lecturer whether he considered a garden something to be used and enjoyed, or something to be looked at from a height. The question was crudely put, but it served to make those who heard it realize that the garden was subject to the same critical analysis as the house, and to the same principles of design. It is, of course, an exaggeration to say that a garden like Versailles or Chatsworth was designed only to be seen from a terrace or upper windows. Such gardens were used and enjoyed, but their pattern was dictated by the viewer from above rather than the user below. The users below being ladies and gentlemen of normal human height were quite incapable of taking in their vision more than a fraction of the complex pattern of parterre and paths that lay before them, and the symmetry of the whole was visible only from above and to the birds. Such a system of planning was not inappropriate in an age of ostentation, of symmetrical buildings and a formal and artificial way of life.

When we were a student, in England, it was customary to deplore the destruction of such gardens, and to brand as charlatons persons like Capability Brown who did the destroying. Even now, we may regret the disappearance of famous formal gardens as we regret the disappearance, in some cases, of the houses themselves, but Brown's work was neither negative nor, wholly, destructive. We have just returned from England and our memories of the country side will be not of artificial man made gardens, but of noble lawns and great and unexpected vistas in which the ingenuity of man and the wonders of nature are combined in a way that no other age has surpassed. Nor were intimacy and colour lacking in areas close to the house. Never have we seen grass so green, and the riot of colour provided by herbaceous borders against ancient walls, rhododendrons, magnolias, delphinium, gold, green and scarlet leafed shrubs was breath taking. The generation that venerated McKim and Pope saw little beauty in Central Park in New York, and none at all in the work of the 18th century landscape school in England. The most casual study of the gardens in this issue of the *Journal* will show how different is our point of view, and how far we have progressed in a quarter of a century. The garden of today can be seen from above or below with equal pleasure. Its primary function is use. It delights in the unexpected. Where the formal garden was laid in front of the house like a Persian carpet, the modern garden is integrated with the house, and, in the best examples, the two are indivisible. It is a curious fact considering the relative amounts of money involved that modern architecture evolved so much faster than landscape design. The reasons may lie in the fact that, in the landscape field, there are so many amateurs who may be clients or itinerant gardeners, or because the professionals themselves failed to see how important a role they could play or how the principles of design involving space, colour and texture applied as much to them as to the architect with whom they collaborated.

We cannot close these notes without saying that we have just been to Granada. There one sees formality to a degree, but it is a formality integrated with architecture and life. Unlike Versailles, where everything is spread before the spectator, the gardens of Granada are inseparable from building. Individually, they are small and intimate, and they are as timeless as the palaces of the moors which frame them. Probably, no where in the world are walls and planting, water and architecture brought together in so homogeneous and yet so complex a design. Surely, in the Alhambra, is the art of gardening brought to its highest and ultimate development. It is unfortunate that it is so far away.

THE PRESENT IMPULSE to discard tradition and break out into new ground seems to hold out exciting prospects for landscape architecture. Already there are signs that the suitability of the present fashion of trying to turn a fifth of an acre of land into a semi-public naturalistic park, surrounding a building, is about to be challenged; that the difference between a park and a garden, between landscape gardening and landscape architecture, may eventually come to be understood by the general public.

Our surroundings stem from a historical background two hundred years old. The great pleasure park, that surrounded the eighteenth century country house, broke completely away from all previous ideas of design, not only in style, but also in principle. When once the necessity for enclosure, and the protection of surrounding walls, had disappeared, and the house was to control as much of the countryside as the ostentatious owner could get his hands on, something entirely new in the way of surroundings became imperative.

The great landscape gardeners of the eighteenth century, Kent — Brown — Repton, solved successfully the problem of how to handle areas running into hundreds of acres purely for pleasure and spectacular display. Their solution was the deer park grazed by animals. It seems unlikely that such men as these would have continued to design along the same lines if the area to be dealt with had shrunk to the size of a suburban lot. On such a site there could be no longer any hope of producing a convincing naturalistic effect, above all if the ground at their disposal called for the most intensive development, as part of the home, for human use.

It took only a very short time after the arrival of the "landscape garden", two hundred years ago, for the new fashion to reach "villadom", as the suburbs are called in England. Jane Austen tells us that a "park", no matter how small, became a necessity. The excesses which the new style soon reached were ridiculed by Francis Coventry. "At your first entrance the eye is saluted with a yellow serpentine river stagnating through a beautiful valley which extends near twenty yards in length".

It was in America, however, that the "landscape" idea really reached the masses. Over here enclosure and privacy came to mean snobbishness and unfriendliness. The property in front of the house, and sometimes even the back also, was to be left completely exposed to the public gaze by law. At a recent well known middle class housing

development in suburban Toronto, the misinterpretation of landscape gardening principles has reached such a point that not even a hedge is allowed to give owners the slightest protection from observation by their neighbours or the public.

Into this sort of a world is born the modern house with its open planning, its invisible walls, and its dependence on seclusion and on continuity between house and garden. At present, architecture is only just beginning to feel its way towards what has obviously got to come, an extension of the house outwards beyond the roof. The architect's first attack on the problem may be no more than a small paved area called a "patio" outside the glass screen of the living room. At this point, his contribution having been considerable, his responsibility ceases and the sodding contractor is instructed to take over. Two hundred years ago architecture was thrown out of the garden. Its reappearance is going to take time.

There are certain people about, even architects, who claim that they have no objection to carrying on almost every activity of their daily life, and also part of their night life, in full view of the public but I believe that such people are in the minority now and likely to become less numerous as time goes on, especially when it becomes obvious that a certain amount of seclusion raises the saleable value of the property. The contemporary suburban house cannot exist without enclosure. Some means of screening the family from the public gaze, not only when inside, but also when outside the house, is imperative if modern domestic architecture is to survive. Restrictions against enclosure (a village idea), must be modified. The "park" as a setting for city homes must give place to the enclosed garden where the activities of civilized life can proceed free from observation.

Landscape architecture is now aware that contemporary design makes real gardens not only possible at last but eventually inevitable. The Canadian city and suburban home of the future, like that of the ancient Egyptians, will be partly roofed over and partly open to the sky. It will be enclosed by means that will give the designer the opportunity he has been waiting for to express himself, not only in the character of the boundary itself but also of using those same boundaries as backgrounds for his interior design, his terrace, his paved court, his lawn, and his flower borders.

At the beginning of this century, few Canadian archi-

pects took much interest in site planning or orientation. The idea of making use of the "yard" except as a place for drying clothes or for growing a few vegetables, or chaining up the dog, does not seem to have occurred to them. As the living rooms usually faced the street, even when that aspect was north, the area at the back could not be seen and could only be reached by going through the kitchen and service yard, or else walking round the house. Even if the garden had not been overlooked from all directions there was no possibility of making it a part of the living quarters of the house. Today the situation is very different. Every architect is trained to be able to distinguish the difference between a good site and a bad one. His building is so located as to make possible the greatest use of the land for rest, entertainment, exercise and domestic services. He understands orientation, placing his entrance and service on the north with his living quarters and gardens on the south.

On the larger estate beyond the suburbs, privacy is usually more easily assured owing to the greater distance between the building and the boundaries of the property. More important than privacy, in these cases, may be the opening up, or maintenance, of distant views; protection from cold winds; and, above all, a decision as to where design will be limited by:— a) The cost of maintenance; b) The pocket book and gardening enthusiasm of the owners; c) The urgency of making provision for the activities, the luxuries and facilities of organized domestic life. These may include outdoor paved areas and lawns for rest and entertaining, a tennis court, a swimming pool, parking accommodation, etc. In addition to this will come the necessity of fitting all these features within the legal boundaries and adjusting them to the existing topography and trees. These apparent difficulties will turn out to be an actual assistance to the landscape architect, guiding his design.

Three hundred years ago, a very great landscape architect called *André Le Nôtre* decided to throw down the walls which, from time immemorial, had always enclosed the garden. At that point architecture suddenly found itself face to face with nature and the battle was on. *Le Nôtre*, planning from the inside out, carried his bosquets and canals to the horizon and incidentally killed the architectural garden almost stone dead then and there. From this blow it has never recovered.

Capability Brown, on the other hand, working from the

outside in, brought his naturalistic landscape park right up to the very walls of the house. At *Claremont*, a Surrey mansion, for which he was architect as well as landscape architect, he actually put entrances under ground so that the great house could be completely surrounded by lawn. The stables and walled kitchen gardens (an earlier job by *Vanbrugh*) were left out of sight of the house.

Such excesses of romanticism are not only rivalled but even surpassed by certain modern architects today. Says *Le Corbusier*, for instance, "I shall place this house on columns in a beautiful corner of the countryside . . . rising above the long grass of the meadow . . . nothing will be disturbed . . . neither the trees, nor the flowers, nor the flocks, nor the herds". His house is a down town city apartment block floating in the air. His garden is a pent-house, cut away from all contact with surroundings which are to be seen, if at all, only from the upper story windows.

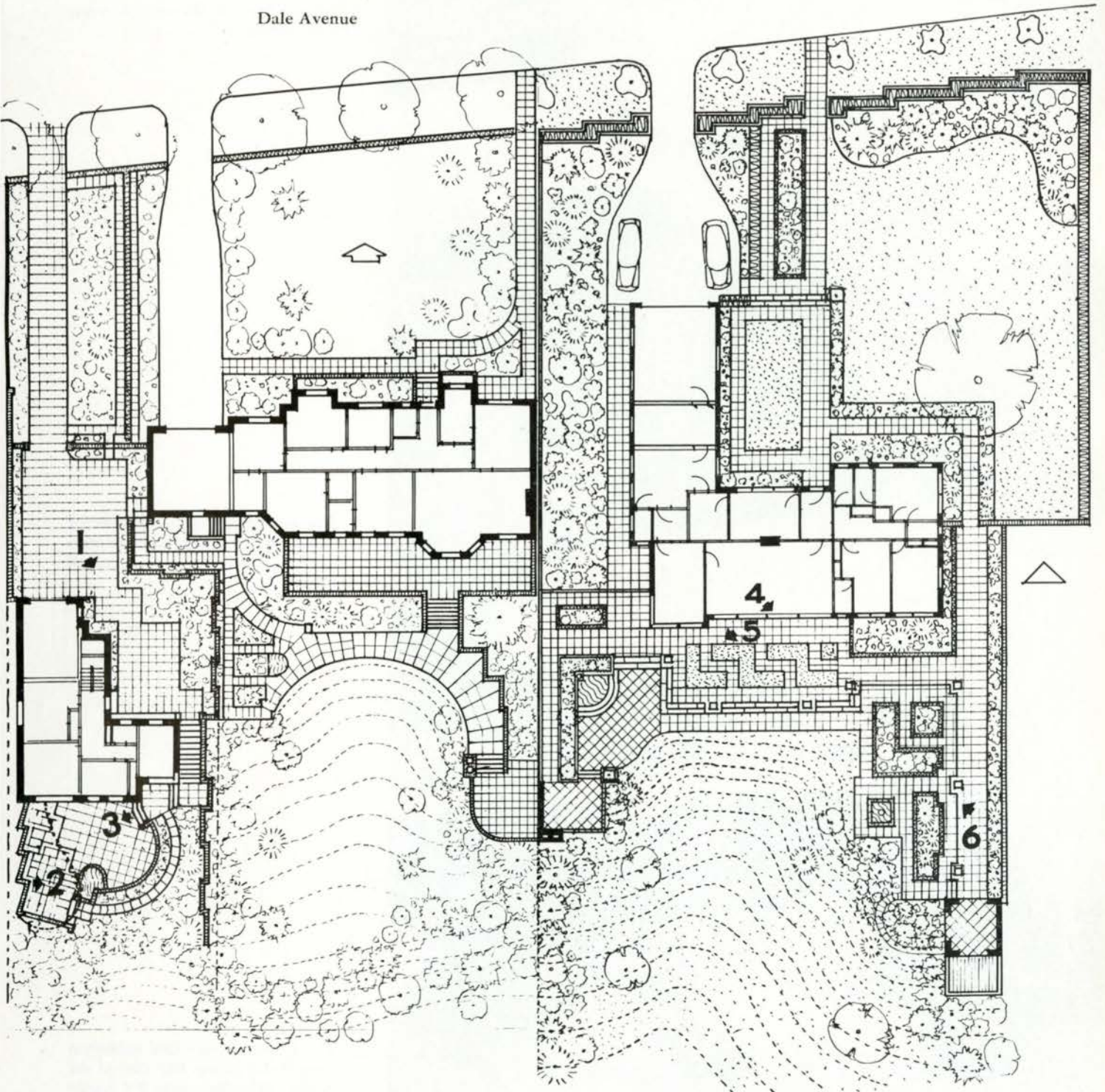
This is a conception far out ahead of the landscape school. *Brown* was making a real attempt to produce a setting with a definite relationship to the mansion which was to dominate the design of its site. The surroundings were to be designed. *Le Corbusier*, on the other hand, disclaims any responsibility whatever. He washes his hands of the whole business. Cows can chew the cud in the shade under his building. The ladies of the household can stay indoors and eat bon bons. One rather suspects that *M. Le Corbusier* does not know what to do.

