

"The great challenge for the garden designer is not to make the garden look natural, but to make the garden so that the people in it will feel natural." – Lawrence Halprin

GREAT GARDENS of the WORLD

MODERN GARDENS AND LANDSCAPE ARCHITECTS

Gardens have become a modern agora, where people meet and mix. It's the formidable use of space, that makes for such diversity in modern garden design.

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HISTORICAL GARDENS

Places where the history of art of Gardens was made, a 'must see' on any garden lovers list. These gardens cover many centuries in 20 Countries of the world.

GREAT GARDENS of the WORLD

FOLLIES

Follies are decorative garden structures, ranging from miniature buildings to towers, Chinese pagodas or even battlements completely out of context.

GREAT GARDENS of the WORLD

LANDSCAPE ARCHITECTS

Designing gardens implies many skills, but above all creativity. Here you will find a selection of landscape architects that we believe will be of inspiration. Be they Australians like Paul Bangay, Chinese like Kongjian Yu, British like Dan Pearson or Italian like Patrizia Pozzi; ideas will come from all around the globe. We will sweep virtually across the world introducing you to talented garden designers who work locally or abroad. The criteria of selection is totally independent with direct links to individual websites so that you can have up to date information on projects. Discover Landscape architects that reinvent space, enhance the beauty of nature and create meeting places where man meets nature. Many are trend setters, others invent spectacular colour combinations with plants, some have a great sense of structure and a few include modern art. Every designer will suggest a garden to visit, a garden that has in turn inspired their work, a connection to the History of Garden Design that goes back centuries, far before it became a recognized profession.

MODERN GARDENS

Landscape designers often find the way to break away from tradition, even if their cultural roots are bedded in the past. The amazing contribution of modern garden design is to interpret how we relate to plants and our landscape. Recent generations no longer have the ambition or presumption to dominate nature, appreciating it as one of the most precious dimensions of our existence on earth. Today aesthetics is just as important as wellbeing; a garden is often seen as an out door space to live in. Some of the finest designs one can find in gardens funded by county councils or foundations. Gardens have become a modern agora, where people meet and mix. It is the formidable use of space, be it on a roof top on an ex river bed or merely in a city centre, that makes for such diversity in modern garden design. This section is dedicated to designers so very different one from the other, from so many walks of life and different countries, but every one of them has been selected for the very special creativity they express. Our special thanks for sharing their projects with us all.

Discover these great gardens of the world



VanDusen Botanical Garden

VanDusen Botanical Garden is located in the heart of Vancouver, Canada with over 7,500 plant species and varieties from around the world. Formerly the Shaughnessy Golf Course, the land was redeveloped into a 55-acre botanical garden that opened in 1975. The garden is jointly operated by the City of Vancouver Park Board and the Vancouver Botanical Gardens Association.

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Udo Dagenbach

Glaser and Dagenbach landscape architects in Berlin, Germany, was founded 1988 as GBRn

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Turenscape – Kongjian Yu

Turenscape was founded by Doctor and Professor Kongjian Yu (Doctor of Design, GSD, Harvard University) in 1998 and the company is a certificated first-level design institute by the Chinese government. With over 500 professionals, Turenscape is a multi-disciplinary design team that provides quality and holistic services in:

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GLASSER AND DAGENBACH



GREAT
GARDENS
of the
WORLD

GERMANY

The settings of gardens and parks form backdrops before which visitors, whether public or private, are able to act out a role in their very own play. The manner in which we approach the design of gardens, parks and landscapes depends entirely on the character of the space and how it will ultimately be used. We consider both the shape and structure of the existing surroundings and, naturally, the needs and wants of the visitors or clients, and then act as an intermediary and instigator between the space and the user. We see ourselves as a tool which can be used to lend shape and expression to the conscious and subconscious wishes of clients or visitors.

The design must be strong and clear so as to bestow lasting energy, expression and purpose upon the open space we have crafted. Our aim is to create gardens and parks with which we can identify on an emotional level, yet which still retain a lasting, timeless clarity. Our garden-creations are therefore not restricted by genre. We are able to bring our ideas to fruition whatever the desired style. A contemporary style is neither a prerequisite nor a hindrance to achieving high-quality design.

<https://glada-berlin.de/en/>



- ▶ **The Landscape Architect That Has Inspired You The Most?**
- ▶ **The Garden That Has Changed Your Life?**

SELECTED PROJECTS

SELECTED PROJECTS

English Garden, Vilnius

Realization of the architectural part of an English garden for a villa, as it is sometimes seen close to houses. Fountain, vases, pergola pillars and sundial were English products from artificial limestone. In the front garden the position of entrance at the road and entrance to the house were unluckily already defined by the architect. For there was no direct visual connection, there had to be installed a linking square, marked through four *Taxus baccata* formally clipped in shape of the ones in castle Villandry in France. Balls and Cubes from *Taxus* and *Ligustrum* complete the formal design of the garden. Groundcovers as *Heuchera*, *Pachysandra*, *Carex*, *Geranium* and groundcover roses surround all solitaire plants. *Amelanchier lamarckii* multistem, *Quercus fastigiata* 'Koster' – Pillar oak, *Pinus cembra* and a *Picea abies* 'Hoopsi' – blue as Christmas tree are used to define the space. The garden on the backside is formed as a spiral shaped cup. In the centre a fountain is located – a copy of Eaton Castle in England. Boxwood hedges frame the rose planting with groundcover roses and high stem roses. A 25 m long pergola with climbing roses leads the descending path to a gazebo with Clematis and climbing Roses. *Pinus sylvestris watereri* and *Taxus baccata* shaped as an umbrella create "point de vue" across the garden. Many *Hosta* follow the paths. *Hemerocallis* in varieties, decorative grass, *Vinca minor* and *Pachysandra terminalis* cover the ground. *Rhododendron*, *Boxwood* balls, many *Hydrangea* and other flowering shrubs were planted.



Modern Garden, Vilnius

Design of the garden of a modernist style villa in a pine tree forest close to Vilnius, Lithuania. Building and raw structures of the surrounding: Alfredas Trimonis – H-K-T-architects Hamburg. The specific atmosphere is created by two elements: Horizontal perfectly-maintained lawn and very high vertical pine tree stems – a melancholic, meditative mood which is very close to Japanese garden themes. In a wooden paving of an outdoor terrace was cut a rectangular in which a cuboid sculpture is arranged representing the most possible reduction of a garden: half Jurassic marble and half clipped yew. In a boxwood cuboid in the lawn, a globular bronze calotte with various circular openings was placed – like a star sky. At night it is lit from inside. At the backside of the house a ball-shaped sculpture is arranged in the lawn between the vertical pine tree stems – a spherical garden. One third consists of Jurassic marble – two thirds are clipped yew again. Other parts of the garden are designed as a Japanese landscape garden with gravel, Diabas stones, 90 years old *Taxus cuspidata* bonsais from Japan and amorphous clipped *Buxus sempervirens*. In the line of the Japanese garden another sculpture shaped as a disc is arranged. This time a garden element which loses any connection with gravity was created. That is why the top of the 1,4m diameter disc is performed as a levitating Jurassic marble stone. Below *Taxus media hillii* was planted thus the complete shape of the disc is visible. Stone and yew are connected symbolic by a bronze disc.

