

1000

designs for the garden

and where to find them



Geraldine and Ian Rudge

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TU 986/wb

Ian and Geraldine Rudge





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Front cover:

Bird feeder ball, Eva Solo Take Away, Henrik Holbaek,
Claus Jensen, Eva Denmark A/S, Denmark (p.54)

Back cover:

Hammock, Wave, Erik Nyberg, Gustav Ström,
Royal Botania, Belgium (p.200)
Potting shed boundary fence, Honeycomb Fence,
Robert Frith, Superblue Design Ltd, UK (p.273)
Garden design, The Marshalls Garden That Kids
Really Want (Chelsea Flower Show), Ian Dexter
of Lime Orchard, Marshalls PLC, UK (p.305)
Lamp, Jerry, Luca Nichetto, Carlo Tinti,
Casamania, Italy (p.132)
Garden gnome, Baddy, JoeVelluto, Plust
Collection, Italy (p.320)
Multi-purpose lamp, Uto, Lagranja Design for
Companies and Friends, Foscarini, Italy (p.133)
Portable wood-fired hot tub, Dutchtub, Floris
Schoonderbeek, Dutchtub, the Netherlands (p.114)
Lounge chair, Leaf, Lievore Altherr Molina,
Arper, Italy (p.205)
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Table, Cementum Foretable 140, Wolfgang Pichler,
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Introduction

The way we view the garden, roof terrace, balcony, or however else you define your outside space, has changed dramatically in the last 20 years, both in aesthetic content and use. This book is about our changing attitudes to the exterior and how we use and furnish these spaces. Climate change, certainly in the northern hemisphere, means conditions are milder and we are able, not only to spend more time out of doors, but also to successfully grow the sort of plants we once only saw on Mediterranean holidays. Landscape designer Andy Sturgeon agrees that the availability of plants has changed tremendously in recent years and has dramatically changed the appearance of our outside spaces. "When I started doing this kind of work in the 80s," he says, "it was all shrubs and spiraea, now the choice of plants is colossal."

And it seems that we are all developing green fingers – we all want to grow our own produce these days even if it's only a pot of herbs on the window sill. It is in cities where this is most noticeable, where the direct action of environmentalists such as guerilla gardeners is making a real difference to the greening of our cityscapes. These are groups of green activists who at night plant by stealth any overlooked, neglected public spaces. In our cities not even the vast, vertical walls of buildings have been overlooked in the quest for greener spaces. French botanist Patrick Blanc is the inventor of vertical gardening, a soilless system that cloaks arid concrete or brick façades with organic flora and fauna. "They are the only large areas left," he says, "and these areas can be used as they've never been used

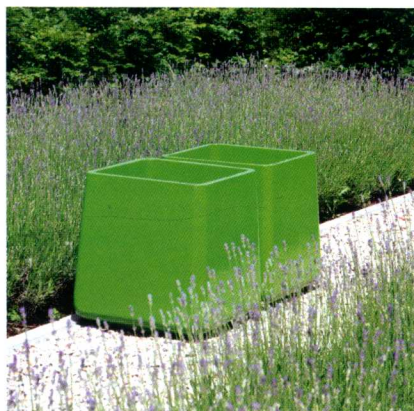
before." Blanc does not see vertical gardening as 'a passing fashion'; he believes it will be even more important in the future. Vertical gardens purify the air and provide vital habitats for insects and natural insulation.

Such is the upsurge of interest in outside space that it has resulted in an unprecedented growth in products for outdoor settings, providing environments that are a sympathetic extension of our interior taste. And while traditional materials and designs still have a place, there is a world of difference between classic garden design features such as rustic benches and Grecian nymphs and the type of contemporary design products featured in this book. Today we realize the potential of these exterior domestic spaces as extra rooms, a concept spawned by the design boom of the early 90s. They are furnished with sofas, artwork, occasional tables and even standard lamps, whose forms mirror their counterparts in the interior, but whose materials are weatherproof and whose colours and forms are a bold and vibrant departure from the traditional garden palette. These outdoor rooms have fully fitted kitchens and bathing facilities and sophisticated heating and lighting systems – and according to Jason Bruges, whom we interviewed about outdoor lighting, "the use of organic LEDs, and lasers, will revolutionize the way we illuminate outside in the future".

