

# HORTUSEUM

MUSEALISATION OF THE EUROPEAN GARDENS  
IN THE TWENTY-FIRST CENTURY

Jacek Kuśmierski





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Ścinawka Górna

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This book was published on the occasion of the establishment of  
the Eduard Petzold European Centre for Garden Art  
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Fig. 1. Gardens of the Dyck Castle in Jüchen, Germany



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# Foreword

Garden art consists of a wide spectrum of artistic phenomena and technical solutions related to the composition of greenery. It constitutes one of the integral elements of Europe's rich heritage and a living record of its timeless values. For at least two centuries, historic gardens have been an object of care of conservators and historians who strive to preserve their artistic, historical, scientific and natural values. They were joined by museologists who perpetuate the memory of the gardens through, inter alia, collecting and processing museum exhibits, providing access to collections, as well as curatorial and educational activities. The present publication summarises the research on this phenomenon, which I conducted within the framework of my final dissertation *Musealisation of Gardens: Genesis, Manifestations and Development Prospects* within Postgraduate Museology Studies at the University of Warsaw. It is the first synthetic publication on this subject in Poland and one of the few in Europe. Obviously, the presented scope of the problem does not cover the subject in its entirety, and I do hope it will encourage other specialists to conduct in-depth research on the relationship between gardens and museums.

The issue of the present publication inaugurates the establishment of the Eduard Petzold European Centre for Garden Art, the seat of which is being created in the Sarny castle complex in Ścinawka Górna near Nowa Ruda. It is the first institution in Poland entirely devoted to gardens, which combines the formulas of a museum and a heritage interpretation centre. Its mission is to preserve and disseminate knowledge in the field of garden art in the historical areas of Silesia and to support international cooperation for greenery. Based on local cultural and natural values, it is intended to play a dynamic role in the life of the region as a place of learning and experiencing garden heritage. It is also supposed to be an inclusive environment for the integration of people and a centre supporting sustainable development and cohesion of the local community. As one of the founders of the Eduard Petzold European Centre for Garden Art, I aspire to create a place pursuing its goals based on the best curatorial practices. This publication is their subjective catalogue, dedicated to all museum employees who want to carry out activities devoted to the art of gardening.

*Jacek Kuśmierski*

# Making Gardens

*Tools make the garden. We, the gardeners, may dream and scheme to our heart's content, but with no more than our bare hands we can't proceed far down the garden path with our imagined garden plan. We can't even begin to make the path.* Christopher Thacker, garden historian

There is a tool for every task in the gardening year: to dig and turn the soil, to plant and protect seeds; to harvest and finally winter's work of pruning, clearing, and taming the soil for a new season.

The majority of tools in use today were invented many centuries ago and have changed little since the Traders' time. In the 17<sup>th</sup> century however, tools were made by craftsmen working in easily available materials, such as metal, clay, wood, and bone. Unlike today, tools were made to fit the size and shape of the individual gardener.

St Fiacre, the medieval patron saint of gardening is identified by the spade which continues to be the symbol of working gardeners.



Informational text labels for the items in the display case, including descriptions of the watering can and other tools.



Fig. 3. Garden Museum in London, United Kingdom

# Introduction

For centuries, gardens have served as a kind of 'living museum', where works of art and technical innovations were displayed, and rare species of plants and animals were collected. Thus, they connected two unusual, completely different but complementary areas: nature and culture. They also served as a place for teaching, research and discovering new natural phenomena. The *Museion* in Alexandria, founded c. 295 BC by Ptolemy I Soter and considered the precursor of modern museums, had a library, an astronomical observatory, as well as a botanical and a zoological garden.<sup>1</sup> The greenery at the *likeion* philosophical school was also an integral part of the educational structure of the Platonic Academy. Other Greek *museions* had *peripatoi*, i.e. roofed walkways, most likely surrounded by gardens.<sup>2</sup>

From the early modern times, parks began to fulfil museum functions as spaces designed for presenting collections of sculptures, fragments of architecture or groups of plants. Many of them were shaped according to specially developed exhibition strategies. In the case of botanical gardens, even regulations for visitors – the so-called *lex hortorum* – were developed, as well as collection catalogues which were among the first examples of the use of museum practice in treating plants as collectors' items.<sup>3</sup> English landscape gardens with well-designed scenery also often functioned as open-air history and culture museums.<sup>4</sup> The change in the awareness of the cultural significance of greenery, initiated in the nineteenth century, led to their patrimonialisation, i.e. integration into heritage. Successive inventory and scientific research made it possible to discover vast resources of garden heritage, which were subject to conservation and protection from a local to international level. The evolution of the awareness of the cultural and ecological significance of gardens in the twentieth century ultimately enabled the development of the idea of integrated protection.

At the same time, museology underwent revolutionary changes. In the spirit of the idea of the new museology, the concept of a museum was extended to include entire landscapes instead of just a building intended for the presentation of a collection. The desire to protect and present monuments *in situ* has resulted

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<sup>1</sup> K.F. Kumaniecki, *Historia kultury starożytnej Grecji i Rzymu*, Warsaw 1987, p. 254.

<sup>2</sup> I. Nielsen, *Types of gardens* [in:] *A Cultural History of Gardens in Antiquity*, vol. 1, ed. K. Gleason, London – Oxford – New York – New Delhi – Sydney 2017, pp. 55–56.

<sup>3</sup> A. Jakóbczyk-Gola, *Gabinety i ogrody. Polskie nowożytne traktaty architektoniczne wobec kultury kolekcjonowania*, Warsaw 2019, pp. 181, 202.

<sup>4</sup> *Ibid*, p. 284.

in the creation of open-air museums, ecomuseums and network museums linking various types of collections dispersed within an area.<sup>5</sup> The meaning of a musealium was also reformulated, its orientation shifting from the object-oriented to an idea, which made it possible to extend musealisation over almost any kind of tangible and intangible heritage,<sup>6</sup> including gardens. What was the course of this process? Why did it come about, and what are its manifestations? Can it respond to historic garden conservators' dilemmas and to contemporary threats to garden heritage? The aim of this work is to find answers to these questions and to collect and systematise the knowledge related to the musealisation of gardens.

The starting point for the present study is a review of the state of research and presentation of the state of knowledge on the subject of my interest. In the next chapter, I discuss the genesis and course of this process, from pioneering conservation research in the early nineteenth century to the contemporary idea of integrated protection of heritage premises. This is also where I presented the types of garden heritage covered by musealisation. I describe its manifestations in the third part of the work, presenting the existing museums of gardens and horticulture, along with exhibitions and educational and reconstructive activities accomplished so far. I also set myself the goal of characterising examples of implementation of museum practices in gardens turned into living open-air museums. Conclusions from the collected materials serve to outline further possible directions for the development of musealisation of gardens.

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<sup>5</sup> A. Kadłuczka, *Ochrona dziedzictwa architektury i urbanistyki. Doktryny, teoria, praktyka*, Kraków 2018, pp. 180–181.

<sup>6</sup> W. Idziak, *Współczesne tendencje w muzealnictwie*, Koszalin 2003 [in:] *Muzeoblog*, Małopolski Instytut Kultury, <https://bit.ly/2K4t6z7> [accessed 28.02.2020].

## **Purpose and scope of the study**

The main idea of the present study is to characterise the genesis and manifestations of musealisation of gardens, as well as an attempt to indicate further directions of its development.

It encompasses museums which carried out tasks related to gardens and gardening art, as well as examples of historic gardens, botanical gardens or theme parks. Due to its limited volume, my thorough analysis has covered only premises located in Europe. Individual examples from the rest of the world are mentioned in justified cases.

## **Research methods and materials**

When preparing this work, I adopted the method of review, analysis and criticism of literature in the field of museology, history of heritage preservation and garden art. After defining the research problems, I proceeded to the selection and completion of literature on the subject to analyse it subsequently. On the basis of the information collected, I characterised the process of musealisation of gardens, including its genesis and manifestations, using an intuitive method. The results served to formulate conclusions in which I defined further forecasts for the development of the phenomenon under study.

To prepare the present study, I used research materials obtained within the framework of the study research. The extensive literature on the subject which I have used has been collected in: the library of the Museum of King Jan III's Palace at Wilanów, the Library of the University of Warsaw, the National Library in Warsaw and the library of the National Museum in Warsaw. It was complemented with resources of digital libraries, museum websites and specialist associations.

## State of the research

The question of collecting and treating a garden as a museum appeared in scientific works in the mid-1980s. One of the first works devoted to this phenomenon was written by the outstanding British landscape historian John Dixon Hunt. Hunt described relations between greenery complexes and collectors' rooms.<sup>7</sup> This thread was significantly elaborated upon by other researchers, including Krzysztof Pomian,<sup>8</sup> Antoine Schnapper,<sup>9</sup> Paul Findlen,<sup>10</sup> Claudia Lazzaro,<sup>11</sup> Małgorzata Szafrńska<sup>12</sup> and Giuseppe Olmi<sup>13</sup>. According to their findings, the first gardens-museums were complexes from the Renaissance period, strewn with sculptures, plant collections, as well as pavilions and buildings serving as cabinets for storing and presenting works of art, curious natural objects, artefacts and other valuable and peculiar objects. Similar features were seen in baroque complexes, and even in English parks functioning as 'museums' of history and art in the landscape; their idoneous narrative and arrangement were meant to teach how the world should be looked at and to impose a certain interpretation of it.<sup>14</sup>

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<sup>7</sup> J.D. Hunt, *Curiosities to Adorn Cabinets and Gardens* [in:] *The Origins of Museums: The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe*, ed. O. Impey, A. MacGregor, Oxford 1985, pp. 193–203.

<sup>8</sup> K. Pomian, *Collectionneurs, amateurs, et curieux: Paris, Venise, XVIe–XVIIIe siècle*, Paris 1987, pp. 61–80.

<sup>9</sup> A. Schnapper, *Le géant, la licorne, et la tulipe: Collections et collectionneurs dans la France du XVIIe siècle*, Paris 1988.

<sup>10</sup> P. Findlen, *The Museum: Its Classical Etymology and Renaissance Genealogy*, 'Journal of the History of Collections' No. 1/1989, pp. 59–78; P. Findlen, *Possessing Nature: Museums, Collections, and Scientific Culture in Early Modern Italy*, Berkley – Los Angeles – London 1994.

<sup>11</sup> C. Lazzaro, *The Italian Renaissance Garden: From the Conventions of Planting, Design, and Ornament to the Grand Gardens of Sixteenth-Century Central Italy*, New Haven – London 1990.

<sup>12</sup> M. Szafrńska, *Kuszenie starożytności (Antyk w ogrodach renesansu)*, 'Rocznik Historii Sztuki', vol. 19, Wrocław – Warsaw – Kraków 1992, p. 112.

<sup>13</sup> G. Olmi, *From the Marvellous to the Commonplace: Notes on Natural History Museums (16th–18th Centuries)*, 'Non Verbal Communication in Science Prior to 1900', ed. R.G. Mazzolini, Florence 1993, pp. 235–278.

<sup>14</sup> In Poland, this question was mentioned in the following studies: J. Bogdanowski, *Polskie ogrody ozdobne: historia i problemy rewitalizacji*, Warsaw 2000, p. 108; A. Zachariasz, *Ogród barokowy – potrzeba okazałości. Natura ujarzmiona i nieskończoność perspektyw* [in:] *Ogrody – zwierciadła kultury. Zachód*, ed. A.I. Wójcik, Kraków 2008, p. 199; M. Szafrńska, *Człowiek w renesansowym ogrodzie*, Kraków 2011, p. 191; A. Jakóbczyk-Gola, *Gabinety i ogrody. Polskie nowożytne traktaty architektoniczne wobec kultury kolekcjonowania*, Warsaw 2019, pp. 284–285. Another important voice was expressed in the lecture *The garden museum: English-style gardens as a vision of culture and an exposition of history* delivered by Prof. Andrzej Pieńkos on 14 November 2018 at the Royal Łazienki Museum, <https://bit.ly/3m4j5PO> [accessed 12.11.2019].