It is possible that the historian of the future may decide that two of the most important events that have occurred during the long evolution of the art of landscape architecture have been:— first, the throwing down of the garden walls by *Le Nôtre* and so abolishing all boundaries thus letting the garden escape over the countryside; second, the throwing down of the walls of his house by the contemporary architect with the result that house and garden are parts of a single organism and breaking down the two hundred year old boundary between architecture and landscape architecture.

I cannot do better than finish by quoting the inimitable words of *Professor Hudnut*, "The garden flows into and over the house through loggias and courts and wide areas of clear glass and over roofs and sunrooms and canopied terraces. The house reaches out into the garden with walls and terraced enclosures that continue its rhythms and share its grace."

Three adjacent gardens on Dale Avenue, Toronto. Numbers and arrows refer to illustrations on following two pages.

Dale Avenue





1 "Seclusion raises the saleable value of the property."



2 "The garden flows into and over the house through courts and wide areas of clear glass and over canopied terraces."



3 "The Canadian city and suburban home of the future, like that of the ancient Egyptian, will be partly roofed over and partly open to the sky."



4 "The contemporary suburban house cannot exist without enclosure."

"The park as a setting for city homes must give place to the enclosed garden where the activities of civilized life can proceed free from observation."

6 "Contemporary design makes real gardens not only possible, at last, but eventually inevitable."





Garden for Mr and Mrs Jack Dollar
Sleepy Hollow, California

See page 228 for other illustrations.

The Art of Garden Design

Lawrence Halprin

THE ART OF GARDEN DESIGN is in a process of reevaluation. A fresh approach to the subject has evolved which is sweeping all before it. Some people claim it is due to the influence of painting and sculpture, some to the abandonment of the formal axis and of the rules of symmetry which stifled its development, as that of its sister art, architecture, for so many years. I think both of these are true. But the real reason for the change is that people have rediscovered what the ancients knew and a principle that people in Japan and China have been practising for centuries. This is a simple fact: gardens can be extremely useful, and, if carefully and properly designed, they can serve people who live in them and wonderfully enrich

their lives. We know this to be true in the other arts of shelter — in architecture and engineering — that function is a prime mover, that a design must work and serve a purpose. But somehow, because gardens deal with natural things — with plants and stones, trees and grass and the sounds of birds — we have fallen into the habit of thinking gardens are best that simply imitate nature most. Nothing could be farther from the truth.

Gardens, like houses, have suddenly faced up to the need of serving people. They have realized all of a sudden that they are wonderful to sit out in, to eat outdoors in, that they are fine places for children to play in and tricycle around in, that they can perform service functions

well if you provide screening devices for garbage and drying line — that dancing is fun out doors if privacy is provided and that as basement and attic follow the horse into limbo — storage spaces and hobby shops can move into the garden. In addition, they realize that in properly designed gardens maintenance can be cut down to a bare minimum, for, in fact, not everyone loves to garden as a verb. Or, if you do like to grow plants, a garden happens to be the best place in the world to do so. To serve these functions has become one of the primary purposes of landscape architecture. But the private backyard garden does not end the environment in which we live or the purpose of the garden art. The neighbourhood pattern, and its street scene, has been subjected to considerable search and investigation. Is our old pattern of street in grid acceptable and ideal? On south facing lots should not the house sit at the back of the property with living garden in the front along the street? Would not this imply the necessity for privacy from the street, possibly a wall or fence along the street? How will this affect the scene? What are the relationships of houses on streets to each other visually, and is not it more important to design a whole street well, rather than just individual properties on it? These and many other questions of relationships of houses, sites, street plantings, become the concern of landscape architecture.

And the problem proliferates naturally into all areas of human environment — to the road to the city and how it flows easily and pleasantly through the countryside, to the factory and industrial plant along that road and how it is designed, to hospitals, playgrounds, city plazas and parks. The new dimension of land seen from the air gives us great challenge and great opportunities for large scale land sculpturings.

In short, the purpose of landscape architecture, in consort with the other arts of architecture, sculpture, painting, etc., is to so design the environment for all of us that it both functions well and, in addition, partakes of the fine sense of art. It should so order the landscape around us that each and every part of it combines to form for us a wonderful art experience. If use is a prime mover in garden design, its ultimate purpose must still be the sense of magic and delight which only art can bring. Let us look for a moment at those specific tools with which we work in garden design which are for us the means of art.

First is the *land* itself. It is with the land and its natural forms that we work most immediately. And much as a sculptor works with clay, moulding and working, so, also, we can work with land. We have newly developed magnificent tools — the great earth moving machines, bulldozers, carryalls, scoops, also the old small tools for hand, the shovel, hoe and rake. Together these all allow us to fit our houses and roads and terraces to the land and mould it sculpturally as we need.

Second, an elusive tool — *space*. All visual arts deal with spaces — we, no less than the others. Our task is to use our given spaces as well as we can, making each square inch

of property work for us in terraces, walk, lawn and sky above. Our space sense should be three-dimensional and sculptural. The vertical is as significant in design as the horizontal. And we have many methods of dividing spaces so that the total envelope seems larger though divided, fences, screens, plantings and the vertical arching forms of trees.

Third — architectural structure. We have learned easily, possibly too easily, that structure in gardens can do things which plantings cannot. Fences, for example, can grow faster, take less watering and fewer trimmings and create privacy for a terrace sooner than hedges. And arbors will create shade on a hot terrace faster than a small tree newly planted in the lawn. We have also found, that as we design along with house — considering the whole property rather than only the architecture on it — the garden can become an outdoor room space and integrate more organically with house if house wall turns into fence, roof becomes arbor, floor becomes terrace, imperceptibly, often so that you have little notion of where one begins and the other ends.

Fourth — plantings give us a wide and, certainly, the most obvious of tools with which we can design in the landscape. A word of caution, however, plantings have a great and wonderful range of possibilities, almost limitless in fact, but it seems to me wrong to expect them to solve everything in gardens. I think they can serve us best when we plant them for their beauty of texture, colour of leaf, shape of twig, form of branching and also where we want it, flower. They should form a wonderful and rich tapestry within the design working for great enrichment within the total garden framework.

It is important to mention the other rich and varied potentials in garden design. A sense of controlled movement through garden spaces is a hardly explored source of art experience. Just as stages are designed to formalize movement, so, too, gardens can be thought of as envelopes within which people in motion live their lives. The use of varying levels, of differing textures of pavement underfoot, of varying outlooks and everchanging views as one moves through the garden must form an important and conscious aspect of design. Just as we design for movement in space, we must, as garden designers, remember the change of season and its variable influence on the aspect of gardens. And as gardens change with the season, they grow with the years, they are an everchanging and living kaleidoscope of change in time.

There are other tools we have as well, too numerous to name, rocks, water, sound, smell, texture, colour, on and on. We have hardly tapped the possibilities of gardens as art forms, nor the materials of the art.

In the final analysis, garden is simply one of the most wonderful aspects of environment we can design and control. It is our total environment and all the parts of it which we must transform through design into a rich and varied work of art. Only in this way can we fully realize the great potentials for living which lie before us.



Republic Supply Company
San Leandro, California

Architect, George Vernon Russell

*Industrial building with recreational area,
cafeteria opening on adjoining patio.*

ERNEST BRAUN



Mr & Mrs Jack Dollar
Sleepy Hollow, California

A small garden for a small two bedroom house in a typical subdivision. The house is perched 3 feet above the ground for no apparent reason and seemed like a ship left high and dry at low tide. The soil in this area, as it happened, was adobe which has a bad tendency to move and crack pavements. The combination of events led to the solution of a terrace built as a wood deck at floor level, 3 feet above the rest of the ground. The piers for this deck extended through the adobe to stable earth beneath; thus a living terrace was achieved at floor level and, also a stable terrace was built. Fencing, overhead arbors for shade and plant beds all extend the house, creating a sense of outdoor living room.



Mr & Mrs John Woerner, Kentfield, California

Architect, John Funk

A spectacular site at the foot of Mt. Tamalpais in Marin County, outside San Francisco. Although this area is within 15 miles of San Francisco, it is still quite wild, with a first growth of timber and very interesting chaparral. Wild game abounds in the area. The site is a graded shelf on the sidehill, overlooking San Francisco Bay to the east and opening on Mt. Tamalpais to the south. The house compartments the garden into 4 distinct units: entrance, living, bedroom, service. The major attempt in this garden which distinguishes it from the other gardens is to bring the native hillside into the garden so they merge.





Mr & Mrs Harold S. Simon—Roof Deck, San Francisco, California

A garden on a roof in San Francisco, overlooking the harbour. The theme of a tar & gravel roof, which is normal roofing material in this area, set the tone for the garden. The normal roofing gravel was replaced by large river gravel, interspersed with choice beach boulders placed for decorative effect on the roof. Planting is in shallow wooden boxes designed to the four foot module. Plantings are chosen for their ability to survive in minimum amounts of soil and for their permanence, as well as for their combination of textures and leaf colours. Varying shades of grey predominate.

ERNEST BRAUN



Mr & Mrs Wm. Watson
San Francisco,
California

The Watson garden occupies a typical San Francisco lot 25 feet wide with a small backyard space 30 feet in depth. The backyard had not been used for many years but contained a very pretty cherry tree which was left in the centre of the garden. A bench retains the upper level and an open wood grid fence defines the far edge of the property. Painted plywood panels create a pattern of colour and serve as blackboards for the children. The cost was \$432.00.

TODAY, NO "ORGANICALLY" DESIGNED CONTEMPORARY BUILDING is complete without its indoor planting area. Yet I wonder how many architects have visited the building later to find this patch of dirt a barren desert of spindling geraniums, or, worse still, a jungle of artificial foliage. The owner of the building knows little of what plants can be grown successfully, and, I think, the average architect knows less. Thus, a very important element of the design is a dismal failure.

This need not be so. There are many reliable plants and few basic necessities. It is up to the architect to provide the essential conditions for growth and to advise his client on what plants he should use.

The first problem is that the average building is a very unnatural environment for any plant. Light is usually somewhat limited, the temperature is quite uniform, the humidity is low and there is no rain to wash away the constant deposit of dust. Plants vary a great deal in their light requirements. Some can be grown successfully under artificial light alone. So this resolves itself into selecting plants that will succeed under the light you are prepared to provide.

Temperature is a more serious problem. Even in the greenhouse, plants are accustomed to a 10 degree difference between day and night. Seasonal changes are the stimulus for growth, flowering, and dormancy. These two factors combine to eliminate most hardy plants from the indoor garden. Most plants which can cope with this constant temperature are from the tropics or sub-tropics, or have been cultivated for a sufficient length of time to accustom them to these conditions. Humidity is much more simple to cope with. Many buildings are being equipped with automatic humidifiers to make the air more amenable to both plants and people. When plants are banked fairly closely together, they tend to surround themselves with a more humid atmosphere by transpiring a great deal of moisture into the adjacent air. The same effect can be achieved by sprinkling them with a fine spray of water if there is nothing around them for the water to harm. This sprinkling also washes away the dust. If the plants cannot be sprinkled in place, they should be put outside in the rain every two or three weeks during the summer or sprinkled in the basement in the winter. It may even be necessary to wash the foliage occasionally with a mild detergent in water where the air is at all greasy. The leaves must be clean and the pores open for any plant to thrive.

Some plants, such as cyperus or Umbrella plant, like wet feet. Most plants, however, must have air available to the roots. This requires a porous soil and some means of draining away surplus moisture. Ordinary clay loam topsoil is much too heavy for indoor use. It should be mixed with equal parts of sharp sand and leaf mold with a cup full of balanced chemical fertilizer to a barrow load. This mixture will be satisfactory for most plants.

Wherever possible a drain should be provided from any planting area. Then put a two inch layer of $\frac{3}{4}$ " stone over the bottom and cover with fine bronze screening before placing the soil. Where a drain is not possible, increase the depth of stone to three or four inches and only water when the soil is almost dry. Charcoal lumps placed in the layer of stone will prevent the water from becoming stagnant.

The same principles apply to plants potted up individually. Where glazed containers are to be used, the plants should be potted up in suitable porous flower pots with a drain hole in the bottom and placed on a layer of pebbles in the container.

One problem of planting directly into the indoor garden is that the leaves all turn toward the light, making the plants grow lopsided. It also becomes very difficult to remove and replace a plant when it becomes necessary as the roots intertwine. The same effect can usually be achieved by keeping each plant in an individual pot and arranging them on the bronze screening. Then fill all the voids and cover the pot rims with peat moss well firmed into place. It is then a simple matter to rotate the pots once in a while to promote even growth. You will also be able to plunge a pot of bulbs or seasonal plant for colour accent and take it out when the flowers are over.

Many of the best plants for indoor gardens are tropical members of the arum family. This group includes the *Monstera*, the many *Philodendrons*, the Chinese Evergreen, and *Nephtytis*. Many of these are jungle climbers and will require support as they grow larger. They will all grow with a minimum of light and are slow growing and very durable. They are fairly expensive to start with but their value increases through the years. Here is a brief summary of the more common varieties.