Companies such as Extremis (Belgium) and Viteo (Austria) and the Italian companies Magis, Serralunga and Driade have led the way in designing furniture and lighting ranges specifically for outdoor spaces. Some put their design energies and expertise



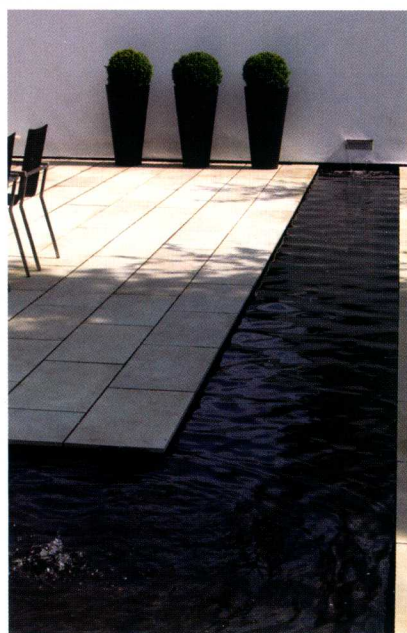
(above)
The Dog House
 AR Design Studio
 AR Design Studio, UK
www.ardestudio.co.uk



(right)
Vertigo Planter
 Erwin Vahlenkamp
 EGO² BV,
 the Netherlands
www.ego2.com



(above)
Vertical Garden, Rue d'Alsace
 Patrick Blanc
 Vertical Garden Patrick Blanc, France
www.verticalgardenpatrickblanc.com



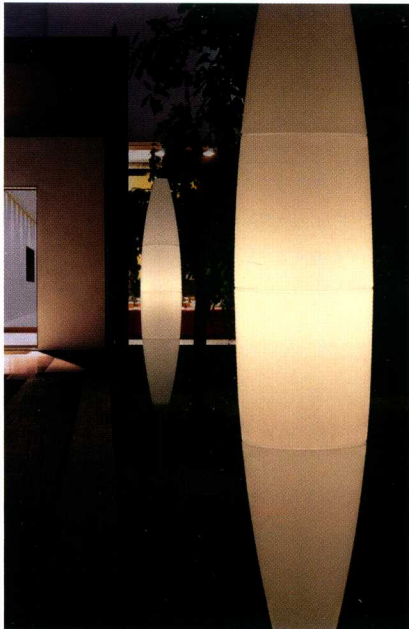
(left)
Garden Design with Water Feature
 Paul Dracott
 Agave, UK
www.agaveonline.com



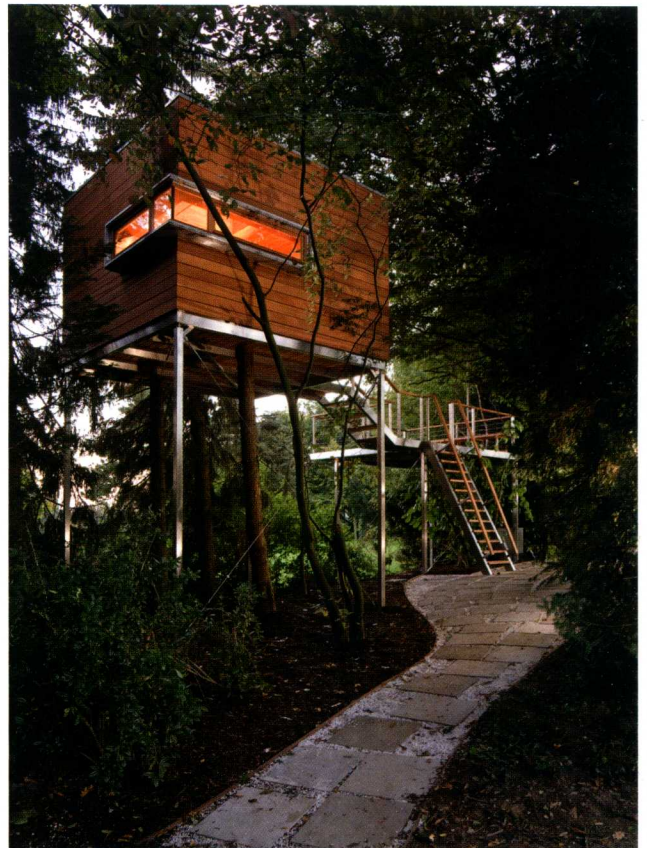
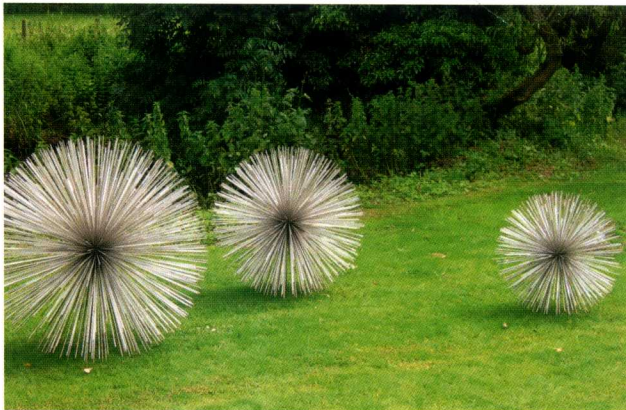
(left)
The Bubble Swing
 Stephen Myburgh
 Myburgh Designs, UK
www.myburghdesigns.com

