



† The Westland Garden

Diarmuid Gavin made a return after last year's absence. This time there were no coloured balls on sticks and the garden felt a little more grown up. It still had a touch of the Teletubbies about it, however, thanks to box balls crowned by radiating flower mosaics and suspended bubble chairs within the studio's veranda, which dominated the garden. The planting to the front comprised a restrained palette of green, purples and bronzes. This sat easily with the studio, where floor to ceiling windows created a space that truly brought the outside in. The addition of exotic and exotic-hinting plants — *Echium pininana*, *Rodgersia aesculifolia* and *Dicksonia antarctica* — gave the garden a generously lush finish.



p Urban Oasis

The 'Urban oasis' by Paul Collins and architect Laurie Chetwood was another unconventional arrival to Chelsea. In fact, 'landing' may be a more appropriate word, as the central 12m-high structure looked more like an alien craft than a garden sculpture. This incorporated a smorgasbord of environmental technologies, including photovoltaic wings and a wind turbine to draw up water for irrigation and power the lighting at night. Suckling at the mother ship were fingers of planting, thick towards its energy source and tapering away to the periphery. Bubbles of yew, grasses and soft herbaceous perennials followed water rills out over a plinth of stacked limestone.

Takeaway design bites

Garden designer Anne Hardy picks her favourite eye-catching ideas and techniques from the show.

Memories of glass tubes filled with layers of coloured sand are evoked by the rock and rammed earth walls used by Sarah Eberle in '600 days with Bradstone'.



Mark Browning uses the triangle as a recurring shape for this functional living space in the 'Fleming's and Trailfinders Australian garden'. The shape is picked up in the interior light and table.

Diarmuid Gavin creates rhythm and balance by repeating the horizontals of wooden planks in both the studio and loungers in 'The Westland garden'.



Andy Sturgeon deftly entwines his garden with a 30m-long ribbon of curved oak in the 'Cancer Research UK garden'.

In Ulf Nordfjell's 'A tribute to Linnaeus' the hard qualities of granite are softened with a mound of green and by imperceptibly raising the millstone a few millimetres off the ground.



Reminiscent of walls designed by Christopher Bradley-Hole for his Chelsea 2005 garden 'In the grove', the 'The Marshalls' sustainability garden' included a wall repeating the word 'sustain' in stamped metal pinned between wooden batons.



This sub-water surface circle resonates with the skylight and the mass planting of sempervivum in 'The Amnesty International garden for human rights' by Paula Ryan.



Caroline De Lane Lea and Louise Cummins have used the unusual material of cork for the seat, wall sculpture and water bowl in 'The Suber garden' (chic category).