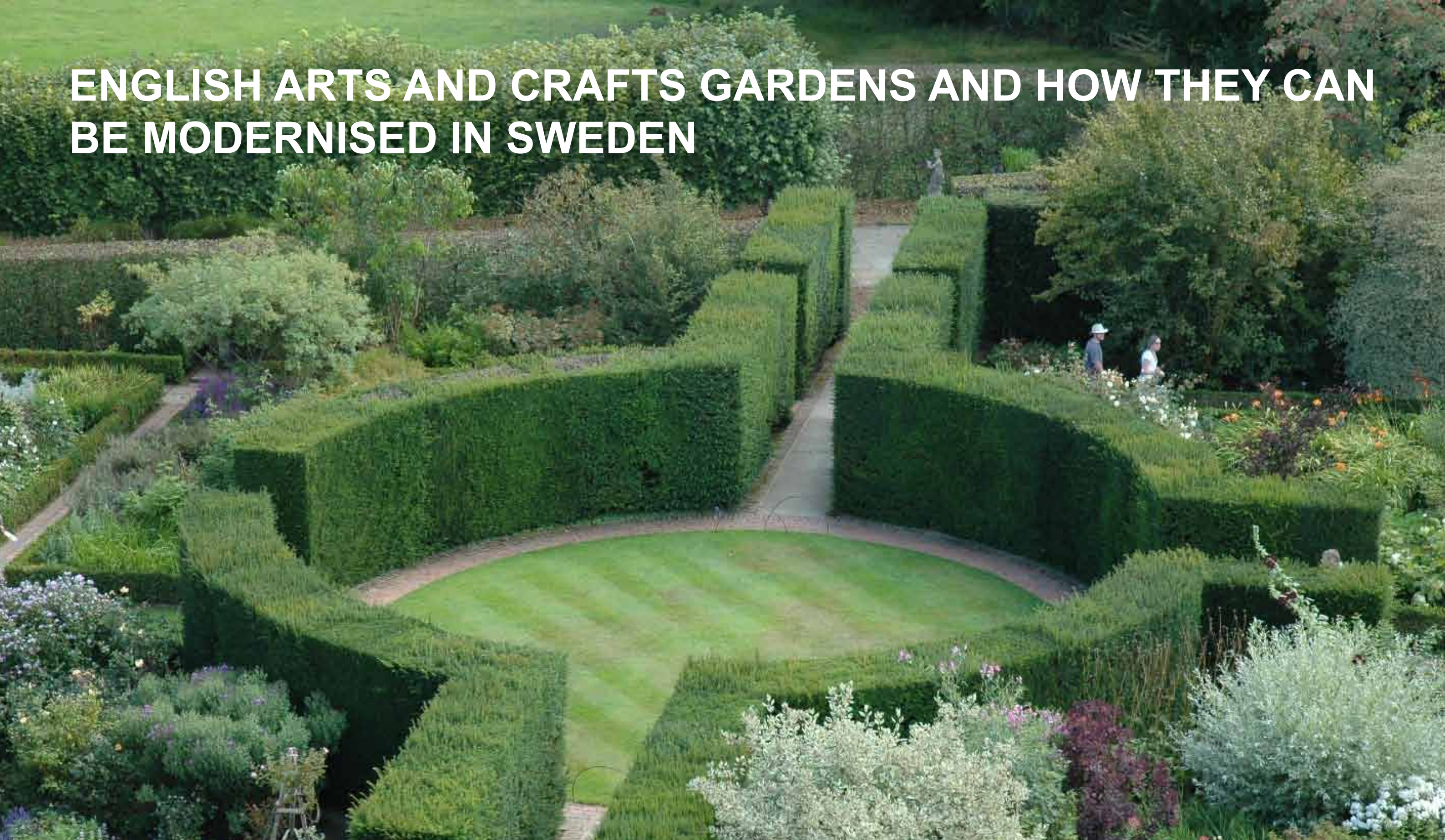


ENGLISH ARTS AND CRAFTS GARDENS AND HOW THEY CAN BE MODERNISED IN SWEDEN



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FOREWORD

Writing this thesis has been an exciting and a great learning experience. It started during the summer of 2011 when I lived in London and is now, in March 2012, finally finished. This journey has, however, also been a tuff, filled with frustration and disbelief. in those moments I have been grateful for the support by Kalle Dexner who put up with me during stressful times.

I would also like to thank my supervisor Maria Ignatieva who supported me and gave me guidance during the process.

Special thanks are also given to Mike Beaston and Ulf Nordfjell, who both have shared their experiences in interviews.

In addition, I want to acknowledge the photographers; Alan Buckingham and Nigel Burkitt for allowing me to use their photos of Ulf Nordfjell's garden at Chelsea Flower Show 2009.

SUMMARY

The aim with this thesis was to investigate what characterises an English Arts and Crafts garden how they could be modernised in Sweden. My research was limited to 20 weeks of full-time writing and worth 30 ECTS. Through literature studies, interviews and site visits I could analyse my findings which resulted in a concrete garden design project.

The Arts and Crafts was a movement that started in England during the 1880's and evolved as a reaction towards the industrialisation. The influence came from the writings and practices of John Ruskin (1819-1900) and William Morris (1834-1896) who advocated the importance of craftsmanship. The Arts and Crafts movement also became a "recipe for life" and was associated with a healthy and morally pure way of living. The movement also influenced the view on the garden design and the previous "Gardenesque" gardens were rejected. One of the main philosophies was to create the garden in partnership with nature and the gardens are characterised by naturalistic planting schemes within a formal structure. The garden was created into a series of garden rooms and connected by axes and vistas. These rooms created drama and mystery as the entire garden could only be experienced by walking through them. Focus was also on the connection between house and garden as well as to use traditional plants and local materials. The inspiration came from Tudor and British medieval gardens which were intimate gardens with strong architectural structure that created rooms while also standing for timeless English quality.

The inspiration to the Arts and Crafts gardens also came from William Robinson (1838-1935) in 1870 with his revolutionary book called *The Wild Garden* where he promoted the use of hardy plants that were suitable for the environment it would be planted in. By doing so it would also decrease maintenance. Although Robinson's ideas of a wild garden were very successful, he was heavily criticised by architects who did not agree on that the garden should be designed as "natural". In 1892, the architect, Reginald Blomfield (1856-1942) released his controversial book *The Formal Garden*, which started an overall discussion whether the garden should be considered in relation to the house or not. He thought the garden should be inspired by the order and formality of the house and also be laid out by the architect. The debate between Blomfield's formal gardening and Robinson's wild gardening was intense since it was also a

battle between architects and horticulturists. It was not until Gertrude Jekyll (1843-1932) combined both of these thoughts when the Arts and Crafts gardens began to form its characteristics. Gertrude Jekyll also started a ground-breaking collaboration with the architect Edwin Lutyens which made a clear stand against the current fight between "architects" and "gardeners", as they found more benefits from working together. Their first project together was Munstead Wood, which was to become Jekyll's own home. In their collaboration Lutyens became responsible for the architecture of the house and Jekyll designed the naturalistic plant arrangements in the garden. The structure and division into garden rooms was, however, designed by both of them together. The garden at Munstead Wood demanded a skilled plants-woman since the garden had a poor and well-drained soil and was, as the name implies, located in the woods. Jekyll was well-educated and also used plants as colours to paint a picture. As a previous painter, she also introduced a new way of colour-themed planting schemes which were based on rules about complementary colours accenting each other.

In order to analyse the characteristics of an Arts and Crafts garden I visited Hidcote Manor which is one of the most famous Arts and Crafts gardens. The garden includes Hidcote has many of the typical Arts and Crafts element, for instance having a sequence of 28 garden rooms, a formal structure and a naturalistic planting scheme. The layout is based on a T-shape where the two main vistas are running along these two axes but none of them are connected to the house. The planting schemes are mixed with large shrubs, climbers, perennials but often offer too many impressions. Some garden rooms are, however, planted with a specific colour scheme in mind. The most famous example of this is the Red Border which, despite its bright colour spectrum of red, expresses a longing for simplicity. The garden also included more naturalistic areas as a contrast to the otherwise common geometrical layout. Simple green rooms were also included and differed from the rest of the garden. These gardens, however, demand extremely high maintenance with a staff of gardeners caring for the almost 5.4 hectares and seven kilometres of hedges in addition to caring for annuals, deadheading and trimming the lawn.

A site visit at Sissinghurst was also conducted since it is also one of the

most famous Arts and Crafts gardens, even though it is one of the latest since it was not started until 1930. It does, however, comprise the main ingredients of a typical Arts and Crafts garden with its long axes, formal hedges, intimate garden rooms and naturalistic planting schemes. What differs Sissinghurst from Hidcote is that its axes actually are connected to the house. The planting schemes are also more simplified which could be explained by being created during the modernism in the 1950's. The influence from Jekyll is also very clear. Just like Hidcote, Sissinghurst also demands high maintenance such as trimming hedges, growing annuals, deadheading and replacing borders.

The Swedish private garden of Ulla Molin (1909-1997) which she created during the 60's was also examined since she used the English Arts and Crafts as a source of inspiration, among others. In Molin's early career she was influenced by the ideology of the functionalism and its aesthetics but later realised its negative effects for example lacking intimate space and places for rest. Her answer was to create smaller garden rooms within the garden and her inspiration came from the garden at Sissinghurst Castle. The garden was divided into eight different rooms despite the garden only being 800 square meters. Molin, however, took the philosophy of the garden being connected with the house one step further when she created the part of the garden called the Bird bath which could be viewed from large windows in the living room. She arranged the plants as to form a scene where rounded yew created scenery flats, grey-foliaged groundcovers as a floor and a birdbath where the birds became actors when drinking and bathing. To further connect house and garden she also planted climbers, trees and other plants close to the house to create a smooth transition. Molin also advocated low maintenance, in contrast to the labour-intensive gardens at Hidcote and Sissinghurst and found her inspiration from nature. She replaced the time-consuming lawn for a planting scheme inspired by the plants thriving on the nearby beach which suited her sandy soil. In comparison to The Arts and Crafts, Molin's planting scheme is much simpler and she used large carpets of groundcovers within a more muted colour scheme. The division into garden rooms is also different to the Arts and Crafts since her rooms are not as clearly defined or connected with axes or vistas as the English examples.

The Swedish gardens were not influenced by Molin's ground-breaking

philosophy at the time but instead followed the ideals of functionalism. During the 1980's, however, the Swedish gardens became seen as nothing but practical and static without any interest and surprise. Their heads turned to England but despite its influence, few had the courage to compose intimate garden rooms as many were still "lawn lovers" and kept the hedges low. Today the main garden trends are to use decorative grasses in the herbaceous borders or adding traditional kitchen plants to the scheme. Colour-themed planting schemes are popular and origins from the English Arts and Crafts gardens.

In today's society it should not just be the garden trends which determine the design of our gardens; we also need to consider sustainability. But what is a sustainable garden? Sustainable gardens can be achieved by choosing the right plant for the right location so that no extra water or fertilizers needs to be added. In other words, find inspiration from the habitats of nature which in turn will decrease maintenance. Other ways are of minimising labour are using hardy plants, turning the trimmed lawn into meadow, composting garden waste and harvesting rainwater. The use of natural and local paving material and permeable surfaces are also important.

One of the most famous landscape architects in modern Sweden is Ulf Nordfjell. In 2009 he showed in his Daily Telegraph garden at Chelsea Flower Show that a traditional English Arts and Crafts garden can be modernised with Swedish simplicity. His source of inspiration came from Hidcote Manor, where he was influenced by the enclosed garden rooms, the views from the pavilions and its right angle axes. In his Chelsea garden he took the philosophy of a wild garden within a formal setting (which is one of the main characteristics of an Arts and Crafts garden) even further as he divided the garden in four different habitats (where he simplified and enhanced the essence of that specific habitat). By doing that he emphasised the ideas behind ecological sustainability. However, since this was a show garden without any connection to the surrounding landscape, these habitats are more or less fictive, but spreading the idea is still encouraged. The fact that the plants are also planted in blocks adds to a higher maintenance in order to keep them in place.

In order to gain a deeper understanding for Nordfjell's design philosophy

when creating gardens, I got the chance to interview him. In terms of connecting house and garden, Nordfjell is a strong advocator and believe that even rooms like the bedroom or bathroom should be extended in the garden. In terms of views and vistas, Nordfjell is inspired by how scenes are created at the theatre just like Molin. The main advice from Nordfjell is that simplicity is key to a successful design and that less is more.

The background research and analyses lead to a design program which combines the most favourable features from the Arts and Crafts gardens and the Swedish garden design. The overall elements to emphasise was the connection between house and garden as well as garden with the landscape, using sustainable solutions and lower maintenance, using simple aesthetics and include the functions a garden of today demands. The garden is situated in a garden suburb in Eskilstuna, Sweden. The site was previously a pine forest but was, however, converted to a housing area around 2005. The garden comprises 1400 square meters and the soil is well-drained due to large amounts of construction gravel with a small amount of top soil. The analysis of the garden showed it is exposed, lacks privacy and does not trigger any of the five senses.

The garden design proposal is inspired by the formality and enclosing garden rooms found at Hidcote and Sissinghurst and combined with the inspiration of bringing in nature but in a simplified and sustainable version like Nordfjell and Molin. The concept is that the forest to the north and west of the garden is extended towards the garden while the formality of the house and the adjacent housing area is stretched towards the garden from the south/east. The garden is enclosed by tall hedges on three sides with no hedge towards the forest in order to elongate the view. The planting material is mainly chosen because of its native origin and commonality to the area as well as for its ability to thrive in the different conditions around the garden regarding sun and water. The garden is divided into six enclosed garden rooms, each with its own character. These rooms are; The Entrance, the Fruit Garden, The Corridor, the Moorland, The Nuttery and The Meadow.

The Entrance garden has many similarities to an Arts and Crafts garden with its formal layout based on the symmetry of squares and circles. The colour scheme is vibrant with a palette of wine-reds, blues and greys and

includes plants like Sedum, Salvia and Nepeta.

The Moorland is inspired by the planting scheme found in pine tree moorlands, which is similar to the adjacent forest. This part of the garden is designed to be viewed from inside, and horticultural version of forest plants have been added to increase seasonal interest. The colour scheme comprises a palette of muted greys and greens with dashes of dark purples hues to add drama. A gazebo covered by Hedera helix elongates the view while also mirror the architecture of the house.

The Nuttery is a grove planted with hazels with a groundcover of different ferns similar to the adjacent forest. The Nuttery is thought to resemble the natural edge of where a forest meets the open land. By doing so it becomes the transition zone between the garden and the forest.

The Corridor is similar to a hallway in a house with a clear axe connecting the different garden rooms. It creates a soothing contrast to the rest of the garden while also adding some drama.

The Meadow is an open garden room created as a minimalistic interpretation of nature. It has a simple design with a colour scheme in green with a tint of yellow to emphasise its openness and light. The meadow is edged by Betula pendula 'Julita' planted as saplings closely together to create a similar effect of birch trees conquering an open area of land.

The Fruit Garden is not a traditional kitchen garden and these productive plants are instead creating a decorative groundcover rather than lined up in raised beds.

By presenting a concrete design proposal for a Swedish garden I have showed that it is possible to combine the philosophy behind the Arts and Crafts garden with modern design ideas and demands on sustainability and lower maintenance. Historical gardens should therefore not be seen as a remnant from the past but rejuvenated in new creative landscape architecture solutions and garden designs for the future.

SAMMANFATTNING

Syftet med denna studie var att undersöka hur engelska Arts and Crafts-trädgårdar skulle kunna tolkas, moderniseras och användas för att utforma en hållbar privat svenskt trädgård. Min forskning begränsades till 20 veckors heltidsstudier värda 30 högskolepoäng. Genom litteraturstudier, intervjuer och platsbesök kunde jag analysera mina slutsatser vilket resulterade i en trädgårdsgestaltning

Arts and Crafts var en rörelse som startade i England under 1880-talet och utvecklades som en reaktion mot industrialiseringen. Inflytandet kom från John Ruskin (1819-1900) och William Morris (1834-1896) som förespråkade vikten av hantverk. Arts and Crafts rörelsen blev också ett "recept för livet" och associerades med en frisk och moraliskt rent sätt att leva. Rörelsen har också påverkat synen på trädgårdens design och tidigare "Gardenesque" trädgårdar minskande i popularitet. En av de viktigaste filosofierna var att skapa trädgården i harmoni med naturen och trädgården kännetecknas av naturalistigt arrangerade planteringsplaner inom en formell struktur. Trädgården skapades i en serie av trädgårdsrum som kopplades samman av axlar och vyer. Dessa rum skapade drama och mystik eftersom hela trädgården bara kunde upplevas genom att gå igenom den. Fokus låg också på sambandet mellan hus och trädgård samt att använda traditionella växter och lokala material. Inspirationen kom från Tudor och brittiska medeltida trädgårdar som var intima trädgårdar med stark arkitektonisk struktur som skapade rum och samtidigt stod för tidlös engelsk kvalitet.

Inspirationen till Arts and Crafts-trädgårdar kom också från William Robinson (1838-1935) år 1870 med hans revolutionerande bok The Wild Garden, där han främjade användningen av härdiga växter som var lämpliga för miljön de skulle planteras i. På detta sätt skulle också skötseln minska. Även om Robinson idéer om en vild trädgård var mycket framgångsrik mötte han tung kritik av arkitekter som inte höll med om att trädgården skulle utformas "naturligt". År 1892 släppte arkitekten Reginald Blomfield (1856-1942) sin kontroversiella bok The Formal Garden som startade en övergripande diskussion om huruvida trädgården bör utformas i förhållande till huset eller inte. Han tyckte att trädgården skulle inspireras av den den ordning och struktur som huset hade, och att denna del skulle planeras av arkitekten. Debatten mellan Blomfields formella stil och Robinsons vilda formspråk var intensiv eftersom det också var en kamp mellan

arkitekter och trädgårdsmästare. Det var inte förrän Gertrud Jekyll (1843-1932) kombinerade båda dessa tankar som Arts and Crafts-trädgårdar började ta form. Gertrud Jekyll initierade också ett banbrytande samarbete med arkitekten Edvin Lutyens som tog ett tydligt avstånd till den dåvarande debatten mellan "arkitekter" och "trädgårdsmästare" eftersom de fann fler fördelar av att arbeta tillsammans. Deras första projekt tillsammans var Munstead Wood, som kom att bli Jekylls eget hem. I sina samarbeten blev Lutyens ansvarig för arkitekturen av huset medan Jekyll ritade de naturalistiska växtarrangemangen för trädgården. Strukturen och indelningen i trädgårdsrum var dock utformade av båda tillsammans. Trädgården på Munstead Wood krävde en kunnig växtvetare, eftersom trädgården bestod av en fattig och väl-dränerad jord och var, som namnet antyder, placerade i skogen. Jekyll var välutbildad och använde också växter som färgerna i en tavla då hon arrangerade dem. Som en tidigare konstnär, införde hon också ett nytt arbetssätt med planteringsplaner enligt färgteman där hon arbetade med kompletterande färger.

För att analysera egenskaperna hos en Arts and Crafts-trädgård besökte jag Hidcote Manor som är en av de mest kända Arts and Crafts-trädgårdarna. Trädgården innehåller många av de typiska inslagen av Arts and Crafts, exempelvis en serie av 28 trädgårdsrum, en formell struktur och en naturligt arrangerade planteringar. Layouten är baserad på en T-form, där de två huvudsakliga siktlinjerna löper längs dessa två axlar, men ingen av dem är anslutna till huset. Planteringsplanerna blandas med stora buskar, klängväxter, perenner men ger ofta alltför många intryck. Vissa trädgårdsrum har dock planterats med en viss färgskala i åtanke. Det mest kända exemplet på detta är the Red Border som, trots sitt starka färgspektrum av rött, uttrycker en längtan efter enkelhet. Trädgården inkluderar också mer naturalistiska områden som en kontrast till den annars vanliga geometriska utformning. Enkla gröna rum inkluderas också och skiljer sig från resten av trädgården. Arts and Crafts trädgårdar kräver dock extremt högt skötsel med en stab av trädgårdsmästare som tar hand om de nästan 5,4 hektar och sju kilometer långa häckar och resten av trädgården.

Ett besök i Sissinghurst genomfördes också eftersom det är en av de mest kända Arts and Crafts-trädgårdarna, trots att den påbörjades så sent som 1930. Trädgården har dock de viktigaste delarna i en typisk Arts and Crafts-trädgård med sina långa axlar, formella häckar, intima trädgård-

srum och naturliga planteringar. Vad som skiljer Sissinghurst från Hidcote är att dess axlar är anslutna till huset. Planteringsplanerna är också mer förenklade, vilket kan förklaras av att de skapades under den rådande modernismen under 1950-talet. Inflytandet från Jekyll är också mycket tydligt. Precis som Hidcote kräver Sissinghurst också högt underhåll.

Den svenska privata trädgården av Ulla Molin (1909-1997), som hon skapade under 60-talet undersöktes också eftersom hon bland annat använde engelska Arts and Crafts som en källa till inspiration. I Molins tidiga karriär påverkades hon av funktionalismens ideologi och dess estetik, men insåg senare nackdelarna med avsaknaden av intima utrymmen och platser för vila. Hennes svar lösning låg istället i att skapa mindre rum i trädgården och hennes inspiration kom från trädgården på Sissinghurst Castle. Trädgården delades in i åtta olika rum trots att trädgården endast var 800 kvadratmeter stor. Molin dock skapade trädgårdsrum som var samamnkopplade med huset och hennes bästa exempel är det som kallas fågelbadet som kunde ses från stora fönster i vardagsrummet. Hon ordnade växterna så att de bildade en scene där idegransklot skapar kulisser, gråa mattor av kattfot skapar golv och fågelbadet där fåglarna kan roa sig. För att ytterligare ansluta hus och trädgård planterade hon även klätterväxter, träd och andra växter nära huset för att skapa en mjuk övergång. Molin förespråkade också låg skötsel, i motsats till de arbetsintensiva trädgårdarna på Hidcote och Sissinghurst och fann sin inspiration från naturen. Hon ersatte den tidskrävande gräsmattan för en plantering inspirerad av växterna som frodades på den närliggande stranden, vilket passade hennes sandiga jord. I jämförelse med Arts and Crafts är Molins planteringar mycket enklare och hon använde stora mattor av marktäckare inom en dov färgskala. Indelningen i trädgården rum är också annorlunda jämfört med Arts and Crafts eftersom hennes rum inte är så tydligt definierade eller sammankopplade genom axlar eller vyer, som de engelska exemplen.

De svenska trädgårdarna influerades inte av Molins trädgårdsfolosofi under 60-talet utan följde funktionalismens ideal. Under 1980-talet kom emellertid de svenska trädgårdarna att uppfattas som tråkiga och ointressanta varpå den engelska stilen med avskilda rum blev ideal. Trots denna inspirationskälla hade svenskarna svårt att komponera intima trädgårdsrum eftersom många fortfarande var "gräsmatteälskare" och höll

häckarn för lågt. Idag är den huvudsakliga trenden att använda perenna gräs i trädgården samt att blanda örter i den traditionella rabatterna. Planteringar enligt ett särskilt färgtema är också populärt ovilket härstammar från de engelska Arts and Crafts-trädgårdarna

I dagens samhälle bör det inte bara vara trädgårdstrender som bestämmer utformningen av våra trädgårdar, utan vi måste också ta hänsyn tänkandet kring hållbarhet. Men vad är egentligen en hållbar trädgård? Hållbara trädgårdar kan uppnås genom att välja rätt växt för rätt läge så att inget extra vatten eller gödningsmedel behöver tillsättas. Med andra ord, hitta inspiration från naturen, vilket automatiskt minskar skötselkraven. Andra sätt att minimera arbetet är användandet av härdiga växter, förvandla den klippta gräsmattan till en äng, kompostering av trädgårdsavfall och insamling av regnvatten. Användningen av naturliga och lokala markmaterial är också viktigt.