(right)
**Havana Outdoor
 Terra**

Joseph Forakis
 Foscarini srl, Italy
www.foscarini.com

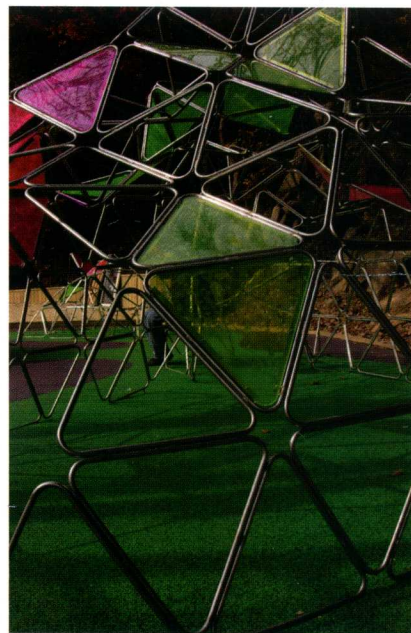


(below)
**Cementum
 Firetable 140**
 Wolfgang Pichler
 Viteo Outdoors, Austria
www.viteo.at



(above)
**Between Magnolia
 and Pine**
 Baumraum
 Baumraum, Germany
www.baumraum.de

(left)
Playground
 Sehwan Oh,
 Soo Yun Ahn
 OC Design Studio,
 Republic of Korea
www.sehwanoh.com



(left)
Seedhead
 Ruth Moilliet
 Ruth Moilliet, UK
www.ruthmoilliet.com

into catering for a new generation of outdoor partygoers and their designs are a direct reflection of our changing lifestyles. Take BeHive (2006, see p.261), designed by Dirk Wynants of Extremis, a capacious, circular, upholstered outdoor lounge, (large enough to accommodate a dozen or so people comfortably) with the springy bounce of a trampoline to add to the experience and a canopy to stop the elements spoiling the fun. This item, inspired by the Bedouin tents of North Africa, is designed for chilling. Viteo's Cementum collection (see opposite) is designed for similar gatherings, a low-lying, minimalist concrete block with matching benches that provides a relaxed way of alfresco cooking, heating and seating.

Michael Hilgers of the Berlin-based company Rephorm concentrates his design mind on a very specific and overlooked outside area, the balcony. The lack of innovative work available so preoccupied the architect-turned-product-designer that he developed a range of designs for just such small, awkward spaces. These include inventive, tiered space-saving planters, seating, lighting, barbecues and even ashtrays that all attach securely to balcony railings.

