

# HOUSE & GARDEN<sup>®</sup>

JUNE  
2021

## SWEET TREATS

RECIPES FROM THE  
FOUNDERS OF HONEY  
& CO RESTAURANT

## BATHROOM BLISS

DESIGN ADVICE FROM  
NICOLA HARDING  
+ SMART MIRROR AND  
BASIN COMBINATIONS

# WOW *factor*

SPECTACULAR *houses from* CORNWALL *to* CALIFORNIA + CLEVER  
IDEAS *for* GARDEN ROOMS + *The latest* OUTDOOR FURNITURE

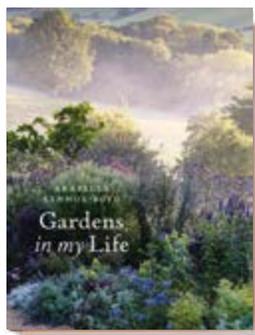
## Words and pictures

EDITED BY SOPHIE DEVLIN

GARDENS IN MY LIFE *by Arabella Lennox-Boyd (Head of Zeus, £40)*

In this book, landscape designer Arabella Lennox-Boyd charts a remarkable career spanning almost 50 years, which is still going strong. Arabella is a legend in her field, having undertaken projects all over the world and won six gold medals at the RHS Chelsea Flower Show. *Gardens in my Life* is a personal journey: a memoir told through her favourite projects and touching on her mentors, garden visits abroad and her intrepid plant-hunting adventures.

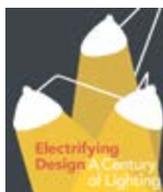
The 16 gardens featured include a hotel in Paris, London's Serpentine Sackler Gallery, the Andalusia estate in Pennsylvania (seen in last month's issue of *House & Garden*) and an urban farm in Dublin. For the Maggie's Centre in Dundee, Arabella has created a meditative labyrinth in stones and turf, based on the 13th-century design set into the floor of Chartres cathedral. Also covered are her own gardens, at Palazzo Parisi in Italy (above left) – her family's remote estate at Oliveto, in the Sabine Hills below



the Apennines – and at Gresgarth in Lancashire (above right). Interwoven throughout are her observations and advice garnered from a lifetime of work.

Arabella is known for her blend of Italianate structure and formality, softened by romantic English planting. She developed her love of the English countryside while staying with a school friend in Hampshire and when she later moved to London in the Sixties. This book reveals how her style has evolved with time.

Particularly vivid are the descriptions of Arabella's childhood holidays in Oliveto. She describes roaming the fields and woods, the wildflowers in spring, threshing in summer, picking blackberries and mushrooms in the autumn, and helping her mother oversee the olive harvest and the pressing of the fruit. This instilled in her a deep and lasting love of nature that has provided a rich seam of inspiration. This book is a compelling testament to that. **Catherine FitzGerald, landscape designer**

**ELECTRIFYING DESIGN**

EDITED BY SARAH SCHLEUNIG AND CINDI STRAUSS (YALE, £35)

In this illuminating history of lighting design, typology and light-bulb sources shape the

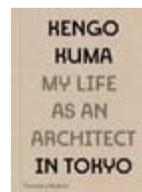
form, then the authors explore the features that turn lights into artworks. Poul Henningsen's 'Artichoke' (1958) diffuses light through its leaves; the swivelling shield of Vico Magistretti's 'Eclipse' (1966) mimics a solar eclipse; while Ingo Maurer's china shards refract hidden halogen on his 'Porca Miseria!' chandelier (1994). The timeline starts with Thomas Edison's invention and ends with modern efforts to control light pollution. **Nonie Niesewand**

**ROMANTICS & CLASSICS** BY

JEREMY MUSSON (RIZZOLI, £45)

For English-country-house enthusiasts, this book offers instant gratification. Ravishing photographs by Hugo Rittson Thomas (whose own house is

one of the 20 featured) are teamed with generous captions. And should you wish to linger, Jeremy Musson's historical accounts are intermingled with modern domestic details. Essays on colour, furniture and gardens reveal how much country-house tropes have changed over the centuries. From romantic Haddon Hall to Indian Raj-inspired Sezincote, all these houses have evolved under the stewardship of their owners. **Caroline Bullough**

**MY LIFE AS AN ARCHITECT**

**IN TOKYO** BY KENGO KUMA

(THAMES & HUDSON, £18)

Here, Japanese architect Kengo Kuma takes a meandering tour of Tokyo, considering each of his projects in its neighbourhood.

Disavowing the architectural excesses of the postwar economic boom, he argues for a softer, gentler aesthetic – low elevations, natural materials and vernacular references. The shady eaves of his stadium for the postponed 2020 Olympics were inspired by those of an ancient pagoda. On a smaller scale, even a cake shop is remarkable: 'a forest-like space' enveloped in a wooden lattice, so the sunlight is filtered as if through trees. **SD** □