En av de mest kända landskapsarkitekterna i Sverige är Ulf Nordfjell. Under 2009 visade han i sin Daily Telegraph-trädgård på Chelsea Flower Show att en traditionell engelsk Arts and Crafts-trädgård kan moderniseras med svensk enkelhet. Hans inspirationskälla kom från Hidcote Manor, där han influerades av de tydligt avgränsade trädgårdsrummen, vyer från paviljongerna och dess raka axlar. I sin Chelsea-trädgård tog han filosofin om en vild trädgård i en formell struktur (som är en av de viktigaste egenskaperna hos en Arts and Crafts-trädgård) ett steg längre när han delade trädgården i fyra olika habitat. På detta sätt betonades idéerna bakom ekologisk hållbarhet. Eftersom detta, däremot, var en visningsträdgård utan någon koppling till det omgivande landskapet, är dessa miljöer mer eller mindre fiktiva. Att sprida och förmedla idén uppmuntras dock fortfarande. Det faktum att växterna också planteras i block bidrar till en högre skötsel för att hålla dem på plats.

För att få en djupare förståelse för Nordfjells designfilosofi gällande trädgårdar, fick jag chansen att intervjua honom. Nordfjell är en stark förespråkare vad gäller kopplingen mellan hus och trädgård, och menar även att rum som sovrummet eller badrummet bör förlängas ut i trädgården. Vad gäller vyer inspireras Nordfjell av hur scener skapas på teatern, precis som Molin. Det viktigaste rådet från Nordfjell är att enkelhet är nyckeln till en framgångsrik design och att “less is more”.

Denna undersökning och analys ledde till skapandet av ett gestaltungs-förslag som innehåller tydliga influencer av både Arts and Crafts-trädgårdar som Svensk trädgårdsstil. Det jag velat fånga är var att öka kopplingen mellan hus och trädgård samt mellan trädgård och landskapet runtomkring. Detta med hjälp av hållbara lösningar och mindre skötsel, genom enkel estetik och inbegripandet de funktioner som en modern trädgård kräver.

Trädgården ligger i ett villaområde i Eskilstuna, Sverige. Platsen var tidigare en tallskog men omvandlas till ett bostadsområde omkring 2005. Trädgården utgör 1 400 kvadratmeter och marken är väl dränerad på grund av stora mängder bygg-grus med små mängder påförd matjord. Analysen av trädgården visade att den är exponerad, saknar rumslighet och är ointressant.

Gestaltungs-förslaget är inspirerad av den formalitet och omslutande trädgårdsrum som återfinns på Hidcote och Sissinghurst och kombineras med idén att föra in naturen, men på ett förenklat och hållbart sätt, likt Nordfjell och Molin. Konceptet är att skogen i norr och väster om trädgården förlängs mot trädgården, medan formaliteten av huset och det intilliggande bostadsområdet sträcks mot trädgården från sydost. Trädgården omges av höga häckar på tre sidor utan häck mot skogen för att förlänga siktlinjerna. Växtmaterialet har huvudsakligen valts på grund av dess inhemska ursprung och förekomst i området, samt för dess förmåga att trivas i de olika förhållanden kring trädgården vad gäller sol- och vattenförhållanden. Trädgården är indelad i sex slutna trädgårdsrum, alla med sin egen karaktär. Dessa rum är: Entrén, Heden, Korridoren, Hassellunden, Ängen och Frukträdgården.

Entréträdgården har många likheter med en Arts and Crafts-trädgård med sina formella häckar och geometri. Färgskalan går i vinrött, blått och gråa toner och inkluderar växter såsom Sedum, Salvia och Nepeta. Heden är inspirerad av den naturliga floran som finns på tallskogshedar, vilket liknar den intilliggande skogen. Många av växterna ersätts dock med sin kultivera släkting för att kunna tillgodose säsongsintresset. Denna del av trädgården är utformad för att beskådas innefrån husets stora fönster. Färgskalan består av en palett av dämpade grå och gröna toner med inslag

av mörkt lila nyanser för att skapa drama. En stålstruktur, som byggts likt fasaden på huset skaper en koppling dem emellan, täcks av Hedera helix och förlänger siktlinjen upp mot skogen. Hassellunden är täckt med marktäckande växter av olika ormbunkar, som också växer vilt i skogen brevid. Hassellunden liknar den naturliga kanten där skogen möter öppen mark. Detta blir därmed en övergångszon mellan trädgården och skogen. Korridoren liknar hallen i ett hus och har en tydlig axel. Trädgårdsrummet skapar en lugnande kontrast till resten av trädgården samtidigt som den skapar drama. Ängen är ett öppet trädgårdsrum som förmedlar en minimalistisk tolkning av naturen. Rummet har en färgskala grönt med en nyans av gult för att förstärka känslan av ljus och öppenhet. Ängen är kantad av Betula pendula 'Julita' som planterades som unga skott tätt tillsammans. Denna idé har inspirerats av det faktum att björkar är pionjärträd och därför gärna erövrar öppna marker. Frukträdgården är inte en traditionell köksträdgård och istället fungerar bärbuskar och örter som marktäckare.

Genom att göra ett gestaltungs-förslag till en svenskt trädgård som innehåller tydliga influenser från såväl Art and Crafts-stilen som moderna design idéer och hållbart tänkande, har jag visat att det är möjligt. Historiska trädgårdar bör därför inte ses som en kvarleva från det förflutna, utan föryngras i nya kreativa lösningar inom landskapsarkitektur och trädgårdsdesign för framtiden.

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INTRODUCTION

Background

The benefits of having a tranquil and exciting garden to enjoy in these stressful modern days have been proved to be many. This being said, many Swedish gardens are far from it with their plain lawn, a hedge of Thuja and a wooden deck surrounding the house. Some attempts to decorate the garden are however often made but these features are just as often scattered around the lawn without any thoughts on spatial relationships. Many of the new private houses being built also have large windows to the garden. This further increases the importance of having visual interest throughout the season to be enjoyed from inside, especially in Sweden where the winters are long. Have the Swedes lost their inspiration?

In England, however, the approach is different as the Arts and Crafts movement introduced a new garden style at the end of the 19th century. It was characterised by series of garden rooms being connected by axes and vistas offering drama and surprise as well as privacy and tranquillity. The structure was created by formal hedges and was softened by wild planting schemes which offered visual interest throughout the year. The philosophy was also to source local materials and work in partnership with nature as well as to connect house with garden.

Another important element to include in the discussion is sustainability. Sweden is already at the forefront when dealing with these questions but do we know what constitutes a sustainable garden? Could sustainable ideas be incorporated in a modern interpretation of the English Arts and Crafts? And what is actually Swedish modern design? These are some of the questions I want to investigate and concretise in a garden design project where I can develop my skills in creative theoretical thinking whilst also implementing new design skills. In addition, I also want to show a new way for Swedish garden owners to design their gardens.

Aim

The aim of this thesis was to investigate how English Arts and Crafts gardens could be interpreted, modernised and used for designing a sustainable private Swedish garden.

Essay disposition

The dissertation is presented as a written report with illustrations, tables and diagrams followed by my garden design proposal. The first chapter clarifies the history around the Arts and Crafts and how it evolved. The second chapter shows my findings from my case studies at Hidcote Manor and Sissinghurst Castle. The third chapter explains and discusses Ulla Molin and her garden at Höganäs. The fourth Chapter explains the current view on garden design in Sweden today and how it has evolved. The fifth chapter gives details about Ulf Nordfjell and his modern interpretation of the Arts and Crafts at Chelsea flower show. In the sixth chapter Hidcote, Sissinghurst, Ulla Molins garden and Ulf Nordfjell's Chelsea garden are then compared and analysed which leads to the design program which is then used as base for the garden design project. In the seventh chapter the garden design project is described through inventory and analysis followed by a design proposal.

Target audience

This project focuses on the audience of landscape architects, garden designers, garden historians and private garden owners but can also serve as inspirational reading for everyone having an interest in garden history and garden design.

Method

This research was based on literature studies, articles and writings found online, documentary film as well as interviews and garden visits (field observation), which subsequently resulted in a garden design project.

Literature

In order to obtain an overall understanding for what characterises the Arts and Crafts Movement and how it evolved I read several books about English history, found in Libraries in both England and Sweden. My main literature was Trädgårdskonstens historia (Hobhouse, 2004), Gardening through the ages (Hobhouse, 1992), Arts and Crafts Gardens (Hitchmough, 1997 & 2005) as well as Europas trädgårdar (Blennow, 2002, pp.267-289). As a complement I also benefited from reading Garden Styles – an illustration of design and traditions (Joyce, 1989), The History of Gardens (Thacker, 1979), The Oxford companion of

Gardens, (Jellicoe et al, 1986) and Victorian Gardens (Elliott, 1986) since they declared what constitutes the term ‘Gardenesque’ as well as other definitions. Additional references were Landscape Design a Cultural and Architectural History (Barlow, 2001), The Suburban Gardener and Villa Companion, (Loudon, 1838) and the websites of BBC (n.d.), Tudor and Stuart style of Gardening and Gardenvisit (2008a), Gardenesque and the floral bedding. To understand Blomfield's opinion in the debate between formal and wild gardens I read his book The Formal Garden in England (1985). I also read Gertrude Jekyll's Colour Schemes for the Flower Garden (Jekyll, 1988) which explained how Jekyll arranged her garden at Munstead Wood and used complementary colours in the borders. The gardens of Gertrude Jekyll, (Bisgrove, 1992) and Munstead Wood (Gardenvisit, 2008b) did also add to the analysis.

In order to find a historical explanation and description of the garden components at Hidcote Manor I read Hidcote Manor Garden written by the National Trust who owns the garden (2008). I also benefited from viewing Hidcote – a garden for all seasons (BBC four, 2011) which is an analytic documentary about the garden maker Lawrence Johnston and what makes the garden extraordinary. For the Sissinghurst garden I also used the National Trust as the main literature source when reading Sissinghurst (2010) which gave an understanding for the ideas behind the garden and how it has developed. I did also benefit from reading Engelska trädgårdar, (Larås, 2010). By reading about these gardens I could then easily compare the two.

After reading about the English Arts and Crafts gardens I wanted to investigate one of the first and most famous Swedish interpretations of the Arts And Crafts. I therefore read Leva med trädgård (2000) which is written by Ulla Molin and explains how she created her garden with inspiration from the English Arts and Crafts among others. To deepen my understanding for her principles of connecting house and garden I also read Ulla Molin och villaträdgården under 1900-talet (Rylander, 1988) as well as Ulla Molin trädgårdsarkitekt – ett porträtt (Blennow, 1998). I also wanted to investigate how the view on garden design has changed from the 1980's and I therefore read Villaträdgårdens historia – ett 150-årigt perspektiv (Wilke, 2005). To deepen my understating for the elements wanted in the garden and trends I also read Trädgårdsdesign,

(Rosenholm & Rosenholm) and various articles online; Rehabträdgården, (SLU, 2010) and Morötter och Bikupor trendigt 2012, (Sverige P4, 2012). In addition, I wanted to gain an understanding on how to create sustainable gardens which I mainly found in High – Impact, Low – Carbon Gardening (Bowe, 2011). To confirm these thoughts, I read Urban Biotopes of Aotearoa New Zealand (UBANZ) (I): composition and diversity of temperate urban lawns in Christchurch, (Stewart et al, 2009), Low Impact Urban Design and Development (LIUDD): matching urban design and urban ecology, (Ignatieva, Stewart & Meurk, 2008a) and Urban Greening Manual. How to put nature in our neighbourhoods: application of Low Impact Urban Design and Development (LIUDD) principles, with a biodiversity focus, for New Zealand developers and homeowners, (Ignatieva, et al, 2008b).

In order to understand how Ulf Nordjell interpreted the English Arts and Craft and combined it with the Swedish nature and simplicity I read a number of articles about his Chelsea Flower Show garden from 2009; Chelsea Flower Show 2009: Daily Telegraph wins Best in Show, (Gray & Lacey, 2009), Svensk succé på Chelsea, (Ljungström, 2009), Chelsea Flower Show 2009: Ulf Nordfjell's Daily Telegraph garden a worthy winner, (O'Brien, 2009). These articles were written by both Englishmen and Swedes in order to broaden the analysis.

Site visits

One of the main methods of this research was a comparison analysis of two of the most important examples of Arts and Crafts gardens in England- Hidcote manor and Sissinghurst, which I visited during the summer of 2011.

Interviews

A tour around Hidcote Manor was held July 15th 2011 as a complement to the literature and to gain a deeper understanding for the design and philosophy behind the Hidcote Manor. Mike Beaston's (the Property Manager of the Hidcote Manor) research and experience from restoring and maintaining the garden gave me unique information that otherwise would have been omitted. The meeting with Beaston had a form of interview –narrative with questions and extended answers. Beaston then freely explained the philosophy and design garden as we toured around the garden.

An interview was also held on the August 19th 2011 with the Swedish landscape architect and garden designer Ulf Nordfjell in order to investigate his philosophy of designing a contemporary garden. He provided valuable thoughts on how his inspiration from English Arts and Crafts gardens was interpreted in Sweden. The interview was also in the same format of narrative with a few prewritten questions. Both of the interviews were made in person and recorded in order to portray the words as correct as possible.

Garden design project

The garden design project is based on my critical analysis of Hidcote Manor, Sissinghurst and their Swedish garden interpretations made by Ulla Molin and Ulf Nordfjell. The project is also based the analysis of the modern view on garden design and sustainable gardening. In addition, the survey and analysis of the garden is also included in the design. This private garden is 1400 square metres and is situated in Sweden in a detached housing area in Eskilstuna. The area is situated in the second garden zone. The project includes survey and analysis on site followed by sketch design and the final master plan in scale 1:200 with several perspective illustrations.

Limitations

The dissertation was prepared during 20 weeks of fulltime studies and is divided in two parts. The first being carried out during the summer of 2011 and the last part during the spring of 2012. Since Arts and Craft is a garden style for small scale areas, such as private gardens, I focused my research to that scale. The research in this dissertation is limited to the development of the Arts and Crafts movement and the 'Gardenesque' garden style in England. The case studies are constrained to Hidcote Manor and Sissinghurst Castle. The research about Swedish interpreta



Image 1: Two hours drive Northeast from London is Hidcote Manor, in the middle of the Cotswolds. An hour Southeast of London is Sissinghurst on one of the hills.

Definitions of terms and expressions

BEDDING PLANT

Ornamental annuals plants like begonias, petunias and salvias which are planted in beddings, often arranged in patterns. (Jellicoe, Jellicoe, Goode & Landcaster 1986, p.43)

CARPET BEDDING

“It consists of the making of patterned beds using dwarf or creeping foliage plants which could be trained into a surface as uniform as a carpet; dwarf succulents and some plants with unimportant flowers like sedum, were added for special effects” (Jellicoe, Jellicoe, Goode & Landcaster 1986, p.94)

COTTAGE GARDENS

A traditional cottage garden has planting beds where a mixture of perennials, self-sown annuals, vegetables, fruit-trees and shrubs are grown together. The garden is often enclosed by a hedge or a low wall and the front garden does often not have a lawn. The cottage gardens are characterised by loose plantings within a more structured framework. (Jellicoe, Jellicoe, Goode & Landcaster 1986, pp.128-129)

EDWARDIAN GARDENS

Edwardian gardens are the same thing as Arts and Crafts gardens. (Hobhouse, 2004, p.397)

GAZEBO

“A structure from which one may ‘gaze out’ over a garden” (Joyce, 1989, p.185)

GARDENESQUE

“A term first proposed by J. C Loudon to describe a style of planting design in which each individual plant is allowed to develop its natural character as fully as possible. The term was later used to describe a style of garden layout characterised by rampant eclecticism and lack of artistic unity” (Joyce, 1989, p.185)

KNOT GARDEN

“Originally part of a garden planted in the form of knot, a figure of continuous interlacing bands. Later it became a general term for the quarters of a square flower garden intersected by walks at right angle, and today it is loosely used to mean a flowerbed of intricate design or laid-out flowerbed” (Joyce, 1989, p.186)

NUTTERY

“An area of nut-trees” (Lexic.us, n.d.)

PICTURESQUE

A design philosophy about creating landscapes as pictures and was popular during the 18th century in England. William Kent and Lancelot Brown were strong advocates and the style is also referred to as the English landscape parks with meandering paths and classical temples. (Jellicoe, Jellicoe, Goode & Landcaster 1986, p.431)

PORTICO

“An arched architectural decoration with columns, as a covered entrance or as an ornamental feature in gardens, often made of trellis or topiary work” (Jellicoe, Jellicoe, Goode & Landcaster 1986, p.451)

TOPIARY

“The art of shaping trees and shrubs by clipping and training” (Joyce, 1989, p.1987)

VICTORIAN ERA

“Defined by the rule of Queen Victoria from June 1837 until her death in January 1901” (Victorian Era, n.d.)

VISTA

“A closely framed view such as an avenue, a sequence of openings or a forest glade” (Joyce, 1989, p.1987)

WILD GARDEN

“A garden that is managed in such a way as to encourage the growth of wild plant in a natural manner” (Joyce, 1989, p.1987)

1. THE THEORY OF THE ARTS AND CRAFTS MOVEMENT

The Arts and Crafts movement - a reaction towards the society

The Arts and Crafts was a movement that started in the 1880's in Victorian England and evolved as a reaction towards the industrialisation (Hobhouse, 2004). People had been forced to move from the country to work in the industries and forced to live in cramped and smutty environments. Living conditions were criticised as *"a place of torture for innocent men and women"* (Blennow, 2002, pp.267,291.). The most influential critique of the Victorian era was John Ruskin (1819-1900). He was an opponent to both the factory employments as well as the urban conditions and meant that it *"had robbed the workers of not only his self-esteem but the dignity of labour as a form of spiritual expression"* (Hitchmough, 1997, pp.18-19). He also encouraged people to look around their homes and recognize the machine-made and perfectly polished features as a sign of slavery. Instead he instigated his readers to find salvation in the crafts as designers (Hitchmough, 2005, p22).

The Arts and Crafts movement offered the different view on architecture and design of country houses, garden suburbs, furniture, domestic objects and graphics (Hitchmough, 1997, p. 7). The turning point was the Great Exhibition in England in 1851, where the machine-made products were shown to the world. It became the most instigating reasons for the rise of the Arts and Crafts movement (Blennow, 2002 p.271). The influence came from the writings and practices of John Ruskin (1819-1900) and William Morris (1834-1896) who advocated the importance of craftsmanship. Ruskin proclaimed that true quality design could only be achieved if the fantasy and creativity of the artisan could be incorporated in the product (Hobhouse, 2004). These thoughts were shared by many artists, designers, manufacturers and crafts people, whose design was characterised by simplicity and modesty, using traditional crafts methods passed down through generations as well as the use of natural materials (Hitchmough, 1997, p 7).

The Arts and Crafts movement also became a *"recipe for life"* and was associated with a healthy and morally pure way of living (Hitchmough, 2004, p. 20). Creative collaborations between artists and designers were important and the fundamental belief was that the quality of life could be en-

hanced or undermined by architecture and interior design (Hitchmough, 1997, p. 7). A search into spirituality and deeper meaning had become more important (Hitchmough, 2004, p. 20). The Christian teaching had for example been undermined by the bestselling but controversial book by Charles Darwin called The Origin of Species from 1859 which introduced the idea that humans are related to animals (Hitchmough, 1997, p. 15-18).



Image 2 Head, Hand and Heart became the philosophy within the Arts and Crafts movement where "Head" stood for creativity and imagination, "Hand" for craftsmanship and "Heart" for love and honesty.

The “Gardenesque” Victorian gardens – a style rejected by the Arts and Crafts gardens

The Arts and Crafts movement also influenced the view on the garden which in turn was a reaction towards the previous “Gardenesque” gardens. The term “Gardenesque” was invented by J. C. Loudon and was a planting style where the garden was designed with a clear distinction from nature and the previous picturesque style. Instead he wanted the garden to be considered as a work of art (Loudon, 1986, p 33-40).

“The Gardenesque” style is distinguished by the trees and shrubs, whether in masses or groups, being planted or thinned in such a manner as never to touch each other; so that, viewed near, each shrub would be seen distinctly, while from a distance they show a high degree of beauty manifestly from the art which placed them where they are, The trees, shrubs and flowers are exotics, kept in a high state of cultivation, arranged in irregular groups with good outlines . . . Grace rather than grandeur is characteristics” (Hughes, 1886, see Hobhouse, 1992 p. 246)

The scheme demanded a formal layout where the lawn, planting beds, and grouped mixtures of shrubs and trees were neatly separated from each other (Thacker, 1979, p. 242-243). Foreign exotics were also used instead of native plant to highlight it being an art form rather than a work of nature itself. By planting trees separated from each other in the planting schemes, each individual could grow freely to its full potential without having to fight for light. Even the turf was supposed to be composed by certain grass species that you would not find in the surrounding grass fields (Jellicoe, Jellicoe, Goode & Landcaster 1986, p. 211-212). The art of topiary was also popular in the Victorian garden (Thacker, 1979, p. 247). Two of the best gardens laid out in this ‘Gardenesque’ style can be seen at the Biddulph Grange Gardens in Staffordshire, Kew Botanic Gardens in London and Birmingham Botanical Garden (Gardensvisit, 2008).



Image 3: The Kew Botanical Garden where foreign exotics were put on show in combination with brightly coloured annuals.

The ‘Gardenesque’ garden style was a reflection of the political and social society in England during the 19th century (Thacker, 1979, p. 234). The expansion of the British Empire had also led to compulsive collectors and numerous plant-hunting expeditions bringing home exotic plants from around the world demanding gardens where they would be appreciated (Hitchmough, 2005, p 6-9). The 19th century was characterised by discovery and exchanging plants as horticulturists started to experiment with old plants and new cultivars was revealed. In 1830’s gardening became very fashionable and the amount of garden manuals exploded. Its popularity was connected to the botanical innovations but also to the increase of an educated urban middle class. The lawn mower was also invented in 1830 by Edwin Beard Budding which made it achievable for even the middle class to maintain a neat lawn as sheep or at team of gardeners was not needed. (Thacker, 1979, p.229-234).

The Floral Beddings

Another important part of the Victorian garden was the floral beddings with annuals arranged in geometrical patterns (Hitchmough, 1997). The layout was based on symmetry and curvy rococo lines for a balanced effect as straight lines were seldom used (Barlow 2001 p.321). The carpet beddings had symmetrical forms shaped like ovals, kidneys and crescents and were combined and laid out in similarity to the 17th and 18th century parterres (Thacker, 1979, pp.242-243). Loudon especially preferred the circular beddings since he thought it was the most pure and practical shape (Gardensvisit, 2008). The colour scheme was based on contrasting and complementary bright colours (Barlow 2001 p.321). The annuals were brought up in greenhouses and when they had past their prime they were replaced by new colourful plants while the others were put on the compost. These gardens had a formal design with a rigid control of planting schemes and were supposed to be experienced from a distance (Hitchmough, 2005, pp.6-9).