Besides the historical approach to the musealisation of gardens, there is also a conservation trend. Researchers of the subject point out that such a process is not viable due to the impossibility to separate gardens from their original environment, the ephemerality of the plant material and its variability in different periods (time of day, seasonality, stages of development). In addition, they underline the important question of the life cycle of greenery arrangements which usually undergo – from the very beginning – countless transformations and reconstructions, or even get destroyed.<sup>15</sup> Nevertheless, numerous specialists compare gardens to museums because of their cultural or natural values. An outstanding Polish scholar of gardens, Janusz Bogdanowski, wrote: ‘Thus, a park has always been and will be a centre or a model for the surroundings or a place of preservation of evanishing environments and landscapes, often treated as specific museums of the past.’<sup>16</sup>

The first attempt, recorded by the author, to investigate the discussed phenomenon from a museology perspective was made in 2017 by Monique Mosser, a French art historian searching for an answer to the question whether gardens can or cannot be musealised as an artistic form.<sup>17</sup> As it can be concluded from her considerations, manifestations of this phenomenon are found in the establishment of specialist museums, such as the Garden Museum at the Fantaisie Palace in Eckersdorf and the Garden Museum in London, as well as theme parks such as ‘historical gardens’ or ‘gardens of the world’. As examples, she cites unaccomplished development projects on the island of Galveston near Houston and for Villarceaux Castle, as well as the existing Gardens of the World in Berlin.

The question was discussed again by H el ene Meisel, exhibition curator, and Gilles Cl ement, gardener, during the lecture entitled *Museums and Gardens*, delivered on 16 May 2017 as part of the seminar *The Museum Ecosystem: Transitional*

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<sup>15</sup> D. Lichaczow, *Poezja ogrod ow*, Wroc law – Warsaw – Krak ow 1991, pp. 14–15; J. Bogdanowski, *Polskie ogrody ozdobne: historia i problemy rewaloryzacji*, Warsaw 2000, p. 17, 134, 230; M. Szafr anska, *O zwi azkach teorii konserwacji ogrod ow z pewnymi my slami naszych czas ow* [in:] *Hortus vitae. Ksi ega pami tkowa dedykowana Andrzejowi Micha owskiemu*, ed. A. Sulimierska, Warsaw 2001, pp. 263–266; L. Sosnowski, A.I. W ojcik, * wiat ogrodu: Blisko-Daleki Zach od* [in:] *Ogrody – zwierciad a kultury*, op. cit., p. 9; J. Grzonkowska, *Ogrody muze w w miastach w roli park ow miejskich. Kontekst spo eczny, ‘Muzealnictwo’*, No. 56, 2015, p. 250; M. Salwa, *Estetyka ogrodu. Mi dzy sztuk a a ekologią*,  l d  2016, p. 72.

<sup>16</sup> J. Bogdanowski, *Polskie ogrody ozdobne: historia i problemy rewaloryzacji*, Warsaw 2000, p. 20. A similar stance: G. Ioppolo, *La nuova mappa di Ninfa* [in:] *Ninfa, una citt , un giardino: atti del colloquio della Fondazione Camillo Caetani, Roma, Sermoneta, Ninfa, 7–9 ottobre 1988*, ed. L. Fiorani, Rome 1988, p. 369.

<sup>17</sup> M. Mosser, *Des milles et une mani re de montrer les jardins...* [in:] *Jardins. Catalogue de l’exposition*, ed. H. Meisel, E. Lavigne, Paris 2017, pp. 37–39.

*Spaces of Knowledge* at the Pompidou-Metz Institute for Research and Innovation. The speakers pointed to the relationship between museums and gardens, emphasising their similarity as ‘places of knowledge and pleasure’ and ‘microcosms’ full of clues helpful in embracing opportunities offered by the world.<sup>18</sup> In a much-extended perspective, that issue was discussed during the 14th International Museology Summer Seminar entitled *Museum gardens... Is there such a thing as garden museology?* organised by the Louvre School from 30 August to 8 September 2017 in Paris. The event, addressed to students and young professionals, touched upon the following issues: management of historic gardens in relation to their individual types (historical gardens, botanical gardens, artists’ gardens, sculpture gardens), the role of living natural resources in museum collections, reconstruction of historic gardens, rules of making gardens available to the public, relations of gardens with other fields of art and the possibility of using them in museum education.<sup>19</sup>

On 8 February 2019 at the Technical University of Dresden, the 12th Scientific Colloquium entitled *Museum – Garden – Landscape. The need for a connection!* was held, where questions concerning the relationship between museums and their surroundings were discussed.<sup>20</sup> In the post-conference texts, the musealisation of gardens is presented as a fairly broad phenomenon encompassing both their special protection and conservation, as well as the implementation of programme activities. Markus Walz, museologist at the Leipzig University of Applied Sciences (HTWK Leipzig), highlighted the existing garden museums in Germany and the growing role of museum gardens in museum programmes, especially in the field of education and arranging exhibitions.<sup>21</sup> In turn, Angelika Schneider of the Klassik Stiftung Weimar foundation pointed to the fact that gardens are an integral part of historic houses as a living space and a testimony to the interests of their inhabitants. Using the example of several objects located in Weimar, she discussed the process of their musealisation by placing them under

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<sup>18</sup> Institut de recherche et d’innovation, *L’écosystème muséal: espaces transitionnels des saviors*, <https://bit.ly/37LCu2H> [accessed 12.11.2019].

<sup>19</sup> Association des Professeurs en Archéologie et Histoire de l’Art des Universités, *Séminaire international: «Musées côté jardin... Existe-t-il une muséologie des jardins?»* (Paris, Ecole du Louvre, 30 août -8 septembre 2017), <https://bit.ly/3qBWYgt> [accessed 12.11.2019].

<sup>20</sup> Technische Universität Dresden, *12. Kolloquium: Museum – Garten – Landschaft. Vernetzungsbedarf*, <https://bit.ly/33XVOc2> [accessed 21.01.2020].

<sup>21</sup> M. Walz, *Museumsgärten – Gartenmuseen – Des Museums Gärten*, ‘AHA! Miscellen zur Gartengeschichte und Gartendenkmalpflege’, No. 6/2020, pp. 8–11.

a conservator's protection and making them available to the public.<sup>22</sup> Landscape architect Reinal Eckert wrote about the relationship between a museum collection and a surrounding garden, citing the example of the villa which belonged to the painter and graphic artist Max Liebermann in Berlin.<sup>23</sup> The arrangement, reproduced with utmost care from the artist's paintings, is treated as a museum exhibition space. The care of the garden is supervised by museum professionals and art historians, who watch over the maintenance of its historical character, also controlling the number of visitors and thus protecting the garden from damage.

An exceptionally interesting publication is the ninth issue of the digital landscape architecture magazine 'PS paisea', entirely devoted to museum gardens. It presents four complexes which provide a background for works of art, enrich the offer of museums or constitute an integral part of the cultural experiences they offer. These places were: the Landscape of the Chillida Leku Museum in Hernani near San Sebastián in Spain, the garden of the Bombas Gens Art Centre in Valencia, the Natural History Museum park in St. Gallen and the Park-Museum of Louvre-Lens. Mariola Fortuño and Victor G. Segarra, editors of the magazine, note that the presented grounds are not only the surroundings of museums: they create new places with their own personality, places that provide visitors with completely new experiences, expand the museum's programme and even enter into dialogue with the works of art presented therein.<sup>24</sup>

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<sup>22</sup> A. Schneider, *Weimarer Hausgärten von der Klassik bis zur Moderne. Musealisierte Orte Ihre denkmalgerechte Erhaltung und Präsentation*, 'AHA! Miszellen zur Gartengeschichte und Gartendenkmalpflege', No. 6/2020, pp. 12–25.

<sup>23</sup> R. Eckert, *Der Garten Max Liebermann am Grossen Wannsee in Berlin: vom Freiluftatelier zum Museumsgarten*, 'AHA! Miszellen zur Gartengeschichte und Gartendenkmalpflege', No. 6/2020, pp. 56–68.

<sup>24</sup> M. Fortuño, V.G. Segarra, *Evaluation*, 'PS paisea' No. 9/2020, pp. 5–6.



Fig. 4. Boboli Gardens in Florence, Italy

## The process of musealisation of gardens

The genesis of the musealisation of gardens, i.e. vesting them with the status of a place under special protection and intended to be preserved for future generations, dates back to the early nineteenth century. It is related to the twilight of the *English Landscape Movement*, which enjoyed great popularity in the eighteenth century. The first manifestations of this process were protests against the transformation of earlier, geometric garden complexes. Scottish garden designer John Claudius Loudon, in *An Encyclopedia of Gardening*, published in 1822, called for the preservation of formal gardens as national relics. His standpoint, however, did not arouse much interest at the time.<sup>25</sup> Nevertheless, at the same time, the first attempts were made to restore old geometric complexes, such as Levens Hall, Drummond Castle and Chastleton House.<sup>26</sup>

From the mid-nineteenth century, historical gardens were preserved more and more frequently, thanks to the spread of the *mixed styles* trend, which drew many motifs from traditional English garden art. An important voice came also from influential art critic John Ruskin, who opposed the protection and conservation of monuments to the restoration activities promoted by French architect Eugène Viollet-le-Duc.<sup>27</sup> In his practice, Viollet-le-Duc applied the controversial manner of ‘improving’ monuments by adding historicising details which had not previously been there. Subsequently, it was designer William Morris, the leader of the Arts and Crafts movement and founder of the Society for the Protection of Ancient Buildings (SPAB), who became a key figure for the continuation of historic premises. Morris strove to revive craftsmanship in the art of gardening; in opposition to the then fashionable Victorian style, he promoted the traditional Old English garden with plant species characteristic of the Tudor times. The best example of the style promoted by Morris was his own Kelmscott Manor country estate.<sup>28</sup>

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<sup>25</sup> B. Elliott, *Changing fashions in the conservation and restoration of gardens in Great-Britain*, ‘Bulletin du Centre de recherche du château de Versailles, Articles et études, mis en ligne le 20 septembre 2010, consulté le 26 janvier 2020’, <https://bit.ly/3mYJwrg> [accessed 28.01.2019].

<sup>26</sup> J. Harvey, *Restoring Period Gardens: From the Middle Ages to Georgian Times*, London 1988, pp. 9–10.

<sup>27</sup> G. Poisson, O. Poisson, *Eugène Viollet-le-Duc*, Paris 2014, p. 137.

<sup>28</sup> A. Crossley, P. Salway, *William Morris's Kelmscott: landscape and history*, Barnsley 2007, p. 138.

## The garden as cultural property

In France, pioneering restoration activities within historic gardens were conducted as early as the second half of the nineteenth century by Henri Duchêne and his son Achille Duchêne. The two landscape architects initiated a return to classic French gardens by carrying out, between 1875 and 1915, numerous restorations of residential and castle premises. These included such famous complexes as the gardens of Vaux-le-Vicomte, Balleroy and Champs-sur-Marne. Despite the architects' subjective reinterpretation of the garden elements, each project was preceded by an analysis of historical sources.<sup>29</sup> Parks were also restored in a similar way in other parts of Europe, for example in Schleißheim (Bavaria) and at the imperial residence of Schönbrunn in Vienna.<sup>30</sup> The activities of architects and gardeners were accompanied by an inventory of monuments and the development of research on the history of garden art. The first publications in this field include the French *Art of Gardens: a Treatise on the Composition of Parks and Gardens* by Édouard François André from 1879, *The History of Gardening in England* by Alicia Amherst published in 1895 and the two-volume *A History of Garden Art* by Marie Luise Gothein from 1913. The progress of research and increase of knowledge about the history of gardening led to the institutionalisation of garden heritage protection. The first national legislation in this area was adopted as early as 1902 in Italy and then in France (1913), Poland (1918), Russia (1921) and Austria (1923). The first organisations working to protect historic gardens had been established even earlier, for example: the National Trust in England (1895) and Scotland (1931) and the French La Demeure Historique (1924).<sup>31</sup>

The 1930s were crucial for the history of conservation of heritage greenery. The reason for this was the birth of the idea of creative conservation and garden archaeology. The former was initiated by Rudolf Esterer in his lecture *Protection of the Homeland and New Views in Construction* from 1929. The German architect put forward a bold thesis that the conservation of monuments should be aimed not only to preserve the structure, but also to revive it and make it understandable for contemporaries. These views were reflected in the reconstructions of historical garden complexes, such as the Herrenhausen in Hanover, the Oranien-

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<sup>29</sup> L. Majdecki, A. Majdecka-Strzeżek, *Ochrona i konserwacja zabytkowych założen ogrodowych*, Warsaw 2019, p. 28.

<sup>30</sup> H. Troll, *Długi cień Karty Florenckiej – ewolucja standardów konserwacji zabytków w Niemczech*, 'Ochrona Zabytków', No. 1/2016, p. 75.