Monstera deliciosa, known as the Swiss cheese plant, is a sturdy climber with 1" stems, slotted and perforated heart-shaped leaves up to a foot across and thick aerial roots. It is good as a specimen or planted against a wall,

Philodendron cordatum is the small vine commonly sold under the name. It is useful as a filler or light accent but requires support or a position where it can hang down. It lacks sufficient scale for much effect in the indoor garden.

Philodendron hastatum has spear shaped leaves, shiny bronze-green in colour up to 16 inches long. It requires the support of a wall or moss covered stake when it reaches two feet in height.

Philodendron dubia and *tridentata* are often best used as specimen accents. Both plants have deeply-cut open leaves up to a foot across and are shrubby when young.

Aglaonema modistum, or Chinese Evergreen, has three or four dark green oval leaves, pointed at each end. It definitely likes water around the roots and no sunlight. It can be grown either directly in water or potted and kept wet. A variegated-leafed variety is sometimes available.

Nepthytis afzelli has pointed irregular leaves that may be green or variegated. It is excellent as a specimen or bedded into the garden.

Two other Aroids that are useful as seasonal plants are the *Caladium* and the *Calla*. *Caladium bicolor* is grown from a tuber and has large heart-shaped leaves in various combinations of red, green and white. It definitely likes heat and humidity.

The florist's *Calla lilly* makes an excellent foliage plant and may produce bloom in season with sufficient sunlight. Both of these plants die back during their rest period and can be removed and kept fairly dry for several months but must not be allowed to freeze.

Two members of the Fig family are excellent erect-growing shrubs for the indoor garden. The common rubber plant, *Ficus elastica*, has foot-long oval leaves and has a fine variegated variety. The fiddle-leaf fig, *Ficus lyrata*, is even more striking with its thick leathery leaves and erect trunk. It makes a fine specimen or feature plant in the garden.

Fatsia japonica is a large, open, evergreen shrub with deeply lobed palmately shaped leaves a foot across, and long panicles of white flowers. It appreciates as much sun as possible. This plant is not readily available in the east but may be obtained from West Coast nurseries where they are grown outdoors.

The smaller bamboos are excellent with their light informal foliage. The roots must be confined to a separate container to keep them from over-running other plants. These again are difficult to obtain except on the West Coast. One of the finest plants I have is a bamboo grown from a root picked off the discard heap at Stanley Park in Vancouver.

Sansevieria is a very common and hardy plant and will tolerate dry air and shade. The erect lance-shaped leaves

may be green or edged with gold. This plant tends to be too rigid and formal for massing but can be useful as an accent.

The foliage begonias come in a wide range of leaf shape and colour. They are excellent bedding plants for the moist shaded garden and deserve wide use. The larger species are definitely shrubby in character.

The Crotons are very striking tropical shrubs with various shades and combinations of green, yellow and red in their irregular leaves. However, they are very temperamental and object to draughts or dry roots. When conditions are unsatisfactory, they drop all their leaves and take months of care to come back. They should be used with caution.

The *Dracaenas* are sturdy, reliable plants, with a cluster of lanceolate leaves in various combinations of green and yellow or grey. They make an excellent combination with the rich leaves of *Monstera* and *Philodendron hastatum*.

The Aloes and Cacti can be used successfully if large old plants are obtainable. Both definitely need sunlight and a light open soil. A pebble mulch on top will improve the appearance of the cactus garden and keep the soil from caking.

I have intentionally omitted most of the better known house plants. Many of these require far too much care. Others, such as geraniums, seem to spend much of their time too small or long and leggy. For general use, a plant should have an attractive appearance at all times with an absolute minimum of care.

Space should be left in the indoor garden for an accent of seasonal colour. Here you can plunge a pot of forced bulbs, a poinsettia, a flowering azalea or a fuschia, replacing each when it is through flowering.

Finally, I would recommend the indoor water garden. A shallow pool, painted black to give the effect of depth, with a few gold fish and a clump of plants at one corner, is attractive and very easy to maintain. A galvanized iron or copper container can be set in wood or masonry, with a drain and water supply. Choice plants for use in the pool are *Cyperus* or *Umbrella sedge*, *Taro*, *Water Hyacinth*, and *Parrot Feather*. In full sun, water poppies or *Egyptian lotus* can be used. A deeper pool will accommodate one of the tropical water lilies. Most of the smaller plants are best kept in clay pots. Even the floating *Water Hyacinth* hesitates to bloom unless some of its roots are buried in soil.

There are, no doubt, many other fine plants in the world suitable for indoor gardens. Architects can help to improve the variety and supply by demanding a performance from indoor planting equal to that required for landscape work.



GRAHAM WARRINGTON

A good selection of indoor plants from left to right: Monstera, Fiddle-leaf Fig, Philodendron hastatum, Dracaena, Philodendron dubia, and another hastatum.

ROCHE



The accent for this indoor garden is a large Monstera combined with bamboo, Philodendron tridentata, Chinese Evergreen, and Begonias.



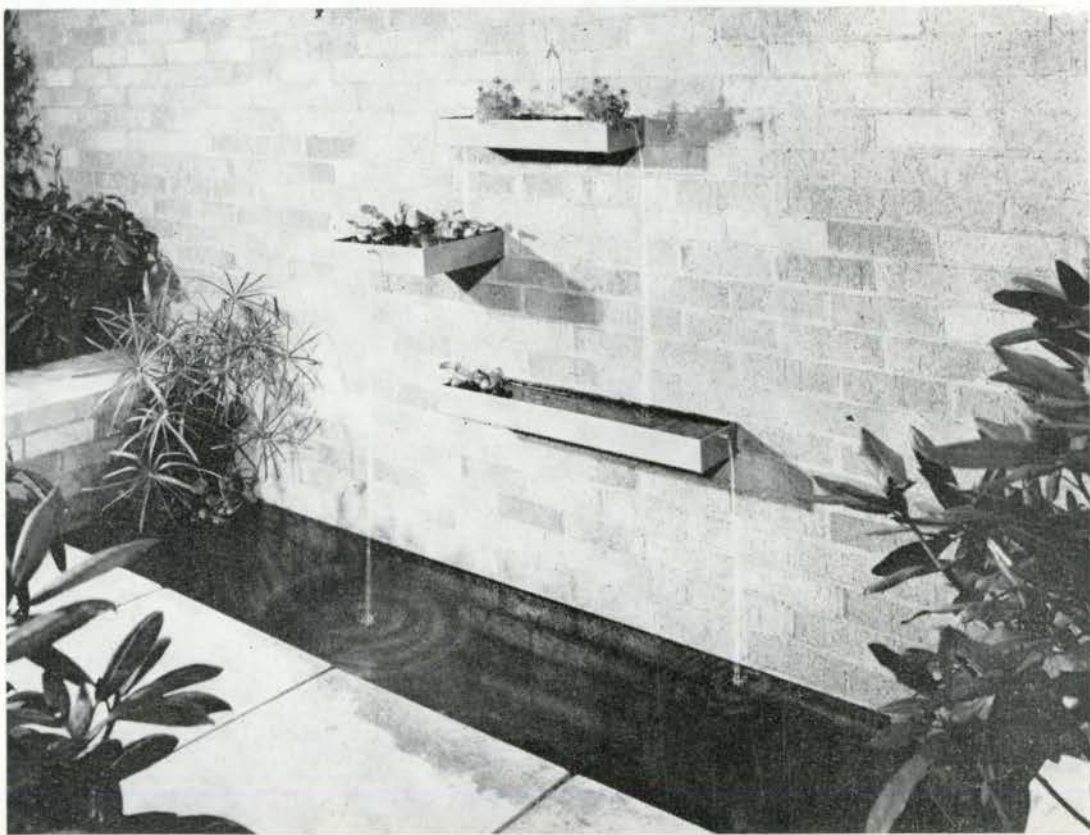
PANDA

1



2

- 1 Bamboo combined with Sansivieria, variegated ivy, Peperomia, and seasonal Cyclamen.
- 2 Vines such as Wisteria can be very effective against obscure glass screens but require adequate light.
- 3 An indoor water garden is an ideal home for Umbrella Sedge, Taro, Water Hyacinth, and Parrot Feather.



3

PANDA

The western landscape architect has a wide range of plants to choose from. Here magnolia tripetals has an interesting textural pattern combined with stone, granite chips, lawn and lavender.



GRAHAM WARRINGTON

Landscape Design in Western Canada

Desmond Muirhead

"A MAN SHALL EVER SEE that when ages grow to civility and elegance, men come to build stately sooner than to garden finely, as if gardening were the greater perfection."

It was Francis Bacon who showed that garden design reveals a later stage in cultural evolution than architecture. Owing to the increased interest in buildings of quality which has gained momentum over the last ten years, Western Canadians are on the threshold of a new analysis of gardens and gardening. People have shorter working hours and more leisure (theoretically at least) than ever before. Soon there must be an increasing enthusiasm for landscape architecture until our average gardens match our wealth and potential.

We, in Western Canada, are very fortunate in several aspects of our design approach. We are usually aided by a mild climate; we have attractive indigenous vegetation and magnificent scenic backgrounds. Above all, we are not hampered by a well defined trend in the design of

traditional gardens. Although there are several fine examples of so called naturalistic gardens which have been made here in past years, conscious design or planning is rarely found. This is mainly due to the fact that there have never been established professional landscape architects in British Columbia for more than a short time.

The dearth of well-planned traditional design, together with a powerful and spirited movement in contemporary architecture, have aided the more wide-spread acceptance of modern landscape design. Its very definition as "the division of outdoor space for human use and enjoyment" has shifted the emphasis to people from plants. We have thus found it relatively easy to reject the formal and naturalistic concepts which had ham-strung the practitioners of the previous century, although we find the principles formulated by some great minds among them are creeping back into use, fortunately with a lack of inhibition not suspected even a decade ago.

Perhaps it might be worth while tracing some of the influences on modern landscape design at this point. During the late nineteenth and early twentieth centuries, the new art movement had sprung from painters and sculptors. Architects, too, were quick to see the possibilities inherent in the new approach to the visual arts. Well-grown trees and shrubs, however, have universal appeal even if poorly arranged and so the new thought was slow to infiltrate the academic traditions of landscape architecture.

The first signs of a revolt were found in the work of Valentien, Guevrekian, Tunnard, and many other Europeans in the late twenties and in the thirties. Their main contribution was to throw aside the formal and naturalistic eclecticism of the past hundred years, and to verify that asymmetry was also valid in the formal approach. In the late thirties, their work stimulated a group of young Californians, who, aided by a superb climate, have translated garden design into terms of outdoor living. Far from the tension and devastation of war-torn Europe in the past ten years, Garrett Eckbo, Thomas Church and others have expanded the horizons opened up by the Europeans, have taken design possibilities a great deal further and have evolved a handsome style which, for California at least, is likely to endure and prove satisfactory for many years.

During the same period as the evolution of modern design in California, Roberto Burle Marx in Brazil was producing gardens of a great sensitivity and beauty. Inspired by abstract painting, he has managed to achieve three-dimensional effects with two-dimensional design. Few will deny that Niemeyer and others are extremely fortunate in finding a landscape architect who can translate their architecture to the greater landscape so forcefully.

Post-war England, with its socialistic trend, has given us Brenda Colvin who is probably better known for her writing than for her work. With the elimination of the large private gardens, except with houses already existing, the English have concentrated on the wider issues of design, especially those which are applied to planning. Miss Colvin has clearly stated a concept which we in Canada could well ponder. We who still think in terms of arbitrary land sub-division must consider the integration of community and landscape, however great the scale. It is wonderful that this has been considered at Kitimat but we have far too few Kitimats in Canada.

In fact, what have we to show of man's unity with nature? A few good gardens, usually for the wealthy, fewer good parks if we discount our unexcelled tracts of natural scenery — hardly ever an intelligent and successful integration of the two. We, in Canada, one of the world's wealthiest nations, are in the anachronistic condition of spending many millions of public money annually without competent professional advice. Most of our city park design is roughed out between engineers and horticulturists. Jasper and Banff National Parks, world-famous for their scenic beauty, have no landscape architects in their administration.

Even Russia has evolved a system of parks of great scale and utility. They combine playgrounds, athletic centres, museums and landscape parks, a combination which might have significance in Canada with our preoccupation with

recreation both active and passive. There is no doubt that the recreational emphasis is growing here, perhaps because we have so much great natural scenery for passive enjoyment. It is possible that Canadian culture may express itself in an expanded landscape recreational pattern. If so, we must take care to set the baseball park in a larger park to provide the sensation of space and freedom which the athletic ground cannot give by itself. Canada is, at present, nowhere near its ultimate potential. From a wilderness unplanned, we have every chance of planning whole towns from scratch and setting them amid permanent parkland carefully and sensitively blended with the existing scenery. There is a clear choice between the stultifying effects of poor amateur or hidebound bureaucratic design and the spontaneous elation from cities and parks productively, healthfully, scientifically and aesthetically related to their settings in the greater landscape. That this can be achieved by good government departments has been shown by some of the United States' national parks. It is hard to see how it will be done in Western Canada before we are prepared to use landscape architects as well as engineers in many of our larger projects and on our permanent advisory boards. However, we have, in the meantime, great opportunities with the modern garden.

