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ELEMENTAL



Inspired by the Romantic style of his clients' home, Adolfo (bottom, left) is using roses, wisteria, topiaried yew, and naturalistic plantings of grasses and perennials within his design to make the expansive array of garden spaces look and feel more cohesive.

sense of surprise, we are introducing a hedge to delay this moment until you enter the house, the larger courtyard or the Rose Garden. We are also including a car park along the drive as you approach the house and using heritage fruit and nut trees from Brogdale to mark out spaces for the cars and to provide shade. The Roman ruins are just behind the car park, in a grassy area, so no trees or cars will be on top of them, and the paths and terraces will be made from the same reclaimed sandstone paving and setts, to help unify the design.

What other features are you introducing?

We wanted to animate the site with running water and so plan to widen and line an existing ditch that diverts water from the top of the hill to the lake below, adding boulders to create a stream, rock pools, and cascades.

What type of planting are you using?

We have encouraged the owners to choose their favourite roses for the

Rose Garden and we will interplant them with grasses and perennials to provide a longer season of interest and increase the wildlife value. A similar palette, minus the roses, will be repeated around the parking area and in the courtyards to connect the spaces, with tall, topiaried yew columns offering structure. Two large trees – *Juglans nigra* and *Quercus rubra* – will be introduced in front of the house and in the larger courtyard, for shade and to increase biodiversity.

The grassy slopes will be augmented with bulbs to create a meadow, and the steps leading down to the pub garden will be anchored into the landscape with cloud-pruned hedging that masks their profile. More grasses and perennials around the pub garden will visually link the upper and lower terraces. ●

adolfoharrison.com

Do you have a project in the pipeline that you could share with *Journal* readers? Email: gdj@jamespembroke.co.uk

WHAT ARE YOU WORKING ON?

Multiple-award-winning designer Adolfo Harrison MSGLD explains how he is connecting a series of existing, fragmented gardens on a hillside in Hampshire to form a unified design with echoes of the site's historic past

After completing a Masters degree in Fine Art, Adolfo Harrison MSGLD worked as an artist before setting up a garden design and landscaping company with William Templeman. He went on to study design at the English Garden School, graduating in 2007, and launched his own studio in 2010. Adolfo later co-founded the not-for-profit studio Cityscapes with pre-registered SGLD member Darryl Moore, working with cultural organisations and designers to encourage innovations in landscape and horticulture. He now runs his award-winning practice designing private gardens and public spaces alongside teaching garden design at the KLC School of Design and the Norfolk School of Gardening.

What is the background to this project?

We were recommended to the owner by their interior designer, with whom we have worked on a few projects. At our introductory meeting, the owners liked the attention to detail in our urban projects and our practical approach to country estates.

Tell us about the house and site conditions

The early-20th-century Gothic-style house is perched on a hill in the Hampshire countryside and is surrounded by about 20 acres of land. While the building is not of great historic interest, Roman remains of a farmstead have been found on the site, which were excavated in the past and still lie beneath the soil. The couple had owned the property for about ten years and had already put

in tennis courts, a pub-style garden and a natural swimming pool on a lower terrace, but the garden felt fragmented and lacked cohesion.

What was the owners' brief?

They wanted us to make the entrance feel more appropriate for what is a grand house, and to introduce a general parking area, together with another space where the family and guests can park. We were also asked to develop the courtyard around the outhouses, which the interior designer was reconfiguring, and to improve the connections between the different areas, so the garden will look as if it has an overall masterplan. We needed to make more of the spectacular views, too, as well as create intimate areas for family and friends, with bigger social spaces for entertaining larger parties.

How have you addressed the brief?

We have created a rhythm and flow, with planting to guide the eye and draw you naturally from one area of the garden to the next. We are creating a formal Rose Garden on the upper terrace, which will feature a rose-covered pergola over a seating area to provide intimacy and shelter. A parking area in front of the house will have a garden gate that will be left ajar to pique visitors' curiosity and entice them into a small, enclosed courtyard on the north side of the house, furnished with informal seating, a well, and a water feature. This leads to a larger courtyard, ideal for parties, that looks out over the valley. I was inspired by the house's fairytale-like turret and the artist Sir Frank Dicksee's Pre-Raphaelite-style painting *Romeo and Juliet* (1884) for this romantic setting and the pergola, draped with wisteria, which will frame views of the surrounding landscape. The colonnades will also echo the architecture of the Roman farmstead and mirror the design of a new pergola covering the pub garden below.

Currently, you see the valley as you drive in, before you even reach the house, so to create a greater



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