<sup>31</sup> L. Majdecki, A. Majdecka-Strzeżek, op. cit., pp. 32, 55, 60, 73, 129.

baum near Dessau and the Großsedlitz and Zwinger in Dresden. In the first of the aforementioned places, for instance, floral ornaments were added 'to emphasise the Low German specificity', and the ponds were converted into sumptuous fountains.<sup>32</sup> International standards of conservation proceedings are contained in the Athens Charter, summarising the decisions of the Athens Conference of 1931. The document emphasised that 'a study should also be made of the ornamental vegetation most suited to certain monuments or groups of monuments from the point of view of preserving their ancient character'<sup>33</sup>. In parallel, garden archaeology was developing, which permitted a gradual departure from the designers' free interpretation. Inevitably, imprecise historical sources, such as descriptions, prints and plans, have now been supplemented with material evidence in the form of remnants of garden layouts and relics of plants, pollen and seeds. Pioneering work in this area was conducted at Kirby Hall in Northamptonshire, where a formal garden from the 1680s was unveiled.<sup>34</sup> The field was finally sanctioned by American researcher Wilhelmina Feemster Jashemski, who, from 1961 onwards, conducted excavations in Pompeii, Boscoreale and Oplontis, located south of Naples, where she discovered remains of several Roman greenery complexes.<sup>35</sup> New research tools, including high-resolution aerial photography and GPR, promoted the later development of garden archaeology.

The second half of the twentieth century was a time of intensified conservation work in historical gardens. A significant number of objects underwent restoration or renovation at that time. The most important projects include: the royal gardens in Versailles, the Meudon Castle near Paris, the Privy Garden at the Hampton Court Palace, the Herrenhausen in Hanover, the Schleißheim near Munich, Schwetzingen located south of Heidelberg and the Het Loo royal palace in Apeldoorn, the Netherlands.<sup>36</sup> There have also been numerous reconstructions of various types of gardens, e.g. the Roman Garden at the Fishbourne Roman Palace in England, the medieval Queen Eleanor's Garden at Winchester Hall, the Renaissance Garden at the Moseley Old Hall and the Tudor style garden at Kenilworth. At the same time, the institutionalisation of historical gardens continued.

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<sup>32</sup> H. Troll, op. cit., pp. 78–79.

<sup>33</sup> *Karta Ateńska - Postanowienia Konferencji w Atenach w 1931 r.* [*The Athens Charter: Resolutions of the Athens Conference in 1931*] [in:] *Vademecum Konserwatora Zabytków. Międzynarodowe Normy Ochrony Dziedzictwa*, ed. B. Szmygin, Warsaw 2015, p. 28.

<sup>34</sup> J. Harvey, op. cit.

<sup>35</sup> C. Maureen, *Earthly Paradises: Ancient Gardens in History and Archaeology*, Los Angeles 2003, pp. 70–71.

<sup>36</sup> L. Majdecki, A. Majdecka-Strzeżek, op. cit., pp. 27–55.

The most important events were: the second International Congress of Architects and Specialists of Historic Buildings organised in Venice in 1964, where the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter) was adopted, the United Nations conference on environmental protection in 1972 and the General Conference of the United Nations, organised in the same year in Paris and concluded with the passing of the Convention on the Protection of the World Cultural and Natural Heritage. Since then, historical gardens as *combined works of nature and man*<sup>37</sup> have been a sanctioned part of heritage. The aforementioned Venice Charter was further developed in the Florence Charter, adopted by the ICOMOS-IFLA International Committee in 1981; the standards for the protection and conservation of historic gardens, set by the Charter, are valid to this day. They include e.g. the use of plant species characteristic of a given site and conducting archaeological and historical research before the restoration process. Gardens also began to appear on the UNESCO World Heritage List as separate entries or as part of entries. The first European premises were the royal parks of Versailles (1979) and Fontainebleau (1981) and the archbishop's gardens in Würzburg (1981).<sup>38</sup> Currently, there are more than fifty listed sites where historic gardens have been one of the criteria or an important element of the integrity or authenticity of a site<sup>39</sup>.

The evolution of the awareness of the cultural and natural significance of gardens in the twentieth century finally permitted the emergence of the idea of integrated protection, assuming the re-alliance of nature and culture as equivalent parts of the landscape.<sup>40</sup> As a result, contemporary landscape protection has combined the principles of monument and nature protection with spatial planning. The high awareness of the need to protect the natural environment and to shape the cultural landscape in a harmonious way laid the foundations for the 'musealisation of the world'. Gardens as parts of the landscape have therefore become museums of the world of sorts, filled with natural resources and collections of works of man, which together make up garden heritage.

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<sup>37</sup> Convention Concerning the Protection of the World Cultural and Natural Heritage, Article 1.

<sup>38</sup> United Nations Educational, Scientific and Cultural Organization, *World Heritage List*, <https://bit.ly/3qEvyNp> [accessed 10.01.2020].

<sup>39</sup> Appendix No. 1. Historic gardens of Europe on the UNESCO World Heritage List, p. 39.

<sup>40</sup> M. Siewniak, *Wartości kulturowe i przyrodnicze parków zabytkowych. Natura – kultura*, 'Kurier Konserwatorski', No. 7/2010, pp. 5–10.

## Types of garden heritage

Musealisation appears as a result of the evolution of the protection and conservation of historical gardens and means, first and foremost, understanding their cultural significance. It is no longer just study, inventory and maintenance, but also the need for comprehensive protection and knowledge of its value. It is to this end that museums, as depositories of memorabilia and memory, use the unique resource of natural and cultural heritage.

### **Natural heritage:**

1. Inanimate forms: topography, water system, soil.
2. Animate forms: wild plants and fungus, animals inhabiting it and other organisms influencing its metabolism.
3. Habitats of organisms, ecosystems and landscapes.

### **Material cultural heritage:**

1. Man-designed permanent surface elements of a linear and spot character, including gardens and parks representing different styles and functions.
2. *In situ* objects, e.g. outdoor and garden furniture, sculptural decoration, ceramics, plumbing, garden design, shaped plants.
3. *Ex situ* objects, e.g. gardening books, documents, drawings, plans, iconography, pattern books, seeds and rhizomes, gardening tools, measuring devices and other artefacts related to garden art.

### **Intangible cultural heritage:**

1. Broadly understood gardening culture, e.g. traditions and methods of cultivation, selection of species, garden craft, engineering ideas.
2. Ways of spending time in the garden.
3. Memory of events taking place in the garden and of the peoples related to them.
4. Semantics of a garden, evolution of the idea and content of gardens.
5. Philosophy of nature and manner of perceiving nature.



Fig. 5. Court Gardeners' Museum. Klein Glienicke Palace in Berlin, Germany

## Manifestations of musealisation of gardens

The term 'musealisation' used to mean taking an object away from its original context or surroundings and moving it to a museum. Musealisation then began to be divided into *in situ* and *ex situ* variants, with the former referring to the transformation of an original, intact area into a museum, e.g. a heritage park, an open-air museum, an eco-museum, a dispersed museum, etc. In the 1990s, the concept was further nuanced depending on the nature of the activities accompanying the collecting (subjective and objective musealisation).<sup>41</sup> The 'new museology' trend has significantly broadened the definition of a museum and a musealium itself, which has allowed for the inclusion of almost every kind of creation of people and nature into the collection. The phenomenon of 'musealisation of the world' mean that museums have become depositories of knowledge and memory, while the development of new technologies and digitisation has brought musealisation to a virtual level, with its unlimited possibilities of recording and sharing.<sup>42</sup>

The change in social awareness and its perception of the past is reflected in the more and more common musealisation of the cultural environment. Among the manifestations of this process, researchers<sup>43</sup> mention: an increase in the number of museums and their social significance, conversion of historical memorabilia into a specific kind of museum object, high attendance at exhibitions and covering single objects and entire areas with various forms of protection. In a broader sense, a sign of musealisation is also the mass collecting of all traces of the past, nature conservation, historical reconstructions and professionalisation of museum practice. Referring to the previously discussed attitudes of researchers, it can be assumed that, when related to gardens, the musealisation process manifests itself in two ways: *ex situ* through the establishment of collections, garden museums and organisation of exhibitions devoted to them, and *in situ*, when greenery complexes gain the status of protected objects or become living museums, theme parks or conservation studios educating new teams of specialists. The sphere be-

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<sup>41</sup> D. Folga-Januszewska, *Muzeum: fenomeny i problemy*, Kraków 2015, pp. 109–111.

<sup>42</sup> W. Idziak, op. cit., p. 2.

<sup>43</sup> Source: H. Lübbe, *Muzealizacja. O powiązaniu naszej teraźniejszości z przeszłością* [in:] *Estetyka w świecie*, vol. 3, ed. M. Gołaszewska, Kraków 1991, pp. 7–29; B. Korzeniewski, *Muzealizacja a późnonowoczesna przemiana stosunku do przeszłości*, 'Kultura współczesna', No. 2 (40)/2004, pp. 23–34; B. Korzeniewski, *Muzealizacja a przemiany stosunku do przeszłości w koncepcji Hermanna Lubbeego* [in:] *Wobec przeszłości. Pamięć przeszłości jako element kultury współczesnej*, ed. A. Szpociński, Warsaw 2005, pp. 276–287.

tween the world of the museum and the garden is filled with heritage interpretation, museum education and reconstruction activities.

## Collections, museums and exhibitions

The *ex situ* musealisation process manifests itself primarily in setting up collections and museums which gather, study and care for broadly understood garden heritage. Two of the first institutions of this type were the German Horticultural Museum established in Erfurt in 1958 on the occasion of the organisation of the 1st International Horticultural Exhibition of the Socialist Countries<sup>44</sup> and the Austrian Horticultural Museum in Vienna, opened at the turn of 1968 and 1969.<sup>45</sup> It was not until the 1970s and 1980s that subsequent institutions were established. These included the Lepaa Gardening Museum in Finland (1975), the Museum of Garden History in London (1976),<sup>46</sup> the Museum of Gardening in Ternay south of Lyon (1980) and the Horticultural Museum in Aalsmeer, the Netherlands (1982). At that time, the museum collections consisted mostly of machines, tools and all kinds of garden or botanical artifacts, e.g. seeds, plant preparations, fruit models, mock-ups, prints and garden plans. It is worthwhile to mention here the first ethnographic museums devoted to horticulture, such as the Gardeners' and Wine-Growers' Museum in Bamberg (1975) and the Museum of Immigrants-Gardeners in Lyaskovets, Bulgaria (1976).

In the 1990s, museums with an interdisciplinary programme focusing on the cultural importance of gardens began to appear. The first of these was the Suzhou Garden Museum, founded in 1992 in Suzhou, China. The main exhibition consisted of four rooms presenting the history of the city's garden art, from the genesis of the classic Suzhou garden to the evolution of the style and analysis of the individual compositional elements characterising them. An integral part of the museum was the original Humble Administrator's Garden, established around

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<sup>44</sup> H. Bischoff, *Geschichte des Deutschen Gartenbaumuseums* [in:] Blumenstadt Erfurt: Waid – Gartenbau - iga/egapark, ed. M. Baumann, S. Raßloff, Erfurt 2011, p. 368.

<sup>45</sup> The collection which became the basis of the museum was established in the 1950s by students and teachers of the gardening school; after: M. Dawid, E. Egg, *Der österreichische Museumsführer in Farbe: Museen und Sammlungen in Österreich*, Munich 1991, p. 404.

<sup>46</sup> The Museum of Garden History was opened to the public two years later, and the surrounding garden was opened in 1983. The museum collection was created in 1987. Currently, the institution bears the name of the Garden Museum; after: C. Hibbert, B. Weinreb, J. Keay, J. Keay, *The London Encyclopaedia*, London 2011, p. 564.

1513.<sup>47</sup> In addition to this, several historical museums of horticulture were also established: the German Nursery Museum in Pinneberg (1994), the German Allotment Gardener's Museum in Leipzig (1996), the Danish Horticultural Museum (1996), the National Museum of Gardening in Trevarno Gardens in the United Kingdom (1999)<sup>48</sup> and the Garden Museum at the Fantaisie Palace in Eckersdorf, Germany (2000). In the latter, when developing and implementing the programme, the history of the gardens was treated as an integral part of the history of art and culture. The uniqueness of the main exhibition lay not only in the original exhibits and excellent works of art but, above all, in the connection between the interior of the palace and the surrounding garden. The themes of the Rococo, landscaped sentimental garden and nineteenth-century historicism were displayed in rooms overlooking the parts of the garden maintained precisely in these styles.<sup>49</sup>

The development of museums devoted to gardens and gardening continued into the twenty-first century. The previously mentioned German institutions were joined by the Museum of European Garden Art at the Benrath Palace in Düsseldorf (2002), the Gardeners' Museum in Wolfenbüttel (2005), the Court Gardeners' Museum at the Glienicke Palace between Berlin and Potsdam (2006) and the Museum for Garden Culture in the Bavarian town of Illertissen (2010). In addition, the Norwegian Museum of Horticulture was established (in 2010) in the park of Dømmesmoen in Grimstad. In May 2013, the world's largest Museum of Chinese Gardens and Landscape Architecture was opened at the foot of Yingshan Mountain in Beijing as part of the ninth EXPO International Horticultural Exposition. The complex, covering 65,000 square metres, consists of the museum building (28,200 square metres of exhibition space) complemented by internal and external exhibition grounds recreating traditional garden sceneries.<sup>50</sup> Currently, there are over forty museums of gardens and horticulture in the world, including 34 in Europe.<sup>51</sup>

Other examples of the musealisation of gardens are exhibitions devoted to gardens, not only in the aforementioned institutions, but also in art and history museums. The first one I was able to record was the *Italian Gardens* exhibition in

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<sup>47</sup> Suzhou Garden Museum, *Park Bo Overview*, <https://bit.ly/3lXuWir> [accessed 18.11.2019].

