

PHOENIX

THE GARDEN THAT COULD HAVE BEEN

The Space Between: A Garden That Could Have Been

The Space Between is a reflective, experiential and perceptual play.

Mirror and glass fracture and reflect a garden, creating the illusion of depth and ambiguity necessary in the narrow slot like enclosed space.

Fragility is amplified inside the solid masonry walls as the garden becomes a breathing space and an expression of nature. A breath of water, air and green squeezed between two strong architectural forms.

The lens garden is a reflective circular concave lens which offers a view down into the gallery below the garden via a periscopic lens system. It offers a view from the gallery up into the garden, merging and distorting inside and outside spaces. The lens garden is based on the concept of creating visibility through a membrane. It becomes an important visual element in the garden as it is reflected into the back wall, a lens into a mirror creating illusionistic play.

A concave form underneath the bridge clad in reflective mirror, becomes the negative space of the garden's mounded ground plane.

The Space Between needs to express a sense of infinity, of going beyond either built form creating an ambiguity in the space. The back wall will reflect the bridge garden and walls around it, bringing the architecture of the buildings inside the garden, warping and overlaying it with the reflection of plants and real plants.

The back wall has a high planter with tall trees, bushes and vines that tumble and fall down into the garden space. It will be a strong linking element from one building to the other and create a sense of organic closure of the garden, marrying the horizontal band of the front bridge garden.

Through an arrangement of slender vertical tree-like structures that house glass vials full of tumbling vines a sense of verticality is introduced into the space. Conceptually the vials offer a scientific viewing of the plant specimens.

The back wall mirror cladding is a curving and tilting polished stainless steel mirror that brings light and playful reflection immediately into the garden. At its base it forms a concave curve to reflect the top of the mounded lens garden back into the space.

Glass, mirror and stones will be the unifying elements throughout the garden, interwoven with delicate plantings, bringing together the real and illusionistic garden and the architecture.





The wall to the street and doorway into the garden



real plants
vies eg hays pull
down.

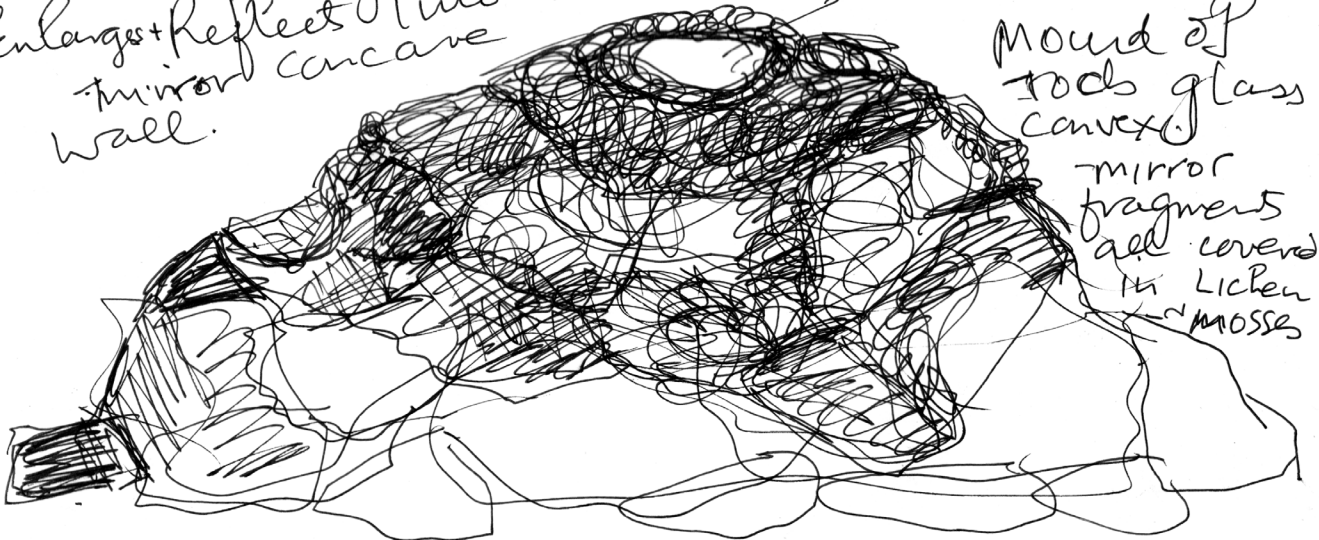
Pen's garden at top.
Enlarges + reflects into the
mirror concave
wall.

all plants moss
bark leaf lichen
fungi

sunken pen's garden

Mound of
rocks glass
convex.