Image 4: Annuals arranged in geometrical patterns at Kew Botanical Garden.

Ruskin and Morris were also radicals of the Victorian garden design philosophy and rejected the elaborate planting schemes of organising the garden in colour patterns. Instead they pointed out the importance of crafts and finding inspiration from nature’s irregular clusters and drifts of colour (Hobhouse, 2004). The lifestyle was changing from looking at the garden from a distance to live and work in harmony with nature (Hitchmough, 1997, p.7).

Arts and Crafts - Gardens for everyone

The Arts and Crafts gardens became popular due to its simplicity of combining a formal layout with an informal planting scheme. It was also easy for amateurs to fill the planting beds with a mixture of shrubs, perennials and bulbs to create that relaxed planting scheme (Hobhouse, 2004). The Arts and Crafts gardens became a fashionable hobby for the middle-class, especially revolutionary for women who automatically came to be responsible for the garden as it was considered to be an extension of the house. They were now encouraged to develop both creative as well as practical garden skills (Hitchmough, 1997).

The new hobby was however slightly controversial since it also encourage women to loosen their Victorian corsets, exercise and enjoy outside work in fresh air (Hitchmough, 2005, pp.10-13,20). In 1881 did, however, the Foundation Rational Dress Society start to encourage women to adapt to the changed society and wore dresses based on *“health, comfort and beauty”*. As a step towards better health the modern country cottages also had tennis lawns and a bowling green as an addition to the regular tea lawn and flower garden. It has also shown that the Arts and Crafts movement did have great influence on the women’s suffrage movement (Hitchmough, 1997).



Image 5: Although elements like trimmed hedges and terraces meant formality and resembled the geometrical Victorian gardens, they were still accepted within the Arts and Crafts movement. The reason was that the garden style expressed a closer relation to nature and the ideal within Arts and Crafts

The Arts and Crafts found inspiration from Tudor and British medieval gardens

The vast social change in the 19th century had led to a search backwards to the British medieval and Tudor era (Barlow 2001, p.388). The inspiration for the Arts and Crafts gardens were found in these intimate gardens created during the 16th and 17th century which had a formal and symmetrical layout and were enclosed by walls, hedges or fences and were considered to be a private area and part of the house (BBC, n.d.). These gardens also included naturalistic plantings and stood for timeless English quality (Hitchmough, 1997). The Tudor and Medieval gardens achieved a renaissance within the Arts and Crafts due to its combination of strong architectural structure, creating a series of garden rooms and box-hedged planting beds. It became nostalgia towards the pre-industrialisation and the idyllic countryside was romanticised in paintings, architecture as well as garden design (Hobhouse, 2004).

William Robinson and the naturalism

The biggest attack against Victorian garden style came from the Irish gardener William Robinson (1838-1935). He had been working his way up as a gardener since he was just a boy and left Ireland to land a job at the Royal Botanic Society’s Garden in Regent’s Park in London. There he was in charge of the hardy plants in the herbaceous borders. He also studied botany specialising in native British plants and became a member in the prestigious Linnean Society in 1866. Robinson was known for his strong opinions against the Victorian manner of gardening that often turned into verbal assaults that created horticultural enemies. He was highly temperamental which often came through in his writings for his magazine; *The Garden* (Hitchmough 1997, p 55-58).

In 1870, William Robinson released his revolutionary book called *The Wild Garden*. The book created a new ideal within garden design and changed the focus from large scale nature to gardening in more detail. Robinson’s ideal was the opposite of the Victorian gardens, since he promoted the use of hardy plants that were suitable for the environment it would be planted in. He favoured plantings with a mixture of trees, shrubs, herbaceous perennials and spring bulbs from all over the world,

as long as it matched the conditions in the garden. However, due to Robinson’s dictatorship, people misunderstood his ideas as only allowing native English plants. That was not the case, as he welcomed the new hardy findings from Asia and around the world. What he meant was that many hardy foreign plants can acclimatise in many areas of our garden. In other words; place the plant in the type of soil and location where it thrive the most, instead of arranging plants in a specific form based on colour or season. By following Robinson’s philosophy you would have a garden that demanded low maintenance since the plants would be allowed to spread naturally and maintain themselves. Robinson wanted the plants to grow and spread freely, erasing the straight lines and creating the illusion of nature taking over. He favoured naturalised carpets of spring bulbs of narcissus, snowdrops, scilla, anemone and crocus growing through the lawn, being one of the first to advocate woodland plantings (Hobhouse, 2004).

Despite Robinson’s assurance that a naturalistic garden is low on maintenance, Hobhouse (2004) is sceptic in her writings about his philosophy of maintenance. According to Hobhouse, Robinson claims that “if you had to leave your garden for ten years you would find it even more beautiful when you return”. As Hobhouse writes however; even a *“wild”* garden need its share of care and maintenance to develop as wanted.

The ideas from Robinson’s book did, however, become a success as he revolutionised garden design. He is often referred to as the founder of *“the era of naturalism”* and the father of the English garden. His ideas were not only applicable for the rich but to everyone as they could easily be adjusted to fit all types of private gardens, no matter the size of it. That had not been the case with the previous *“naturalistic”* style of the landscape parks of the 18th century that demanded larger areas. In addition, the awareness of the physiology of plants spread which made it possible for Robinson to promote his design as low maintenance, which of course was appealing to many. (Hobhouse, 2004). Another contribution to its success was that garden celebrities promoted gardening as easy and Robinson gave practical garden tips aimed at the amateur in *The Garden* magazine. All these things made garden design available to the general public (Hitchmough, 2005, p. 13).

Robinson's strong criticism was however not only directed towards the Victorian garden style. He also had a strong opinion about the current garden style that was often laid out by the architect of the house. That type of garden was in his opinion too mannered and he was outraged by the house owners letting their architect arrange the garden despite their lack of horticultural education (Hobhouse, 2004). Robinson was a strong opponent to topiary and all types of trimming since he thought it destroyed their natural beauty. He criticised the use of statues, fountains and thought that terracing the ground would be to ruin the whole garden (Blennow, 2002, pp.267-289).

The debate between Formal and Wild gardening

Although Robinson's ideas of a wild garden were very successful, he was heavily criticised by architects who did not agree on that the garden should be designed as "*natural*". In 1892, the architect Reginald Blomfield (1856-1942) released his controversial book The Formal Garden that rejected both the lack of design in the wild garden, which Robinson introduced, as well as the unsophisticated Victorian gardens (Blennow, 2002, pp.267-289). Blomfield's book sparked a noted debate between Blomfield and Robinson. Blomfield also started an overall discussion regarding the relationship between house and garden by raising the question:

"Is the garden to be considered in relation to the house, and as an integral part of a design which depends for its success on the combined effect of house and garden; or is the house to be ignored in dealing with the garden?" (Blomfield, 1985, p. 1)

Blomfield's ideas were to bring house and garden into harmony, to make the house grow out of its surroundings. He meant that since a building, with its definite characteristics, cannot resemble anything in nature, the garden should be inspired by the order and formality of the house instead of resembling nature. He criticised the naturalistic style for not following any design principles which ended with the house appearing to be dropped from the sky. Instead, Blomfield wanted the garden to have a regular approach with its courtyards in geometrical shapes, terraces, straight and wide paths and unbroken grass areas. He advocated trimmed hedges, alleys and box-edged flowerbeds. To enhance the connection between house and garden he also advocates using the same type of ma-

terials and architecture of the house, in the built elements in the garden (1985, pp.1-20).

Blomfield continues to criticise the natural gardens as well as the naturalistic movement of the English landscape parks in the 18th century. The latter being designed using curved foot paths over a waved landscape and meandering water to create a sense of naturalism. In his book he accuses the style of "*copying nature's graceful touch*" and of creating fake landscapes (1985, p.5). He rejects the ideas of "*study a piece of natural formation, and then reproduce this in your garden*" as if nature itself always did it right. Another example of copying nature came from the landscapist Mr Milner who thought "*The lawn of our garden should represent the appearance of a grassy glade in a wood*" (Blomfield, 1985, p.9). Blomfield also thought that the love of nature should not be shown by scaling down the effects of it to fit small gardens, instead nature should be left alone and experienced as the real thing (1985, pp.1-20).

As a contrast to the wild garden which lacks any principles of design, the formal garden is very much about the design. The house and the garden should be designed together with a relation to each other and be an enclosed space. Blomfield's opinion was that "the designer should lay down the main lines and deal with the garden as a whole" (1985, p.20) and then the gardener could take over to execute the plan using his knowledge in horticulture (Blomfield, 1985, pp.1-20). Blomfield's critique on the lack of design was shared with John Dando Sedding who wrote the book Garden Craft Old and New. Sedding was also an architect but dedicated his spare time to the garden and was very active within the Arts and Crafts movement (Blennow, 2002, pp.267-289). What made him different was that he combined both Robinson's and Blomfield's ideas as he advocated an architectural structure with wild planting that would later have a successful influence on garden design in England (Hobhouse, 2004).

The debate between Blomfield's formal gardening and Robinson's wild gardening was intense since it was also a battle between architects and horticulturists (Hobhouse, 2004). The latter were criticised for their lack of design while the architects were accused for not knowing anything about plants (Blennow, 2002, pp.267-289). It led to the architects supporting Blomfield while the gardeners did the same with Robinson. Blom-

field's arrogant explanation to that was:

"Probably people with a feeling for design and order will prefer the formal garden, while the landscape system, as it requires no knowledge of design, appeals to the average person who 'knows what he likes' if he does not know anything else" (Blomfield, 1985, p. 11)

Despite their intense debate, it has today shown that many of their thoughts were shared after all. (Hobhouse, 2004). To start with, they were both opponents of industrialisation and advocated local craftsmanship being active within the Arts and Crafts movement. Robinson also showed interest in not only wild gardening but in more traditional "*cottage*" gardens in his book *The English Flower Garden*. Although Robinson had strong opinions he was not consistent with his writings and came to create both a formal flower garden and a raised water feature in his own garden at Gravetye Manor. In similarity to Blomfield he also wanted the garden to become an extension of the house by creating well connected rooms in the garden (Blennow, 2002, pp.267-289).

Although the Arts and Crafts gardens did not follow Robinson's ideas of planting hardy plants in a naturalistic way, his followers shared his thoughts on traditional planting material, local material, focus on simplicity as well as his respect for nature. Robinson's idea of planting exotic bulbs and rhododendrons in "*wild*" naturalist manner was however very influential both in Europe and the US as well as in colonial countries such as New Zealand and Australia (Ignatieva, Stewart, 2009). One of Robinson's most influential followers was Gertrud Jekyll who combined the formal and wild gardening and refined it until it became the Arts and Crafts gardens we know today (Hobhouse, 2004).

Integration between house and garden – Gertrude Jekyll shows the way

Gertrude Jekyll (1843-1932) was a young artist when she came to study art at School of Art in South Kensington. At the school she met both William Morris and John Ruskin and became fascinated by their new ideas. She especially admired Ruskin's naturalism and started to study plants in detail. She also found his chromatics interesting, using colour in harmonic sequences. In terms of houses and gardens, she was an advocate for the "old English" style as she herself had been brought up in that environment on the countryside of the southern parts of England. Her interest in gardens developed and she started to write articles for William Robinson's magazine *The Garden* (Blennow, 2002, pp.267-289).

In 1880 she also got her first piece of land of almost five hectares that she called Munstead Wood and it became the start of a ground-breaking collaboration between the young and talented architect Edwin Lutyens and Jekyll herself (Blennow, 2002, pp.267-289). They shared the love for nature and the use of traditional materials and Munstead Wood became the first project where the house and garden was planned at the same time. Lutyens was the architect of the house; the garden structure was designed by Lutyens and Jekyll. Plant arrangements were suggested by Jekyll. The garden received a formal structure with brick walls, trellises, steps, and axes in different directions which were softened by Jekyll's more naturalistic planting scheme (Hobhouse, 2004). This collaboration between an architect and a gardener made a clear stand against the current fight between "architects" and "gardeners", as they found more benefits from working together.

The grounds of Munstead Wood were a challenge since it was mostly woods with a poor and well-drained soil. Jekyll's new knowledge about choosing the right plant for the right location, which she had gotten from William Robinson, became very useful. Despite these tries to decrease maintenance the garden still employed as many as fourteen gardeners (Gardensite, 2008b). Several "walks" were laid out in the garden each with a different character and one of the most important one was the Green Wood Walk. It had a wide grass path with *Rhododendron* running along the sides with clumps of *Rubus parviflorus*, *R. odoratus* and *Amelanch-*

ier. The white flowering *Lilium convallium* and *Lilium auratum* created a contrast towards the green foliage (Blennow, 2002, p.278).



Image 6: The plan of Munstead Wood, Jekyll's garden. The Nut Walk is the path edged by green circles and the Main Border is the one in yellow and pink hues.



Image 7: The Green Wood Walk is a grass walk through the forest edged by *Rhododendron*.

Jekyll's theories in how to create well designed planting schemes using colour culminated in one of her most important books; *The Colour Schemes for the Flower Garden*. "The possession of a quantity of plants, however good the plants may be themselves and however ample their number, does not make a garden; it only makes a collection" (Jekyll, 1988, p.17). She compared it to having portions of paint set out upon a palette without using them to paint a picture. Gardening was considered an art form and she planted the borders in long drifts to get the pictorial effect. It also cleverly hid the empty patches after plants reaching its prime. Some plants which usually were chosen for its good foliage were co-occurring in the scheme to emphasise a unity through the garden (Jekyll, 1988).

PLANTS THAT JEKYLL RECOMMENDS FOR THE EDGE BETWEEN WOOD AND GARDEN

Common name	Latin name
Lady fern	Athyrium felix-femina
White columbine	Aquilegia spp.
White foxgloves	Digitalis purpurea f. albiflora
Crinkleroot	Dentaria diphylla
Male fern	Dryopteris filix-mas
White Fireweed	Epilobium angustifolium
Barrenwort	Epimedium pinnatum
Willow gentian	Gentiana asclepiadea
White lillies	Lillium spp.
White Trillium	Trillium spp.
Bellwort	Uvularia grandiflora

Table 1



Image 9: This long border is divided into five colour schemes based on complementary colours with the warm orange border leading up to a grey border with elements of pastels. In the middle is the golden border which appears to be even brighter when flanked by the cool grey/pastel scheme as well as the blue garden room. To the right is the green planting scheme with dashes of yellow and lime to enhance the fresh spring character (Jekyll, 1988, pp.124-125)

Jekyll was a colourist and had a fondness for planting schemes with a dominating colour. Her most influencing idea was arranging colour schemes with complementary colours meaning that a mainly blue border would be more telling if yellow flowers were introduced. This idea of complementing colours enhancing the experience of them was also used in a larger scale where long borders or the entire garden could be arranged according to her principles (Jekyll, 1988).

In her own garden she created one of her most famous long border which is based on these principles. It starts off with a colour scheme of cool violet, blues and greys which creates a longing for warmer colours meaning that the yellow, red and orange colours towards the middle of the border will be experienced more intense. The border is then changed back towards a cooler colour scheme (Blennow, 2002, p.280). Another way to reinforce a strong colour scheme was to devote certain borders for a specific season creating a wow-effect for one to three months. By doing that you are avoiding the combination of only a few patches of flowering spring bulbs in bare soil (Jekyll, 1988, p.17).

Jekyll did not only work with contrasts in term of colour schemes, she also created contrast in character by for example combining delicate ferns with solid evergreens. On a larger scale the garden rooms changed character from one room to the next. Lastly, the formal layout was contrasted by naturalistic plantings erasing the lines (Bisgrove, 1992).

On the contrary, when it came to where the garden met the wood, she did not advocate contrast. Instead she wanted to smooth the edge between the cultivated garden and the bare wood. Her solution was a seven to twelve meter wide planting with a centred path *“to belong equally to garden and wood”* (Jekyll, 1988 p.113). In her own garden this part was called the fern walk with different species of ferns and *Gentiana asclepiadea* creating a soft and naturalistic boundary to the forest.

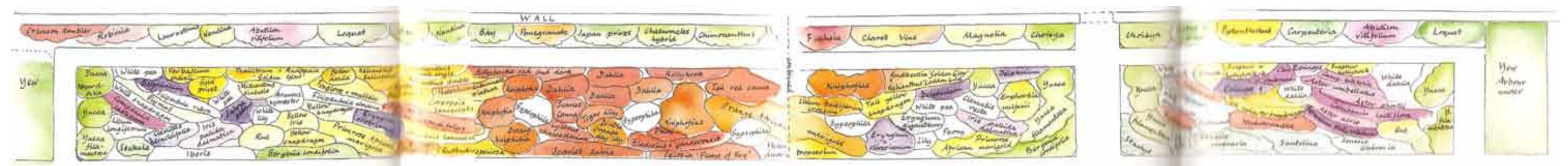


Image 8: Jekyll's long herbaceous border showing her principles on complementary colour schemes from cool to warm to cool again.

The successful collaboration between Jekyll and Lutyens lasted for two decades and resulted in more than 100 gardens around the UK. Even today, many would agree on the Arts and Crafts garden style with the collaboration between architect and gardeners being the peak on British garden design (Hobhouse, 2004). Jekyll influenced many gardens and combined with the cottage it became the modern ideal of architecture. Germany did even send the architect Herman Muthesius to study them in London who described these gardens as “*a continuation of the rooms of the house, almost a series of outdoor rooms, each of which is self-contained and performs a separate function*” (Joyce, 1989, p.166).

Unfortunately the Arts and Crafts movement came to an end by the start of World War One in 1914. The Jekyll and Lutyens’s collaboration continued but changed as their clients lost much of their fortunes and destroyed the belief in having gardens just because of their beauty. One of their new projects was war memorials and cemeteries (Bisgrove, 1992 pp.18-20).



Image 10: A modern mixed herbaceous border at Enköping Sweden, an influence from Gertrude Jekyll.

The Characteristics of Arts and Crafts Gardens

Partnership with nature.	The philosophy was that the garden was a craft in partnership with nature.
Formal structure create garden rooms	The gardens had a strong structure made by tall trimmed hedges or brick walls dividing the garden into a series of geometrical shaped rooms. These squared, circled or oval rooms were orderly structured.
Naturalistic planting scheme	Informal planting schemes arranged in a naturalistic way and were allowed to spread naturally and erasing the formal lines.
Strong axes connection garden rooms	The gardens were often built around axes with vistas connection garden rooms with each other or directed towards an urn or a statue.
Mystery and variety of garden rooms	Despite the formal layout, the garden still offered mystery and surprise by varying the intensity of enclosure. The importance of detailing could be seen in the topiary birds or other witty formations made out of ever-green shrubs
Connection between inside and outside	By using the same type of material and architecture of the house in the built elements in the garden this connection could be emphasised. Another idea was connecting the garden axes with the house.
Traditional plant material	In terms of planting material the flowers were often traditional and in its simplest form. Native trees, shrubs and flowers were also often favoured. Even foreign material could be used as long as they were hardy and came from a similar climate to England. Old roses as well as flowers with unruly habits like Digitalis purpurea and Verbascum became popular as they were allowed to self-seed wherever.
Local material	The idea was to use Local, natural or reused material for paving and other build elements. This philosophy created individual gardens around the world. In England limestone was often used as well as roof tiles.

2. SITE VISITS AT ARTS AND CRAFTS GARDENS IN ENGLAND

During the summer of 2011 I visited two of the most famous Arts and Crafts gardens; Hidcote Manor and Sissinghurst Castle. This chapter is divided in two parts; Hidcote Manor and Sissinghurst Castle. Each of these gardens is first objectively described based on the literature studies, documentary films and interviews followed by my own analysis of the garden towards the end.

Hidcote Manor

Hidcote Manor is one of the most famous and influential Arts and Crafts gardens in England although being created towards the end of the Arts and Crafts era. Hidcote manor is a 10.5 acre garden situated on the top of one of the many rolling grass hills in the north Cotswolds in Gloucestershire.

The American gardener

The garden maker was Lawrence Johnston, a quiet American that had been brought up in France before moving to the English countryside. He was born in 1871 and did not move to Hidcote Manor until 1907, when his wealthy mother bought the mansion at an auction. Instead of becoming a gentleman farmer, which his mother wanted him to become, he started to create a garden (Beaston, personal communication, 2011). His choice of place could not have been worse since the land was set 120 meters high within the rain shadow of the Cotswolds scarp with the cold winds whiffing during winter. Johnston was therefore in need of shelter and started to plant hedges which also gave structure to the garden (Hidcote - a garden for all seasons, 2011). Johnston created the garden during a time when servants and gardeners were cheap and the income tax was as low as a shilling a pound. Edward VII was reigning and for everyone with money, England could not have been more comfortable (National Trust, 2008). Johnston became the head gardener but also spend time developing his skills as a plant hunter and plant breeder. It did take Johnston 30 years to create the garden and since the garden making was interrupted by both the First and the Second World War, both demanding Johnston's military service. In 1948 Johnston gave the garden to the National Trust, ten years before he died in 1958, and the garden fell into a decline. Johnston left nothing but a few black and white photographs as documentation of the garden which made it time-consuming for the National Trust to restore the garden (Beaston, personal communication 2011).



Image 11: Plan of Hidcote Manor showing the different garden rooms.

Johnston's Inspiration

Johnston is believed to have found inspiration from the book *The Arts and Crafts of the garden making* written by Thomas Mawson. The book was a recipe of what should be expected in a garden of the 1920's and Johnston copied some of his ideas of having a more relaxed, organic and eurythmic layout further away from the house as well as having a semi-circular seat (Hidcote - a garden for all seasons, 2011). The garden also reflects the formal design of an Italian renaissance garden (The National Trust, 1993, reprinted 2008) with its symmetry, geometry, pillars and topiary (Blennow, 2002, pp.267-289) as well as Blomfield's architectural style (Hidcote - a garden for all seasons, 2011). It would also have been difficult to escape influence from Jekyll and her naturalistic plantings since she was the most famous garden designer and plants woman of that era (The National Trust, 2008). With that inspiration Johnston created a garden that has been described as a wild garden in a formal setting (Hidcote - a garden for all seasons, 2011).



Image 12 Hidcote Manor from above. The Long Walk is the axe leading from North to South.

Sequence of garden rooms

Hidcote manor is divided into a sequence of 28 garden components (The National Trust, 2010). According to Mike Beeston (personal communication, 2011) Hidcote Manor is all about division of space, creating intimacy and a series of compartments of change". The entire garden can never be seen in an entire view and the only way to experience the garden is to walk through all the different corridors and enclosed garden rooms. The garden is about discoveries and wherever you enter you can always go out two, maybe three routes. That means that there is no hierarchy and no sets routs, the choice is yours (Beaston, personal communication, 2011). The garden is described as place where your sense of distance and surprise is triggered as you are led into a space, teasing you with a view of something else and then tempting you off in another direction than you had planned (Hidcote - a garden for all seasons, 2011).