<sup>48</sup> The museum was closed in 2012.

<sup>49</sup> Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, *Gartenkunst-Museum*, <https://bit.ly/3mWOq84> [accessed 18.11.2019].

<sup>50</sup> The Museum of Chinese Gardens and Landscape Architecture, <https://bit.ly/3gph7rX> [accessed 14.11.2019].

<sup>51</sup> Appendix No. 2. Gardens or gardening museums in the world, p. 44.

the Palazzo Vecchio in Florence, opened on 24 April 1931. Although created as an element of the cultural propaganda of the Fascist regime, it deserves a mention as an impressive display of 4,000 objects devoted to Italian garden art from the Middle Ages to the end of the eighteenth century.<sup>52</sup> It was not until the 1950s and 1960s that European museums began to hold similar exhibitions; those included the *Park and Garden in Painting from the Sixteenth Century to Contemporary Times* at the Wallraf-Richartz Museum in Cologne from 1957 and *Garden and Park in Fine Arts of Six Centuries* organised by the Paintings Gallery of the Academy of Fine Arts in Vienna (7 July – 13 September 1964). The most important exhibitions after these were *Gardens in France 1760–1820: the Land of Illusions, the Area of Experience* at the Hôtel de Sully in Paris (18 May – 11 September 1977) and *The Garden: A Celebration of One Thousand Years of British Gardening* at the Victoria and Albert Museum in London (23 May – 26 August 1979). In Poland, the first were the exhibitions: *Gardens and Parks of Warsaw 1596–1996* organised at the Wola Museum (19 April – 30 May 1996),<sup>53</sup> *...on those beautiful gardens... Baroque Garden Art in Poland and Saxony (1697–1763)* at the Royal Łazienki Museum (June – July 1997)<sup>54</sup> and *The Garden. A Form – a Symbol – a Dream* at the Royal Castle in Warsaw - Museum (18 December 1998 – 28 February 1999).

Over the last 20 years, more than a hundred exhibitions have already been devoted to the topic of gardens in Europe alone.<sup>55</sup> Most of these were artistic exhibitions showing the garden as a source of inspiration for the creator or simply as a motif in art with deep symbolic content, e.g. *Garden – Art. Pictures and texts on gardens and parks* at the Vienna Museum (21 March 2002 – 22 September 2002), *The Painter's Garden – Design, Inspiration, Delight* at the Städel Museum in Frankfurt am Main (24 November 2006 – 11 March 2007) and *Jean Cotelle (1646–1708): Gardens and Gods* at the Grand Trianon in Versailles (12 June – 16 September 2018). Only after them can we mention historical exhibitions showing the evolu-

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<sup>52</sup> M. Cantelli, *La Mostra del giardino italiano a Palazzo Vecchio (1931)*, 'Cahiers d'études italiennes', No. 18/2014, pp. 233–246.

<sup>53</sup> The same exhibition was previously displayed at the Budapest History Museum between 5 December 1995 and 20 February 1996. After Warsaw, it also visited the Katowice History Museum (9 August – 17 September 1996) and the Museum in Kwidzyn (5 November 1996 – 31 March 1997); after: M. Siennicka, J. Wiśniewska, *Muzeum Woli, Oddział Muzeum Historycznego m. st. Warszawy* [in:] 'Almanach Muzealny' vol. 2, ed. T.J. Siadkowska, E. Skóra, Warsaw 1999, p. 428.

<sup>54</sup> The exhibition was then presented at the Großsedlitz Palace near Dresden from August to September 1997; *Barokowa sztuka ogrodowa w Polsce i Saksonii (1697–1763)*, Warsaw 1997.

<sup>55</sup> Appendix No. 3. Temporary exhibitions on gardens or gardening in Europe in the twenty-first century (author's choice), p. 50.

tion of garden forms and styles, as well as biographical exhibitions presenting the figures of garden creators, e.g. *Arcadia at Lake Constance – the European garden culture at the beginning of the 19th century* at the Napoleon Museum in Switzerland (23 April – 16 October 2005), *Castle Gardens in the Renaissance* at the Blois Royal Castle (5 June – 2 November 2014), *Pückler. Babelsberg. The Park-Enthusiast Prince and the Empress* at the Babelsberg Castle (29 April – 15 October 2017). In Poland, the most important exhibitions of recent years included: *An Afternoon in the Garden. Exhibition of antique outdoor furniture* at the Sopot Museum (15 July – 30 September 2005), *A Paradise not Lost or All About Gardens* at the Silesian Museum in Katowice (16 December 2011 – 26 February 2012) and *Gdańsk Gardens* at the Uphagen's House, a branch of the Historical Museum of the City of Gdańsk (28 June – 30 September 2018).

The diversity of the exhibitions lies not only in their subject range, but also in the combination of exhibits within one exhibition: from painting, prints and handicraft objects, to costumes, gardening tools and even living plants. Such solutions were applied, for example, in the exhibitions: *The Gardens of the Pharaohs* at the Rijksmuseum van Oudheden (27 April – 9 September 2012), *Jardins (Gardens)* at the Grand Palais in Paris (15 March – 24 July 2017) and *Garden of Earthly Delights* (26 July – 1 December 2019) at the Martin-Gropius-Bau in Berlin. A unique example is the two-part exhibition devoted to gardens of the ancient era, organised by the Museo Galileo in Florence. The first archaeology-themed exhibition was opened in the Lemon House of the Boboli Gardens in Florence (8 May – 28 October 2007) under the title *The Ancient Garden from Babylon to Rome. Science, Art & Nature*; it was followed by *Horti Pompeiani*, which had a form of a natural-scale reconstruction of the complexes of the House of the Vettii and the House of the Painters in Pompeii. Another example of musealisation is the *Hortuseum* installation displayed at the *Town and Country* exhibition in Leeds, UK (22 July – 19 September 2009). The event, organised within the framework of cooperation between Project Space Leeds and Harewood House Trust, was aimed at studying the problem of migration and showing the relationship between cities and villages. The installation, in the form of vegetables arranged in a row, reminded us of the origin of the food. The word *Hortuseum* reflects the idea of combining a garden (Latin: *hortus*) and a museum. Most exhibitions are accompanied by catalogues or other publications which make an important contribution to the recognition, inventory and scientific study of garden heritage.

Traditional permanent and temporary exhibitions are more and more often joined by virtual ones which, using digitised museum objects, 3D models, interac-

tive plans, photographs and videos, introduce topics related to gardens and gardening, e.g. *Orchids & Orangeries: Aspects of private gardens in the late 17th-century Dutch Republic* from the Library of Trinity College Dublin, *The Luxembourg Gardens: from the Carthusians' Garden to the Senate's Garden* composed by the Library and Archives of the Senate of the French Republic<sup>56</sup> and *Restored to their Former Glory: Prussian Palaces and Gardens* by the Prussian Palaces and Gardens Foundation Berlin-Brandenburg, all created on the Google Arts & Culture platform.<sup>57</sup> Thanks to the use of the technology of virtual representation of the surroundings, hundreds of garden arrangements can be visited worldwide.<sup>58</sup> The Palace of Versailles has special online platforms: *Versailles 3D*<sup>59</sup> and *André Le Nôtre in perspectives (1613–2013)*<sup>60</sup>, allowing one to trace the evolution of the royal residence over five centuries. Even sounds of gardens are recorded on electronic media, as exemplified by the album *Usłysz Łazienki [Hear the Łazienki Park]* with recordings of the ambient sounds of the Royal Łazienki park in Warsaw.<sup>61</sup>

## Between a museum and a garden

According to the latest report of the National Institute for Museums and Public Collections,<sup>62</sup> museums surrounded by greenery are among the most visited in Poland. It is mainly historical houses that stand out among them: the Museum of King Jan III's Palace at Wilanów and the Royal Łazienki Museum in Warsaw with over a million attendance, as well as other residences such as the Łańcut Castle Museum, the Zamoyski Museum in Kozłówka, the Castle Museum in Pszczyna, the Radziwiłł Palace in Nieborów and Romantic Park in Arkadia and the Birthplace of Fryderyk Chopin and Park in Żelazowa Wola. In Europe, museums surrounded by greenery are also very popular, with their gardens often being an independent tourist attraction. This is especially true of complexes accompa-

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<sup>56</sup> Google Arts & Culture, *Orchids & Orangeries: Aspects of private gardens in the late 17th-century Dutch Republic*, <https://bit.ly/2JZliHY> [accessed 06.02.2020].

<sup>57</sup> Google Arts & Culture, *Zurück zu altem Glanz: Preußische Schlösser und Gärten*, <https://bit.ly/36VFYjL> [accessed 06.02.2020].

<sup>58</sup> The Google Street View platform is their largest base. There is also an increasing number of individual institutions which make virtual tours available on their websites.

<sup>59</sup> Versailles 3d, <https://bit.ly/2VVaG6A> [accessed 06.02.2020].

<sup>60</sup> *André Le Nôtre w perspektywie*, <https://bit.ly/3qEybyL> [accessed 06.02.2020].

<sup>61</sup> M. Dymiter, *Usłysz Łazienki*, Royal Łazienki Museum in Warsaw, Poland 2013.

<sup>62</sup> *Statystyka muzeów. Muzea w 2018 r.*, ed. K. Figiel, Warsaw 2019, pp. 19–20.

nying historic houses.<sup>63</sup> The most visited gardens in 2013 to 2015 were: the gardens of the Palace of Versailles (6 million visitors annually)<sup>64</sup>, Park Güell with the Gaudí Museum (approx. 2.3 million),<sup>65</sup> the Boboli Gardens at the Pitti Palace in Florence (approx. 600 thousand)<sup>66</sup> and Claude Monet's Garden in Giverny (approx. 500 thousand).<sup>67</sup> The popularity of gardens results from their increasing importance as socio-cultural space. Summing up the seventeenth edition of the festival *Rendezvous at the Gardens* in 2019, the Minister of Culture of the French Republic, Franck Riester, stated: 'Visiting gardens is a cultural practice comparable to visiting monuments or museums.'<sup>68</sup> Museums and gardens function more and more as interpenetrating worlds, bringing their visitors into contact with culture and nature.

Taking advantage of the growing interest in greenery, museums are more and more willing to create or engage in museum education and historical reconstruction projects carried out in gardens. One of the most interesting examples can be Elżbieta Jabłońska's *Wastelands of Art*, encouraging the establishment of community gardens at contemporary art galleries and museums. Twelve institutions, including the Xawery Dunikowski Museum of Sculpture at the Królikarnia Palace in Warsaw, the Wrocław Contemporary Museum and the Museum of Art in Łódź, have joined the action so far.<sup>69</sup> Gardens are also present in museum educational programmes related to both history and nature. A specialist lecture is the prevailing form in this scope; these are often organised in longer series, like *The Magic of Gardens* at the Museum of Architecture in Wrocław (20 March – 14 December 2013), *Hidden Meanings of Gardens: Masterpieces from the UNESCO World Heritage List* at the Heritage Interpretation Centre in Warsaw (28 January – 25 March 2019) and *The United Europe of English Gardens* at the Royal Łazienki Museum (17 October 2018 – 5 June 2019). There are also other forms of educational activities, such as outdoor walks, e.g. *Secrets of the Royal Gardens*, organised

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<sup>63</sup> R. Rentschler, A.-M. Hede, *Museum Marketing: Competing in the Global Marketplace*, Oxford 2007, p. 138.

<sup>64</sup> Statistics for 2013, *Gardens of Versailles*, <https://bit.ly/33WWYo9> [accessed 28.01.2019].

<sup>65</sup> Statistics for 2014. Until the introduction of special regulations in 2013, the number of visitors reached about 9 million. Barcelona de Serveis Municipals, *2.3 million visitors at the Park Güell the first year of regulation of the Monumental Zone*, <https://bit.ly/3lZAuJ4> [accessed 12.02.2020].

<sup>66</sup> 2013 statistical data. E. Cabasino, S. C. Di Marco, R. Onesti, A., Palmieri, M. Pasquazi, *Culture in Italy 2013: Basic figures*, Rome 2014, p. 5.