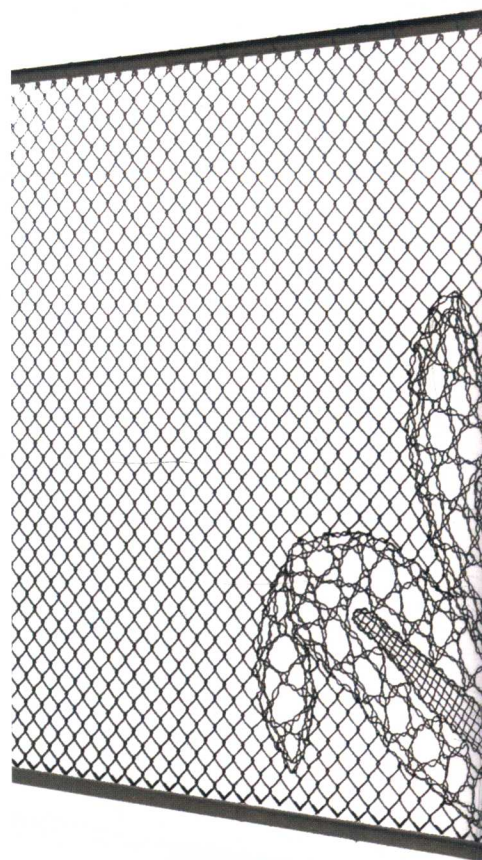
Fine art has been an integral part of garden design throughout garden history, but pioneering events such as the International Festival of Gardens at Chaumont-sur-Loire in France have had a real impact on garden design and decoration of the late-twentieth and early-twenty-first century. Each year the majority of the 25 gardens created at the festival are the

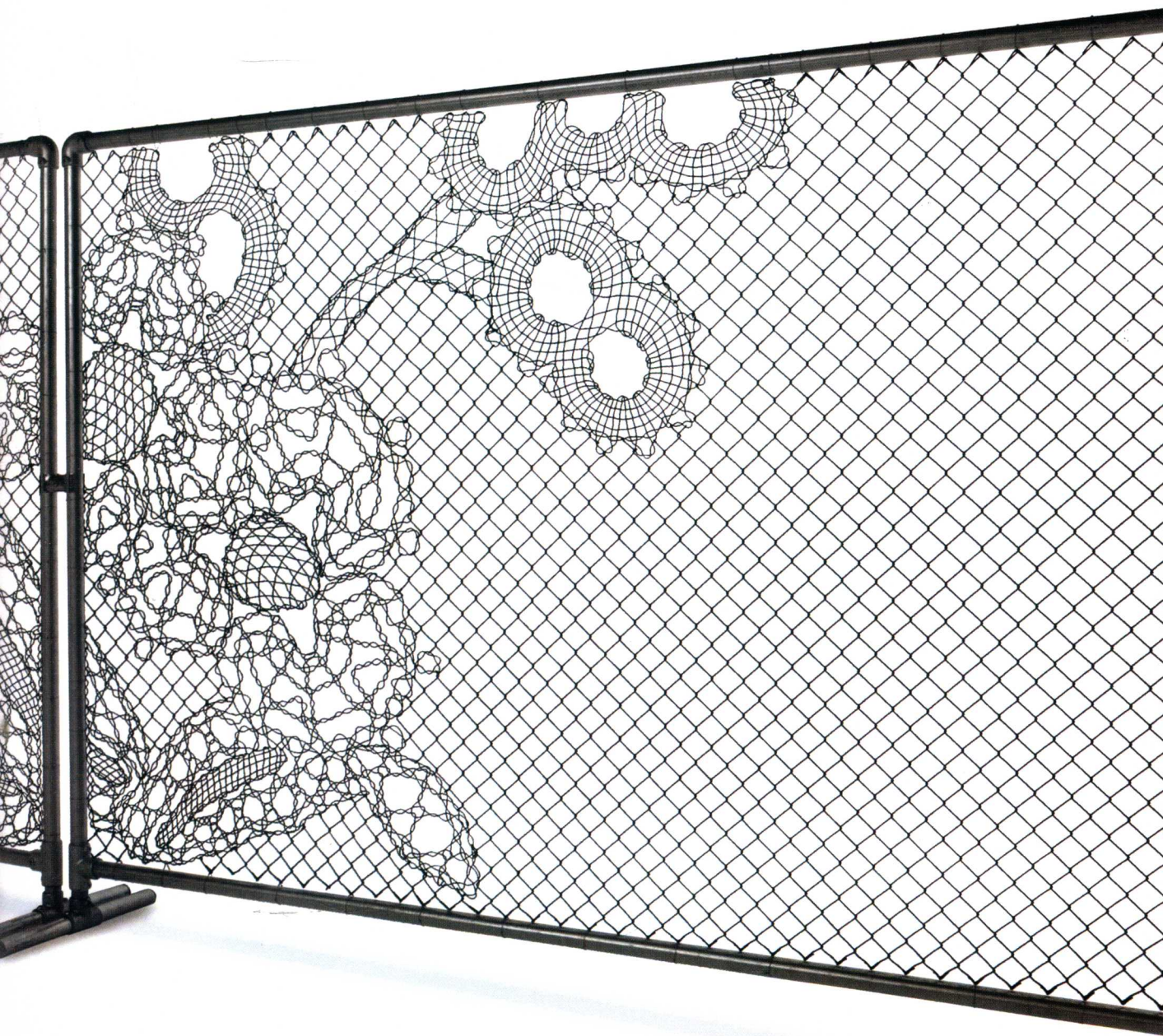
result of collaborations by artists working in different disciplines. Their interventions and installations have pushed established boundaries and helped publicize and promote more conceptual approaches to planting and artwork for outdoors. Patrick Blanc is just one former exhibitor whose work the festival brought to prominence