Image 13: A naturalistic planting scheme at the Old Garden at Hidcote was achieved by arranging species in larger clumps with smaller clumps or singles planted further away as if self-sown. By having larger plants at the front of the border the same naturalistic character was created.

Despite the fact that Johnston's particular interest was to use perennials and shrubs in the garden, 10-15 percent of the plantings were still annuals. The garden also changed dramatically after 1948 when Johnston donated the garden to the National Trust and the perennials decreased down to 50 percent and became mostly groundcovers while the annuals were the other 50 percent. Today they have increased the amount of perennials and are aiming for 25 percent annuals. The reason is that people visiting the garden have high demands on visual interest throughout the seasons and the plantings therefore need to be complemented. Beaston reassures, on the other hand, that the annuals are combined with the perennials in order to carry on Johnston's spirit in creating a natural and relaxed planting scheme. It has been discussed whether the garden could be simplified or not in order to decrease maintenance, but the National Trust was critiqued for doing just that by increasing the areas of groundcovers in the 1980's and 1990's. They are therefore rather putting plants back in trying to revert it back to its original splendour (Beaston, personal communication, 2011).



Image 14: Annuals or bulbs like Dahlias where used in the border to extend the flowering season.

Colour themed planting schemes

There are several garden rooms at Hidcote which are planted with a specific colour scheme in mind. The most famous one is the Red Border which is designed within the colour spectrum of red. Purple-leaved shrubs like nut, maple and cherries creates a base towards the tall trimmed hedge at the back and the borders are mixed with perennials like *Hemerocallis*, *Miscanthus*, *Salvia*, *Heuchera* and *Rosa*. During summer exotic annuals and tubers like dahlias, cannas, lobelia and cordylines are planted out. The border is striking red throughout all seasons and as Beaston (personal communication, 2011) continues to explain; “*it demands both confident and space*”.

Adjacent to the Red Border, in the Circle, is another themed colour scheme. The plants are chosen for their cool purples and blues with for example *Syringa*, *Lavandula* and *Iris* (National trust, 2008). Further away is the White Garden with its white flowering planting scheme from spring to autumn. The planting beds are edged by *Buxus sempervirens* and are during spring filled with *Tulipa* ‘White Triumphator’ which transcends in *Campanula mediumis*, *Lilium* and *Phlox*. Mrs Winthrop’s Garden is another garden room with a colour scheme where yellow and dark blue colours are combined.



Image 15: The Red Border is one of the most famous colour schemes at Hidcote with its bold colours.

PLANT LISTS FOR MRS WINTHROP’S GARDEN:

Yellow	Dark blue
Lysimachia nummularia ‘Aurea’	Viola
Humulus lupulus ‘Aurea’	Agapanthus ‘Lilliput’
Doronicum ‘Miss Mason’	Salvia patens
Hemerocallis flava	Aconitum napellus
Allium moly	
Alchemilla mollis	
Thalictrum speciosissimum	
Euphorbia	
Lilium martagon	
Hypericum ‘Hidcote’	

Table 2



Image 16: The White Garden has a colour scheme purely in white.

Naturalistic garden features

The area along the stream which runs through the garden is described as having a naturalistic and informal character in contrast to the otherwise common geometrical layout at Hidcote Manor. Large areas of herbaceous plants are covering the sides along the stream and meandering paths leads you through. This part of the garden is sandwiched between the formal gardens and the naturalistic wood. The colour scheme is loose with a wide range of colours throughout the year. Some of the flowering plants in spring are; *Brunnera*, *Trillium*, *Matteuccia struthiopteris*, *Rodgersia pinnata* ‘Superba’, *Rhododendron* and *Magnolia*. Towards the summer other perennials come to bloom like *Hosta*, *Astilbe*, *Phlox paniculata*, *Hydrangea sergentiana*, *Ligularia dentata* ‘Desdemona’, *Epimedium* and *Ranunculus aconitifolius*.

Further out, and to the east of the Long Walk, is the area called the Wilderness. The idea behind this part of the garden was to encourage feeding birds in the garden. It has a loose and organic layout with meadow vegetation and winding paths leading through. The woods consist mainly of cultivated species of maples, *Acer griseum*, *Acer grosser hersii* but also trees like *Prunus* ‘Shimidsu-zakura’ and *Betula* spp. At summer, roses are introduced as well as borders of large-leaved perennials like *Cimicifuga*, *Hosta* and *Ligularia*.



Image 17: The Wilderness, with a naturalistic character with meadow vegetation and meandering paths.

Simple green rooms

According to the BBC documentary *Hidcote - a garden for all seasons* (2011) there are two garden rooms which differs from the rest of the garden. These are the Long Walk and the Theatre Lawn which lack any flower arrangements. The Theatre Lawn is a long grass walk lined with tall hedges of hornbeam. The terrain is orchestrated with a slope leading down from the gazebo in the Stilt Garden, and then raising towards the sky and the gate at the far end. By dividing the walk into two slopes it triggers the urge of mounting each slope just for the satisfaction of the view at the top. Through the hornbeam there are several openings which connect with the adjacent garden rooms. The visitors could then easily enter and exit the Long walk in many different ways, becoming actors on the stage of the Long Walk (*Hidcote - a garden for all seasons*, 2011). The other garden room is the Theatre Lawn which has a simple layout with a clipped yew hedges surrounding the lawn, making a semi-circular apse at the end. At the end of the lawn is a raised earth circle with newly planted hornbeams on which acts as a stage for different performances. Large trees of *Carpinus betulus* and *Quercus ilex* are enclosing the area on the opposite side. Narrow openings are cut through the hedge and connecting with the rest of the garden.



Image 18 The Long Walk has a green simple layout, soothing for the eye.

Exotic features

There are several parts of the garden which has a more exotic origin. One is the Alpine Terrace where rare alpine and succulents are grown underneath glass covers. A second is the Rock Bank where long mounds of rock and scree is planted with plants that prefers a hot and dry climate, found during Johnston's many excursions.

Functions in the garden

The gravel squares enclosed by Stilt garden was for example designed to entertain Johnston's guests with a game of boules. The gazebo next to it had tiled benches where drinks were stored to keep cool. The Theatre Lawn was, as the name implies, used for different performances. The bathing pool was used for bathing and the adjacent gazebo was an area where his guests could change clothing and relax after the bath. There is also a tennis court at Hidcote (Beaston, personal communication, 2011).



Image 19 Staddle stone, originally used for stacking hay are at Hidcote used as a paving material. The top of the mushroom-like pillar is cut to form circles.

Local materials

At Hidcote, local materials were used and staddle stone was reused as a paving material, which originally had been used for stacking hay around the area. The base and the top where cut and laid out creating a pattern of triangles and circles. The brick walls are also made locally and the pathways are made from local sandstone (Beaston, personal communication, 2011).

Maintenance

The garden occupies nine gardeners full time plus additional labour during the summer consisting of students (Beaston, personal communication, 2011). The hedges are the most time consuming feature in the garden and it takes six months for the entire crew to trim the over seven kilometre long lines (*Hidcote - a garden for all seasons*, 2011). During the summer season, dead cutting the flowers comprises the main garden work to show the garden at its best. Mowing the lawn takes two hours per week to manage (Beaston, personal communication, 2011).

Still as modern today

According to Beaston the Garden at Hidcote Manor was very modern when it was created and is still as modern today, 100 years later. He explains that features like trimmed lines of hornbeam and alliums that can be found at Hidcote are also often found at Chelsea Flower Show, which is the most famous garden design competition in the UK. Early on, Johnston was also inspired by prairie planting which he had in the Alpine Meadow (Beaston, 2011, personal communication). One of the best modern prairie plantings can be seen at the Lurie Park in Chicago which was created by Piet Oudolf (*LurieGarden*, 2012).

Analysis

Sequence of garden rooms but no connection with the house

Hidcote is one of the best examples of an Arts and Crafts garden since it comprises many of the characteristics. The experience of walking in the garden is full of adventure and drama and the principle of offering multiple routes and rooms to explore could be transformed even in smaller gardens. The method of connecting these different garden rooms with axes and vistas is a clever design features as it ties together these different garden rooms and creates a whole. The fact that none of these axes are connected to the house means the garden cannot be experienced from inside which is a shame. Views are especially important during the winter months when one does not spend much time in the garden but still want to enjoy the evergreen structure, topiary and seed-heads from inside. Another connection between house and garden, that Blomfield advocated, was to use the same type of architecture of the house in the built elements in the garden. This is created through the Palladian portico which has the shape of the façade on a house.

Relaxed planting scheme but with too much impressions

By arranging the perennials like Johnston did in the Old Garden, with tall plants at the front of the border, he deviates from Jekyll's principle of slavishly arrange plants from low to high. It is a clever approach in order to get that naturalistic feeling in terms of giving a wilder appearance. The numbers of species are, however, large which means that even though the formality of the hedges creates structure and order, the planting scheme is rather unruly and demands much effort for the eye. To me, the borders would have benefited from being a bit simplified even though it is against the original design.

Colour schemes provide simplicity

The colour-themed planting schemes are very successful at Hidcote since they provide a sense of simplicity in a garden full of impressions. They are not created in the way Gertrude Jekyll would have done by using complementary colours fading in and out along the border. Mrs Winthrop's garden is arranged after her principles of using complementary colours

were yellow and dark blue are combined to enhance each other. The Red Border creates a stunning wow-effect since only one colour is chosen, but the same effect could also be created using other choices of a dominating colour. I agree with Beaton about the Red Border demands both confident and space, and it sure needs its right location in order to not become too extravagant. By having the Red Border and the Circle with its blue colour scheme on the same axes directly next to each other they do actually have similarities to Jekyll's principles on using complementary colour along a sequence of garden rooms. By doing so you could focus on one colour scheme at the time without it being too many impressions. The experience of the colour scheme in each garden room would also be more enhanced. The White garden, the blue hues in the Circle and the pastels in the Old Garden are very successful since they provide a sense of serenity which the Red Border does not.

Naturalistic areas - a contrast in the garden

The more naturalistic parts of Hidcote are an appreciated contrast to the rest of the garden and the otherwise common geometrical layout. These parts of the garden have a strong connection to the wild gardens that William Robinson advocated. These naturalistic areas create a buffer zone, although a very broad one, between garden and landscape and are in that sense similar to the Wood Walk which Jekyll had at Munstead Wood. The colour scheme and plant arrangements do however demand much eye attention and would have benefited from being simpler. The green garden rooms like the Long Walks and the Theatre Lawn show an example of where tranquillity is created through simple design ideas.

Exotic features – breaking the Arts and Crafts rule

Even though the Arts and Crafts movement was a reaction towards the Victorian plant-hunt-mania and instead advocated hardy and traditional flowers, Johnston was himself a plant hunter and had several parts of the garden which includes exotic elements. The Rock Bank and the Alpine Terrace are example of this and there are also planting beds filled with bedding plants at the entrance. In the Wilderness, there are also references to the 'Gardenesque' philosophy since many cultivated species were used. These features break the rules of a typical Arts and Crafts garden and the exotics demands high maintenance and should therefore be avoided.

High maintenance - demands a staff of gardeners

Hidcote manor is a high maintenance garden. The fact that the garden covers almost 5.4 hectares and have seven kilometres of hedges in need of annual trimming adds up to many working hours. In addition, the garden is also open for visitors which increase maintenance even further as all borders always need to look its best. That means that exotic annuals and tubers like dahlias, cannas, lobelia and cordylines are planted out which of course firstly need care in a greenhouse. In a private, smaller garden that degree of maintenance is not as high and the rows of hedges not as long. Hedges do, however, need trimming at least once a year but does on the same way play a central role in an Arts and Crafts garden which makes the question about having trimmed hedges or not a dilemma.

Sissinghurst Castle

The garden at Sissinghurst Castle is one of the most famous Arts and Crafts gardens even though it is one of the latest since it was not started until 1930. However, it comprises the main ingredients of a typical Arts and Crafts garden with its long axes, formal hedges, intimate garden rooms and naturalistic planting (The National Trust, 2010, p.9). The inventory is based on the writings about Sissinghurst from The National Trust (2010) unless stated otherwise.

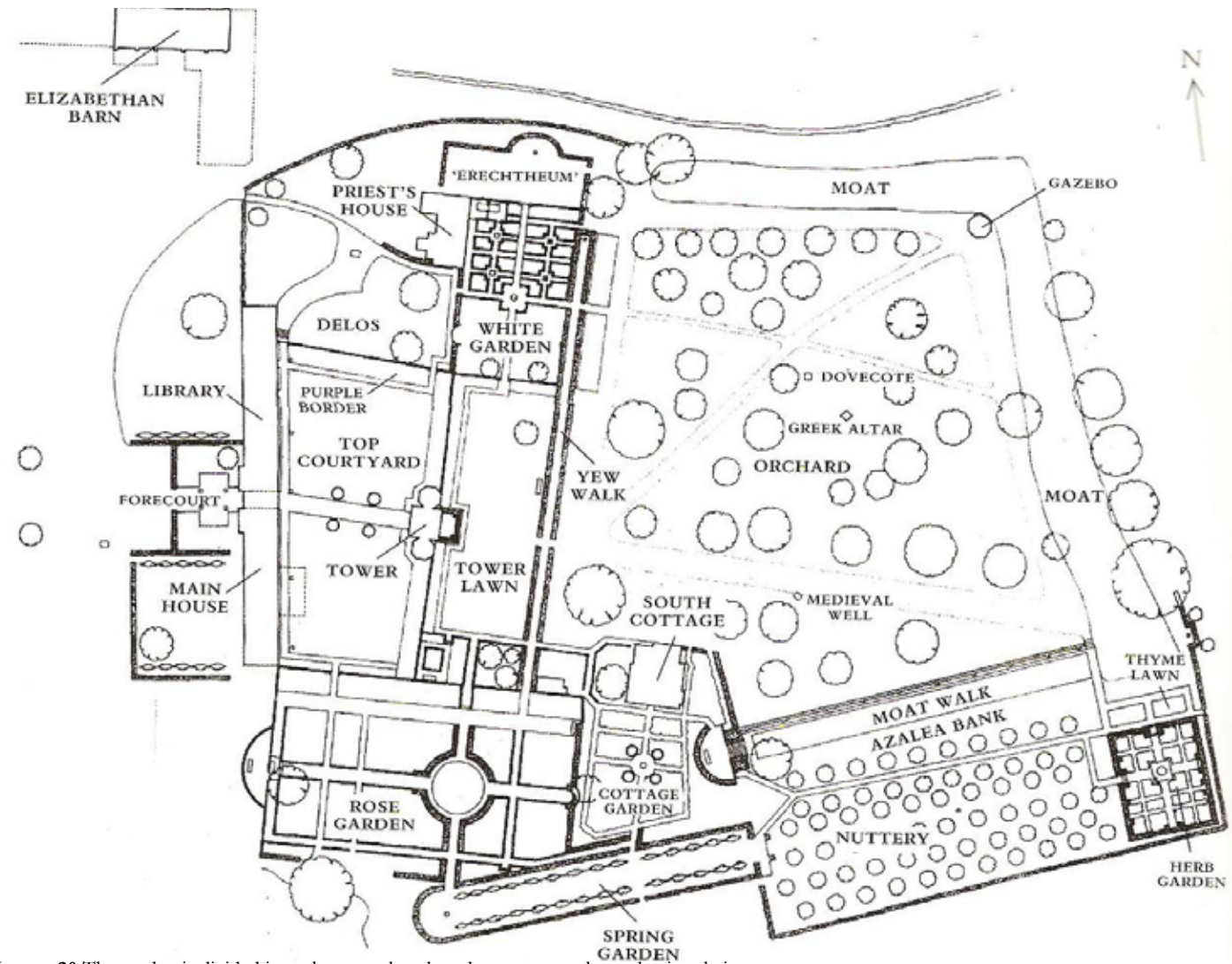


Image 20 The garden is divided into eleven enclosed garden rooms, each one having their own character and colour scheme. It has two main axes which intersect on the Tower Lawn.

Vita Sackville and Harold Nicolson

- the creators of the latest Arts and Crafts Garden

The creators of the garden were Vita Sackville, a poet and novelist, and her husband Harold Nicolson who bought Sissinghurst Castle in 1930. The 16th century manor was a rundown agricultural farm which took them eight years to transform into a garden and a home. After Sackville's death, her and Nicolson's son Nigel Nicolson was left with large death duties which he had trouble paying. As a result, the garden was passed to The National Trust in 1967, which is still caring for the garden today.

Axes

Sissinghurst has two main axes. The first runs from the entrance, through the Tower and ends in the statue of Dionysus at the moat. The other axis is in right angle and starts in the Spring Garden through the Rose Garden and the Tower Lawn before ending in the White garden. These two axes are then repeated in other parts of the garden.

Colour themed planting schemes

The use of colour themed planting schemes is described as one of Sackville's most successful features at Sissinghurst. One example is the purple border at the Top Courtyard which has a colour-palette of blues, pinks, lilacs and purples. Sackville combined these colours together despite Jekyll's advice of avoiding purples due to their "*heaviness*" (p.11).

The White garden is one of the most famous colour schemes at Sissinghurst and the design is simple with a geometrical layout with dark green hedges and box-edged planting beds. These are then filled with a colour scheme of grey-foliaged and white flowering plants. Towards the middle is an arbour with a rambling Rosa Mulliganii.



Image 21 The White Garden at Sissinghurst with a colour scheme in white, grey and green.

In the Rose Garden the colour scheme changes and includes muted pastels of *Rosa*, *Lavandula*, *Iris*, *Allium* and *Paeonia*. It has a romantic character with an emphasis on the beauty of flowers just as much as their fragrance.

Another elaborate planting scheme is found in the Cottage Garden with a palette of warm yellows, reds and oranges to symbolise a sunset. It reaches its prime during late summer and early autumn. The centre of the garden is emphasised by four imposing Irish yews which creates a dark green contrast to the sun burned colour scheme.

Naturalistic garden features

The idea of a nuttery was born at the moment they found remnants of a small and old plantation of cobnuts. They created a nut walk underplanted by Polyanthus. During the 1960's, the scheme was unfortunately attacked by different diseases and was therefore replaced. Today the groundcover is to resemble the ground of a woodland with *Euphorbia amygdaloides* var. *robbiae*, *Smyrniunum perfoliatum*, orchids, white *Trillium*, *Hya-cinthoides non-scripta*, *Anemone nemorosa*, *Omphalodes cappadocica*, wood gerani-

ums, *Veratrum nigrum*, *Matteuchia struthiopteris* and *Epimedium*.

The Orchard is a contrast to the rest of the garden since it has a more relaxed aesthetics. It has a feeling of wilderness and is described as a transition zone between the garden and landscape beyond. In spring the ground is draped with large drifts of *Narcissus* and *Fritillaria* before being replaced by long meadow in summer.

One season display – the Spring Garden

From the Roundel at the Rose Garden you are led towards the spring garden which is also referred to as the Lime walk. These trees of *Tilia* are on stilts and give structure to the bulb planting. This part of the garden is mainly dedicated to one season – the spring. The bulbs are bursting out in bloom during six weeks before being lifted out leaving only the gravel beds behind.

Structures of yew

There are two garden features at Sissinghurst where *Taxus baccata* is dominant. The first is the Yew Walk which is a long and narrow corridor of trimmed tall yew hedges on either side. It is very simple and its focal is an urn in one end. The reason for it being created was as a wind-sheltering walk between the South Cottage and the Priest's House where she often walked. The other feature is the grass circle in the middle of the Rose Garden. It is enclosed by tall yew hedges with four narrow openings to the rest of the garden.



Image 22 The Cottage Garden with its colour scheme like a sunset in warm tones of red, orange and yellow.



Image 23 The Nuttery is a hazel grove with a woodland floor.



Image 24 The round circle of yew in the Rose Garden is contrasting to the naturalistic planting.

Plants and their arrangement

In terms of planting arrangement, Sackville advocated exaggerations and therefore used perennials in large groups. She preferred simple planting schemes while Harold Nicolson tried to incorporate a more theatrical effect (The National Trust, 2010). One of Sackville's favourite plants was the old fashioned rose which she had mass-planted in the Rose Garden. The colour scheme was kept in muted pastels even though many would have suggested more vibrant hues (Larås, 2010, pp.13-19). After that the National Trust took over the garden in 1967 and it became a public garden additions to the borders have been made to extend the season. Plants like tulips, wallflowers, irises and dahlias have therefore been added as well as annuals like sunflowers and corn poppies (The National Trust, 2010).

Decorations

In terms of decorations in the garden Sissinghurst is featured by both statues and urns which are used as focal points. Other decorations are the two benches made of either wood or stone in combination with plants.

Maintenance

The garden employs eight gardeners working all year around (The National Trust, n.d.). The hedges are requires 30 man-weeks between August and September and the yew roundel demands two men clipping for two whole weeks alone. On a weekly basis the flowers are deadheaded and the lawn is mowed. The spring garden is being planted in pots every autumn and not put into soil until the first leaves are shown in spring. The purple border is also being replaced each winter.



Image 25: A sofa with an indoor-character but partly made with plants.

Analysis

Connection between house and garden – cleverly created in many different ways

The garden at Sissinghurst is, just like Hidcote, created as a sequence of garden rooms connected by axes and vistas. The axes at Sissinghurst are however better connected with the house as the two main axes intersect just below the Tower. Each building has also been dedicated their own garden like the Priest's House having the White Garden or the South Cottage belonging to the Cottage Garden with its vibrant colour scheme. The connection between house and garden is also created by the Yew Walk which resembles a corridor found in the floor-plan of a house, linking the different rooms. Another emphasis of the close relationship between indoor and outdoor can be seen on the benches which have the design of indoor sofas, but is created by partly using plants. Something that Sissinghurst lack, however, is a strong connection with the landscape beyond and does not have any views or vistas extending out from the garden, like Hidcote has, despite being situated on a hill with beautiful scenery surrounding it.

Simplicity is key

One of the best features that I find at Sissinghurst is the colour-themed planting schemes where the focus is only on one or two colours at the same time. By dividing and separating these schemes from each other, many different colour patterns could be displayed without interfering with each other.

In similarity to the Long Walk and the Theatre Lawn at Hidcote, Sissinghurst does also have garden rooms which provide a rest for the eye. These are the Yew Walk and the circle of yew found in the Rose Garden. They are much smaller than the equivalent at Hidcote but provide that tranquillity needed in a garden with many impressions.

In order to further simplify the garden the urns and statues that Sackville used could be replaced by plants to become focal points, just like Johnston did at Hidcote.

Influence from Gertrude Jekyll

Gertrude Jekyll is another source of Sissinghurst's inspiration and can be noticed around the garden. The Nuttery is the first example with strong similarities to the Nut Walk at Munstead Wood, especially since Jekyll also under-planted them with Polyanthus. The Lime Walk is a second likeness since it is mainly designed for one season just like Jekyll's Spring Garden. A third is the description of the Orchard being a transition between the garden and the landscape which was exactly the purpose Jekyll had with her Wood Walk. The difference lies in that landscape surrounding the gardens with opened grasslands around Sissinghurst and a deep forest around Munstead Wood.