The modern garden in Western Canada has its well-spring in the decreasing floor area, the disappearing basement and the reduced internal storage of the modern house. Other main contributing forces are the need for enclosure for privacy and children's safety, the need for pavement to reduce maintenance and the need for immediate effect as most modern homeowners are not prepared to wait.

These requirements all point towards an architectural treatment on the city lot for everybody but keen horticulturists and those wealthy enough to afford help. Although we have found our own clients responsive, the average homeowner, the man who really determines the appearance of the city, still clings to past formulae. Modern architecture caters for new requirements and uses new materials, whereas it must be pointed out that the basic materials of gardens such as land and vegetation are prehistoric. The modern garden is thus a difficult problem both analytically and actually for the amateur, who, although he may buy a stock set of excellent house plans prepared by qualified architects, he may also be confronted by a site which looks unlike any other site in the world. Every site is slightly different at least from every other site, and our aim must be to combine house and garden so that they relate to their environment "in the same way that the sails and shape of a sailing vessel bear a relationship to the water and the wind". This is probably the best argument possible for the more widespread acceptance of landscape architecture as a design field, with better publicity, better public relations, and an inexpensive but competent service to the average man. It also requires the close collaboration of architect and landscape architect where both are called on. We feel fortunate that about half our gardens are designed before the construction of the house is started.

Western Canadian gardens are heavily invested with English tradition; the love of trees, grass and flowers which one cannot help but hope will remain. However,

the tendency ever prevalent to put front and back in lawn and plant all round the edges has in many cases overcome the charm of the individual plants. We are so often left with the stultifying monotony of every garden having been stamped with the same die. In any case, despite the fact that we are having more time off from work for leisure, we are also more and more preoccupied with the daily round of living. We seldom have an excessive amount of time for the janitorial chores of gardening, such as mowing lawns and weeding large flower beds. We want to relax outside and enjoy our gardens and this is the chief aspect of the modern garden which the normally hide-bound traditionalist finds attractive.

Cost and climate control are other items important to the western garden. Cost is given as the principal reason for not having a modern garden or employing a landscape architect. This can be dismissed easily since we have done several owner-built gardens at a cost, including fees, no greater than that of a TV set.

Climate control is the most important comfort contribution outside. By careful design, an outdoor living area can offer sun or shade at all times, freedom from wind and insects, shelter from frost and rain and warm pockets to attract the winter sun. In Vancouver, a well-arranged sun-trap offers outdoor living whenever the sun is shining which is not too often, and all the more appreciated, during fall and winter.

Children are also considered in the modern garden. Nursemaids are rare these days, and small children must usually be supervised by their mothers while the latter are also doing their housework. The play area is thus in view of the kitchen, enclosed to keep small children in, and attractive enough to keep older children off the streets. There must be paving to allow the use of wheel toys and to ensure a dry area after a rainstorm. Paved covered play space is admirable for wet days.

Older children and adults like to play games at home and where space permits use areas should be set aside for these. For instance, badminton, deck tennis, roller-skating, handball and hop scotch can all be played on a paved court roughly twenty by forty-four feet. Quoits, clock-golf and croquet should have a lawn area about thirty feet by sixty feet if all are to be played but any lawn may be put to good use. Swimming pools, once thought a luxury only for the very rich, are now possible at greatly reduced costs if the expensive frills are cut.

No more inexpensive or satisfactory outdoor living area excels the patio or terrace, too often seen as a small blob of concrete out of scale with the house and unrelated to the garden. Formerly the characteristic of the Spanish

and Italian garden, in new dress it has been the Californian's chief contribution to modern gardens everywhere. The patio should be a broad expanse of permanent, low maintenance material providing facilities for outdoor entertaining, outdoor relaxing and perhaps outdoor cooking. There is no need for uncompromising squareness. Patios can have interesting form and line, integrating the general design of house and grounds.

Service areas and storage units are aspects of the modern garden usually ill-considered in the past. The drive and driveway are separated from the outdoor living areas. A space for hanging out the washing adjacent to the utility room is provided; this is screened from the rest of the garden and may also take care of garbage cans, junk, wheel toys, oil drums and other items once assigned to the basement or the garage. Outdoor storage lockers cost less than one quarter the price of indoor storage and are excellent for garden tools, outdoor furniture and other necessary odds and ends. The service yard is also a good place for a vegetable patch with dwarf fruit trees, with allowance for compost, cold frames, cutting gardens, house plants out of season and a small green-house if these are desired.

Probably the most important feature of the modern garden is the decreased maintenance it requires. Lawn areas are reduced in favour of low-maintenance paving areas. All plants must work overtime so that evergreen flowering shrubs are prominent. Areas for annuals are compact to give the maximum effect with the minimum care. The structure of the garden is established for permanent good looks by paving, fences, arbours, trees, shrubs and lawn, so combined as to require the minimum maintenance tolerated by most modern homeowners.

The modern garden as an art form is probably the most easily controlled in all the modern landscape architect's repertoire and so it has been dealt with here at length. Similar problems must also be met with in many other aspects of the field. We have designed parks, golf courses, small towns, cemeteries, sub-divisions, schools and campuses, all of which need just as careful analysis both functional and aesthetic as the modern garden. How often do they get it? Railways, roads, rivers, hospitals and airports are other design elements closely related to the landscape. How often are they treated as such?

Western Canada is expanding at an ever increasing rate. We have had little design or planning in the past and are suffering for it now. We cannot ignore the ugliness, irritation and congestion which will result from an uncontrolled headlong development in the future of this lovely countryside.



View of terrace



House and Garden for Mr and Mrs C. Wilbanks

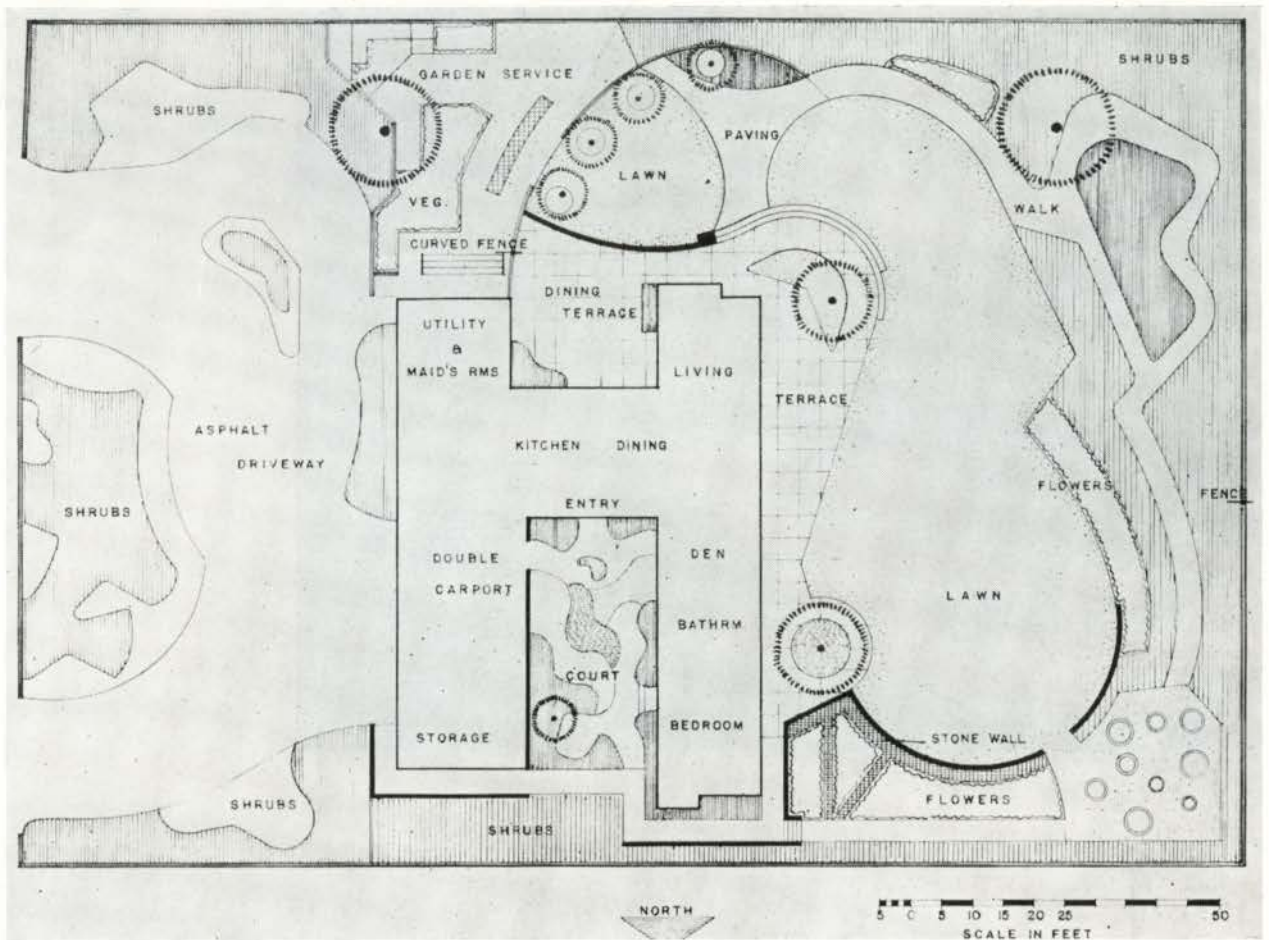
Desmond Muirhead & Associates, Landscape Architects