mirror
fragments
all covered
in lichen
mosses





Entry space concept image

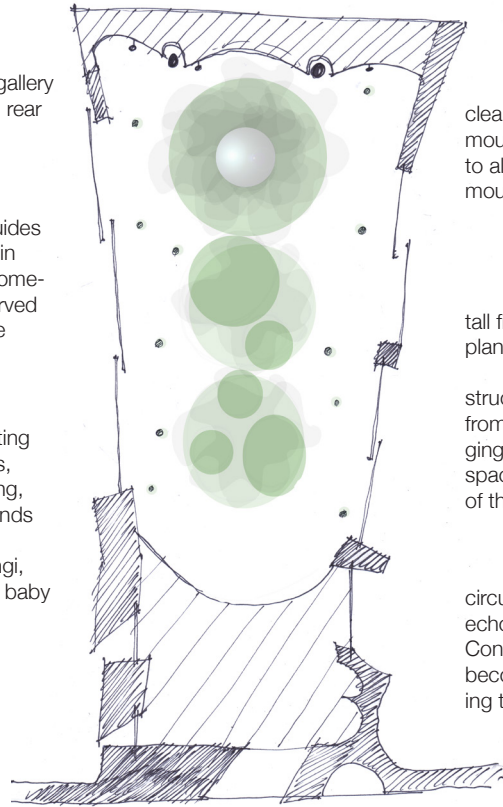


working model of mounting and
reflective back mirror

lense into gallery
centred on rear
mound

planting guides
circulation in
circular geome-
tries, observed
from above

Within planting
zones rocks,
stone seating,
mirror, mounds
of mosses,
orchids, fungi,
lichens and baby
tears



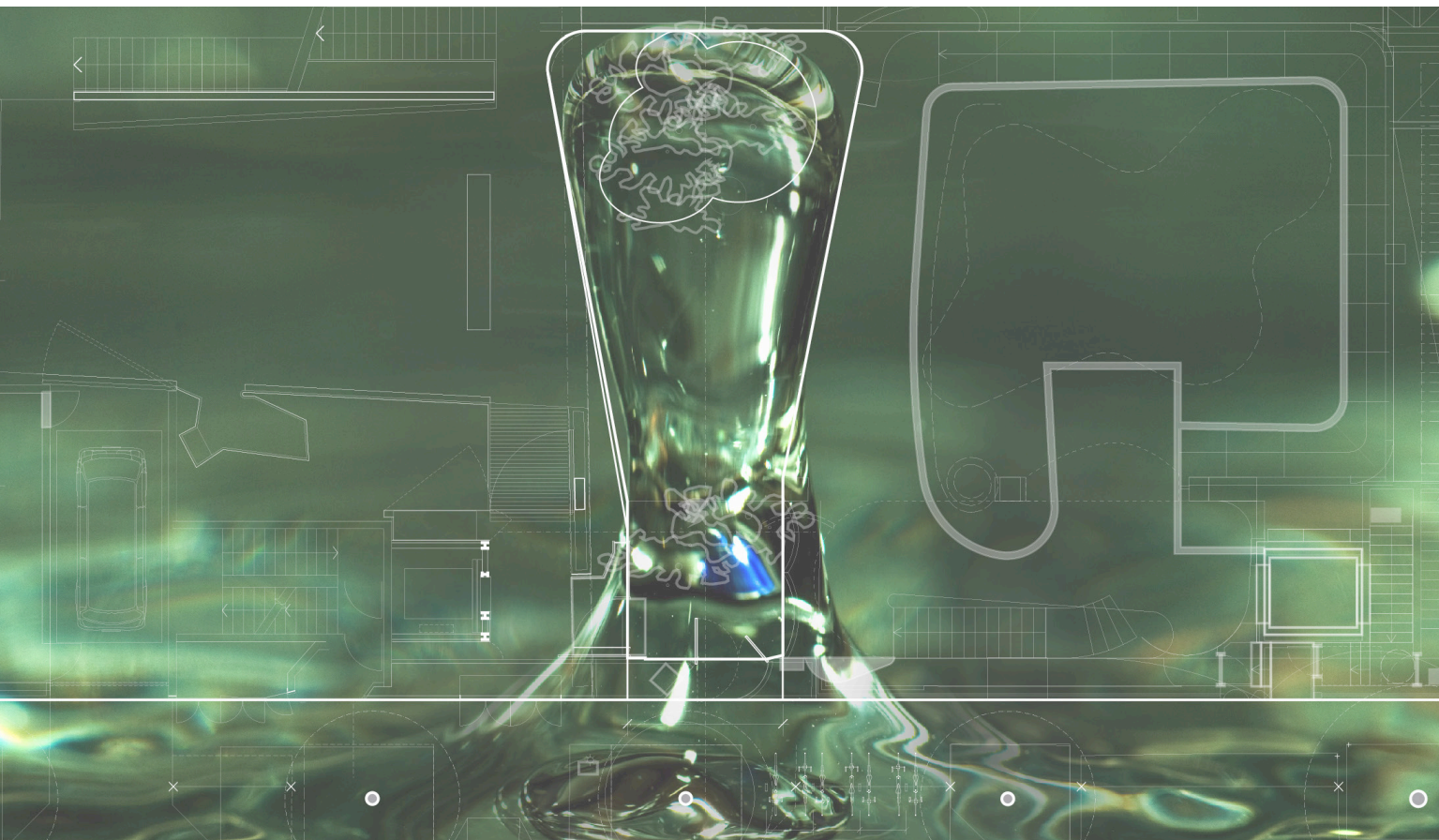
clear zone between rear
mound and back wall
to allow reflection of the
mound in the wall.