High maintenance

Sissinghurst is just as Hidcote a very large garden even though it is still much smaller, in comparison to Hidcote, with its area of 1.9 hectares. The hedges are however the most labour-intensive feature at Sissinghurst. The garden also demands high maintenance since it always has to look its best and meet the high demands of the visitors. This has led to bulbs, annuals and tubers being introduced in the garden to provide spectacular shows from spring to autumn. Annuals need to be cared for in greenhouses and bulbs are planted in pots in autumn before planted out in spring. The Purple Border does also need to be replaced each year.

Influence from modernism

Sackville and Nicolson did not buy Sissinghurst until 1930, sixteen years after the Arts and Crafts movement was said to have ended, but is however one of the most famous Arts and Crafts gardens. Despite the White garden not being created until the 1950's, it is ironically one of the most famous garden rooms within the Arts and Crafts movement with its white colour scheme. The Nuttery did not either get its existing design until the 1960's when the Polyanthus was replaced by a clean woodland planting in lime green and white. To me it seems like modernism with its simpler layout has affected these parts of the garden rather than the Arts and Crafts. Maybe that is why these garden rooms have become so popular today?

3. ULLA MOLIN - A SWEDISH INTERPRETATION INSPIRED BY ARTS AND CRAFTS

The Arts and Crafts spread to Sweden

The development of garden cities was not only happening in England. At the beginning of the 20th century, it became very popular for the privileged in Sweden to build large houses and gardens outside the cities. The ideal of the time was just like in England to move away from the cities finding a healthier living near the water and natural forests. At the same time, the view on nature went through a metamorphosis from being seen as something in need of refining, to having a large value on its own (Wilke, 2006).

The influence in architecture and garden design came from the English Arts and Crafts which had spread through Germany to Sweden. In Germany, however, the Arts and Crafts style was interpreted in new ways and shifted some of its focus of being a reaction towards industrialisation to focusing on finding the national heritage. This German approach of searching towards local identity was also transferred to Sweden. Here, we found our own heritage on the country side, in the region of Dalarna. The famous Swedish painter, Carl Larsson helped spreading these ideas through his paintings portraying the landscape healthy life at his house in Dalarna. This development of the English Arts and Crafts became what we today in Sweden refer to as National romanticism or Jugend style. The National romantic style was nostalgia towards true Swedish nature and existing nature with its rock formations was no longer blasted but kept and appreciated for its natural beauty. Large native trees were also carefully protected, when the new villas were built, in order to keep as much of the existing character. Meadows and native ferns were favoured and described with romanticised beauty. Clumps of birch trees and a hedge of hazel were other popular elements (Wilke, 2006).

Along this Swedish version of the Arts and Crafts, the more English formal style was also popular. One of the most famous Swedish landscape architects of that time was Ester Claesson. Since there was no education in Landscape architecture in Sweden you had to study in other European countries in order to receive a degree. Ester Claesson studied and worked in England, Germany, Denmark and Austria and became strongly influenced by the Arts and Crafts and the teaching of Reginal Blomfield, William Morris and Gertrude Jekyll. Just like them, she became an advocator for the formal layout which also combined beauty with practicality, which had become evenly as important (Andersson, 2000. pp. 172-180).

This formal layout emphasised the same important element like the English Arts and Crafts like being divided into rooms, having a connection between house and garden as well as being built on symmetry (2004, Wilke). Another contributor to how the English Arts and Crafts hit popularity in Sweden was through the English crown princess Margaretha. She lived in Sweden and designed the famous garden at Sofiero in typical Arts and Crafts style (Andersson, 2000. pp. 172-180)

As the years pasted the characteristic Arts and Crafts was reinterpreted and developed in order to fit the modern society around the 1930-60's.

One of the most famous garden architects who interpreted the English Arts and Crafts with modernism was Ulla Molin (Andersson, 2000. pp. 172-180)

Ulla Molin (1909-1997) was a garden designer and a garden journalist in Sweden during the 1940-60's. She was the editor for the magazine "*Hem i Sverige*" and was a driving spirit when it came to improving the production of affordable houses for the middleclass. In that way her interest broadened from the garden to the exterior as well as the interior of the house. She was one of few, who saw the house and a garden as part of an inte-

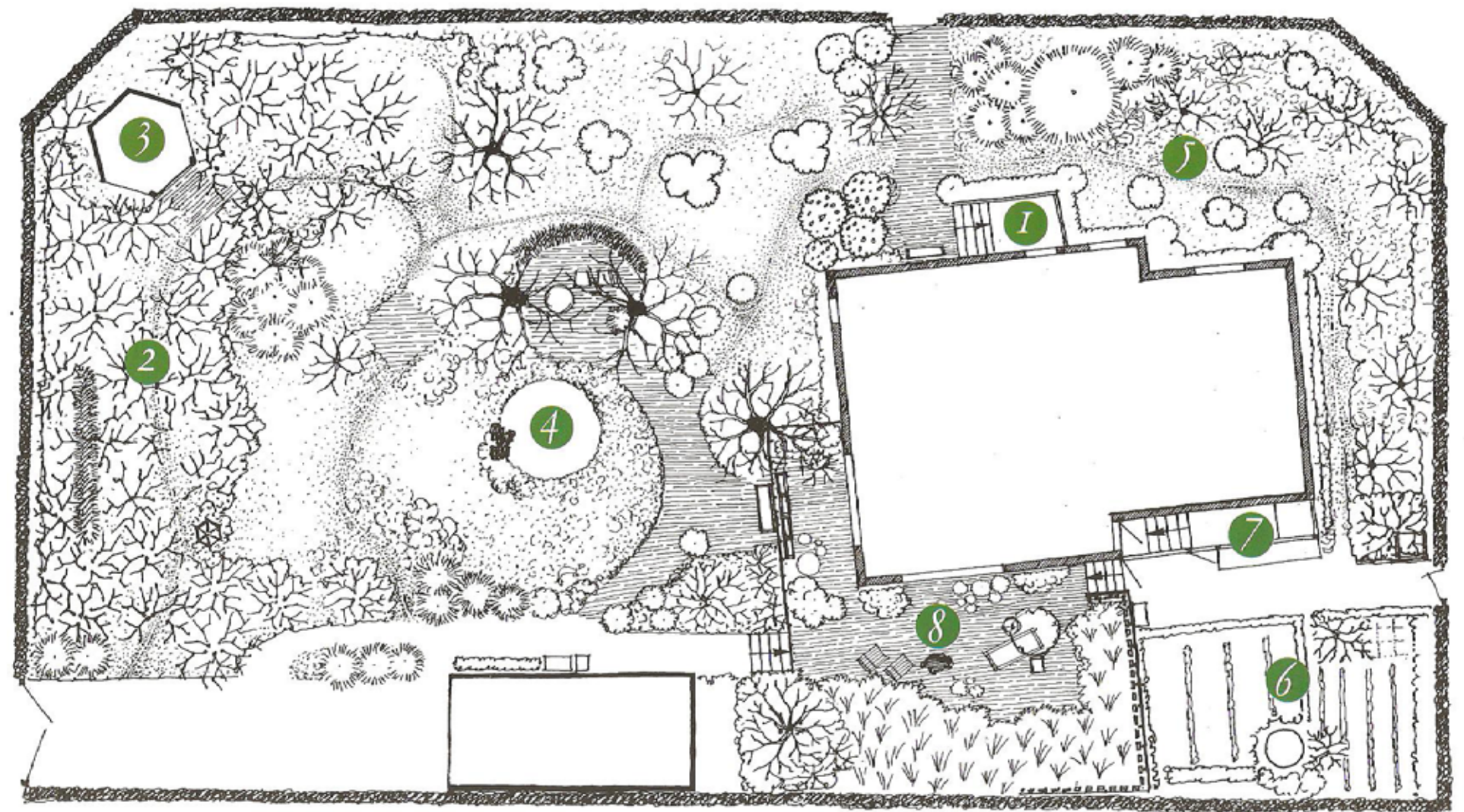


Image26: Plan of Ulla Molin's garden in Höganäs

- | | |
|---------------------|-----------------------|
| 1. The Entrance | 5. The North Side |
| 2. The Cherry Grove | 6. The Kitchen Garden |
| 3. The Gazebo | 7. The Greenhouse |
| 4. The Bird Bath | 8. The Terrace |

gral whole rather than the garden as an afterthought to the building. As a way to instigate that connection, Molin organised competitions among architects to design houses with a strong connection with the garden, not only from the living room but also from the kitchen. It was a new kind of challenge that made it clear that just designing a house was not enough as the interior and the garden were just as important. As architects, garden- and interior designers were forced to cooperate she bridged the distance between them. She was not, however, satisfied with the result of the competitions. The designers lacked the ability to create a whole where the functional, aesthetical and technical issues had a solution. Instead there were too much thought going into details instead of simplifying, which was the most successful approach (Blennow, 1998).

Intimate space – inspiration from Sissinghurst

In Molin's early career she was hit by the ideology of the functionalism and its aesthetics. She later realised its negative effects for example lacking intimate space and places for rest. The modernist's garden had a manicured lawn as the main focus with the vegetation pushed to the sides. Molin referred to it as a garden "served on a plate" with nothing to explore.



Image 27: The Cherry grove with *Prunus cerasifera* and *Myosotis*.

Her answer was to create smaller garden rooms within the garden and her inspiration came from the garden at Sissinghurst Castle (Blennow, 1998). Garden rooms could also be dedicated to a specific type of plants, like rosary, bulb garden or an herb garden. When it came to productive plants like for example cherries, berries and wild strawberries, it was encouraged to mix them with other plant around the garden and not slavishly organise them in straight lines in the kitchen garden (Molin, 1942 as in Rydberg 1988 17-19). Another Molin's inspiration came from the American architect Frank Lloyd Wright and the simplicity found in Japanese gardens (Molin, 2000).

Garden rooms create a whole

At Höganäs which is in the southern parts of Sweden Ulla Molin created her most famous garden. She had just moved from an old school where she lived on the countryside with a garden of 2500 square meters. She had now retired and wanted something smaller and easier to maintain. In a home-croft area from the 1920's-30's she found a small house which she later extended to become more spacious (Molin, 1992). The garden

was 800 square meters and surrounded by three local streets and a neighbouring garden. The hedge of *Sorbus intermedia* surrounding the whole garden and the two old apple trees determined the deal. The house was built on a 90 centimetre high bedplate dividing the garden and the house with several steps to climb (Molin, 2000). The garden is divided into eight different rooms and will be explained more in detail below. Some of the garden rooms are however rather small and I have therefore chosen to presented some of them in combinations of two.

1. THE ENTRANCE

The side of the newly built stairs was hidden with common privet, *Ligustrum* trimmed to a smooth hedge. The garden room is enclosed by the hedge of *Sorbus intermedia*, and a spherical trimmed *Picea abies*. The entrance to the garden has a gate made from bamboo and with a canopy of a plum tree, *Prunus* (Molin, 2000).



Image 28 The scene around the birdbath with large carpets of groundcovers.

2 & 3. THE CHERRY GROVE AND THE GAZEBO

The reasons for creating a cherry grove were primarily to prevent the howling wind from sweeping through the garden and to reduce the size of the garden. *Prunus cerasifera* was a strong candidate according to Molin and was therefore planted. A grove was created with a serpentine path leading through it. During spring a carpet of *Chionodoxa luciliae* followed by *Myosotis* and in the summer *Fragaria* is covering the ground. In the corner of the garden Molin has a wooden gazebo, from where the garden can be enjoyed in the sun without the wind disturbing. The structure has a white *Rosa* climbing on the side and clumps of *Digitalis purpurea* in the ground (Molin, 2000).

4. THE BIRD BATH

The most famous part of Molin's garden is the one called the Bird bath. It got its current design after Molin decided to remove the circular lawn she had laid out when she first bought the house. The lawn had been hard maintenance due to the sandy soil and the brownish green colour did not match the grey groundcovers surrounding it. She wanted to extend the scheme of greys and purples and her inspiration came from the *Artemisia* and *Antennaria* she had seen thriving on the beach. Another supporter of covering bare ground was Vita Sackville at Sissinghurst, who Molin mentions in her book. Sackville's solution was, however, to plant annuals like *Vioila* x in every gap, which according to Molin was not as applicable in the many dry and shady parts in her own garden (Molin, 2000). Molin's idea was to create a theatrical scene to be enjoyed from inside the large windows in the living room. The background curtain is created by the cherry plum grove which turns strikingly red in autumn. Trimmed hedges and round shapes of *Taxus baccata* acts as scenery flats and give structure to the garden and something for the seasons to play against. The trimmed lavenders, *Lavandula* make for softness and its grey foliage contrast with the dark green yew. As the "stage floor" *Artemisia* 'Silver Queen', *Antennaria dioica*, *A. tomentosa* and *Stachys lanata* 'Silver carpet' are weaved together in large drifts. The scene was complemented with blue-flowering plants like *Brunnera macrophylla*, *Veronicas* and *Campanula* as well as white flowering *Gypsophila paniculata* and *Statice limonium* creating a white mist. Towards the side of this stage Molin moulded a circular bird bath from concrete which mirrors the old apple tree above. It holds a thin layer of water to attract the actors of this scene – the birds drinking and bathing and some even unintentionally skate on the shiny frozen surface during winter (Rydberg, 1988).

5. THE NORTHERN SIDE

Along the northern side of the house Molin improved the sandy soil with peat and planted several *Prunus* 'Skuggmorell' to create a canopy. A trimmed privet hedge was planted along the base of the house, again to camouflage the bedplate of the house. The ground is covered by a thick carpet of scarlet *Acaena microphylla* and *Hedera helix*. On the house wall, Molin planted several climbing *Hydrangea petiolaris* to cover the blank wall. Small-leaved *Rhododendron* were also planted in this part of the garden (Molin, 2000).

6 & 7. THE GREENHOUSE AND THE KITCHEN GARDEN

The greenhouse was built for two reasons; to create a canopy above the kitchen entrance and to provide space where juvenile plants could be grown. The kitchen garden is then practically located just outside the greenhouse where Molin grew vegetables, herbs and berries to use in her cooking. The vegetable plot is edged by a small hedge of savory, *Sauteria* which detracts the smell from the cabbage. The trimmed hedge of mountain ash, *Sorbus intermedia* lines the garden room on two sides and a plank separates the kitchen garden from the terrace (Molin, 2000).



Image 29 The Terrace is the extended livingroom with easy access from the house.

8. THE TERRACE

The terrace became the extended living room and is levelled with the floor behind the large sliding doors. Bamboo was planted to create winter interest together with a group of round shaped *Buxus sempervirens* which can easily be enjoyed from inside. The terrace floor is artistically laid of bricks in a various sizes, hues and includes both rectangular, squares and circular shapes. Combined together, they create a pattern and texture, almost like a rug. The terrace is also decorated with pots that Molin either grow perennials, shrubs or annuals in or just leave the pots as they are, with nothing in them (Molin, 2000). To soften the corner of the house Molin grows a *Parthenocissus quinquefolia* (Rydberg, 1988).

Advocator for low maintenance

Ulla Molin was an advocator for low maintenance and which suited the common middleclass family with full time jobs and little time or money to spend maintaining a garden. Most garden owners also wanted to be able to leave the garden by itself when leaving for their two week holiday. The garden was therefore more seen as a hobby with emphasis on its recreational value. The garden had become an additional living room and was no longer for representation (Blennow, 1998).

A way to assure low maintenance, Molin found her inspiration from nature. Molin's philosophy was that nature should be reflected in the entire composition of the garden. One of her books even contained a chapter about how a design could be adapted to the natural terrain of a garden (Blennow, 1998).

In Molins's own garden in Höganäs, she departed with having long rows of hedges, which she had been sweating at her previous garden and her ambition was therefore to minimise them. Another time-consumer was according to Molin, having to maintain a lawn including mowing, fertilizing and weeding. Instead she planted the areas with ground covering perennials and had paved or gravelled paths with seating areas in-between (Molin, 2000).



Image 30: Molin used plants close to house and garden became connected. She also have a simple planting scheme.

Connecting inside with outside

According to Rydberg (1988) one of Molin's most important philosophies has been described as reinforcing the relationship between house and garden. Molin's own garden at Höganäs shows examples of where her principles are practiced. The large sliding patio doors are one example of encouraging movement between inside and outside while also providing an extensive view through the glass towards the garden through the entire year. Molin has therefore deliberately designed the garden based on these views and according to Rydberg the "scene" around the birdbath is a great example of a garden room which provides interest throughout the year. The other sliding patio doors are turned towards the terrace where the living room is extended in the summer (Rydberg, 1988).

According to Rydberg Molin's best advice is for the garden to be in the same level as the house but if the house is based on a higher bedplate, like her own house, it should be covered with vegetation that "drags" it down towards the ground. Climbers, trees and other plants could also be planted close to the house to create a smooth transition when looked at from outside. A tree trunk or branch could also frame the view into the garden and if a climber is grown on the trunk, the effect of connecting inside with outside is maximised (Rydberg, 1988). In terms of decorations and planting pots Molin is an advocator for decorating the garden almost like if it was inside. The planting pots outside become an extension of the pots inside and decorative items brings a personal touch to the garden (Molin, 2000).

Planting scheme

Molin is known for her creative planting schemes characterised by quality in the simple and straightforward. The plants are formed in large drifts, rather than narrow borders. Carpets of ground covers are allowed to mix with semi-tall perennials and evergreen shrubs. Clumps of tall perennials are also weaved in together and stepping stones are laid down, almost covered by the creepers (Molin, 1942 as in Rydberg 1988 17-19). According to Rydberg the groundcovers are Molin's favourite and she considers the lawn as the best, but only if it is well kept. In the tougher parts, where the sun or shade are too intrusive ground covering perennials like *Sedum spirium*, *Vinca minor* or *Saxifraga* are a better choice. She often uses the groundcovers as a carpet for other perennials to come up through like *Alcea rosea* with a base of *Cerastium tomentosum*. She also combines them

with spring bulbs and a few of her recommended combinations are; *Narcissus* in a bed of *Nepeta x faassenii*; carpets of *Hedera helix* with *Galanthus*; and Darwin tulips and white *Narcissus* combined with *Viola odorata*. These carpets are allowed to spread and are creating a soft transition towards pavement and shrubs (Rydberg, 1988).

Molin's garden is inspired by nature and she deliberately combines plants to emphasise characters that can be found in the Swedish landscape. One example is the *Prunus cerasifera* with a groundcover of *Myosotis* which resembles a grove. Another is the carpets of *Artemisia* and *Antennaria* which reminds you of the beach. Even the trimmed box and yews originates from the formal garden styles (Rydberg, 1988).

Molin uses mostly native and pure species in the garden like *Sorbus intermedia* and *Buxus sempervirens* (Molin, 2000). She also selects the uncultivated species because of their stronger fragrance. Her favourite was *Lonicera* which she had outside her bedroom window that spread sweetness through the night. Another way to provide fragrance was to have an herb garden. During spring, she makes an exception of using uncultivated species and allows pink double tulips to blossom with its grand flower, as a celebration of winter being over (Rydberg, 1988). Molin is otherwise an advocator for naturalistic drift of bulbs in the garden with random distance between each bulb (Molin, 2000).

Despite Molin's ideas of having a naturalistic garden she also had a fondness of trimming shrubs and trees. One of the main reasons was to prevent them from growing too big and shade too much, which was extra important in small gardens (Molin, 2000). She did not, however, trim them too formal and instead shaped the plants after its natural form to create smooth edges for a sophisticated appearance. These trimmed evergreens were looked upon as decorative features providing structure and a contrast to naturalistic planting schemes and to other stricter plants. The round forms became a theme for the garden and connects some of the garden rooms with each other (Rydberg, 1988).

Despite the fact that Molin wanted a naturalistic garden, she was still interested in exotics like rare chinese lilacs or mythus which she stored in the greenhouse during winter. She also used bedding plants like *pelargoniums*, *pansies*, *Viola*, Serbian bellflower, *Campanula poscharskyana* for pots (Rydberg, 1988).

Simple colour schemes

Molin had a deep interest for colour combinations in the garden and simplified the planting scheme by combining plants of similar hues. She could however allow more contrasting colour schemes during spring and recommended blue Hyacinthus combined with brownish red spring leaves of *Astilbe*; limegreen sprouts of *Hemerocallis* combined with purple *Crocus* (Molin, 2000). Molin arranged her plants as the watercolours in an aquarelle to compose a picture. In Rydberg (1988) the scene around the bird bath is even described as a painting of a sky with its colour scheme from white, silver grey, blue, purple and pink. As a colour-base Molin used dark-leaved evergreens like, *Buxus sempervirens*, *Taxus baccata*, *Fargesia*, *Asarum europaeum* and *Hedera helix* (Molin, 2000). She always wanted something in the garden to bloom but in moderation. It is also important for the garden to be of interest even when it is not in full bloom, which is why the foliage of the plant needs to be considered. Underneath the apple trees Molin is experimenting with a planting scheme with different



Image 31: The paving material forms almost like a rug.

hues of blues and purples of *Linum*, *Viola cornuta* and *Allium*. Molin did also prefer white flowers because of their ability to lighten up in shady areas and contrast against dark foliated shrubs (Rydberg, 1988).

Local and natural materials

Molin preferred natural materials in the garden. She used different types of bricks as flooring, which she had bought from the local brickyard in Helsingborg when it had to close down (Molin, 2000). Molin did also have clay as her favourite materials for pots, which she had many of in her garden. As a second choice, Molin also mentions concrete, steel, aluminium and plastics as an alternative to the natural materials (Rydberg, 1988)

Functionality of greater importance

As Blennow (1998) writes, Molin was all about combining aesthetics with functionality, which was her motto in all of her books. She did not only choose wicker chairs for its beautiful natural material but also for their ease to be moved around in the garden. Ulla was also an advocator for putting multiple seats in the garden since there was always something to be enjoyed (Blennow, 1998).

Analysis

Garden rooms, but not like the Arts and Crafts

Ulla Molin's garden is, despite its influence from Sissinghurst, very different from it. Molin's garden does not have as clear division of garden rooms or axes and vistas as in English examples. Instead the garden is more organic shaped without any clear lines, geometry or symmetry. There are no obvious focal points or paths to follow but the garden still encourage exploration and offers both drama and surprise. The large drifts of groundcovers and manicured evergreen spheres provide a sense of formality but the structure is looser with meandering paths. Molin's garden is, however, beautiful just as it is but in comparison to the Arts and Crafts originals it does not tick all the boxes.

Decrease maintenance

- Inspiration from nature is the way to go

To decrease maintenance Molin found her inspiration from the habi-

tats found in nature, just like William Robinson and Gertrude Jekyll did. Molin shows a great example of when plant physiology and choosing the right plant for the right location is used at its best. By doing so even the most sandy and dry soil can be used for growing just as it is without any extra loads of topsoil, fertilisers or even water. Groundcovers are another useful labour-saver since it covers bare soil and therefore prevents weed from growing in between.

Molin did also have an urge for decreasing the amount of hedges in the garden but there are still however quite a few hedges and spheres which need to be trimmed several times during the year. For Molin, gardening was a hobby but for house owners that do not favour gardening trimming these shapes could be considered too much maintenance and should therefore be kept to a minimum.