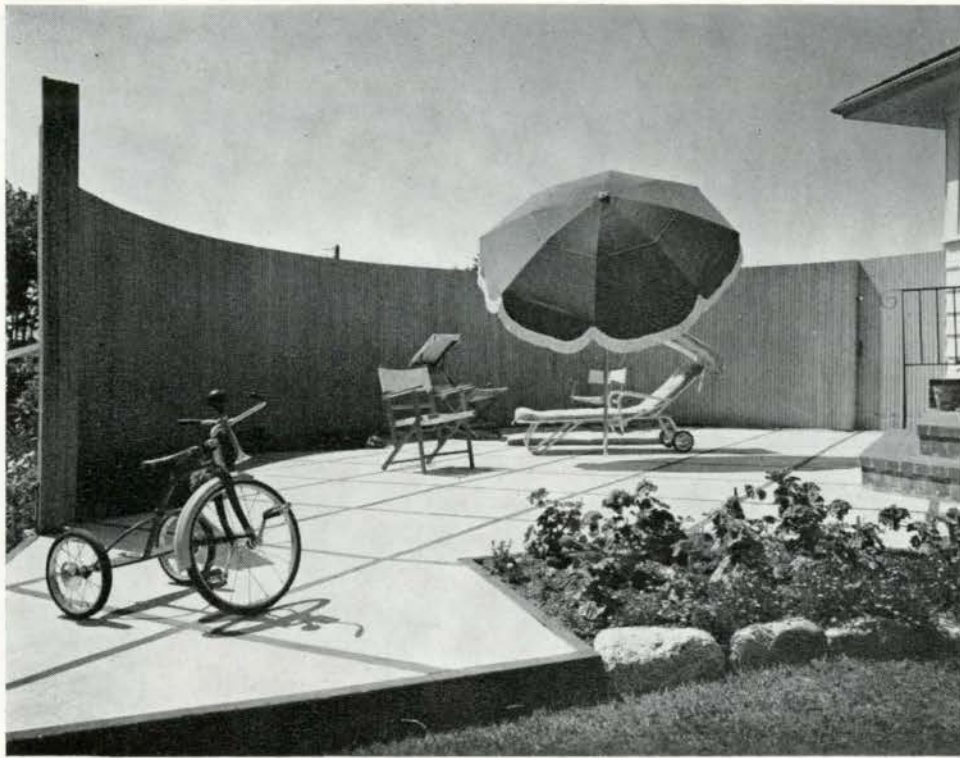
Semmens & Simpson, Architects

GRAHAM WARRINGTON



The terrace



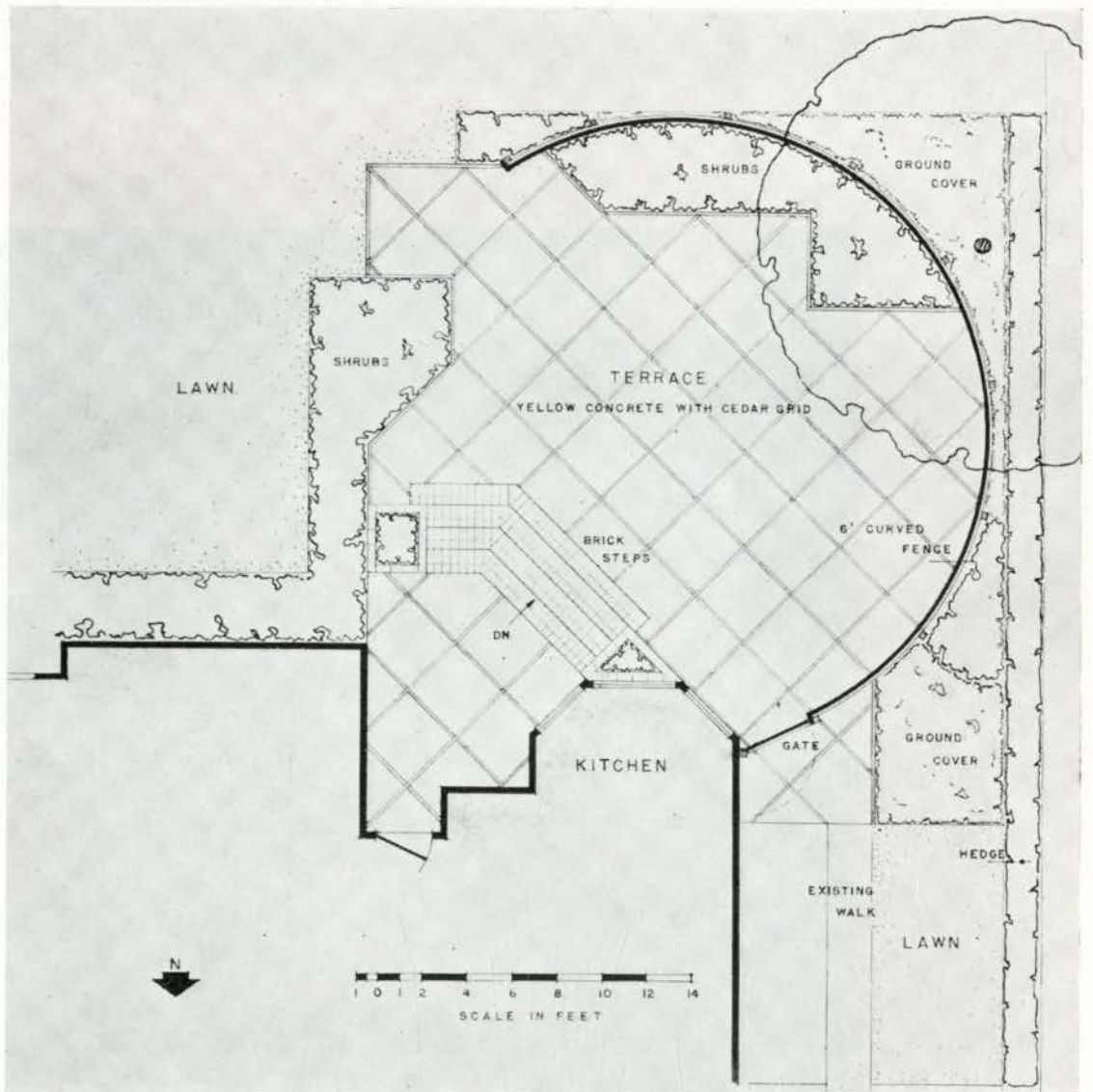


GRAHAM WARRINGTON

Garden for Mr P. Elliott

*Desmond Muirhead & Associates,
Landscape Architects*

A combined patio-play area.



A windfall patio which acts as a sun pocket in an area renowned for cool sea breezes.



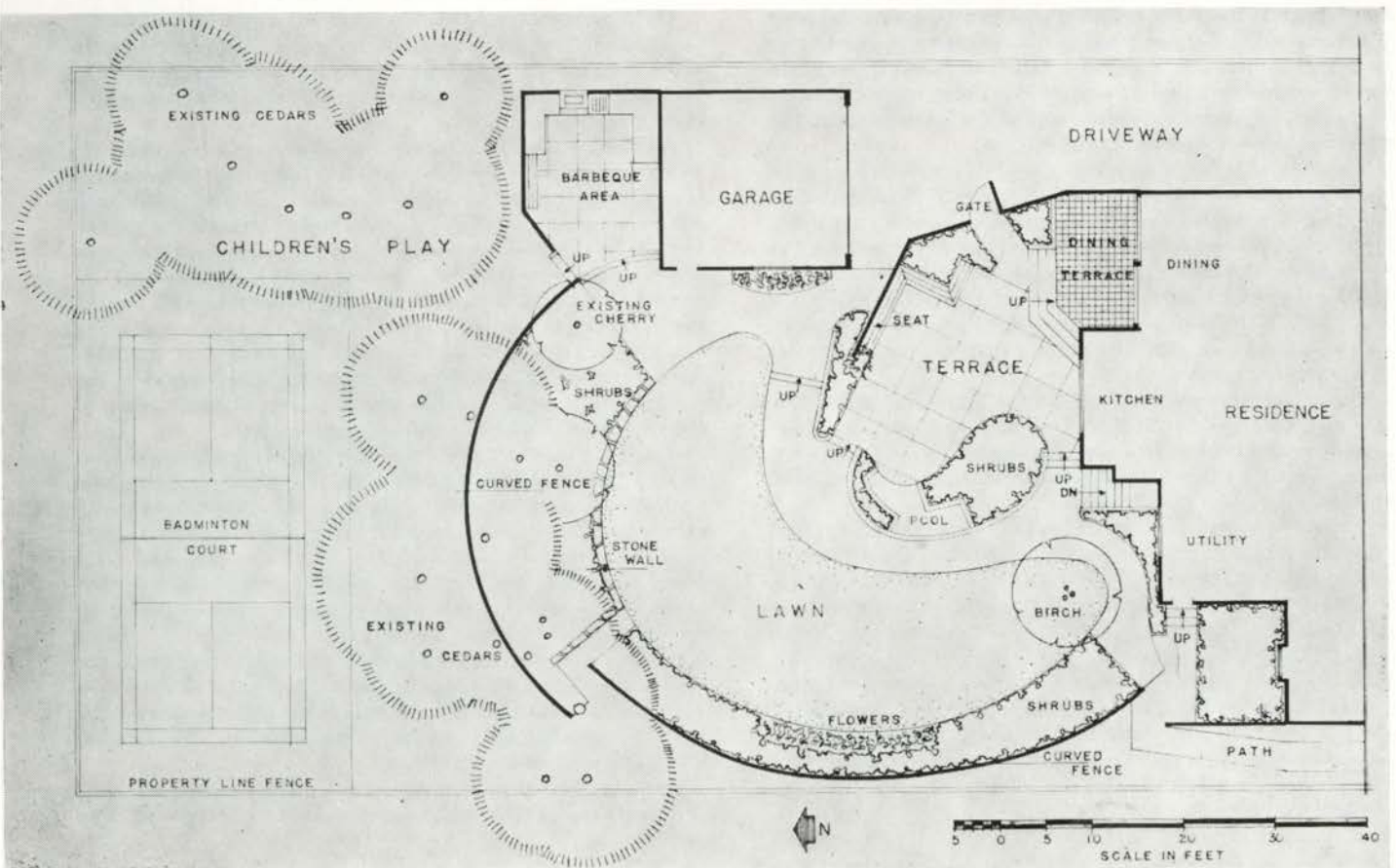
The terrace

Garden for Mr and Mrs Douglas McK. Brown

Desmond Muirhead & Associates, Landscape Architects



GRAHAM WARRINGTON



THE CONCEPT OF A GARDEN has changed so much in the last twenty years that one hesitates to use the word 'garden' without qualifying it. In the past, the term was accepted to mean a place in which to grow flowers and vegetables, while, nowadays, it may be little more than a concrete floor, a few chairs, and a portable barbecue.

A new interest in outdoor living has stimulated the imagination of garden designers beyond the requirements of the horticultural enthusiast. An entirely new group of people have become conscious of the land outside the walls of the house. This is partially due to the excessive use of glass in present-day architecture, which has opened the house to the garden and exposed to the home-owner the advantages, or disadvantages, which his landscape has to offer him. Where the indoor and outdoor living-rooms are separated only by glass, the garden can no longer be neglected or used as a catch-all. It must take on many of the characteristics of the living-room itself, but, in return, it can supply many of the amenities that are expected of the living and dining-rooms as well as giving a suntan to its occupant.

There is one sacrifice, however, that this modern living-room has had to make. If the only separation between it and the outdoor area consists of a large expanse of glass, then the old feeling of privacy within the living-room has been lost. On the other hand, if the outdoor living-area can be given the sense of privacy originally possessed by the living-room, the feature no longer appears as a sacrifice but as a blessing since the garden area is included as part of the living-space. Virtually all that has happened is that the wall of the house (replaced by glass) has been moved out to the lot line.

The old picket fence no longer does the job as well as it did in the past. It was practical in that it was difficult to climb, but it does not give the privacy needed in today's garden. Privacy and protection from intruders was a real necessity in the early days of landscape history, when there was danger of invasion by barbarians. The monastery gardens during the Dark Ages were examples of real enclosure, but, nowadays, solid masonry walls with the accompanying moat and draw-bridge are not needed.

The present-day requirement is more of a visual protection. A wire fence may be all that is needed to discourage stray animals and outsiders from trespassing on private property, but a screen of either architectural material or plant material is necessary to give visual privacy.

If space is ample and a gardenesque effect is desired, plant material can easily give the protection needed. Plant material may be either in the form of a grove of trees, clumps of shrubs, or hedges. It may be recognized that whereas deciduous trees and shrubs give the visual protection to outdoor living in the summer, they will not give the all-year privacy that is desirable when the view extends beyond the garden into the house. Drapes may be pulled at night, but, if privacy is desired during the day, it is only with considerably heavier planting of deciduous material that it may be gained. It should be realized that a single tree, or a few shrubs, if well-located, will give considerable privacy.

Evergreens will give privacy, winter and summer. Unfortunately, they do not grow as well under city conditions, but where their growth is possible they give interesting colour and texture in winter, when it is most needed. The best materials for evergreen hedges under city conditions are – Douglas Fir for high hedges, and Japanese Yew for hedges up to six feet. Cedar, a native of this country, is less costly but will not withstand shade and smokey conditions as well as the two previously mentioned. Hemlock and Japanese Yew can withstand a considerable amount of shade.

As in most other things, there are advantages and disadvantages to the use of plant material screens. Some advantages are based on their biotic make-up. Plant material absorbs carbon dioxide from the air and gives back much-needed oxygen in return. Evaporation of water from the leaves, during their own food-manufacturing process, has a cooling effect on hot air in the vicinity. It may be noted that the shade from a well-branched, heavily-foliated tree is much cooler than that from an architectural structure.

Trees and shrubs have long been used as a wind-break and are recognized as being among the best materials to absorb dust and sound. A further advantage of well-selected trees and shrubs is that they increase in value as they develop and require little maintenance while they do so.

One disadvantage is that it is costly to plant trees and shrubs large enough to give immediate effect. Another is that they often outgrow the space allotted to them. In densely-shaded locations, or in poor soil, plant material can only be grown with great difficulty.

Architectural screens, fences and walls have the definite advantage of giving an immediate effect after their construction is complete. It is not necessary to mark the property line with a solid fence, especially if it is desired to extend the garden visually beyond the boundaries of the property. An inconspicuous wire-fence will fulfil the requirements of repelling intruders. It is not necessary to run a high screen, or wall, around the property to obtain privacy. The privacy-screen may be brought nearer the house to enclose completely, or partially, the outdoor living-area. Thus, it gives complete freedom in the design and placement of the screen, as it is of less concern to the neighbours when not on the boundary line.

The design of the fence varies with the demands made upon it; such as the degree of privacy, circulation of air, protection against intrusion. Maximum privacy is obtained by solid masonry, or brick walls and solid fences such as plywood, corrugated transite, board-and-batten, and the ordinary solid board fence. The 'horizontal louver' gives complete privacy but allows the circulation of air. Semi-privacy is given by the 'vertical louver', basket-weave, and board-on-board fence. The latter is constructed by attaching boards to the supporting posts, the boards alternating with open spaces on both sides of the fence. They are so arranged that the boards on the one side of the fence are opposite the open spaces on the other. This, like the louver, permits air circulation.

Little or no privacy is given by the lattice, picket, rail-and-wire fence unless covered by vines or other plant material. The

chain-link fence offers the most security and durability of the wire-fence types. If painted a dark colour — such as green — it will blend into the landscape and become almost unnoticeable.

Fences or screens that obscure vision, but allow the passage of light through them, may be desired where the area is small and would be dark if otherwise enclosed. These should contain panels of translucent glass, plastic, or plastic-covered wire.

The glare of the sun may be reduced on the sunny side of a screen by texture that throws partial shade onto itself, as does a woven-fence, or battens that rise in relief from a vertical surface, and cast a shadow. Plant material, trained over a fence, will have the same shadow-throwing effect, softening the glare.

Care should be taken in the selection of plant material for training over the fence, especially if it has to be removed periodically for fence-painting purposes. One method is to train the vines on wire that can be easily removed.

Colour is an important factor in the absorption, or reflection, of light, and when natural wood, or darker tones, are used on a fence's sunny side, most of the glare is eliminated. Conversely, the dark side of a fence may be lightened effectively if a light

colour is applied.

The determination of the height of a fence, or wall, is a problem that has to be considered from many angles. To gain privacy from people walking past, it has to be above eye-level. A high fence obviously offers greater privacy than a low one, but it may create such a formidable mass in its setting that it will be considered undesirable. A low fence, with a row of large shrubs or small trees planted against it, may give the necessary privacy.