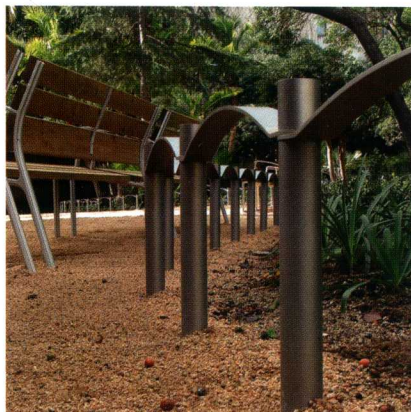
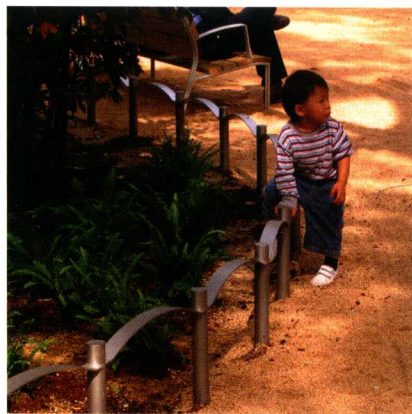
It is not just our gardens that have changed, but our relationship with outside in general. Many of the designers we interviewed talked of the increased stress levels we experience in response to technology: mobile phones, emails, the internet etcetera. Today, for many, the constraints of space and the desire for a healthier lifestyle mean we spend more time in our outside spaces than ever before and the way we socialize is slowing down too. We're all chilling out, seeking relaxed, informal gatherings where lounging and meditative music are the order of the day. The Slow Movement which advocates, among other things, doing everything at the right speed as opposed to break-neck speed, is a growing phenomenon, and is affecting the way designers design; indeed the Slow Design Movement is a reaction to manufacturing's increasing speed to prototype faster, render faster, and so forth.

One thing that is not developing slowly is outside design. This rich, diverse field is still in its infancy but the stimulus created by the cross-fertilization of interior and exterior designers means it is ripe with possibilities for the future.

Boundaries and surfaces







(above)
**Sculptural fence
 (for Sure Start
 centre, Frome),
 Shilly Shally Fence**

Walter Jack Studio
 Painted stainless steel
 H: 90cm (35in)
 L: 50m (164ft)

Walter Jack Studio with
 JT Engineering, UK
www.walterjack.co.uk

(left)
**Landscape edging,
 Garden Fence**

Robert Bet Figueras,
 Miguel Milà
 Stainless steel
 H: 37cm (14½in)
 W (one unit):
 65cm (25in)
 Santa & Cole, Spain
www.santacole.com



(left)
Screening fence, Talia80
 Architects Munkenbeck and Marshall
 Mild steel panels, hot-dip galvanized and polyester powder coated
 H: 120cm (47in)
 W (one panel): 164.2cm (65in)
 Orsogrill UK, UK
www.orsogrill.co.uk



(right)
Garden fencing, Garden Stream
 Adam Booth
 Hot-forged mild steel
 H: 60cm (23in)
 L: 40m (131ft)
 Pipers Forge, UK
www.pipersforge.com