<sup>67</sup> 2015 statistical data. H. Gross, *The Psychology of Gardening*, New York 2013, p. 13.

<sup>68</sup> *Lancement des Rendez-vous aux jardins sous le signe de l'Europe, les 7, 8 et 9 juin 2019*, <https://bit.ly/3qOT0b0> [accessed 28.01.2019].

<sup>69</sup> E. Jabłońska, *Nieużytki sztuki (Art Wastelands)*, Zielona Góra 2015, pp. 62–81, 186–187.

every year at the Wawel Royal Castle as part of the Kraków Garden Festival, *Royal Gardeners* interactive demonstrations at the Museum of King Jan III's Palace at Wilanów, conducted with the use of reproduced historical tools and costumes, and the series of workshops *The Beauty of the Garden* at the Royal Łazienki Museum (15 March – 19 April 2016), combining practical gardening with drawings and floristry. Thousands of similar museum educational and historical re-enactment projects have been carried out in museum gardens across Europe so far. In the discussed context, treating gardens as museum spaces for education and experience is a sign of their musealisation.

## From a living museum to a conservation laboratory

Gardens are covered by various forms of nature and heritage protection, designed to musealise species, habitats, individual landmarks and even entire landscapes. Conferring the heritage status, establishing national and cultural parks, marking out species' migration corridors and conservation zones and maintaining a balanced metabolism of a garden are just some of the measures intended to stop time and create optimum conditions in a living museum of culture and nature. It is worth noting that the International Council of Museums (ICOM) recognised nature reserves as para-museum institutions as early as 1961.<sup>70</sup> The same status was also then accorded to botanical gardens, due to their genesis, didactic purposes, scientific and exhibition activities and their orientation towards society.<sup>71</sup>

Gardens are also promoted, so to say, to the status of museum or para-museum institutions as parts of eco-museums, nature interpretation centres, as well as natural history and open-air museums. There are also more and more specialist establishments, such as gardens-museums of artists, sculptures or even trees. In the first case, the garden is subject to musealisation as a source of inspiration for great art and the artists' living space, which they often designed and shaped themselves. The most famous example is Claude Monet's garden in Giverny, France. The painter experimented with the selection of plants in terms of their species, colours and shapes, composing the flower beds in accordance

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<sup>70</sup> G. Edson, D. Dean, *The Handbook for Museums*, London – New York 1992, p. 18.

<sup>71</sup> C. Cipriani, *Appunti di Museologia Naturalistica*, Florence 2006, p. 5. A similar stance: C. Müller-Straten, *Botanische Gärten aus der Sicht der Museologie / Botanical gardens in the light of museology* [in:] No. 30, *International Symposium Botanic Gardens at the Interface between Science and Garden Heritage Berlin 24 – 26 April 2009 Proceedings*, ed. H.W. Lack, Berlin 2013, pp. 29–40; J. Grzonkowska, *Ogrody botaniczne jako naukowo opracowane kolekcje muzealne*, 'Muzealnictwo', No. 55, 2014, pp. 97–106.

with the principles of painting.<sup>72</sup> This heritage is continued today by gardeners who maintain the garden in such a way that it resembles the depictions from Monet's famous canvases. However, as Giverny's chief gardener James Priest emphasises, the garden is not a museum, but a living tribute to Claude Monet.<sup>73</sup> A more restrictive layout can be observed at the Villa Max Liebermann in Wannsee near Berlin. Here, the garden is treated literally as a museum exhibit.<sup>74</sup> The grounds are maintained with extreme reverence according to the 40 paintings by Max Liebermann exhibited inside the museum.

Other gardens-museums are sculpture parks providing a natural scenery or exhibition space for the works of art on display,<sup>75</sup> as well as tree museums where the presented – or growing – specimens stand out in terms of artistic or botanical character. These grounds are subject to actual museum standards in terms of both maintenance and adaptation for visitors. The most important European premises of this type include the Dutch Kröller-Müller Museum, the Vigeland Park in Oslo, the Chianti Sculpture Park in Italy and the Tree Museum in Switzerland.

Another manifestation of the musealisation of gardens is the fact that they are ever more often compared to museums, and the plants within them – to museum pieces. Mari Marstein from the Gamle Hvam Museum in Norway, in her article for the Garden History Forum, compared their specimens precisely to musealia.<sup>76</sup> Historical varieties and species are, according to her, not only a natural resource, but also part of cultural heritage, carrying part of history with them. Therefore, she subjects them to the same documentation and conservation procedures as museum pieces. According to the conservator, the maintenance of a garden, cultivation of plants and all the activities aimed at providing them with appropriate environmental conditions resemble museum practice. Paolo Galleotti, an outstanding Italian researcher of historical gardens, expresses a similar view. He specifically calls the garden of the Villa di Castello in Florence, which he manages, the Louvre or the Uffizi Gallery of the citrus because of the valuable collection of their historic varieties growing there.<sup>77</sup>

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<sup>72</sup> J. Bennett, *The Artist's Garden: The secret spaces that inspired great art*, London 2019, p. 128.

<sup>73</sup> *Painting the Modern Garden: Monet to Matisse*, dir. D. Bickerstaff, United Kingdom 2016, 6:26–6:32.

<sup>74</sup> *Liebermann-Villa*, <https://bit.ly/2IrTX7C> [accessed 11.11.2019].

<sup>75</sup> P. Reed, *The Sculpture Garden in Modern History* [in:] *Peter Walker and Partners / Nasher Sculpture Center Garden*, ed. J. Amidon, New York 2006, p. 133.

<sup>76</sup> M. Marstein, *Telling the stories of grandma's perennials. The use of visitors' knowledge in a museum garden*, 'Bulletin för trädgårdshistorisk forskning', No. 30 / 2017, pp. 16–18.

<sup>77</sup> P. Galleotti, *Gli agrumi del Granduca*, <https://bit.ly/3n26fTs> [accessed 11.11.2019].

Yet another sign of the musealisation of gardens is the creation of theme parks and demonstration arrangements devoted to different styles or periods. On 24 July 1960, in New Zealand, Hamilton Gardens was opened, constituting one of the world's first greenery arrangements based on the idea of historical and geographical reconstruction, weaving a story about the gardens of various civilisations over the last 4,000 years. It was divided into five collections: Paradise, Productive, Fantasy, Cultivar and Landscape. Among them, an Italian Renaissance garden, inspired by the Villa Lante in Tivoli, a kitchen garden, inspired by European traditions of the eighteenth and nineteenth centuries, as well as a Victorian flower garden, can be found.<sup>78</sup>

Several other sites around the world were shaped in a similar convention in the decades which followed. The most famous European example is the Gardens of the World in Berlin, opened in 1987 as a botanical garden on the occasion of the 750th anniversary of the foundation of the German capital. From 2000 onwards, it began to be transformed into a theme park, with new arrangements reflecting the style, architecture and vegetation of a given region of the world being successively created. Today, within an area of 43 hectares, Oriental, Balinese, Korean, Japanese, Christian, English, Italian, Renaissance Chinese, and other gardens can be found.<sup>79</sup> In Poland, the most famous theme parks include the Hortulus Gardens in Dobrzyca and the Frank-Raj Gardens and Kapias demonstration gardens near Pszczyna.<sup>80</sup> Arrangements of this type are also created at museum institutions, as exemplified by the Gardens Through Time at the Geffrye Museum of the Home in London, presenting the development of city gardens from the Tudor times all the way to the modern era,<sup>81</sup> the Roman Garden at the National Roman Legion Museum in Caerleon near Newport in England or the Medieval Garden at the National Museum of Middle Ages (Cluny Museum) in Paris, divided into problem-specific displays: a vegetable garden, a medical garden, a heavenly garden with plants dedicated to Mary and a court garden of love.<sup>82</sup> A unique example of a themed museum garden can be found at Shakespeare's New Place in Stratford-upon-Avon, reopened after a redevelopment in 2016. The arrangement combines historical gardens (a Victorian garden and the reconstruction of a Tudor-style knot garden from 1920) with an exhibition of the unearthed foun-

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<sup>78</sup> Hamilton Gardens, *About Us*, <https://bit.ly/3mXdSul> [accessed 11.11.2019].

<sup>79</sup> *Berlins Grüne Orte: Reiseführer durchs Berliner Stadtgrün*, Berlin 2016, p. 214.

<sup>80</sup> M. Pisarek, M. Gargała, L. Lichołai, *Polskie ogrody pokazowe jako nowe miejsce destynacji turystów*, 'Studia Komitetu Przestrzennego Zagospodarowania Kraju PAN' No. 163 / 2015, pp. 103–120.

<sup>81</sup> Museum of the Home, *Gardens Through Time*, <https://bit.ly/3qyKlJD> [accessed 14.11.2019].

<sup>82</sup> *Jardin médiéval du musée de Cluny*, <https://bit.ly/2LbqkbG> [accessed 11.11.2019].

dations of the poet's demolished house and a contemporary educational garden dedicated to his works.<sup>83</sup> The vivid scenery corresponds to the museum interior as its clear continuation.

Noteworthy elements here are the first designs of gardens whose layouts directly indicate their musealisation. An example of this can be the concept of *Environmental Museography of an Italian Garden* by Sebastian Gonzalez and Katherine Quintero from the Beta Architecture studio for a fragment of land on the Fossa Storta River flowing through the town of Marcon near Venice. The designers selected vegetation suited to the local environment and climate, giving it an educational value. The musealised landscape of the entire complex uses two elements of the classic Italian garden, namely sculptures and plants characteristic of the region. The architectural objects located in it make up a programme aimed at stimulating and developing the users' environmental awareness and care for nature. These objects are identified using a system of information about the landscape and species of animals and plants, encouraging learning and discovery as if it were a museum lesson. The garden is complemented by socialisation and recreation areas.<sup>84</sup>

Musealisation also means increasing the degree of professionalisation of the staff in charge of the museum's green areas. The latter have become living laboratories for shaping the rules of cultivation, management and conservation. Conservators, technical workers and gardeners act more and more often as their curators, which involves them in new tasks, such as visitor services, organisation of exhibitions, garden heritage management, shaping educational programmes and museum reconstruction. This makes them face new challenges, opening up many paths of professional development for them.<sup>85</sup> In view of the numerous threats to historical gardens accompanying museums, their increased involvement in the independent development of competent staff can be observed. Such opportunities are provided by appropriate organisational facilities allowing them to conduct research and conservation works which set today's standards for heritage. The first aspect is usually implemented by museum science departments, exploring questions in the field of garden forms, design, botany or technology. Such an example is the Palace of Versailles research centre which conducted, in the years

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<sup>83</sup> Shakespeare Birthplace Trust, *Shakespeare's New Place opens 20 August*, <https://bit.ly/3lRZYbq> [accessed 11.11.2019].

<sup>84</sup> Beta Architecture, *Environmental Museography of an Italian Garden*, <https://bit.ly/39Wmu0q> [accessed 3.12.2019].

<sup>85</sup> J. Kuśmierski, *Zawód: konserwator zabytkowej zieleni*, 'Zieleń miejska' No. 4 (141)/2019, p. 20.

2007–2013, the programme entitled *Plants in the Great Gardens of Europe in the Modern Era*. The information collected by scientists was used to develop the museum's activities, including the organisation of an international conference *Botany Applied to Historic Gardens*, as well as the substantive studies of two exhibitions *Science and Curiosities at the Court of Versailles* (26 October 2010 – 3 April 2011) and *Fleurs du Roi (King's Flowers)* (2 July – 29 September 2013).<sup>86</sup> In 2019, the Garden Museum in London opened a special archive collecting materials from the activities of outstanding British designers of the twentieth and twenty-first centuries, such as Penelope Hobhouse, Beth Chatto, John Brookes, Russell Page and Janet Jack. The collection is complemented by the work of writers and photographers who interpreted and documented their garden works.<sup>87</sup>

In technical terms, some museums have even developed a gardening craft school of sorts. Since 2006, the Historic and Botanic Garden Training Programme, available in the UK, has been offering a one- or two-year internship in the gardens of the Hampton Court Palace, Osborne House and Chatsworth House residences.<sup>88</sup> In Italy, the ITS BACT Foundation (Fondazione Istituto Tecnico Superiore per Tecnologie Innovative per i Beni e le Attività Culturali e Turistiche) runs a historic garden conservation school, with classes given in the gardens of the National Museum of Capodimonte in Naples and the Royal Palace in Casserta.<sup>89</sup> An interesting example of inter-museum cooperation is the Association of the Royal Residences of Europe (ARRE) employee exchange programme, providing the opportunity to meet specialists from all over the continent and to exchange knowledge and experience also related to historic gardens.<sup>90</sup>

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<sup>86</sup> Centre de recherche du château de Versailles, <https://bit.ly/3gsRvdJ> [accessed 20.02.2020].