Local by-laws controlling the height of fences, and degree of enclosure, may make it difficult to give the privacy desired. In such cases, plant material may be used. The effect of height may be reduced by raising the grade, or placing the fence in a raised planting bed. In this way, both the bed and the plants within it will assist in giving the appearance of a lower fence.

The privacy screen, be it architectural, plant material, or a combination of both, should be in keeping with the garden itself, should harmonize with the house, of which it is an integral part, and take on some of the character of the rooms within the house that are exposed to the garden.

The Professional Practice of Landscape Architecture

Cornelia Hahn Oberlander

THE LANDSCAPE ARCHITECT today assumes a curious position among the several related professions, such as architecture and town planning. Many people still believe that the landscape architect is a gardener and do not quite realize that he has a great deal to contribute to the field of contemporary design.

We have come to accept and understand contemporary architecture, but of contemporary gardens we speak rarely; and people who have contemporary homes often refer to their gardens apologetically for they feel that they do not "fit in". Only a minority of gardens have been inspired by the modern movement and most of these are in California.

We ask ourselves why has the contemporary movement been understood by those that build and not by those that make gardens or those that are concerned with the man-made arrangement of the out-of-doors? One reason is that many landscape architects have failed to re-orient themselves, and have failed to acquaint themselves with the new ideas which the pioneers of the Bauhaus taught twenty-five years ago and which have influenced architecture in every way.

Today, we emphasize the importance of outdoor living. Our architects design houses with large windows and sliding doors to give us all the air and light we want. However, very often these houses fail to show any relation to their immediate surroundings, and here is the field where the landscape architect, with his knowledge of site planning and grading, ought to be able to make a major contribution, namely to integrate the indoor-outdoor living arrangement.

The architect today is well aware of the necessity of consulting with other professionals, such as mechanical engineers, air-conditioning or acoustic experts, etc. He is much less aware of the need for professional advice in landscape design and we seldom find any real collaboration between architects and land-

scape architects. Large scale building schemes are undertaken with the advice of many consultants but rarely a landscape architect, and, consequently, few buildings show any relationship to the site. The contemporary architect is often reluctant to associate himself with a landscape architect, for he can rarely find one who will speak his language aesthetically. On the other hand, however, there are signs of better understanding between the two professions. In the last few years, a growing number of opportunities for teams of architects and landscape architects to work together successfully have presented themselves. This collaboration has received a considerable impetus from the decision of many United States housing authorities to request the services of a qualified landscape architect together with the architect for large housing developments. This team work must start at the very beginning of each project and the problems of buildings and site are resolved simultaneously as the projects proceed.

Our schools must start to train landscape architects who will be able to work in accordance with contemporary architectural principles and will understand the essential nature of team work. The field for such landscape architects is wide and open. As our cities grow, there is an increasing need for well organized open spaces in parks and playgrounds, in shopping centres and residential areas. In all these fields, the skills and knowledge of a well trained landscape architect are needed.

Therefore, it is hoped that landscape architects will soon appear who will be trained with an understanding of contemporary design, new building methods, new concepts of space, aside from a thorough knowledge of plant materials, and who will be willing and able to work as a member of a team, composed of architects, town planners and engineers.



Site Planners: Mario Pani and Enrique del Moral. This aerial view conveys an idea of the open grass areas, the tree and shrub planting which has begun, and the contrasting plaza textures. It serves to correct the ground impression that all areas have been surface-textured.

CONTEMPORARY SOLUTIONS of vast problems of landscape planning, such as that at The University of Mexico, are few. Just what the landscape should and does accomplish is not easily grasped without some thoughtful consideration. The valley itself has very strong and massive contrasts both in the natural growth and in the scale of the surrounding mountains. Here one finds four physical elements – the lush growth, the sparse desert area, the tall mountains, and the vast flat plains. Added to this is the intensely blue sky with its bright sun. Fortunately, due to the altitude, the intensity of the sun's light does not create excessive heat and humidity. The sun problem becomes one of control of glare, not of heat.

At first glance, the spectator has the feeling that the whole campus is one of varying textures punctuated with vertical accents. This, however, is misleading, for a more detailed study of the site development will indicate a great amount of grassed area in concentrated and clearly defined areas. Little of the natural growth has been left, and that which does remain appears fortuitous.

The overall impression may be one of lack of controlled and interrelated planning. However, the actual growth at present is not readily seen because of the general complexity and intensity of the colour forms and the strong textures of the structures.

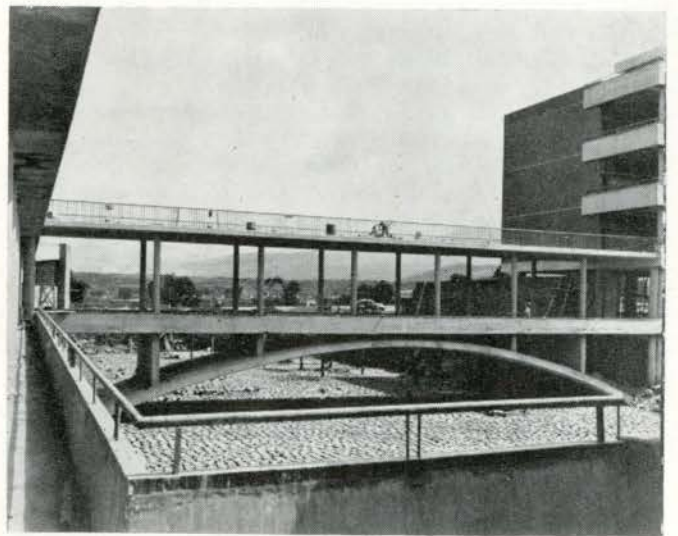
The most evident groundwork for what might be termed an adjunct to the landscape plan consists of the textures of terraces, walks and plazas. One element not evident in either pictures or drawings is the subtlety of level differ-

ences from one large area to another. In a smaller development these would be very emphatic; at this scale they appear almost insignificant. It is difficult to say whether this subtlety was intentional. I believe that greater contrasts in elevation of plazas and open spaces would have been justified. However, perhaps the architects did not wish to have anything detract from the buildings.

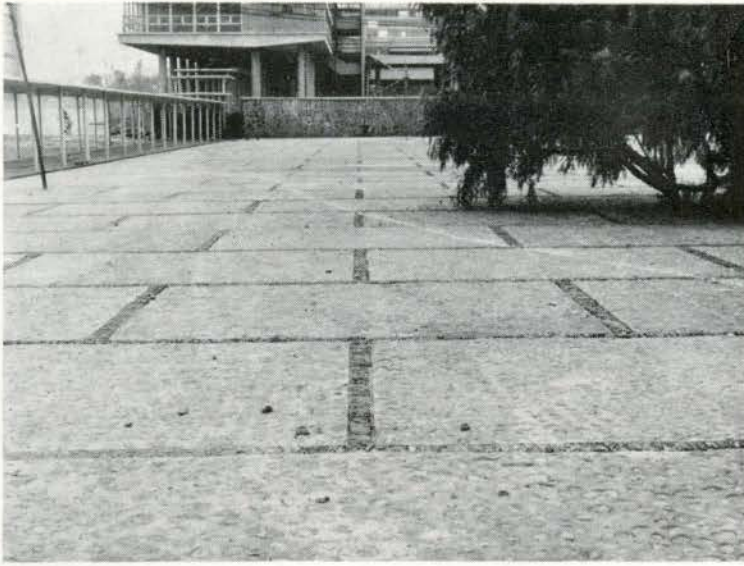
Since most views onto the campus are from the upper storeys of these buildings, the landscape pattern plays a very important part. The resultant effect is somewhat confused, for the eye has so many textures of varying scales to assimilate. Both geometric and free forms appear in the structures, the horizontal land planes and the vertical retaining walls. Although it is apparent that attention has been given to the organization of these horizontal and vertical planes and forms, the results cannot be regarded as altogether satisfactory at this stage in the campus development.

Probably many who see this campus for the first time become aware of a more or less new visual experience – that of seeing landscape architecture from above as well as from the normal eye level. The University of Mexico campus has opened up vast possibilities for new dimensions and concepts in landscape form, texture and pattern.

One must conclude that the landscape problems were apparent to the designers from the beginning; something obviously had to be done. Perhaps the apparent avoidance of the solution resulted from an awareness of the tremendous difficulties involved.



Connecting footbridge. Architect: Santiago Greenham. Showing the strong underfoot texture which carries throughout the entire development as a scale and texture variant, and, in this view, emphasizing a change in level.



Detail of paving

A strong geometric pattern of contrasting colour and texture. Interesting in itself, but in combination with other elements of architecture and landscape, not entirely successful.

Engineering Building

Architects, Serrano, Pineda and McGregor

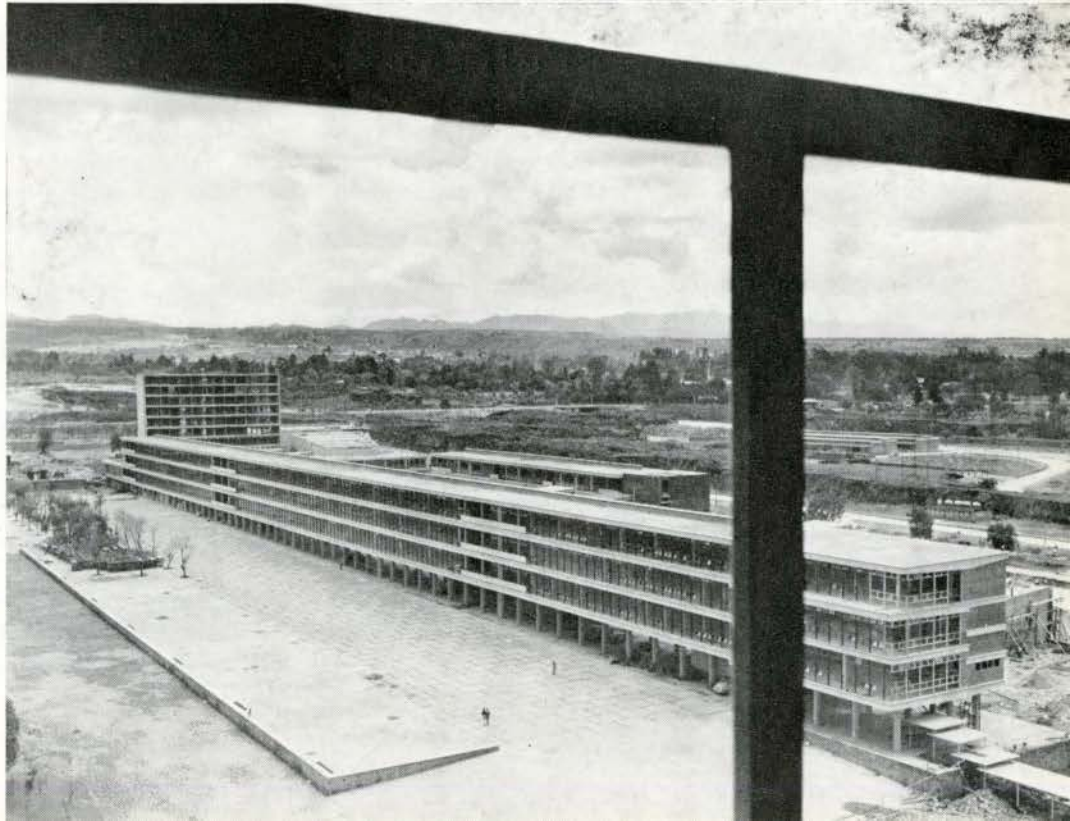
Here, texture contrasts and shade variations seem to detract somewhat from the structures themselves.



Humanities Building

Architects, de la Mora, de la Colina, Landa

This view indicates that the campus is essentially one viewed from above. The change in levels is very subtle; the scale and texture of patterns very obvious.



ANNUAL DINNER, THE FORTY-SEVENTH ASSEMBLY OF THE RAIC

Mr Schofield Morris, President of the Royal Architectural Institute of Canada: Mr Johnson, Mr Lesage, Monseigneur Maurault, Mr Ball, Distinguished Guests, Ladies and Gentlemen, this is the concluding function of the Forty-Seventh Annual Assembly of the Royal Architectural Institute of Canada.

In Great Britain, they call their annual meeting a Conference. In the United States, they call it a Convention. We call our gathering an Assembly. The dictionary defines a conference as a meeting for discussion – a convention a meeting for discussion and the transaction of business – and an assembly as a meeting. In spite of the limited activities which the dictionary definition would indicate, ours has been an Assembly in which important business has been combined with discussion and the pleasure of meeting of old friends and making new ones.

This year we wished to emphasize the part which architects had played in the industrial and commercial development of the country. We have, therefore, invited Mr Frederick Johnson, the Chairman of the Bell Telephone Company of Canada, and Mr Gordon R. Ball, the President of the Bank of Montreal, to be our guests tonight. Mr R. E. Powell, the President of the Aluminum Company of Canada Ltd, accepted our invitation to be present, but, at the last moment, found it impossible to be here. In paying respect to these gentlemen we wish to acknowledge their contribution to the development of the country as well as to acknowledge the patronage of all similar companies and institutions who recognize the part the architect can play in our national life.