Connection inside and outside

In terms of connecting house and garden, Molin was a genius and had many ideas of how to achieve it. By deliberately designing the area outside the living room windows as a scene to be enjoyed all year around she elongates the view outside. This create the impression of the living room is larger and that the indoor and outdoor is one unity. Other ideas were to grow plants and climbers close to or onto the house, framing views with trees or having plants arranged in pots on the terrace. Another more subtle connection with indoor elements is seen in her way of arranging the paving material on the terrace to look like a rug. Molin did also encourage the function of using the outdoor space as if it was indoor by offering many different seating areas around the garden. In terms of connection the garden with the landscape beyond, Molin achieves it by using elements from the nearby beach and by framing the garden with hedges which are commonly in the area.

Planting arrangements to form a painting

In resemblance to Gertrude Jekyll, Ulla Molin also used plants as the colours to compose a painting. What Molin did, however, was to simplify the planting scheme and to combine similar hues with each other rather than its complementary colours. Since the garden is rather small and the different garden rooms are fairly visible from each other it was clever of Molin to keep it simple.

4. CONTEMPORARY GARDEN DESIGN

In order to design a modern garden it is important to understand the current view on garden design and how it has evolved during the last decades. In today's society it should not just be the garden trends which determine the design of our gardens; we also need to consider sustainability. But what is a sustainable garden? This is also being researched in this chapter.

The modern view on gardening in Sweden

During the 1980's the rate interest increased, leaving only those who could afford it building houses. The result was that the houses grew bigger but the area of the garden did not increase in relation meaning that the neighbours came closer. A wider range of affordable architecture was also introduced, hybridised with each other and forming new styles. Additional structures like garages and carports were also erected as well as parking for two cars following modern globalisation trends (Wilke, 2006, pp.241-277).

Swedish gardens were boring - the solution came from England

The general public were not influenced by Molin's ground-breaking philosophy at the time, but instead followed the ideals of functionalism. During the 1980's, however, the philosophy behind the villa was for it to reflect the personalities living in the house. Its influence came from England where gardens offered interest and surprise rather than the predictable, practical and static gardens in Sweden (Wilke, 2006, pp.140-190,242-277). According to Ulf Nordfjell (personal communication, 2011) the inspiration also came from Denmark which had a cleaner and simpler design. Wilke (2006 pp.241-277) keeps explaining that people wanted the garden to be divided into a sequence of private rooms where paths lead you through to different experiences and views of surprise. The enclosure was created by hedges or free growing shrubs in combination with trellises or plank with porticos leading you in. *Syringa vulgaris* and *Amelanchier spicata* were popular as a naturalistic hedge. *Fagus sylvatica*, *Carpinus betulus* or *Taxus baccata* were popular in southern Sweden. Today the most commonly bought hedge is *Thuja occidentalis* 'Brabant' (Wilke, 2006, pp.241-277).

It became a privilege to create a private oasis with tall hedges and it was no longer frowned upon as a way to hide something. The previous evergreens were rejected and it became an urge for seasonal change. The short but spectacular bloom and fragrance of perennial plants had gained popularity, especially the old fashion ones. The most favourite shrubs were *Buxus*, *Hydrangea* and *Rosa* (Wilke, 2006, pp.241-277).

Garden design even became considered as an art form. The philosophy behind garden maintenance also went through metamorphoses from being a duty to having a purpose on its own. Its health benefits was emphasised as garden work was a physical exercise while also being relaxing and meditative. It offered aesthetic experience and was a way to express creativity (Wilke, 2006, pp.241-277). Gardening even became a way to rehabilitate people with stress-related sickness (SLU, 2010).

Despite the English garden influence, few had the courage to compose intimate garden rooms as many were still "*lawn lovers*" and kept the hedges low. To them, the turf was the jewellery in the garden; well kept, unbroken and framed by revetments. At the same time, more and more details were introduced in the garden. Small trees and dwarf varieties had a high popularity, on the behalf of larger trees. Planting with biotopes in mind was also popular and with that came naturalistic ponds, rockeries and woodlands. Some did also add sculptures, wind mills, cart wheels and tractor tyres to the garden. Today, those "*decorative*" features are disliked by many. All these elements had no particular artistic prototype. Instead they were given curved shapes which meanders over the "leftover" lawn (Wilke, 2006, pp.241-277).

In terms of planting schemes many perennial borders have today been complemented with decorative grasses (Wilke, 2006, pp.241-277). Another way was combining traditional kitchen plants with herbaceous plants, which were recommended for smaller gardens (Rosenholm & Rosenholm, 2006). Colour schemes also became popular where pure white, grey or blue was considered extra appealing as well as pastel combinations with a touch of grey or dark wine colours combined with black tones (Wilke, 2006, pp.241-277).

Sustainability and low maintenance

Today we are in the middle of the "*green wave*" where global warming is a fact and the work towards a more sustainable society is in progress. People are becoming aware of how their lifestyle affects the global warming and how they can reduce it. Actions like decreasing the mileage on the car and recycling your waste have been known for long but how about a sustainable garden? Many would believe that a garden is green just by looking out the window but is it actually "*green*" in an environmental sense? How a garden can become more sustainable will be investigated below.

The key ingredient in a sustainable garden is to use the resources wisely. Water is however being wasted on planting schemes not being planned for the amount of available water. By planting in habitats, maintenance is also reduced as well as the use of fertilizers and pesticides which otherwise can pollute the ground water. Hardy plants are also to prefer as they maximise its chance of survival during extreme weather conditions. Another contributor to wasting water is the non-permeable paved areas which are covering many driveways and gardens these days. Instead of the rain irrigating the soil it is being transported away through the gutter system. These hard surfaces are therefore recommended to be kept to a minimum or exchanged for permeable surfaces like gravel or specific bricks with pores for the water to irrigate through. Rainwater should also be harvested from the drainpipe and stored in barrels for use during periods of drought to minimise the use of tap water (Bowe, 2011). Another idea is introducing rain gardens and gardens with indigenous groundcover plants which do not request that high maintenance and watering as a traditional grass lawn would (Ignatieva, Stewart & Meurk, 2008a, pp.61-73; Ignatieva et al, 2008b, p.52).

According to Bowe it is also important to consider the materials in the garden from a sustainable point of view. Reusing the already existing materials in the garden is of course most efficient. It is not easy to determine which materials are more sustainable than others since the variables to consider is the amount of energy consumed to source, manufacture, transport and install the material. Concrete should however be avoided due to its high carbon emission during the production of cement. Natural materials like wood, gravel and stone is preferable but its source is of greater importance. Local material is always the best as they have the low-

est transport emissions while also bringing a local character to the garden. Garden waste should also be considered an asset since it can be composted and transformed to rich soil. In addition, compost typically has better quality than the pre-packed soil or manure sold in stores (Bowe, 2011). Local food production has also become a discussed subject for sustainable living. During the 80's many garden owners started to grow their own vegetables. It became a hobby while also being a reaction towards the use of pesticides in the commercial farming industry (Wilke, 2006, pp.241-277). Today, it is more popular than ever and old fashioned techniques of making your own lemonade and jam has become a trend (Sveriges radio P4, 2012)

The trimmed lawn is the most common feature in Swedish gardens but in order to stay emerald green it demands fertilizers, pesticides and lawn mowers. Together this sums up to high maintenance, bad for the environment and as it is a monoculture - not encouraging biodiversity (Stewart et al, 2009). A more sustainable solution is to allow the lawn to become a meadow of different species which creates both shelter and food for pollinators (Bowe, 2011). This naturalistic type of garden has become specifically popular among families with young children with no time for gardening. On the contrary, Swedes do not want the garden to appear too naturalistic since we favour structure and order in the garden as well. Unstructured and untidy gardens were even voted as the second worst feature found in Swedish gardens. The latest trend is however to introducing water in the garden, whether it is a bird bath, a pond or a pool (Wilke, 2006, pp.241-277).

Functions in the garden

Seating areas are very important in a garden and there should be many of them. There need to be seating areas in both sun and shade and of various sizes to accommodate different need during the season (Rosenholm & Rosenholm, 2006, p.160). The main eating area is often on a wooden deck attached to the house but, according to Nordfjell (personal communication, 2011) it was voted as the least desirable feature in English gardens, at Chelsea Flower Show. Englishmen are also better at allocating seating areas further out, using and enjoying the garden to a higher extend.

For families with young children, the flat lawn is often desirable for sports activities, temporary pools and other play equipment. But places where children can hide and go on adventures are just as important (Rosenholm & Rosenholm, 2006, pp. 191-193.).

Analysis

Despite that Sweden was influenced by the drama and surprise found in English Arts and Crafts gardens there are not many Swedish garden-owners that actually had the courage to pull it off. Instead of dividing the garden into well connected garden rooms people are adding more and more details in the garden hoping that for every new addition the garden will be one step closer to create a whole. Instead, the opposite often happens as every new addition might be different from what was there from the beginning and in the end it often looks as if all these different features are just scattered along the lawn as sprinkles on a cupcake. Instead, if people realised they cannot have it all and started to design the garden according to the natural conditions and simplified the planting scheme the garden would have a better chance of forming a whole.

If the evergreens were gone during a short period, it is definitely coming back, especially through the *Tuja occidentalis* 'Brabant' which can be seen on almost every street. My theory is that people want this evergreen hedge as it provides all year shelter, grows fast while also needing little or no trimming. Maybe these tall end enclosing hedges are a first attempt to create this private oasis mentioned before. These hedges are also an important ingredient in an Arts and Crafts garden, but what people often lack is dividing the garden into different rooms within the garden. It would be similar to if people started to decorate an indoor space, putting out vases and decorations around the floor without the inner walls being erected. In a way, that is often what happens indoor since less inner-walls are raised in order to get that open floor plan. Maybe that trend of openness is what has influenced the garden? But if the garden was to have that open floor-plan, many of its health benefits could be lost. No privacy is created and the garden would not encourage any drama or surprise since the entire garden would be "served on a plate" just like Molin said.

Sustainability and low maintenance often goes hand in hand but just because a garden is green by colour, does not mean that it is sustainable. The lawn, for instance, is one of the most common features despite it demands on weekly trimmings. However, it seems as though the lawn is difficult to replace as most garden owners have one or maybe they just do not know what to replace it with. If introducing a meadow instead of a lawn it is important that the garden does not lose its structure and become messy. It is also important to lose the conventional ideas that children need a lawn to be able to play but places where they can hide and explore are just as important.

Wasting water is another contributor to a non-sustainable garden which even further emphasise the importance of choosing the right plant for the right location, just like Molin and Robinson practised. Storing rain-water in barrels is another easy way for homeowners to save resources, as well as composting garden waste. In terms of materials, both Lawrence Johnston and Ulla Molin did the right thing, by using natural and local material and reusing materials in a new way. By doing so, gardens from all over Sweden will not look the same as they would be connected to the local character.

In terms of function in the garden, it is important to provide many different seating areas around the garden to encourage using the garden and to avoid the traditional decking around the house.

5. ULF NORDFJELL – NATURE MEETS ARCHITECTURE

Ulf Nordfjell is one of today's most successful landscape architects and garden designers in Sweden. His design is characterised by his love for nature and ecology which he combines with strong design elements with a simple and contemporary look.

He has been involved with a range of public and private projects and has created many exhibitions and gardens like "Trädgården och konsthantverket" in Rosendal 1998, "Skogens trädgårdar" at Wij Ockelbo in 2005. He has also created two show gardens at Chelsea Flower Show with "The Tribute to Linnaeus" in 2007 and "The Daily Telegraph garden" in 2009, the latter being the winner of gold and best in show and becoming a Swedish interpreter of an English Arts and Crafts garden.

Chelsea flower show 2009

– modernised English Arts and Crafts garden

For the Chelsea Flower Show in 2009 Nordfjell created a garden that is described as a marriage between traditional English cottage gardens with Swedish modernism (Ljungström, 2009). His inspiration is said to have come from a visit at Hidcote Manor where he was influenced by the enclosed garden rooms, the views from the pavilions and its right angle axes. He even used *Carpinus betulus* which he had been inspired by from the stilt garden at Hidcote (Nordfjell, personal communication, 2011). He also interpreted the traditional English brick wall but transformed it to a sleek black wall with climbing *Hedera helix* forced in rectangular shapes (Ljungström, 2009). The firm structure is also enhanced by trimmed hedges of *Taxus baccata* which together with the wall and hornbeam creates an enclosure in three levels.

Nordfjell wanted to combine architecture, ecology and horticulture and has therefore divided the garden into three different sections where the planting scheme projects different habitats. At the front of the garden the inspiration came from the nature found in the northern Sweden with *Pinus sylvestris* 'Watereri', *Antennaria dioica*, *Festuca gautieri*, *Viola cornuta* and

Malus sargentii. Thereafter is the rockery with blocks of Swedish granite where traditional English perennials are used. *Iris germanica* ('Black Swan', 'Dusky Challenger' and 'Superstition') are emerging through a carpet of *Stachys byzantina* 'Silver Carpet' and are combined with fragrant *Lavandula x chaytoriae* 'Silver Sands' and *Salvia nemorosa* 'Caradonna' (Ljungström, 2009).



Image 32:Ulf Nordfjell designed "The Daily Telegraph Garden" for Chelsea Flower Show in 2009 which was a mix between Swedish modernism and English Arts and Crafts especially influential was Hidcote Manor.



Image 33 A piece of Swedish forest simplified.

Further in is a rectangular moat of water edged by perennials which symbolises the English desire for the Mediterranean. *Mathiasella bupleuroides* ‘Green Dream’ is combined with *Carex muskingumensis* and on the other side is an arrangement of *Liriope muscari* ‘Monroe White’, *Zantedeschia aethiopica* ‘Crowborough’ and *Carex rostrat*. Adjacent is the glass-house standing on a wooden platform which houses an exhibition of contemporary Swedish arts and crafts. Behind is the shady garden with red *Epimedium x rubrum* edging *Rosa x odorata* ‘Mutabilis’. Here are also clumps of white *Digitalis purpurea* f. *albiflora* and *Thalictrum delavayi* ‘Album’ (Ljungström, 2009).

The layout of the garden is geometrical but not symmetrical. Instead of a centred footpath with mirrored planting beds on each side, which cottage garden usually have, Nordfjell moved the path to the side and creating a larger rockery (Ljungström, 2009).

The plants are arranged in rectangular blocks with a muted colour scheme in grey, white and purples with a dash of black to add drama. The dark foliated yew and the black wall sets off the lighter planting with silver-leaved pears, grasses and spires of *Eremurus* ‘Joanna’ giving a “*fazy, layered effect*” (O’Brien, 2009).



Image 34 The plants are arranged in rectangular blocks in a muted colour scheme in grey, white, purple and black.

Ulf Nordfjell’s design philosophy

In terms of the connection between house and garden Nordfjell has tried for over ten years to create rooms which are an extensions of the house. He admits that it was a challenge but the reward of creating views with visual interest throughout the seasons. His intension was to make indoor space look bigger. The living room and the kitchen are the most common rooms which are connected to the garden. However, Ulf also encourages thinking about a better connection from rooms like bathroom and bedroom. Within the garden Nordfjell creates smaller garden rooms and uses light to either enhance or shift the spatial relationship after dark. He prefers the garden to be arranged in a sequence where you can only experience the entire garden by walking through it, similar to the garden at Hidcote Manor (Nordfjell, personal communication, 2011).

The relationship between the garden and the landscape beyond is also very important explains Nordfjell (personal communication, 2011). If you need shelter from strong winds (like it is in the southern Sweden) protecting hedges are often needed. On the other hand, if you live close to a forest (which is common in the northern Sweden) it is more valued to extend the woods into the garden and keeping an open view (Nordfjell, personal communication, 2011).



Image 35 The moat, the plantings and the glass house - all designed with minimalism.

In terms of views and vistas Nordfjell is inspired by how scenes are created at the theatre. In his own interpretations he is using plants to form coulisses and screens and flowers to become the actors on this stage. Creating depth even in small gardens is one of the greatest challenges even for a skilled landscape architect like Nordfjell. It has taken him 25 years to master and the same complexity of problems applies for creating intimacy in large spaces too (Nordfjell, personal communication, 2011).

Another of Nordfjell’s design techniques was creating different layers in the border. By mixing groundcovers with taller perennials, shrubs and small trees it is easier to incorporate all four seasons on the horizontal in a small space. On the contrary, he also has a fondness for creating themed planting schemes where only one season is represented in a spectacular show. He admits that not many people have the space or could afford the luxury to close off parts of the garden when the flowers have withered. Nordfjell always uses some plants as a base or “*signature*” that would repeat throughout the scheme creating a cohesive but interesting design. Nordfjell also has a preference for groups with more than seven plants of the same species. The aim of such an arrangement is to decrease clutter and achieve a “cleaner look”. It is also important to combine aesthetics with ecology and horticulture in order to create a sustainable garden with minimised maintenance.

Nordfjell often helps clients with their garden and tries to incorporate the colours the client wishes for in the garden. For a shady location in woodlands Nordfjell usually uses cool hues of white, green, blue and lime whereas in sunny areas - warm tones are favoured. He never combines colours randomly and always separates different colour schemes from each other so they can never be seen both at the same time.

To justify this “*simple*” taste in contemporary Swedish garden design Nordfjell referred to the interior design and the fact that Swedes are fostered by the modernistic and clean design of IKEA. This approach is different to other European living rooms and gardens which are much more grandeur and extravagant. According to Nordfjell simplicity is the key to a successful design. The larger the area of the garden the harder it is for a designer to have the courage to stay with a single idea. The designer however should always remember – less is more.

Analysis

I find it very interesting that Nordfjell, in order to create innovative garden design, looks back in history for inspiration and after interviewing Ulf Nordfjell I realised how strongly his design philosophy is related to the Arts and Crafts. There are many similarities such as how he arranges private garden as a sequences of outdoor rooms with different colour themes that can only be explored by walking through it. But there are also great differences since Nordfjell has a simpler design and has another approach to nature. In his Chelsea garden he took the philosophy of a wild garden within a formal setting even further as he divided the garden in four different habitats (where he simplified and enhanced the essence of that specific habitat). By arranging the plants in rectangular block instead of a more “naturalistic” way like Hidcote, Nordfjell created a new interpretation on the theme. Even though his design is similar to what Blomfield was critical about, which was studying a piece of nature and then reproduce it in the garden, Nordfjell does it in a clever way where the respect for nature is combined with horticulture in order to fit in the garden. A similarity to the Arts and Crafts and especially Sissinghurst is however the link between indoor and outdoor in terms of furniture. The shape of the furniture in his Chelsea garden has the same shape even if the material is different.

Another difference is Nordfjells approach regarding axes and his latest Chelsea garden does not have any strong desire lines like an Arts and Crafts garden would. Nordfjell does however manage to create a dynamic scheme to be enjoyed from any view. Depth and mystic is created by the glass structure which partially blocks the inner room but also helps connecting house and garden due to its light structure.

In order to create garden rooms which are an extension of the house it is important that the house and garden is designed together, which Blomfield also was an advocator of. However, in most cases, the house is already built and trying to extend the house into the garden is much harder. The connection between garden and the landscape is also important, just as Nordfjell explains. Surrounding the garden with hedges might be the most common way to enclose gardens today as privacy is needed from the neighbouring gardens. Many new housing areas are, on the other

hand, being built in the woods or with an adjacent forest. This needs another approach and the garden should become a transition between a traditional urban garden and natural environment found in the forest. A combination of both naturalism and formality is therefore needed for a successful connection.

Just like Jekyll, Nordfjell favours the luxury of dedicating certain parts of the garden to a certain season. But as Nordfjell admits, the garden must be large enough to be able to afford that type of short display. I would rather recommend working with horizontal layers in order to create interest throughout the seasons. It is also clever to use plants with good foliage, like Molin in order for the planting scheme to look good even when not in bloom. It is also obvious that Nordfjell has been inspired by Ulla Molin and her way of building scenes of plants. Another similarity is their success of having simplicity as their main design philosophy.

In terms of the maintenance, Nordfjell’s Chelsea garden is small but would demand a low level of maintenance. The main reason is his selection of plants which thrive in the conditions they are planted and the fact that the garden does not include a lawn. However, the hedges will need annual trimming and the plants arranged in rectangular blocks need extra attention in order to stay in place.

6. SUMMARISING ANALYSIS OF THE ARTS AND CRAFTS AND THE SWEDISH INTERPRETATIONS

Elements	Hidcote	Sissinghurst	Ulla Molin	Ulf Nordfjell
Axes and vistas	Two main axes in almost right angle. Vistas are connecting the different garden rooms together. Two of the main vistas are extended towards the sky and the landscape beyond.	Two main axes in right angle. Vistas are connecting the different garden rooms together. No vista towards the landscape.	No main axes or narrow vistas. Views instead designed to be viewed from inside the house and are arranged as scenes where plants create coulisses and the birds become the actors.	Short axes in 90 degrees angles but not carried through in a vista. Views are designed from all angles and the planting is arranged as a scene where plants create coulisses as well as becoming the actors.
Materials	Local and natural material (sandstone, limestone). Also reused materials (staddle stone).	Local and natural material (brick, limestone). Also reused materials (roof tiles).	Local and natural material (brick, terracotta).	Local and natural material to northern Sweden (timber, granite, glass, steel).
Maintenance	High maintenance due to its size and complexity in plant material and amount of hedges. Deadheading, caring for annuals and mowing lawns also increase maintenance.	High maintenance due to its many hedges needing clipping, herbaceous borders needing deadheading. Spring garden and annuals also need extensive maintenance.	Low since plants are chosen for the conditions on the site and that the amount of hedges are decreased. No lawn means no weekly trimming and the simple planting scheme with ground-covering perennials eased weeding and other maintenance.	Low due to its small size and since plants are chosen for the conditions on the site but hedges need trimming and block planting need to stay in shape.
Connection with the house	Little connection, no views out in the garden.	Axes are connected with the house and garden rooms are laid out to be viewed from the house.	Maximum connection with views designed from inside and plants growing close or even covering parts of the house.	Maximum connection with glass walls, planting close to the house and views planned from inside and outside

Structure	Geometrical, symmetrical, formal layout with formal, tall and enclosing hedges	Geometrical, symmetrical, formal with formal, tall and enclosing hedges	Organic shaped structure with semi-tall smooth-edged hedges	Geometrical and formal structure with a mix of low and espaliered hedges, with a formal cut.
Spatial experience	Enclosed garden rooms on a sequential journey.	Enclosed garden rooms on a sequential journey.	Semi-enclosed garden rooms weaved together.	Semi-enclosed garden room.
Planting scheme	Naturalistic planting scheme. Species are planted in groups with smaller groups or singles planted further away for a self-sown character.	Naturalistic planting scheme where plant are arranged in large groups.	Minimalistic planting scheme of ground covers planted in large drifts weaved together.	Naturalistic but minimalistic planting scheme arranged in rectangular blocks
Colour scheme	Themed vibrant colour schemes in five garden rooms such as the White garden (white and green), the Old garden (pastels), the Circle (lilac), the Red border (reds), Mrs Winthrop's garden (lime and purple).	Themed colour schemes in most of the garden rooms such as the White garden (white and grey), the Cottage garden (oranges, reds and yellows) and the Rose Garden (pastels), The nuttery (lime and white).	Muted colour scheme in a cool palette such as the bird bath (greys purples)	Muted colour scheme in a cool palette (purple, black, white and green)
Seasonal change	The perennial borders are complemented with annuals and bulbs from spring to fall. The winter aspect is automatically achieved by the formal evergreen hedges.	The perennial borders are complemented with annuals and bulbs from spring to fall. The winter aspect is automatically achieved by the formal evergreen hedges.	Spring bulbs, perennials, fruit trees and autumn leaves create interest throughout the seasons, so does the evergreen shrubs.	The show garden is designed to reach its prime in May but the hedge structure could be enjoyed during all seasons.