<sup>87</sup> Garden Museum, <https://bit.ly/36Tpwke> [accessed 20.02.2020].

<sup>88</sup> Historic and Botanic Garden Training Programme, <https://bit.ly/3mXubah> [accessed 26.12.2019].

<sup>89</sup> Fondazione Istituto Tecnico Superiore per Tecnologie Innovative per i Beni e le Attività Culturali e Turistiche, *Bando ITS tecnologie innovative per gli edifici, i giardini e i parchi storici*, <https://bit.ly/3oDzcp9> [accessed 28.12.20e9].

<sup>90</sup> European Garden Heritage Network, *EGHN gardens agree on an exchange program*, <https://bit.ly/37Mqn5p> [accessed 28.12.2019].





Fig. 6. Monserrate Park in Sintra, Portugal

## Summary and conclusions

The evolution of the awareness of the natural and, above all – importantly to us – cultural significance of gardens has contributed to their protection and conservation, followed by musealisation. The process, initiated more than two centuries ago, has made it possible to view gardens as an important part of heritage. The material resources of garden culture have become objects of physical musealisation, which consists in their transfer within museum walls (*ex situ* musealisation), and of its conceptual counterpart, characterised by treating the garden as a museum space (*in situ* musealisation). The former manifests itself in the establishment of collections and garden museums and in the organisation of exhibitions dedicated to them, while the latter consists in covering them with special protection, granting them the status of living museums or theme parks. More and more frequently, intangible heritage is becoming the focus of activities of interpreters, educators and historical reenactors.

The musealisation of gardens is an important response to conservators' dilemmas regarding the protection of garden heritage and one of the important ways of expanding the field of interest of museums. It should be noted here that greenery complexes are perhaps the most difficult – living – objects of conservation. For this reason, practices aimed at the strict sustainment of the durability and immutability of plant material miss the point in the case of gardens. Conservation typical of museum practices has therefore no application here. Their limits need to be broadened and re-interpreted. This is why more and more specialists turn to so-called process-based conservation, which consists in cyclical shaping, maintaining, change and resource management in individual periods of the garden's lifespan. The solution, propounded in physical actions, especially in the reconstruction of old complexes, consists in conservation through documentation and perpetuation of their value. A cultural approach to gardens broadens the knowledge of the history and sources of inspiration for art, religion and philosophy. Such an approach provides a new area for the development of museum institutions as depositories of garden heritage.

The musealisation of gardens is therefore a complex, relatively novel, long-term process, which will most likely extend into the future as well. The directions of its further development will result from the mutual synergy of social and environmental changes. It is, essentially, more museums, new exhibitions and educational programmes devoted to gardens and gardening that should be expected

here. The change of concept and constant expanding of the boundaries of museums will result in the integration of greenery for good, not only in territorial, but also programme-related terms. In this aspect, museums will strengthen their role as centres for heritage interpretation, cultural education, as well as the training of professionals. Their graduates will set modern standards for the conservation of historic green areas and for garden heritage protection. It will also be important to change the mission of museums, which will have to depart from the conformist historical narrative in favour of discussing contemporary challenges, including crises of democracy, deepening inequalities, post-colonialism, conflicts, climate change, water and air pollution, biodiversity degradation, food security and depletion of natural resources. In a globalised world, ridden with social and environmental problems, gardens will be one of the key tools in solving these issues, thanks to their truly transnational nature and ability to connect people regardless of mutual antagonisms or cultural differences. The museum community garden will become an inclusive place for learning the principles of democracy and equality and for building new things together. The diversity and history of the origin of plants will contribute to a dialogue about colonialism, migration or racism. The gardens' deep symbolism will make it possible to bring different cultures' perception of the world closer to one another, and thus to prevent xenophobia. Through gardens, museums will connect people with their past, collective and individual experiences, creating a future and social change.

Similar will be the case when it comes to environmental threats: international agreements and new 'environment-friendly' solutions will not prevent these threats unless a new, stewardship-based model of culture is developed, with its responsible resource management. In this respect, museums are likely to integrate their gardens and traditional cultivation methods, such as regenerative, biodynamic, organic and permaculture gardening, in their regular activity. Not only will this allow one to act against climate change, but also inure gardens to its effects. Nevertheless, these solutions will not stop further environmental degradation of historic grounds. Musealisation may be the only way to preserve the historical and artistic values of gardens and to perpetuate the memory of them.

## Appendix No. 1. **Historic gardens of Europe on the UNESCO World Heritage List<sup>91</sup>.**

### **Austria**

1. City of Graz – Historic Centre and Schloss Eggenberg (castle gardens)
2. Historic Centre of Vienna (municipal parks and gardens e.g. Volksgarten, Rathauspark, Burggarten, Belvedere Palace Garden)
3. Palace and Gardens of Schönbrunn

### **Belgium**

4. Stoclet House

### **Belarus**

5. Architectural, Residential and Cultural Complex of the Radziwill Family at Nesvizh

### **Czech Republic**

6. Gardens and Castle at Kroměříž
7. Historic Centre of Český Krumlov (castle gardens)
8. Historic Centre of Prague (e.g. Royal Gardens, Palace Gardens Below Prague Castle, Vrtba Garden, Průhonice Park)
9. Lednice-Valtice Cultural Landscape
10. Litomyšl Castle
11. Tugendhat Villa in Brno

### **Denmark**

12. The par force hunting landscape in North Zealand

### **France**

13. Palace and Park of Fontainebleau
14. Palace and Park of Versailles
15. The Loire Valley between Sully-sur-Loire and Chalonnes (e.g. Amboise Castle, Blois Royal Castle, Chambord Castle, Chenonceau Castle)

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<sup>91</sup> The list includes a selection of UNESCO World Heritage Sites where historic gardens have been one of the criteria or an important element of the integrity or authenticity of a site. Source: UNESCO World Heritage List, <https://bit.ly/37PXbux> [accessed 14.09.2020].

## **Germany**

16. Bergpark Wilhelmshöhe
17. Berlin Modernism Housing Estates (gardens)
18. Castles of Augustusburg and Falkenlust at Brühl
19. Classical Weimar (e.g. Goethe's House and Garden, Park on the Ilm, Belvedere Park, Ettersburg Park, Tiefurt Park)
20. Garden Kingdom of Dessau-Wörlitz (e.g. Luisium Palace, Mosigkau Palace, Oranienbaum, Georgium, Wörlitzer Park, Großkühnau)
21. Muskauer Park (Germany and Poland)
22. Palaces and Parks of Potsdam and Berlin (e.g. Sanssouci Park, Babelsberg Park, Sacrow Park, Glienicke Park, Peacock Island)
23. Würzburg Residence with the Court Gardens and Residence Square

## **Hungary**

24. Budapest, including the Banks of the Danube, the Buda Castle Quarter and Andrásy Avenue (City Park)
25. Millenary Benedictine Abbey of Pannonhalma and its Natural Environment (botanical garden)

## **Italy**

26. 18th-Century Royal Palace at Caserta with the Park, the Aqueduct of Vanvitelli, and the San Leucio Complex
27. Botanical Garden (Orto Botanico), Padua
28. Historic Centre of Florence (Boboli Gardens)
29. Medici Villas and Gardens in Tuscany (14 villas and gardens e.g. Boboli Gardens, Villa di Castello, Villa La Petraia, Garden of Pratolino)
30. Residences of the Royal House of Savoy (22 palaces and villas e.g. Villa della Regina, Palazzina di caccia di Stupinigi, Reggia di Venaria Reale)
31. Villa d'Este, Tivoli
32. Villa Adriana, Tivoli

## **Latvia**

33. Historic Centre of Riga (e.g. Kronvalda Park, Bastejkalns Park, Esplanāde, Vērmāne Garden)

## **Poland**

34. Centennial Hall in Wrocław (Szczytnicki Park)
35. Kalwaria Zebrzydowska: the Mannerist Architectural and Park Landscape Complex and Pilgrimage Park

36. Muskauer Park (Poland and Germany)

### **Portugal**

37. Cultural Landscape of Sintra (e.g. Park of Monserrate, National Palace of Sintra, Park of Pena, Quinta de Regaleira, Palace of Seteais)

38. Royal Building of *Mafra* – Palace, Basilica, Convent, *Cerco* Garden and Hunting Park (*Tapada*)

39. Sanctuary of Bom Jesus do Monte in Braga (*Via Crucis* gardens)

### **Russia**

40. Historic Centre of Saint Petersburg and Related Groups of Monuments (e.g. Summer Garden, Tsarskoye Selo, Peterhof Palace, Strelna Palace)

### **Spain**

41. Alhambra, Generalife and Albayzín, Granada

42. Aranjuez Cultural Landscape (Prince's Garden, Island Garden, Parterre, King's and Isabella II's gardens)

43. Cathedral, Alcázar and Archivo de Indias in Seville

44. Monastery and Site of the Escorial, Madrid

45. Palmeral of Elche

46. Works of Antoni Gaudí (Park Güell in Barcelona)

### **Sweden**

47. Royal Domain of Drottningholm

### **Ukraine**

48. Residence of Bukovinian and Dalmatian Metropolitans in Chernivtsi

### **United Kingdom**

49. Blenheim Palace

50. Maritime Greenwich (Greenwich Park)

51. Royal Botanic Gardens, Kew

52. Saltaire (Roberts Park)

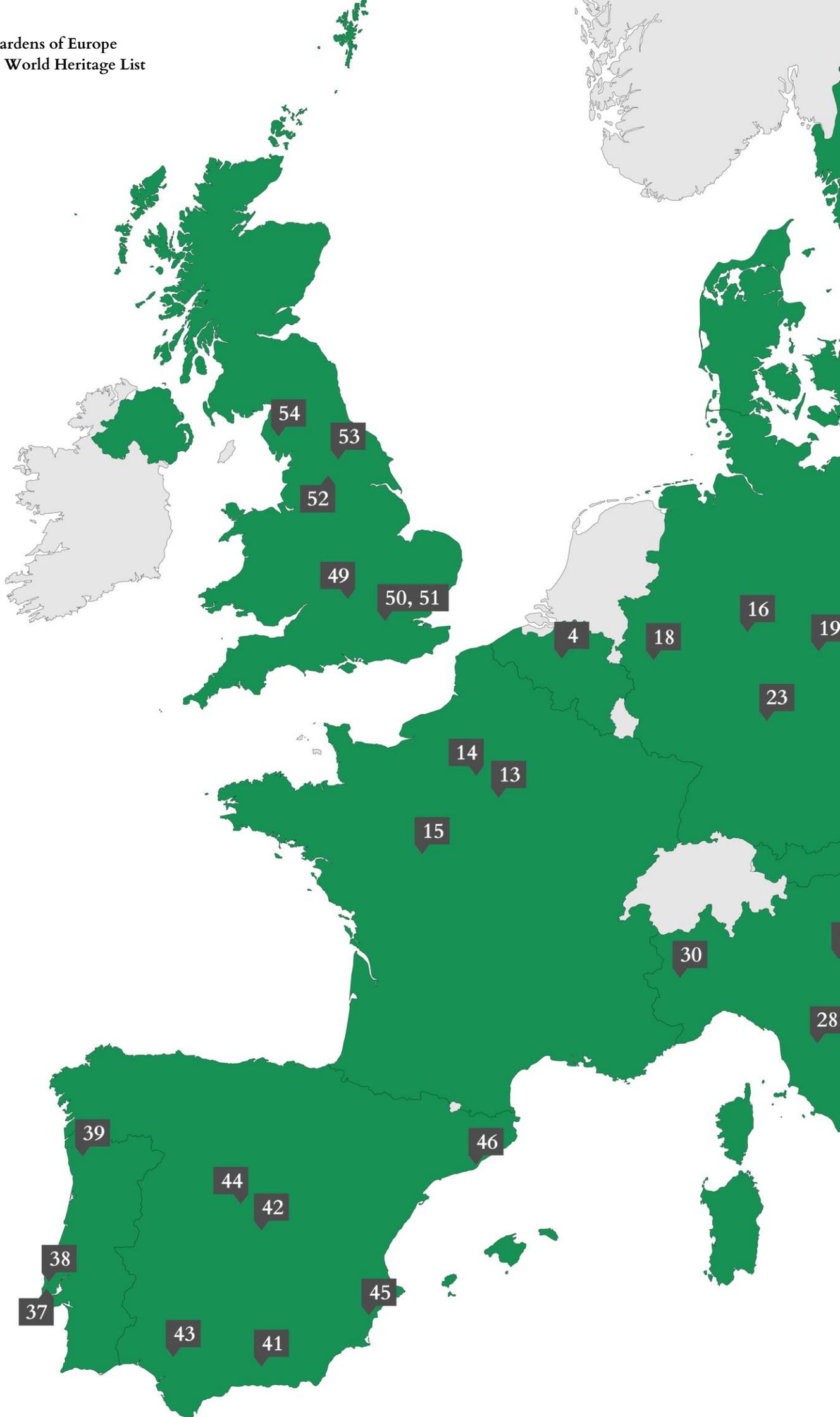
53. Studley Royal Park including the Ruins of Fountains Abbey