In a very gracious speech **Mr Frederick Johnson** proposed the toast to the profession. In his opening remarks Mr Johnson indicated the magnitude of the post war building program of his company and his very great satisfaction with the contribution which the architects made in its development. He went on to say: "It is a very significant fact, and, I think, a high compliment to your profession, that during these years of intensive building activities by our company, involving the services of a great many architects, a great many contractors, and the completion of well over two hundred major projects – that during all that period no question of serious dispute or disagreement ever came to my attention!

And so, with all these years of experience, I have good reason to acknowledge the high standards of integrity, ability and ethical conduct which characterizes the profession of architecture.

Ladies and Gentlemen, it is a very great privilege now for me to ask you to join in a toast to the Profession!"

M Lucien Mainguy, President of the Province of Quebec Association of Architects, replied to the toast to the Profession: Monsieur le Président, Monsieur le Ministre, Monseigneur, Invités d'Honneur, Mesdames et Messieurs, en la personne de Monsieur Johnson, la haute industrie vient de rendre à la Profession un hommage dont la portée n'échappe à aucun de nous. Ses qualités d'orateur, le fait d'une vague expérience dû au service des cas d'utilités les plus divers, la reconnaissance unanime de sa compétence et de ses mérites donnent aux paroles de Monsieur Johnson un poids et une profondeur d'essence qui nous impressionne.

Monsieur Johnson vient de nous donner le témoignage d'une sympathie désirée et attendue et nous lui en savons gré. Il l'a fait avec des mots aimables, réconfortants et généreux.

On s'entend généralement pour admettre qu'un des aspects de l'architecture est l'étude des pleins et des vides. Il me semble bien que Monsieur Johnson a traité le premier point d'une façon magistrale. Je suis un peu perplexe devant le second.

Mais, me serait-il permis, répondant à la santé de la Profession, de la situer dans sa fonction fondamentale dans son rôle de créer un cadre, une atmosphère, un milieu favorable à l'épanouissement des vertus humaines?

Elle donne aux pays leur visage; elle crée la beauté, source de joie, bannit la laideur, source de tristesse. Par elle naît l'harmonie des lieux et aussi le confort dans son expression la plus large. Et c'est pourquoi ses adeptes, dans leur formation, doivent puiser à des sources multiples.

Une culture générale étendue et de solides bases scientifiques sont les compléments essentiels d'une imagination créatrice, d'un sens inné du beau et de l'intuition du vrai.

La sélection du disciple doit viser vers le choix d'un artiste apte à meubler son esprit de savoir.

La pratique de son métier disciplinaire doit tendre à réaliser, – à la réalisation d'oeuvres d'expression plus spiri-



RICHARD ARLESS ASSOCIATES

Mr Clair Ditchy, F.A.I.A., President of the American Institute of Architects, addresses the annual dinner of the R.A.I.C. held in Montreal's Cercle Universitaire on the final day of the 47th Annual Assembly. Left to right: Msgr Maureault, Director of the University of Montreal; Mrs R. S. Morris; Mr F. Johnson, Chairman of the Board, Bell Telephone Company of Canada; Mr Ditchy; Hon. Jean Lesage, Minister of Northern Affairs and Natural Resources; Mrs F. Johnson; R. Schofield Morris, immediate Past President of the R.A.I.C.

tuelle que matérielle.

Parce que la Profession à travers le Canada assure une surveillance attentive des études qui préparent l'architecte de demain, parce que notre pays est riche de promesses, d'espoir et aussi de jeunesse, nous avons confiance dans l'avenir; et nous croyons que vous devez lever vos verres non pas à des ambitions illusoires mais à une réalité qui s'affirme de jour en jour et de plus en plus à l'avantage de la collectivité canadienne et au développement des immenses ressources dont la province l'a comblée.

The toast to the ladies was proposed by **Mr Alvin R. Prack**, President of the Ontario Association of Architects, and replied to by **Mr H. G. Hughes**.

Mr John H. Wade, President of the Architectural Institute of British Columbia, proposed the toast to the guests to which **Mr Clair Ditchy**, President of the American Institute of Architects, replied: Mr President, Distinguished Guests, Ladies and Gentlemen, I take this assignment with pride and humility, proud to represent the guests who are here, who have been invited to this meeting which is, as it were, at the conclusion of the harvest, where you have gleaned the fruits of the year and can evaluate what you have done in order to gather strength for the future.

It is indeed a pleasure to be with you here on this occasion, but I am also confused and, in a way, I resent being called a guest for I feel that I am one of you. I have heard tangible evidence of the fact! And by the same token, I am unconscious of who the guests may be here for whom I speak because I think we are all one company — one company devoted this evening to our cause: the part archi-

ecture takes today in the civilization which we enjoy and which we strive to preserve and promote.

Your organization here, in Canada, parallels ours and there again it makes it difficult to define that boundary between you and us. It is a wonderful sensation to be here with you, to break bread with you and to gain through you inspiration in our efforts to promote better buildings.

There is perhaps no finer art to which one man might devote his ideals, his energy and his talent for it ministers to every activity of mankind. It shelters the family, that first, that all-important unit of our government and of our life, it builds the walls that surround every activity in commerce or industry and it creates those structures where devotional atmosphere provides a fitting place for us to worship and meet God.

There is no activity in our daily life to which the architect does not minister. Ours, ladies and gentlemen, is a great responsibility; and it is on an occasion of this sort that we may waive aside the T-square and pencil and contemplate the responsibility of what we do. And I presume there was never, or has never been in the history of mankind a time where the importance of cooperation among those who make up the building industry was so great; and in that may I include those clients who are here tonight and those who are not here, all these who are the important and necessary part of building. We have an important part to play today, for the better we may build, the better we may protect ourselves and our civilization from enemies within and without. And each, today, in his own small way, must make his contribution for a stronger and a better world.

Civilization has brought us to a very fine degree of specialization; indeed it has brought us a great many benefits but we have lost something in the process and perhaps we have become detached from the general cause.

And so, tonight, in answering this generous toast to the guests, I would like to say for the guests and for myself that we feel deeply the sense of cooperation which being a guest here brings with it, and that we in our efforts will bring back that cooperation, that community of fellowship which today stands challenged in the world; and that we, as architects, who speak a universal language, will do our part to bring peace throughout the world. I remember at one occasion in France during the First World War when I was on detached service with the Fourth French Army I was suddenly asked to speak at a gathering of French officers. Well, I was completely flabbergasted — that's not a French word — and a Frenchman sitting next to me said: "Don't be alarmed" and he wrote something on a piece of paper and handed it to me; it went something like this: "Il y a deux sortes de soupe; la soupe maigre et la soupe grasse; c'est la grâce (grasse) que je vous souhaite".

The President: Ladies and Gentlemen, the Honourable Jean Lesage, Minister of Northern Affairs and Natural Resources has come from Ottawa especially to be with us here tonight and he is returning again this evening.

I would like to ask him to say a few words and associate himself with this response to the toast to the guests.

Honourable Jean Lesage: Monsieur le Président, Mes-



Hon. Jean Lesage, Minister of Northern Affairs and Natural Resources, speaks on behalf of the guests at the R.A.I.C. annual dinner.

dames et Messieurs, je tiens à vous remercier très sincèrement de l'honneur que vous me faites de m'inviter à participer à ces agapes fraternelles que j'ai trouvées si intéressantes. Je tiens à vous féliciter vous et tous pour l'esprit que vous avez démontré durant cette soirée et je ne fais pas particulièrement référence à l'esprit de Monsieur Hughes ou celui qui l'a précédé. Je tiens à vous féliciter du succès de cette 47^{ième} assemblée comme vous dites, n'est-ce pas, de l'Institut Royal des Architectes du Canada. Vous avez démontré que vous avez certainement à coeur l'intérêt de votre profession et par là même le développement architectural si je peux me servir de ce mot, de votre patrie.

Vous vous demandez peut-être comment un avocat ôse venir participer à une assemblée aussi distinguée de gens qui savent au moins bien dessiner alors que lui n'a jamais été même capable de tirer une ligne droite.

Mais j'entends déjà les eprits malins dire "Ah, c'est pour cela qu'il fait dela politique!"

Ladies and Gentlemen: Even if I am in politics I will not impose on you very long, although I know that politicians have a very bad reputation when they mount a platform.

I just want to express my thanks for the honour that has been given me tonight to participate in this magnificent Assembly of yours.

I am not much of an architect, but two years ago the Prime Minister of this country while addressing your Assembly, in Quebec City, told you that our politics have, to a certain extent, to deal with architecture. In our own way, we have to make plans in the economic, social and political fields in order that you may make the plans for the physical structures that will become part of the magnificent development that we expect for our country.

Being in charge, as I am — you won't believe me — of the administration of 40% of the territory of Canada, that is the North, and it is a vast portion of Canada — 40% — I



RICHARD ARLESS ASSOCIATES

New Fellows of the R.A.I.C. are seen, left to right, front row: Stan E. Storey; Maxwell C. Dewar, Pierre Amos, former Dean of College of Fellows; Forsey Page, former Chancellor of College of Fellows; Bruce Riddell, former Dean of College of Fellows; Earle L. Sheppard; John Stormont Porter. Back row: Arthur Hunter Eadie, George E. de Varennes, John Bland, Henry Kenneth Black, Gordon Sinclair Adamson, W. Wallace Alward, Jean Baptiste Soucy.

have at heart the development of the whole of Canada. For that development we call on all professions, all trades, in Canada; and we count especially on those who are, by profession, the builders!

I thank you!

FELLOWSHIP CERTIFICATES

At the request of the Chancellor of the College of Fellows, Mr Forsey Page, Mr Ball made the presentation of certificates to the new Fellows, as well as one of Honorary Fellow to Mr Ditchy.

The President: Once a year, as the occasion presents itself, the Royal Architectural Institute of Canada awards a medal to Allied Arts and I would like Mr Roxburgh Smith to present the medal.

Mr J. Roxburgh Smith: Mr President, Monseigneur, Distinguished Guests, Ladies and Gentlemen, at our last Annual Assembly, you may recall that it was my great privilege to present our president Mr Schofield Morris with a token of esteem from the R.I.B.A. That has been more or less my last appearance in a matter of this nature. However, at the request of our president, I appear to be back...

The Allied Arts Medal, which I have at hand, is now awarded each year in appreciation of outstanding achievement in the allied arts associated with architecture.

Last year, it was a sculptor who was singled out for distinction and this year it is a landscape architect.

A sculptor, in the general performance of his art, is more or less familiar to the general public, but I wonder how many people, when admiring a garden, will realize the thoughts behind the ensemble — the arranging of trees, bushes, steps, and so forth!



Mr Roxburgh Smith presents the Allied Arts Medal to Mr Howard Dunington Grubb, landscape architect.

In this year, 1954, it is my great pleasure to announce, in the name of the Institute, that the award is made to Howard Dunington Grubb, landscape architect practising in Toronto.

Mr Grubb began his studies in England, and gradually made for himself a continental reputation and since has been engaged in the practice of his profession in Canada for a period of thirty years. His collaboration with architects, planning boards and others, has brought credit to his profession and to the community.

Mr Grubb received the Medal and replied briefly.

The President: Tonight we have the pleasure of awarding to Mr Pelletier, graduate of the Ecole des Beaux Arts 1953, with the R.A.I.C. Student's Award Medal. Mr Pelletier, we congratulate you on your achievement, and hope that this is one of many awards which you will receive during your professional life. Be assured that our best wishes accompany you on this occasion.

Once every two years, the College of Fellows awards a scholarship for advanced study in architecture; the amount of the award is \$1,500.00 and will be larger in future.

This year, the winner of the R.A.I.C. scholarship is Mr C. Ross Anderson, a graduate of Toronto University in 1953. Mr Anderson, unfortunately, could not be here because he is in Switzerland, but we send him our congratulations and wish him every success.

The Forty-Seventh Annual Assembly is almost drawing to a close. We have been the guests, for the last four or five days of the Province of Quebec Association of Architects, whose hospitality we have enjoyed. I cannot thank them enough for what they have done, or be more respectful of the tremendous amount of work and energy which they have put into this Assembly.

I now take pleasure in handing over the badge of office to Mr Paine, your new President.

Mr A. J. C. Paine: Mr Morris, Distinguished Guests, Ladies and Gentlemen, in assuming the responsibilities of President of the Royal Architectural Institute of Canada, I do so with a feeling of humility for I am fully aware of the great honour which has been bestowed upon me by the members of this Institute. I feel entirely unworthy, but I do offer my sincere thanks for your confidence knowing that in addition to conferring this honour, the membership expects the President to work ardently at all times in the interest of the Institute. I hope that my efforts will not fall short of those of my predecessors. In this respect, I know that it is going to be, by no means, an easy task to follow the example set by our retiring President, Mr Morris.

Mr Morris' great capability in guiding the affairs of this Institute, his tact, his patience, his resourcefulness have been admired by all, and may be envied by some of us who have been close to him.

The Institute is greatly indebted to Mr Morris for the service that he has rendered by giving unsparingly of his time, his energy and his skill in conducting the affairs of the Institute, so successfully during his term of office.