Habitats	Naturalistic habitats are created but are separated from each other and are not in a sequential order or all within a view.	Habitats like a hazel-grove inspired the Nuttery and a meadow inspired the groundcover in the Orchard. They are not arranged in any sequential order.	Habitats like a beach and a grove have inspired the garden and can both be seen in the main view.	Formal blocks of natural habitats in a sequential order with Swedish forest, rockery, water garden and shady woodland
Wildlife	Forest with meadow-vegetation to attract pollinators.	Meadow vegetation to attract pollinators.	Bath for birds.	Not mentioned.
Kitchen garden	A large separate part of the garden.	No kitchen garden within the garden, only a herb garden far away from the house and mostly used as a pleasure garden.	Small and enclosed. But she advocates mixing productive plants with other plants and not having a separate kitchen garden.	No kitchen plants are used in the Chelsea show- garden
Ornaments	Not heavily ornamented with urns and statues. Instead the plants were the decoration.	Urns and statues are used as focal points.	Pots and garden furniture are used to decorate the garden.	Minimalistic pots and simple furniture are used to decorate the garden.
Size of garden	Circa 53700 square meters.	Circa 19000 square meters.	800 square meters.	120 square meters.
Number of garden rooms	28	11	8	1
Type of garden	Was private but is now opened for visitors	Was both private and occasionally opened for public but is today no longer private and is therefore opened for visitors.	Private garden	Show garden for the Daily Telegraph at Chelsea flower show 2009

Two of the main characteristics of an Arts and Crafts garden are the vistas and axis connecting the garden rooms with each other and can be seen at both Hidcote and Sissinghurst. Both of these features are however missing in Molin and Nordfjell's interpretations where instead the layout is more open and the importance of creating views as scenes are more emphasised. What is also important in these latter gardens and especially at Molin's own garden is the view from inside the house, which is especially poor at Hidcote. I believe that all these features of creating vistas, axis and arranged views from inside the house could be combined together in a new garden interpretation.

In terms of the layout of the gardens, both Hidcote and Sissinghurst have a mixture of geometrical and organic shapes. The formal arrangements are however closest to the house to connect with the formality of the building while the naturalistic parts of the garden are further away as a transition between garden and landscape. Naturalistic parts could also decrease maintenance and encourage wildlife. Both Molin and Nordfjell did however only stick with one of these principles, Molin with organic shapes and Nordfjell with geometry. Using both of these layouts in the same garden does however have great advantages.

In terms of maintenance, the original Arts and Crafts Gardens like Hidcote and Sissinghurst demand high maintenance. One of the reasons is the fact that they are opened for visitors which demands the garden to look its best at all times. This has led to constant deadheading and the addition of tubers like dahlias or annuals to the herbaceous plantings which is not labour-saving. Other reasons are the large size of the gardens, the many hedges and the complexity in the borders. Molin, on the other hand, had a much smaller garden and minimises maintenance by working along with nature and choosing the right plant for the right location. Simple planting schemes with ground-covers decreased weeding and were allowed to weave into other carpets of plants. The use of block planting in rectangular shapes which Nordfjell did in his Chelsea garden demands high maintenance in order to stay in shape and Molin's simple and weaving planting scheme is therefore to recommend.

7. GARDEN DESIGN PROJECT

Introduction

I have chosen to incorporate the analysis the gardens of Hidcote Manor, Sissinghurst, Ulla Molin and Ulf Nordfjell in a garden design. By doing so I am showing my own interpretation of how to integrate the main characteristics of an Arts and Crafts garden with today's demands on sustainability and the contemporary design philosophy in Sweden.

The garden was chosen because of being a typical Swedish garden with a detached house. The architecture of the house has also been taken into considerations since houses with large windows have become popular. The fact that the housing area was newly built and not very cultivated also simplified my work in abstracting any existing garden features.

Survey of the garden

The owners of the garden are couple around 50 years old, with two children no longer living at home. They have two grandchildren coming to visit every now and then. Their wishes is to have a few seating areas around the garden and are interesting in growing herbs for cooking purposes.



Image 37: The area was previously a pine forest but is now a housing area. The garden for this project is the one located i the upper left corner.

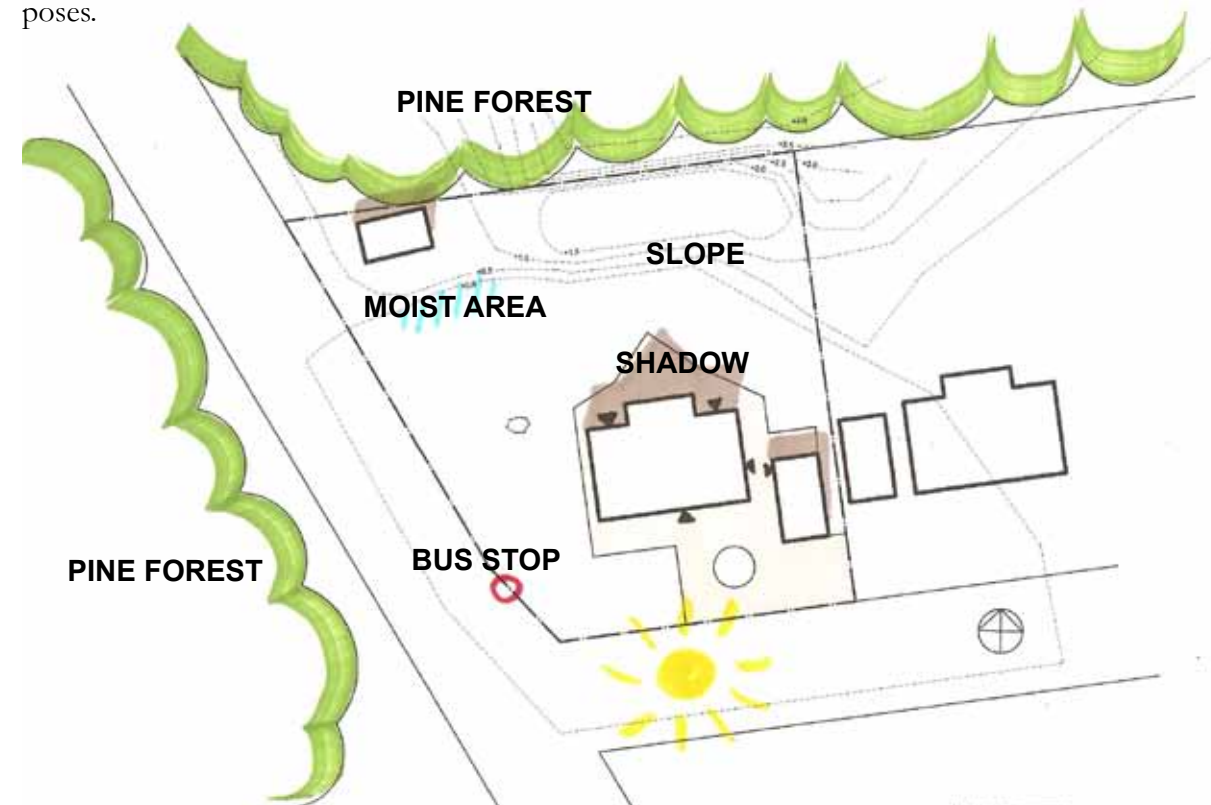


Image 36 Inventory plan.

The garden is situated in a garden suburb in Eskilstuna, Sweden within the second gardening zone. The site was previously a pine/mixed forest mixed but was however converted to a housing area around 2005. The garden is 1 400 square meters in area and the soil is well-drained due to large amounts of construction gravel with a small amount of top soil.

Survey of the garden

The owners of the garden are couple around 50 years old, with two children no longer living at home. They have two grandchildren coming to visit every now and then. Their wishes is to have a few seating areas around the garden and are interesting in growing herbs for cooking purposes.

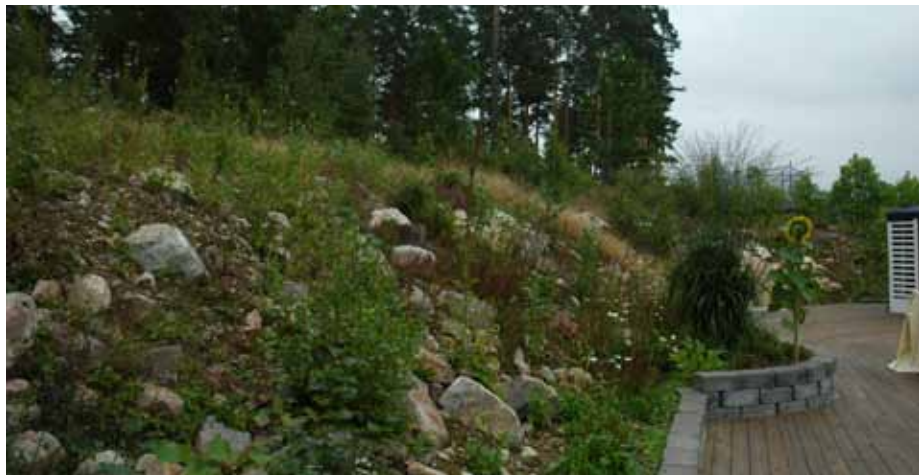
The garden is situated in a garden suburb in Eskilstuna, Sweden within the second gardening zone. The site was previously a pine/mixed forest mixed but was however converted to a housing area around 2005. The garden is 1 400 square meters in area and the soil is well-drained due to large amounts of construction gravel with a small amount of top soil.



Along the north side of the garden there is a pine forest with domination of *Pinus sylvestris* and participation of some *Picea abies* with a shrub layer of *Corylus avellana*, *Sorbus aucuparia*, and saplings of *Populus tremula*, *Betula pendula* and *Quercus robur*. The ground cover is mainly represented by *Vaccinium myrtillus*, *Pteridium aquilinum*, *Convallaria majalis* and different types of grasses.



The house has an open floor plan with a combined area of living room, kitchen and dining. The tall windows create a view towards the garden which can be seen from inside as soon as you walk inside the main entrance. The house is situated directly in the ground and has two patio doors leading into the garden. Outside is a paved seating area which is shaded by the house.



The existing forest and ground vegetation has been removed and the original topography has been blasted and sculptured to form two terraced slopes. The design of the garden was created after the house was built.



From the two bedrooms upstairs and the master bed downstairs you are given a view towards the west side of the house and to the local street with a bus stop. The housing area on the other side of the road was built a few decades ago and is situated within the forest with mature trees close to the house.



From the kitchen window you are looking into the neighbour's garage and a hedge of *Thuja occidentalis* 'Brabant'.



The front of the garden has room for a garage and parking for two cars. The ground is covered by paving and gravel and the existing vegetation is kept below knee-height.



The entrance is almost at the centre of the house with a straight path leading towards it. The window to the far left is to the master bedroom.

Analysis

The overall character of the garden is that it is exposed, lacks privacy and does not trigger any of the five senses. The entire garden could also be seen from one single view which does not encourage any exploration and surprise. Since the family's grandchildren sometimes visit, these factors are even more important. The fact that the house and garden was not planned at the same time is problematic and can be seen in the view from the kitchen window. The soil is also very poor with low nutrient and mechanically hard to handle.

The front garden is characterised by hard materials and lacks plantings which would add both softness and seasonal change. The cars are unfortunately dominating the area.

The view through the large open windows towards the back garden is the focal and increases the demand on visual interest throughout the year.

The connection between house and garden has a great potential to be emphasised due to these window, the two patio doors and the fact that the house does not stand on a raised bedplate. The seating area in deep shade is however not preferred since the shade is intense all year around.

The adjacent forest is an existing asset and has the potential to be used as a visual extension of the garden, meaning that the garden would appear to be larger than it is. The wounds of the blasting shown as two terraced slopes create a barrier and decrease the important connection between the garden and the landscape. The connection between the garden and the forest to the west opposite the road is also poor.

Design program

Based on the analysis of Hidcote Manor, Sissinghurst, Ulla Molin's garden and Ulf Nordfjell's Chelsea Flower Show garden as well as the critical review of modern gardening in Sweden, I have summarised the following key element that needs to be taken into consideration for my garden design project. The inventory and analysis of the existing garden site is also incorporated in this design program.

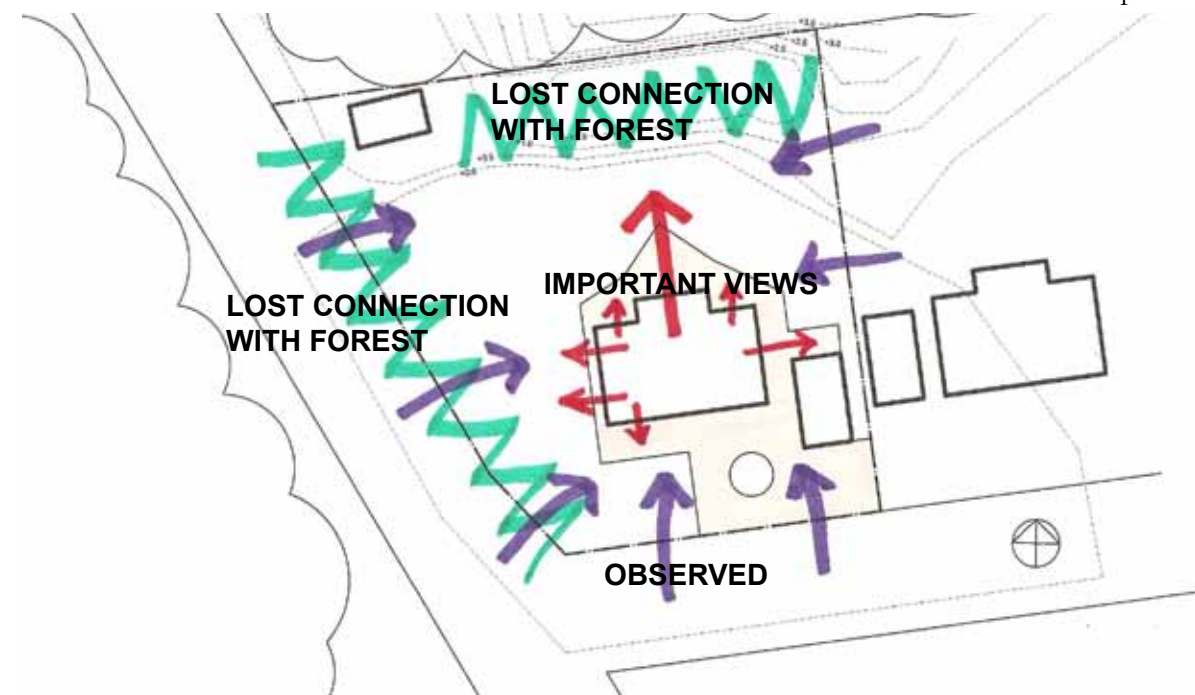


Image 38 Analysis plan.

Connecting house and garden

- Views to be enjoyed from inside the house
- Vistas and axis connects garden rooms with each other
- Vegetation close to the house
- Formal structures of hedges

Connecting garden and the landscape

- Planting scheme inspired by the adjacent nature

Sustainable solutions and lower maintenance

- Finding inspiration from nature with the right plant in the right place – creating habitats
- Native or hardy plants
- Simple planting schemes
- Allowing plants to spread
- No annuals or tubers
- Groundcovers to decrease weeding
- Decrease clipping and trimming
- Local and durable or reused paving and materials
- Decrease lawn and introduce meadow vegetation

Simple aesthetics

- Large drifts weaving in together
- Colour themed planting schemes
- Few species
- Visual interest throughout the seasons
- Plants become focal point rather than urns and statues

Functions

- Different seating areas in both sun and shade
- Composting area
- Water barrels to collect rainwater
- Area for growing herbs
- Parking for two cars
- Informal play areas for grandchildren



Proposal

The garden design is inspired by the formality and enclosing garden rooms found at Hidcote and Sissinghurst and combined with the inspiration of bringing in nature in a simplified version like Nordfjell and Molin. From the Arts and Crafts, the garden also borrowed the idea of axes and vistas and therefore has the main axis going through the house, from the entrance and through the large windows at the back. There are several routes around the garden and every room often have multiple exits. As a result the visitor is encouraged to explore the garden. The garden is also divided in garden rooms where each room has its own character, being enclosed or open or formal or naturalistic. Most of the garden is also divided into different colour schemes, where each room has their own palette. In terms of influence from the Swedish interpretations, the garden has a simplified planting scheme where ground covers play an important role. Another influence, from Molin and Nordfjell, is the inspiration from natural habitats, where its key features are simplified as and combined with horticulture.

The concept of the garden is called: *When the neighbourhood met nature* and highlights the meeting between the formality and structured order, found in housing areas and within the house itself, and the informality and wilderness found in the adjacent forest. This proposal shows what happens when these two contrasting characters meet while also incorporating sustainable ideas.

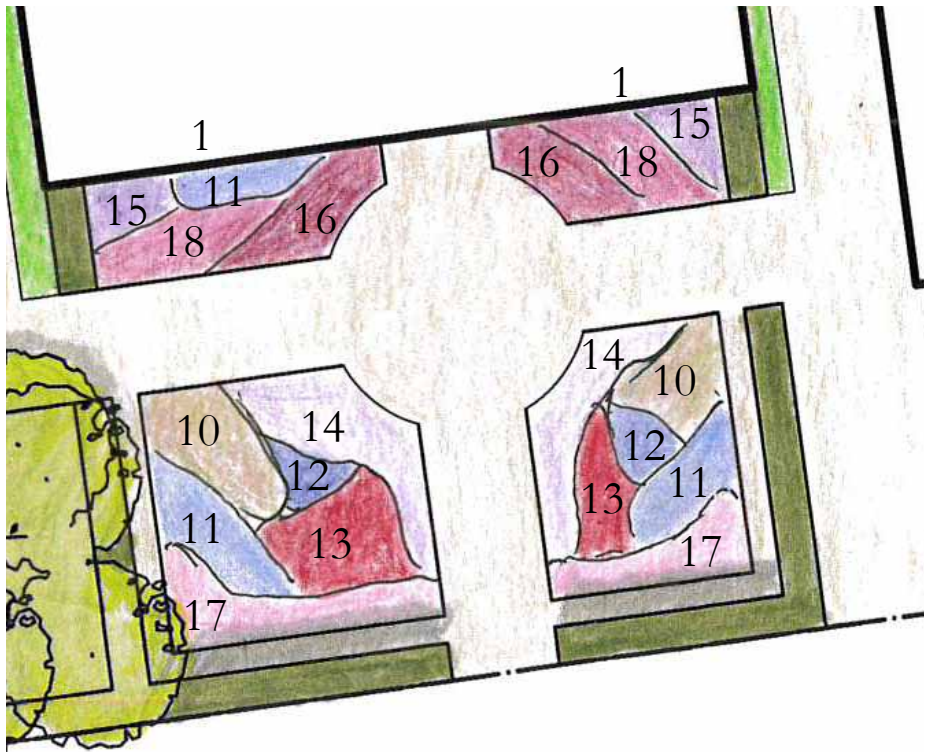
The garden is enclosed by a two meter tall trimmed hedge of *Picea abies*, which also divide the garden into inner rooms. *Picea abies* has been chosen for its evergreen effect as well as being a slow-grower to decrease maintenance. Together with *Corylus avellana* and *Betula pendula* 'Julita', *Picea abies* create the structure of the garden and are chosen for their native origin as well as their commonality in the adjacent forest. Decorative grasses were also used to tie some of the garden rooms together. All the plants were chosen for their ability to thrive in the conditions given. They were also chosen because of seasonal interest, colour, fragrance and aesthetics. The hard material is natural gravel, sourced locally, and re-laid slabs of paving, already at the site. The garden is divided into six enclosed garden rooms, each with its own character. These rooms are; The Entrance, The Moorland, The Nuttery, The Corridor, The Meadow and the Fruit Garden.

The Entrance

The entrance garden has many similarities to an Arts and Crafts garden with its formal layout based on the symmetry of squares and circles. The room is also clearly defined by tall enclosing hedges of dark leaved *Picea abies*. Another similarity to Hidcote and the Red Border is the fact that the planting beds are mirrored on each side of the path and the colour scheme is vibrant with a palette of wine-reds, blues and greys. The plants are firstly chosen for its ability to thrive in the dry soil and sunny location but also after its good foliage an aromatic smell. Herbs like *Salvia officinalis* 'Purpurascens' and *Thymus vulgaris* 'Lammefjord' are also grown in the border in style with what Molin advocated. To connect house and garden *Clematis* (Viticella-group) 'Royal Velours' are grown on the façade. The fact that the planting beds are close to the house, also links this connection and was an idea Molin used. They are planted in drifts with the lowest plants at the front and highest at the back just like Jekyll would have done.

Early in spring *Iris reticulata* 'Harmony' burst through the ground among with its blue flower while only last year's foliage as company. Wine-red leaves of *Heuchera* 'Obsidian' then starts to appears together with the grey clumps of *Sedum* 'Matrona' and 'Herbstfreude' and that is also when *Hyacinthus orientalis* 'Woodstock' starts to bloom in purple and releasing its fragrance.

In early summer, lilac clouds of *Nepeta x faassenii* drapes over the path and the rest of the planting scheme is starting to mature adding dark purple colours of *Salvia officinalis* 'Purpurascens' and grey tones to the scheme. From July and towards early autumn the planting comes alive as the dark purple spires of *Salvia* 'Caradonna' begins to bloom in combination with clumps of purple *Thymus vulgaris* 'Lammefjord', steel blue *Eryngium planatum* and *Echinops bannaticus* as well as airy tassels of *Deschampsia cespitosa* 'Goldschleier'. In autumn *Sedum* 'Matrona' and 'Herbstfreude' joins in. Even when the winter cold breaks out the silhouettes stay sturdy and bitten by the frost and the firm structure of the evergreen hedges becomes even clearer.



PLANT LIST

Climbers

1. *Clematis* (Viticella-group) 'Royal Velours'

Perennials

10. *Deschampsia cespitosa* 'Goldschleier'
11. *Echinops bannaticus*
12. *Eryngium planatum*
13. *Heuchera* 'Obsidian'
14. *Nepeta x faassenii*
15. *Salvia* 'Caradonna'
16. *Salvia officinalis* 'purpurascens'
17. *Sedum* 'Herbstfreude'
18. *Sedum* 'Matrona'

Bulbs

- A. *Hyacinthus orientalis* 'Woodstock'
- B. *Iris reticulata* 'Harmony'

The Moorland

The Moorland is designed to be viewed from inside, in similarity what Molin advocated. The garden room also borrows influences from the Long Walk at Hidcote with the two rows of hedges enclosing the garden with openings to create drama and ease movement over the area. The idea with the gazebo at the top is also inspired by the Long Walk and the urge of climbing the slope in order to experience the view at the top.