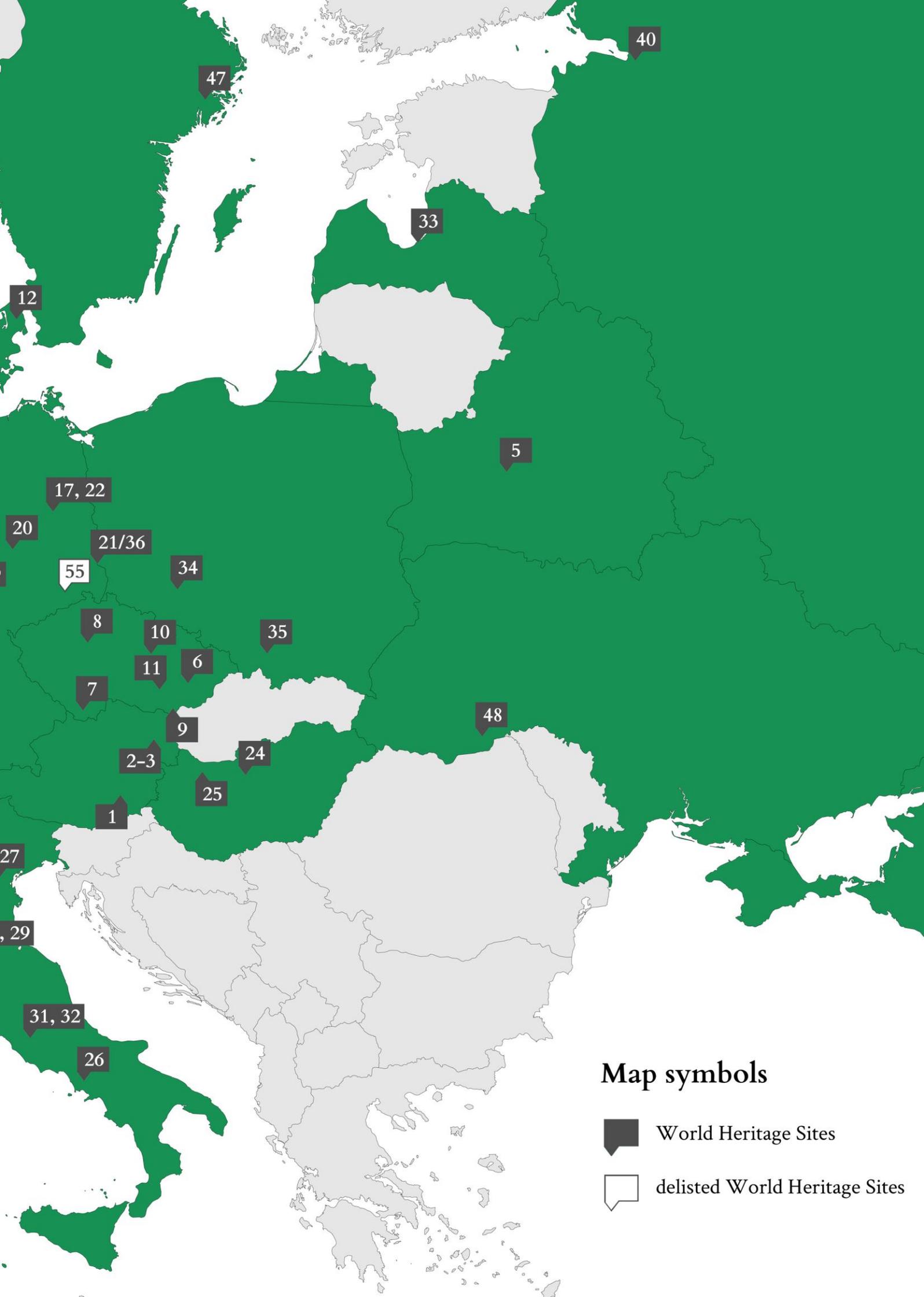
54. The English Lake District (gardens and formal landscapes)

### **Delisted**

55. Dresden Elbe Valley (e.g. Albrechtsberg Palace, Pillnitz Castle), Germany

Fig. 7. Historic gardens of Europe on the UNESCO World Heritage List





## Appendix No. 2. Gardens or gardening museums in the world.

### **Australia**

1. Australian Museum of Gardening, Springfield

### **Austria**

2. Austrian Horticultural Museum  
(German: *Österreichisches Gartenbaumuseum*), Vienna

### **Belgium**

3. Garden Museum (Dutch: *Museumtuin*), Gaasbeek

### **Bulgaria**

4. Museum of Immigrants-Gardeners (Bulgarian: Музей на гурбетчийското градинарство), Lyaskovets

### **Canada**

5. Garden Tool Museum (French: *Musée d'outils de jardinage*), Grand-Métis

### **China**

6. China Private Garden History Museum  
(Chinese: 中国私家园林史博物馆), Beijing
7. Museum of Chinese Gardens and Landscape Architecture  
(Chinese: 中国园林博物馆官网), Beijing
8. Suzhou Garden Museum (Chinese: 苏州园林博物馆), Suzhou

### **Czech Republic**

9. Museum of Viticulture, Horticulture and Landscaping  
(Czech: *Muzeum vinařství, zahradnictví a krajiny*), Valtice

### **Estonia**

10. Räpina Local History and Gardening Museum  
(Estonian: *Räpina Koduloo - ja Aiandusmuuseum*), Räpina

### **Finland**

11. Lepaa Garden Museum (Finnish: *Lepaan Puutarhamuseo*), Lepaa
12. Southwest Finland Garden Museum (Finnish: *Lounais-Suomen Puutarhamuseo*), Tuorla

## France

13. Museum of Gardening (French: *Musée du Jardinage*), Ternay

## Germany

14. Centre for Garden Design and Landscape Culture (German: *Zentrum für Gartenkunst und Landschaftskultur*), Jüchen
15. Court Gardeners' Museum (German: *Hofgärtnermuseum*), Berlin
16. Garden Gnome Museum (German: *Gartenzwergmuseum*), Gräfenroda
17. Garden Museum (German: *Gartenkunst-Museum*), Eckersdorf
18. Gardeners' and Wine-Growers' Museum (German: *Gärtner- und Häckermuseum*), Bamberg
19. Gardeners' Museum (German: *Gärtnermuseum*), Wolfenbüttel
20. German Allotment Gardener's Museum (German: *Deutsches Kleingärtnermuseum*), Leipzig
21. German Horticultural Museum (German: *Deutsches Gartenbaumuseum*), Erfurt
22. German Nursery Museum (German: *Deutsches Baumschulmuseum*), Pinneberg
23. Monastery Garden Museum (German: *Klostergartenmuseum*), Oelinghausen
24. Museum for Garden Culture (German: *Museum der Gartenkultur*), Illertissen
25. Museum of European Garden Art (German: *Museum für Europäische Gartenkunst*), Düsseldorf
26. Watering Can Museum (German: *Gießkannenmuseum*), Gießen

## Italy

27. Floriseum – Flower Museum (Italian: *Floriseum Museo del Fiore*), Sanremo

## Latvia

28. Pēteris Upītis Horticultural Museum (Latvian: *Pētera Upīša Dārzkopības muzejs*), Dobele

## Netherlands

29. Horticultural Museum (Dutch: *Tuinbouwmuseum*), Aalsmeer
30. Nursery Museum (Dutch: *Boomkwekerijmuseum*), Boskoop

## Norway

31. Norwegian Museum of Horticulture (Norwegian: *Norsk Hagebruksmuseum*), Grimstad

## **Russia**

32. Fruit Gardens Museum of Central Ural Mountains (Russian: Музей плодового садоводства Среднего Урала), Yekaterinburg

## **Spain**

33. Gardeners' Museum (Spanish: *Museo de Jardineros*), Madrid

## **Sweden**

34. Horticultural Museum (Swedish: *Trädgårdsmuseum*), Skänninge
35. Tungelsta Horticultural Museum (Swedish: *Tungelsta Trädgårdsmuseum*), Tungelsta

## **United Kingdom**

36. British Lawnmower Museum, Southport
37. Garden Museum, London
38. Museum of Gardening, Hassocks
39. The Story of Gardening Centre, Somerset
40. Waterperry's Museum of Rural Life, Wheatley

## **Defunct museums of gardens or gardening**

41. National Museum of Gardening, Trevarno, United Kingdom (1999 –2012)
42. Danish Horticultural Museum (Danish: *Det Danske Gartnerimuseum*), Beder, Denmark (1996-2019) - the collection was split between the Århus Centre for Agricultural Education in Beder (Danish: *Jordbrugets UddannelsesCenter Århus*) and the Green Museum in Auning (Danish: *Det Grønne Museum*)

## **Upcoming museums of gardens or gardening:**

43. Eduard Petzold European Centre for Garden Art (Polish: *Europejskie Centrum Sztuki Ogrodowej im. Eduarda Petzolda*), Ścinawka Górna, Poland
44. Museum of Gardening (Czech: *Muzeum Zahradnictví*), Český Krumlov, Czech Republic
45. Museum of Gardening (French: *Musée du Jardinage*), Halloy-Les-Pernois, France
46. Museum of Gardens and Landscapes (Italian: *Museo del Giardino e del Paesaggio*), Monza, Italy