However, there is his example before me, and with the assistance that I know he and other members of Council will give, I hope that we will be able to carry on the work of the Institute with some degree of satisfaction to all members.

I now declare that the Forty-Seventh Annual Assembly of the Royal Architectural Institute of Canada is closed.

ONTARIO

The recent appointment of several new members to the Public Relations Committee of the Ontario Association of Architects has brought forth a fresh analysis of the functions of the committee. It may be of interest to acquaint the members with the conclusions reached during this analysis and some of the measures proposed for implementing the basic aims of the committee.

The committee operates under the direction of the executive of the Ontario Association of Architects and, of course, its function is to foster the best possible public relations between the members of the profession and the public. To make the public aware of the Association which regulates the profession in this Province is of great value, since it associates the individual architect with a responsible regulatory body which controls the standards of the profession. Every noteworthy action of the Association is consequently given the widest possible publicity.

The committee also deals with cases concerning neglect of proper credit to individual architects for their work. A recent case was of a school which was given full front page coverage in the local paper. In a whole page of text and photographs, the architect was not even mentioned. A subsequent issue corrected the omission, but the opportunity had already been missed to demonstrate the role played by the most important man in the building of the school.

In this case, the Public Relations Committee contacted the editor, who corrected the omission. It would seem reasonable though, that when a new building is to be opened, the architect should submit his own photographs and descriptive write-up of the project. Most often he will find that his material is used verbatim and this, besides ensuring that he gets proper credit, eliminates the possibility of an inadequate or misleading interpretation of the design intention. This is obviously extra work for the architect, but if we are to compete successfully against those who are making in-roads in our profession, we must be prepared to do extra work to make sure that our position in contemporary society is completely understood.

I remember asking an architect to let me take a sign to one of his jobs. The contractor had one 10' long on the job office where 5,000 people saw it every day. My old friend said he "thought he had one somewhere in the basement" and he would "take it down sometime". It never was put up, and to this day I am sure that most people in that town thought the building was designed by the contractor. It may be commendable to be modest, but to be self-effacing is to do a disservice to the whole profession as well as to one's self.

The topic which is achieving utmost consideration by the committee is the search for ways to help the individual architect be his own public relations agent. The most effective publicity can be obtained by each architect

within his own sphere of influence. Newspapers resist the approach of the paid agent. These same papers usually welcome news of interest concerning some local or community project in which the architect is playing a prominent role. It is, therefore, up to each architect to make sure that his work receives the fullest possible coverage in the local papers. Participation in other community activities not directly related to architecture is, of course, always to be desired. Publicity derived from this sort of work is good for the individual and helps every architect in the profession.

The Public Relations Committee is sending to each member a small booklet which contains much good advice regarding public relations methods as related to the individual architect. The main theme of the booklet coincides exactly with the intentions of the Public Relations Committee. This publicizing of one's self is not something to be deplored as lacking in taste. Publicity of one sort or another is an integral part of the mechanics of our civilization. Today there are many new problems, some of which may threaten the very existence of the architect. Paramount is the emergence of the "package deal" method of building. This topic can be discussed at great length by the executive of the Association, but it can be combatted most effectively where it arises by the architect in his own community. He can demonstrate in his daily contacts his competence and his worth to his clients, but he must make sure that this becomes known. There among his own friends he should be able to show how he can do a much more satisfactory job than the unsupervised builder by taking advantage of every opportunity to publicize himself.

The Public Relations Committee proposes to show how all members of the Ontario Association of Architects can most effectively be their own publicity agents while complementing the work of the Association in the broader field of public relations for architecture in the Province.

John Stuart Cauley

CONTRIBUTORS TO THIS ISSUE

Robert G. Calvert is a graduate in architecture from the University of Toronto. His interest in horticulture stems from his father who was a botany teacher and a keen gardener. He studied botany before the war at the University of Western Ontario and worked for two years for the Forest Insect Survey in Ottawa. For some time, he acted as Garden Editor for *Canadian Homes and Gardens* and still writes occasionally on garden topics.

Howard B. Dunington Grubb. "At an early age, Howard Grubb managed to checkmate the project of making him a schoolmaster by landing up at the bottom of every class he was ever in and failing to make even the third eleven in either cricket or football.

At a family gathering called at the end of the last century, it was unanimously decided to ship the problem child out to the colonies where, after many years, mostly submerged, he stumbled by accident, without qualifications, into society's worst paid profession." To which the editor adds — He is past president of the Canadian Society of Landscape Architects, and is senior partner in the firm of Dunington-Grubb & Stensson, Landscape Architects. Mr Grubb is also a lecturer in landscape architecture at the School of Architecture, University of Toronto.

J. Austin Floyd. See July, 1953 *Journal*, page 210.

Lawrence Halprin. Born in Eastern United States; after college travelled in Europe and the Near East and worked some time in Jerusalem as a landscape gardener. Studied horticulture at Cornell University and received his masters degree in plant science at University of Wisconsin. Later, at Harvard he received his masters degree in landscape architecture. During the war, Mr Halprin was for several years a destroyer officer in the Pacific theatre. Following the war he settled on the west coast and for three years was with Thomas D. Church and Associates, as senior associate. He opened his own office in 1949.

Beside a steady flow of residential work, his office has been responsible for many large scale projects such as five district hospitals for the United Mine Workers in Kentucky (site planning and master landscape plans), industrial plants, three college campuses for the University of California (supervising landscape architect), libraries, schools and housing projects.

Desmond Muirhead. Born Norwich, England, 1923. Educated Bedford School and Trinity Hall Cambridge (Engineering). Four and a half years flying with the R.A.F. on Bomber and Transport Commands. After the war came to Canada. Studied plant pathology and forestry at U.B.C., landscape design and city planning at the University of Oregon.

Associate Ray Brauner graduate of Oregon in landscape design and city planning. American Society of Landscape Architects Gold Medallist, 1952.

More recently joined by Clive Justice, graduate of California landscape design and of U.B.C. in city planning.

Work: Currently town planning Richmond, a city of 20,000 adjacent to Vancouver, British Empire Games Field, Simpsons-Sears parking for 1500 cars, and Jasper Park Lodge. General consultant to the Aluminum Company of Canada on Kitimat; Quilchena Golf Course and adjoining subdivision of seven hundred units.

Cornelia Hahn Oberlander. Education: Smith College, Northampton, Mass., A.B. 1944. Harvard Graduate School of Design B.L. Arch. 1947. After school worked in New York for Jim Rose, Landscape Architect and worked as assistant planner at the Regional Plan Association Inc.

1950 went to Philadelphia to work as Community Planner for the Citizens Council on City Planning. This organization tries to make citizens have a better understanding of the planning process, and helps to make the wishes of citizen groups known before the Planning Commission and City Council.

1951 to date, own practice in landscape architecture. Work on two large Public Housing projects in collaboration with Dan Kiley, Landscape Architect and Oskar Stonorov and Louis I. Kahn, Architects. Four acre playground for the City of Philadelphia under their new program of improving recreation areas. This playground is designed to serve all ages in a neighborhood — it is the first playground with playsculpture and new play equipment. It will be opened in July. Landscaping the Philadelphia International Airport.

1953 married H. Peter Oberlander and moved to B.C. Working at present on gardens in Vancouver and preparing a development plan for the Mill Site of the Powell River Company, Powell River, B.C.

ERRATUM

We regret an error in the Editorial in June in connexion with the work done by Mr A. C. J. Paine. The Memorial Stadium, which was reported in Quebec, is in Newfoundland.

FUTURE ISSUES

August	Houses
September	Schools
October	Hospitals

ANNOUNCEMENT

Craig & Madill, Architects, wish to announce that G. S. Abram, J. B. Craig, A. M. Ingleson, former associates, have become partners in the firm, 734 Spadina Avenue, Toronto.

Gerald A. Libling has opened an office at 100B-149 Portage Avenue East, Winnipeg, Manitoba.

The office of Earle L. Sheppard, Architect, Murray D. Rhynas, Associate, has moved to 25 Adelaide West, Toronto. No change in telephone number, Empire 3-5100.

BOOK REVIEWS

PLANNING: The Architect's Handbook by "E. and O.E." (S. Rowland Pierce and Patrick Cutbush.) Published for *The Architect & Building News* by Iliffe & Sons Ltd., London, England. Price 30s.

This book deals with the practical requirements of buildings, in terms of planning practice rather than planning theory. There are 23 sections, each dealing with a particular building type. The text covers site planning, basic relationships, and specific requirements for each component element of the plan. Most of the illustrations are relationship diagrams or plans of typical rooms. There are a number of drawings of furniture and fittings, but virtually no construction details. It is primarily a reference book for space requirements.

The seventh edition is supposed to be a complete revision of the previous work, with three new sections on Hostels, Public Service Vehicles and Camps for Motorists.

It is disappointing to find some curious omissions in the table of contents. There is nothing whatever about churches, theatres or railway stations. The practising architect will encounter these problems far more frequently than crematoria or piggeries, which are discussed in great detail.

More than 100 pages are devoted to residential planning, including houses and flats. There are no obvious omissions here. In addition to the information one would normally expect, the book contains useful data concerning the hanging of game and the storage of beer *in barrels* for the convenience of the well-to-do client.

Of course English practice differs greatly from accepted standards of planning in Canada. Nevertheless these chapters can only be described as antiquated. We suspect that the majority of English architects would share this opinion.

In a lesser degree the same criticism applies to the book as a whole. Much of the text probably dates from the first edition of 1936. The illustrations convey a distinct impression of stiff, formal planning. No plans of actual buildings are shown, but it is obvious that the diagrams are conceived in the spirit of symmetrical neo-Georgian architecture.

The text undeniably contains a wealth of information. But so much of this data is directly related to English standards and English practice that its value to the Canadian architect is decidedly limited. Probably fifty percent of the material can be discounted immediately, as not applicable to Canadian usage. Most of the useful data can be found more readily in "Time-Saver Standards" or other familiar American handbooks.

Kent Barker

MODERN ARCHITECTURAL DESIGN by Howard Robertson. Published by the British Book Service (Canada) Ltd., Toronto. Price \$5.00.

The very fact that a keen mind has taken time out to put into words what so many of us know, or think we know, is in itself enough to make this an important book on modern architecture. The reader of this recent publication will find nothing new conveyed in its contents. This is not a "personal philosophy" about an architect or of an architect. However, it must be regarded as an important contribution at this stage of modern architectural development.

The report to date of contemporary design is a task few have been brave enough to attack. It is indeed a formidable one and I believe has been accomplished with clarity and restraint in this English publication. It is the work of a very sensitive, unbiased reviewer of our present scene.

I think it would be well to list the various chapter headings to show the "organization" of the book.

- 1 – Programme, organization, plan
- 2 – The structure
- 3 – Materials for the exterior
- 4 – Expression
- 5 – Interior decoration
- 6 – The house

At first reading the impression is one of a very general survey, easily digested. This is misleading, for many ideas are developed in more detail than would at first appear. They are suggested and in most cases answered

in a clear analysis. This reader found the greatest weakness in the chapter "Expression". Admittedly a most difficult subject to tackle, some statements would appear weak and with no trace of an answer or discussion to give them further meaning. I should like to note several of these.

"In the category of structure which is devoid of importance as a contributor to aesthetic sensation we may place the common place structural frame work of such buildings as medium-sized houses, flats, office buildings, sheds, garages, etc. An ordinary steel roof truss, an occasional stanchion, and a rolled steel joist over a shop front, promised no thrill. They are interesting but relatively not more so than the wires of a piano or the tension rods in a motor chassis.

"A knowledge of current conventions, of style and fashion of the prevailing tendency is essential to the modern architect."

The chapter on structure and materials for the exterior I think should be of particular interest to the architect in Canada in their frank admittance to the great problems of building in this 'scientific age', as well as how little we really know or pass as knowing about these highly important aspects of the building art.

The Canadian reader will suffer from unfamiliarity. This is in particular the unfamiliarity of many structures referred to in the text which serves to illuminate many points of discussion. The text will indeed suggest a return once more to our history texts for the references are excellent and well chosen.

Again the difficult task of gathering together in an extremely calm and consolidating fashion the main trends of our past and present has been admirably handled. Many will find fault in that no great philosophy or abstract mumbo jumbo is present. It is written in a most readable and unselfconscious way about a subject we all know to be of the greatest importance.

I feel the book can be recommended to all levels of architectural readers for it has much for all of us to see in an "organized" form which should serve as a good basis for both our thoughts and actions in the architectural field.

I think it is desirable to insert the following two quotes to further familiarize the reader with the flavor of text, "there must be some element of familiarity, some common meeting ground otherwise architectural expression will be esoteric, a language spoken by the few for the initiated only. We are today perilously close to that pitfall; we have to be on guard to maintain contacts, to make in our designs those friendly gestures which are so frequently seen in modern Danish and Swiss work, gestures which the man on the street can grasp and learn to treasure."

"There will always be a domestic architecture of England, but the time has come when it should no longer be one that leads to arthritis, back-ache and the inability to get a decent bath (let alone a shower)."

A. J. Donahue