The planting scheme is inspired by the low-nutrient and dry conditions in a Pine tree moorland since the adjacent forest includes some of its characteristics with both pine trees and long grass. The amount of species is normally low in Pine tree moorlands and includes for example *Deschampsia flexuosa*, *Festuca ovina*, *Sedum maximum*, *Viola riviniana* and *Pulsatilla vernalis*. I wanted to bring out the essence of this habitat but also transform it into a more horticultural version in order to ensure seasonal change. All plants thrive in this dry location and are placed according to their preferences for sun or shade. The perennials are arranged in large weaving carpets with winding paths leading through in similarity to Molin's scene. The colour scheme has a palette of muted greys and greens with dashes of dark purples hues to add drama in similarity to Nordfjell's Chelsea Flower Show garden in 2009.

Early in spring the dark purple flowers and hairy stems of *Pulsatilla vulgaris* are emerging among tussocks of different grasses and a background of rounded *Pinus strobus*. These grey foliated pines are similar to the spheres of yew Molin had in her garden. They are added to give structure during the winter and do not need any trimming while also disguising the steep slope towards the Nuttery. In May blackish purple *Fritillaria meleagris* are blooming as well as carpets of purple *Viola riviniana*. During summer the grasses of *Stipa pennata*, *Deschampsia flexuosa* 'Tatra Gold' and *Festuca gautieri* starts to bloom with their light tassels. As a contrast to this hazy character, a robust *Pinus nigra* add some roughness and links with the adjacent pine forest while also providing shade for the seating area underneath. The pine also helps framing the view from inside. *Eryngium giganteum* is also added in the planting scheme to add some contrast. Towards the late summer *Sedum* 'Matrona' are adding some extra wine-red colour before the last flowers of *Crocus speciosus* comes to bloom. In the winter, the silhouette of the perennials still stands until the heavy snow pushes them

towards the ground. At that point you can still enjoy the structure of the *Picea abies* hedge rounded shapes of *Pinus strobus* as well as the silhouette of *Pinus nigra*.



Image 38 Illustration showing the planting scheme of teh Moorland.

PLANT LIST

- Trees

1. *Pinus nigra*
- Shrubs

10. *Pinus strobus*
- Perennials

20. *Deschampsia flexuosa* 'Tatra Gold'

21. *Eryngium giganteum*

22. *Festuca gautieri*

23. *Luzula nivea*

24. *Luzula sylvatica*

25. *Salvia nemorosa* 'Caradonna'

26. *Sedum* 'Matrona'

27. *Stipa pennata*

28. *Viola riviniana*
- Bulbs

A. *Crocus speciosus*

B. *Fritillaria meleagris*

C. *Pulsatilla vulgaris*

The Nuttery

The reason for planting a grove of *Corylus avellana*, called the Nuttery, is to resemble the natural edge of where a forest meets the open land. The physical condition in this part of the garden is also suitable for this type of planting as *Corylus avellana*, *Convallaria majalis* and different ferns are already growing in the adjacent forest. The inspiration came from the Nuttery at Sissinghursts and the plants are therefore chosen because of their natural physiology of growing in groves in part-shade. The idea has also been for this part of the garden, to become a transition zone between the garden and the forest, just like Jekyll did with her Wood Walk. I have therefore used a combination of plants which both have the “natural” character as well as a more cultivated feeling.

In spring the woodland floor is covered by fragrant *Convallaria majalis* as *Athyrium filix-mas* and *Matteuccia struthiopteris* are unfolding their lime-green leaves. During the summer these ferns are fully developed and are together with *Alchemilla mollis* and *Epimedium x rubrum* erasing the lines along the path. From June to September *Lilium martagon* are blooming with its white and fragrant flowers.

Towards the middle of the Nuttery is the gazebo which has a metal frame formed to look like the glass façade on the main house. It is covered in *Hedera helix* to stand out even in winter and has three openings; one towards the Moorland and two on the sides to emphasise the axis along the Nuttery. The gazebo is used as an enclosed seating area from where you are given an overview of the garden.

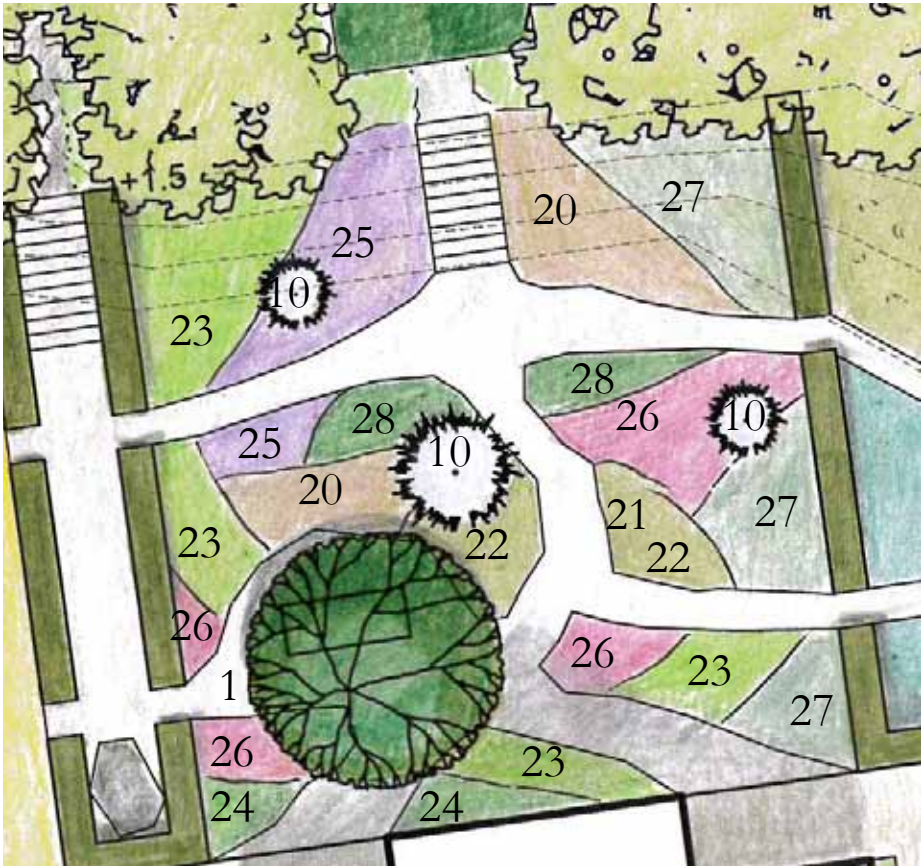


Image 39 Illustration showing the walk through the Nuttery. The view is taken from the gazebo towards the shed.

PLANT LIST

- Shrubs

Corylus avellana
- Climbers

Hedera helix
- Perennials

Alchemilla mollis

Athyrium filix-mas

Convallaria majalis

Epimedium x rubrum

Matteuccia struthiopteris
- Bulbs

Lilium martagon

The Corridor

The idea behind the Corridor comes from the Yew Walk at Sissinghurst. It is a soothing contrast to the rest of the garden and has a clear axe. Its design is supposed to be very simple and therefore does not have any perennials or bulbs as decoration. The corridor is similar to a hallway in a house and connects the Nuttery with the Meadow and the Moorland. The vista is extended towards the Nuttery where a seating area is situated. It is designed to look like an indoor sofa and is created by gabions willed with pinecones from the adjacent forest and is also planted with Hedera helix for a softer feeling. From here you are given a view back towards the Corridor where the existing rock has been moved to become a focal point at the far end.

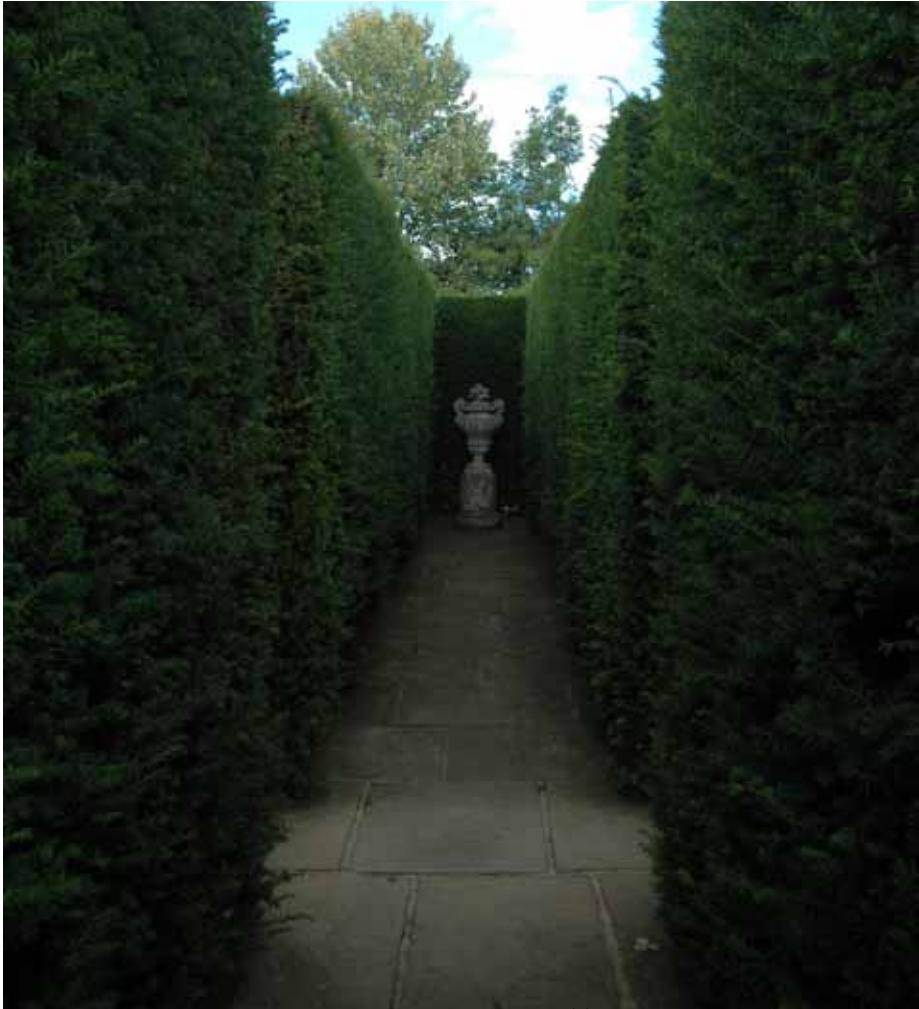


Image 40: Photo showing the Yew Walk at Sissinghurst. The Corridor is similar to this yew walk bur the focal point will be a rock from the site.

The Meadow

It has a simple design with a colour scheme in green with a tint of yellow to emphasise its openness and light. The meadow is edged by *Betula pendula* ‘Julita’ planted as saplings closely together to create a similar effect of birch trees conquering an open area of land. The Meadow is an open garden room with a simple design. Its character is a combination of the Theatre Lawn at Hidcote and the Orchard at Sissinghurst. The colour scheme is green with a tint of yellow to emphasise its openness and light. The meadow is edged by *Betula pendula* ‘Julita’ planted as saplings closely together to create a similar effect of birch trees conquering an open area of land. As a result, these trees will decrease the barrier effect between the forest on the other side of the road and the garden. This is also a minimalistic interpretation of nature in similarity to Nordfjell’s approach. A narrow path is leads you from the shed and southwards between the hedge of *Picea abies* and the birch trees. The open area is covered by meadow vegetation suitable for dry and sunny conditions which decreases maintenance since it should only be cut ones a year. Pathways through the meadow can, however, easily be trimmed if wanted. In March, naturalistic yellow drifts of *Eranthis hyemalis* are colouring the ground followed by drifts of both white/yellow *Tulipa tarda* and yellow *Tulipa sylvestri*. During summer and autumn, the different grasses and herbs in the meadow are reaching its prime. In autumn, the birch leaves turn yellow before leaving only the white stems as a contrast towards the dark green hedge to be enjoyed from inside.

PLANT LIST

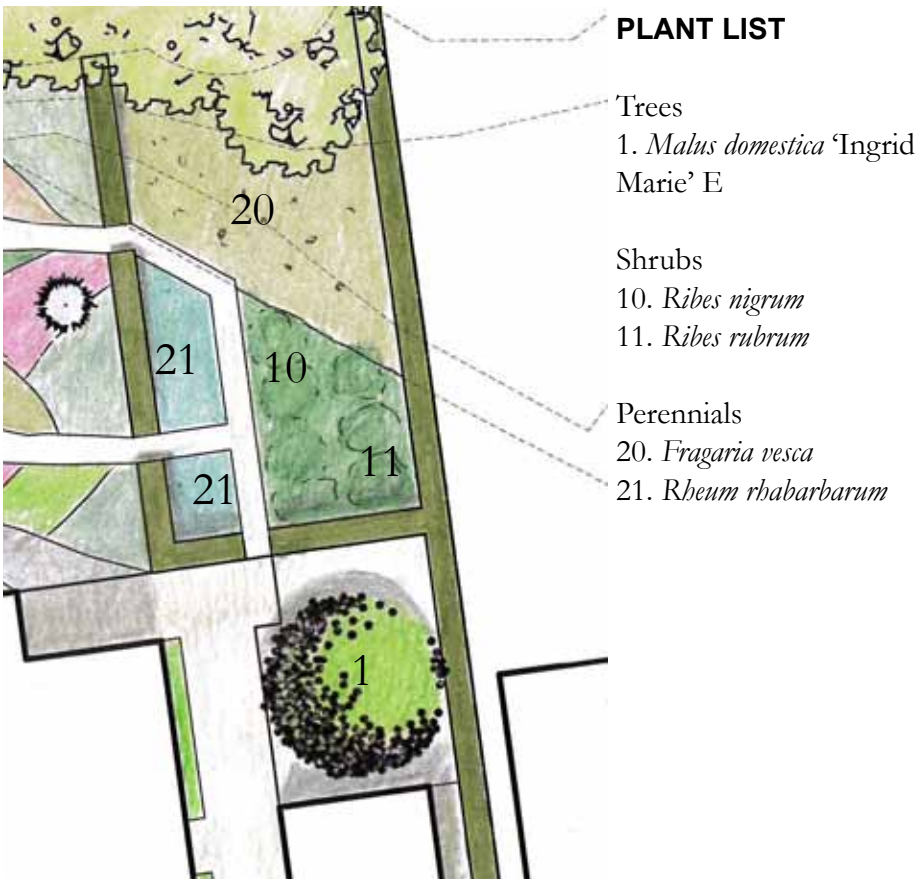
- Trees
1. *Betula pendula* ‘Julita’
- Climbers
10. *Clematis gouriana*
- Bulbs
A. *Eranthis hyemalis*
B. *Tulipa sylvestris*
C. *Tulipa tarda*



Image 41: Illustration, showing the walk along the hedge towards teh shed. Young birch-trees are growing in a carpet of meadow vegetation.

The Fruit garden

The Fruit garden is not a traditional kitchen garden and does not have any raised beds for growing vegetables. Instead, I simplified the concept of growing berries and herbs and used them as ground covers to decrease maintenance. The fruit garden is actually divided by the *Picea abies* hedge in order to nicely frame the view from the kitchen window. To emphasise this view and cover the neighbour's garage, a *Malus domestica* 'Ingrid Marie' E is planted. Since the apples ripen late in autumn, the red fruit will become a decoration for a long time and not demand maintenance by picking fallen fruit. In the inner fruit garden grows a shrubbery of different species of *Ribes nigrum* and *Ribes rubrum* since they can cope with the dry soil and part shade location. *Rheum rhubarbarum* is also planted, for the same reason. In the sunny slope *Fragaria vesca* is planted as a carpet.



CONCLUSION

The aim of writing this thesis was to investigate what characteristics of an English Arts and Crafts garden could be incorporated in a private modern garden design in Sweden having sustainability in mind. By presenting a concrete design proposal for a Swedish garden I have showed that it is possible to combine the philosophy behind the Arts and Crafts garden with modern design ideas and demands on sustainability and lower maintenance.

In order to investigate these questions I started researching what caused the start of the Arts and Crafts Movement and garden style. In order to find the main characteristics of an Arts and Crafts garden I conducted literature studies in combination with site visits at two of the most famous Arts and Crafts gardens Sissinghurst and Hidcote. I was also able to discuss these garden features with Mike Beaston who was the Property Manager at Hidcote. Then I analysed Ulla Molin and her own garden at Höganäs, which is described as being a modern Swedish interpretation of the English Arts and Crafts gardens. This was investigated through literature studies. In order to understand the view on today's garden design I researched the historical garden development from the 1980's and onwards through literature studies. I also wanted to study Ulf Nordfjell and his Daily Telegraph garden at the Chelsea Flower Show in 2009 since it is the latest garden known for marrying the English arts and Crafts heritage with the contemporary Swedish garden tradition with ecology in mind. I found that the Arts and Crafts movement and garden style was as a reaction towards the industrialisations and the 'Gardenesque' philosophy of gardening. This style first of all advocated the advantages of a craftsmanship over the mass machinery production. One of the main characteristic of an Arts and Crafts garden was the division of the garden into a sequence of enclosed garden rooms. They were connected by axes and vistas and often had distinctive colour themes. Since gardens of this particular style were, however, very large and complicated, they demanded quite a high maintenance. By evaluating the view on Swedish gardens and by looking at the examples of Ulla Molin and Ulf Nordfjell I discovered that simplicity and working with nature was very important characteristics which can be highly relevant today in the time of searching for sustainable garden approaches. Ulla Molin was also a great advocate for decreasing maintenance by choosing the right plant for the right location. One of the very important discoveries were the Arts and Crafts ideas about

creating drama and surprise through garden rooms, axes and vistas as well as colour schemes in combination with the Swedish simplicity and mimicking natural habitats (plants communities). The Nature in this case was the biggest inspiration and at the same time was ecological and economical, since it decreased garden maintenance.

The combination of English traditions and Swedish functionalism can be interpreted in a range of different ways as the conditions of the garden vary with its location, size and shape. This thesis does, however, show a direction towards on what element could be included. My garden design proposal should just be seen as one interpretation of Arts and Crafts garden ideas. I therefore encourage landscape architects, garden designers and garden owners to consider the Arts and Crafts as an inspiration, but to transform it into a design which suits the conditions and surroundings of the gardens as well as personal needs.

Another reason for writing this dissertation was to initiate the discussion about how historical garden styles can be interpreted in order to fit the need and demands of today's garden owners. Further research could be done in this subject in order to facilitate new creative and interesting interpretations while also leading landscape architecture and garden design forward. Questions to the future research could be:

How could a contemporary version of the French baroque garden be interpreted in a private garden having sustainability in mind?

How can house and garden become one unity by extending the floor-plan outside?

How could architects and landscape architects improve their collaboration where house and gardens, or larger buildings and the landscape outside, are planned at the same time in order to prevent badly planned developments?

What is truly low maintenance garden, and how could it still be beautiful?

This type of research is important since nurture the generic knowledge of Landscape architecture and shows where the garden design is coming from. Just as The Arts and Crafts found looked backwards and found many solutions in the previous Tudor and Medieval gardens it is time for us to do the same, by learning from the Arts and Crafts. Historical garden should not be seen as a remnant from the past but rejuvenated in new creative landscape architecture and garden design for the future.

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Images

The images and tables are created by the author unless stated otherwise.

Image 2: [Head, Hand and Heart], n.d.,[image online] Available at: <<http://www.artscrafts.org.uk/>> [Accessed 120313].

Image 3: Kew Botanical garden, n.d., [image online] Available at: < http://1.bp.blogspot.com/-ifX5V1fz0EE/Ty-U1Hyt3FII/AAAAAAAAA_s/hpkwriQ8fQs/s1600/Famous-Gardens+Royal+Botanical+Kew.jpg> [Accessed 120223].

Image 4: John Lamb, 2012. The Kew Gardens in London, Engand. [image online] Available at: <<http://home.howstuffworks.com/lawn-garden/professional-landscaping/alternative-methods/greenhouse4.htm>> [Accessed 120223].

Image 5: Gardenvisit.com, 2011, Tudor House Museum. [image online] Available at: <http://www.google.co.uk/imgres?q=medieval+gardens&hl=en&sa=X&qscrl=1&nord=1&rlz=1T4SKPT_enGB435GB435&biw=1360&bih=618&tbm=isch&prmd=imvnsb&tbnid=2jK5KWx1HksQJM:&imgrefurl=http://www.gardenvisit.com/garden/the_tudor_house_museum_and_garden&docid=kTxkxkuVs00MIM&imgurl=http://www.gardenvisit.com/assets/madge/tudor_house_museum_garden/600x/tudor_house_museum_garden_600x.jpg&w=600&h=450&ei=gFPPT9bGJIeE4gTD_bWeDA&zoom=1> [Accessed 120325].

Image 6: (Bisgrove, 1992, p.15)

Image 7: (Jekyll, 1988, p.33)

Image 8: (Jekyll, 1988, pp.76-77)

Image 9: (Jekyll, 1988, pp.124-125)

Image 11: (National trust, 2011)

Image12: Google maps

Image 20: (The National Trust, 2010, p.1)

Image 23: (The National Trust, 2010, p.21)

Image 26: (Molin, 2000. p.38)

Image 27: (Molin, 2000. p.58)

Image 28: Panoramio.com, 2011, Garden By Ulla Molin. [image online] Available at: <http://www.google.co.uk/imgres?q=Ulla+Molin+h%C3%B6gan%C3%A4s&um=1&hl=en&sa=N&qscrl=1&nord=1&rlz=1T4SKPT_enGB435GB435&biw=1360&bih=641&tbm=isch&tbnid=zn9yOMA369GWoM:&imgrefurl=http://www.panoramio.com/photo/61219330&docid=lzE8hai_YYhigM&itg=1&imgurl=http://static.panoramio.com/photos/original/61219330.jpg&w=1673&h=1950&ei=lrNvT6eCBKj44QTOzdm_Ag&zoom=1&iact=hc&vpx=943&vpy=29&dur=230&hovh=242&hovw=208&tx=120&ty=149&sig=109091189750833164670&page=1&tbnh=137&tbnw=124&start=0&ndsp=18&ved=1t:429,r:4,s:0> [Accessed 120325].

Image 29: (Molin, 2000. p.79)

Image 30: Bengt Oberger, 2010, Ulla Molin garden Hoganas. [image online] Available at: <http://www.google.co.uk/imgres?q=Ulla+Molin+h%C3%B6gan%C3%A4s&um=1&hl=en&sa=N&qscrl=1&nord=1&rlz=1T4SKPT_enGB435GB435&biw=1360&bih=641&tbm=isch&tbnid=Han5c3iZ5W54LM:&imgrefurl=http://sv.wikipedia.org/wiki/Fil:Ulla_Molin_garden_Hoganas.JPG&docid=rUarUWic6fCGeM&imgurl=http://upload.wikimedia.org/wikipedia/commons/a/a5/Ulla_Molin_garden_Hoganas.JPG&w=3872&h=2592&ei=lrNvT6eCBKj44QTOzdm_Ag&zoom=1&iact=rc&dur=539&sig=109091189750833164670&page=1&tbnh=137&tbnw=186&start=0&ndsp=18&ved=1t:429,r:0,s:0&tx=102&ty=98> [Accessed 120325].

Image 31: (Molin, 2000. p.83)

Image 32: [Nordfjell] 2009. [image online] Available at: <<http://www.arkitektur.se/tags/landskap>> [Accessed 120217].

Image 33: (Photographer: Alan Buckingham)

Image 34: (Photographer: Alan Buckingham)

Image 35: (Photographer: Nigel Burkitt)

Image 37: Google maps