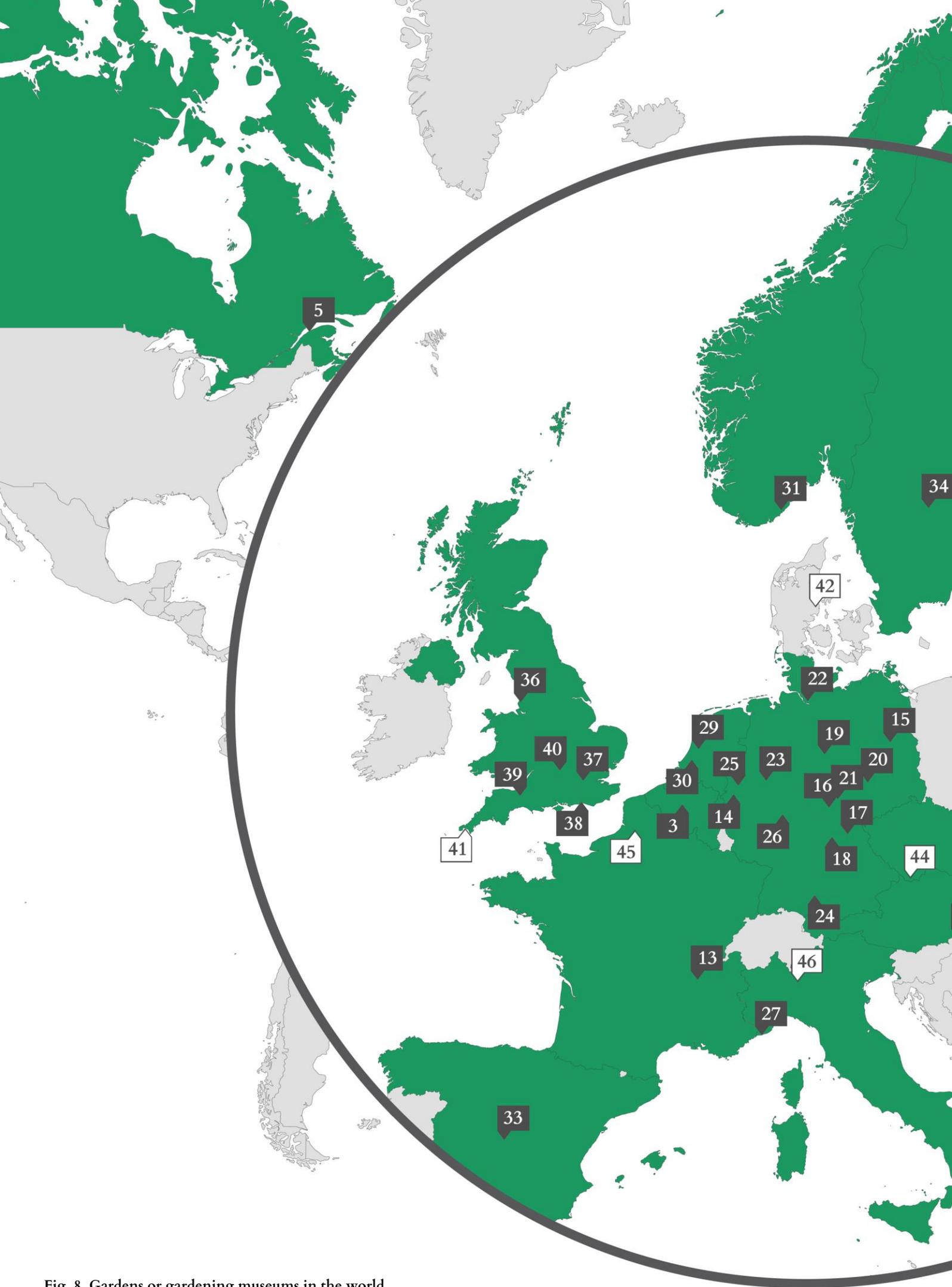
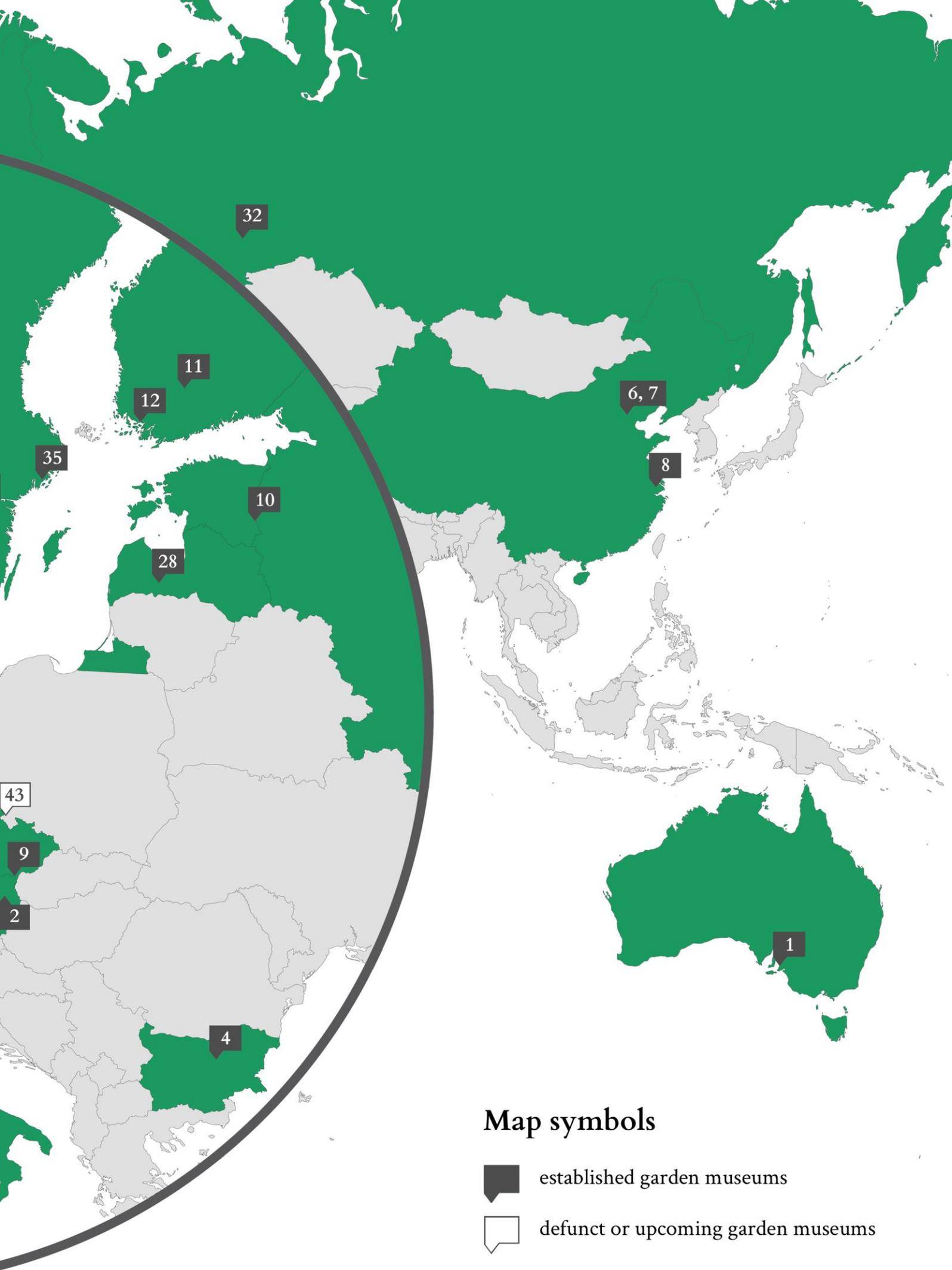


Fig. 8. Gardens or gardening museums in the world



### Map symbols

-  established garden museums
-  defunct or upcoming garden museums

Appendix No. 3. Temporary exhibitions on gardens or gardening in Europe in the twenty-first century (author's choice).

***Three perspectives on history of greenery in Erfurt*** (German: *Drei Fenster in Erfurts grüne Vergangenheit*), German Horticultural Museum, Erfurt, Germany, 2001.

***Henri Le Sidaner and his Garden in Gerberoy, 1901–1939*** (French: *Henri Le Sidaner en son jardin de Gerberoy, 1901–1939*), Museum of the Oise Department, Beauvais, France, 16 May – 7 October 2001.

***Garden – Art. Pictures and Texts on Gardens and Parks*** (German: *Garten – Kunst. Bilder und texte von gärten und parks*), Vienna Museum, Austria, 21 March – 22 September 2002.

***Prince Pückler and his Garden Kingdom Branitz/Cottbus*** (German: *Fürst Pückler und sein Gartenreich Branitz/Cottbus*), German Horticultural Museum, Erfurt, Germany, 2003.

***Artificial rainfall: an approach to the watering can*** (German: *Künstlicher Regen: Eine Annäherung an die Gießkanne*), German Horticultural Museum, Erfurt, Germany, 2005.

***Arcadia at the Lake Constance – the European Garden Culture at the beginning of the 19th century*** (German: *Arkadien am Bodensee – Europäische Gartenkultur des beginnenden 19. Jahrhunderts*), Napoleon Museum, Salenstein, Switzerland, 23 April – 16 October 2005.

***An Afternoon in the Garden. Exhibition of antique outdoor furniture*** (Polish: *Popołudnie w ogrodzie. Wystawa zabytkowych mebli plenerowych*). Sopot Museum, Poland, 15 July – 30 September 2005.

***New Lifeworlds! – Garden Cities in Germany*** (German: *Neue Lebenswelten! – Gartenstädte in Deutschland*), German Horticultural Museum, Erfurt, Germany, 5 March – 30 December 2006.

***Nature and the city. Public urban greenery in Wrocław from the end of the 18th century to the middle of the 20th century*** (Polish: *Natura i miasto. Publiczna zielen*

*miejska we Wrocławiu od schyłku XVIII do połowy XX wieku*), Museum of Architecture, Wrocław, Poland, 6 July – 28 August 2006.

***Garden Dreams. Poster Art from Mucha to Staeck*** (German: *Gartenträume. Plakatkunst von Mucha bis Staeck*), Ludwiggalerie, Oberhausen, Germany, 9 September – 26 November 2006.

***Gardens – Order, Inspiration, Joy*** (German: *Gärten – Ordnung, Inspiration, Glück*), Städel Museum, Frankfurt am Main, Germany, 24 November 2006 – 11 March 2007.

***Sharp things – the history of horticultural cutting tools*** (German: *Scharfe Sachen - Die Geschichte der gärtnerischen Schneidegeräte*), German Horticultural Museum, Erfurt, Germany, 2007.

***The Garden Pleasures : the Garden in Art*** (German: *Gartenlust – der Garten in der Kunst*), Belvedere, Vienna, Austria, 22 March – 24 June 2007.

***The Ancient Garden from Babylon to Rome*** (Italian: *Il giardino antico da Babilonia a Roma*), Uffizi Galleries – Boboli Gardens, Florence, Italy, 8 May – 28 September 2007.

***On the Garden Side*** (French: *Côté jardins*), Roman Museum, Vallon, France, 15 June 2007 – 31 May 2008.

***Garden of Eden. The garden in Art since 1900*** (German: *Garten Eden. Der Garten in der Kunst seit 1900*), Kunsthalle, Emden, Germany, 1 December 2007 – 30 March 2008 and Municipal Gallery Bietigheim-Bissingen, Germany, 19 April – 6 July 2008.

***Beth Chatto***. Garden Museum, London, United Kingdom, 18 November 2008 – 12 April 2009.

***Loose and airy – soil cultivation in horticulture*** (German: *Locker und Luftig– Bodenbearbeitung im Gartenbau*), German Horticultural Museum, Erfurt, Germany, 2009.

***Simply Imperial! The gardens of the Bonaparte family*** (German: *Einfach kaiserlich! Die Gärten der Familie Bonaparte*), Napoleon Museum, Salenstein, Switzerland, 20 April – 18 October 2009.

***Between capes and cypresses. Garden Design by the Emscher and Ruhr*** (German: *Zwischen Kappes und Zypressen. Gartenkunst an Emscher und Ruhr*), Ludwigalerie, Oberhausen, Germany, 21 February – 30 May 2010.

***French romantic gardens: from gardens of the Enlightenment to the romantic park, 1770–1840*** (French: *Jardins romantiques français: du jardin des Lumières au parc romantique, 1770–1840*), Museum of the Romantics, Paris, France, 8 March 2010– 17 July 2011.

***Impressionist Gardens*** (Spanish: *Jardines impresionistas*), Thyssen-Bornemisza National Museum, Madrid, Spain, 16 November 2010 – 13 February 2011.

***Egyptian Garden*** (German: *Ägyptische Gärten*), Roman-Germanic Museum, Cologne, Germany, 26 May – 6 November 2011.

***A paradise not Lost or All about Gardens*** (Polish: *Raj nieutracony, czyli o ogrodach*), Silesian Museum, Katowice, Poland, 16 December 2011 – 26 February 2012.

***Gardener – Profession with tradition and future*** (German: *Gärtner – Beruf mit Tradition und Zukunft*), German Horticultural Museum, Erfurt, Germany, 4 March – 31 October 2012.

***Gardens of the Pharaohs*** (Dutch: *Tuinen van de farao's*), Rijksmuseum van Oudheden, Leiden, Netherlands, 27 April – 9 September 2012.

***Monet's Garden*** (Turkish: *Monet'nin Bahçesi*), Sakıp Sabancı Museum, Istanbul, Turkey, 9 September 2012 – 6 January 2013.

***Floriculture***, Garden Museum, London, United Kingdom, 1 February – 1 April 2013.

***The Garden. Books and treatises from the 16th to the 20th centuries*** (Spanish: *El jardín. Libros y tratados de los siglos XVI al XX*), Library of the Higher Technical School of Architecture, Madrid, Spain, 1 March – 30 April 2013.

***André Le Nôtre at Vaux le Vicomte. The pioneering work of the French formal garden***  
(French: *André Le Nôtre à Vaux le Vicomte. L'œuvre fondatrice du jardin à la française*), Palace of Vaux-le-Vicomte, Maincy, France, 9 March 2013 – today.

***André Le Nôtre and the Gardens at Chantilly in the 17th and 18th centuries***  
(French: *André Le Nôtre et les jardins de Chantilly aux XVIIe et XVIIIe siècles*).  
Condé Museum, Chantilly, France, 12 April – 7 July 2013.

***Cabinet of Garden Culture. 500 years of Garden Culture in Kroměříž***  
(cz. *Kabinet zahradní kultury. 500 let zahradní kultury v Kroměříži*),  
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The evolution of the awareness of the cultural significance of historic complexes has contributed to their protection and conservation, followed by musealisation. Over the last 70 years, this process has undergone dynamic development, reflected both in the cultural institutions' activities and in the gardens themselves. The aim of the research was to characterise the genesis of this phenomenon and its manifestations, as well as to indicate further development prospects. The materials obtained during the study served to compile the first synthetical presentation of garden museums, the most important exhibitions, examples of educational and reconstruction programmes, live museums and theme parks. Further development of musealisation appears to be an opportunity to preserve the historical and artistic values of gardens.

## About the Author



Jacek Kuśmierski is a conservator of historic gardens and a museum professional, member of the International Council of Museums (ICOM), the Association of Landscape Architecture – Poland and an Independent Collaborator for the European Route of Historic Gardens. He has been involved in establishing the Eduard Petzold European Centre for Garden Art in Ścinawka Górna since 2020.

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