tall fine vial structures for
planting vines.

structures pulled forward
from the back wall, hug-
ging the sides of the
space to use the full height
of the courtyard space.

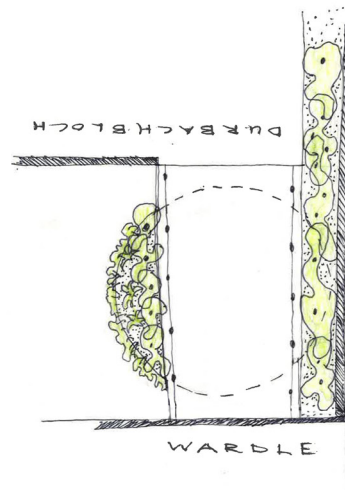
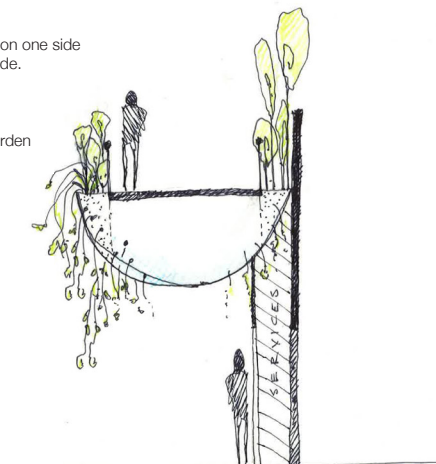
circular geometries
echo the two end walls,
Convexity and concavity
become a way of read-
ing the space

ground plane circulation/
planting zones



Planter box sits within dome on one side and is contained by balustrade. Glass would enable visibility of the plants from balcony. Plants hide the balustrade from being seen from the garden

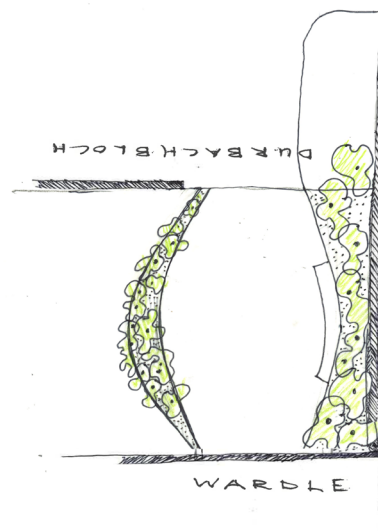
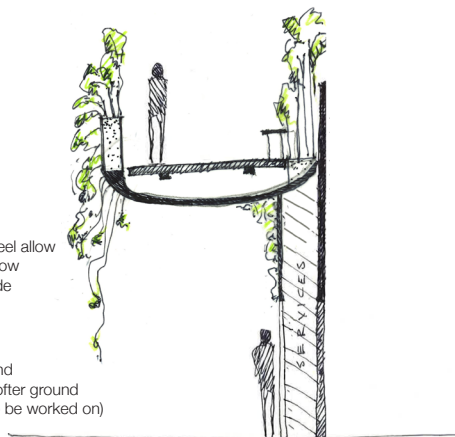
Plants spill down from edge leaving arbour space to walk through



- planted orb is a reflective convex ss. mirror surface
- merges garden, people, building into the convex mirror as used in dutch paintings to create wonder and poetics with the space.
- creates an echo of the lense garden linking garden and gallery
- plays on reflective nature of the garden walls
- plays on overall teardrop shape of garden
- visitors see themselves reflected and distorted within the garden

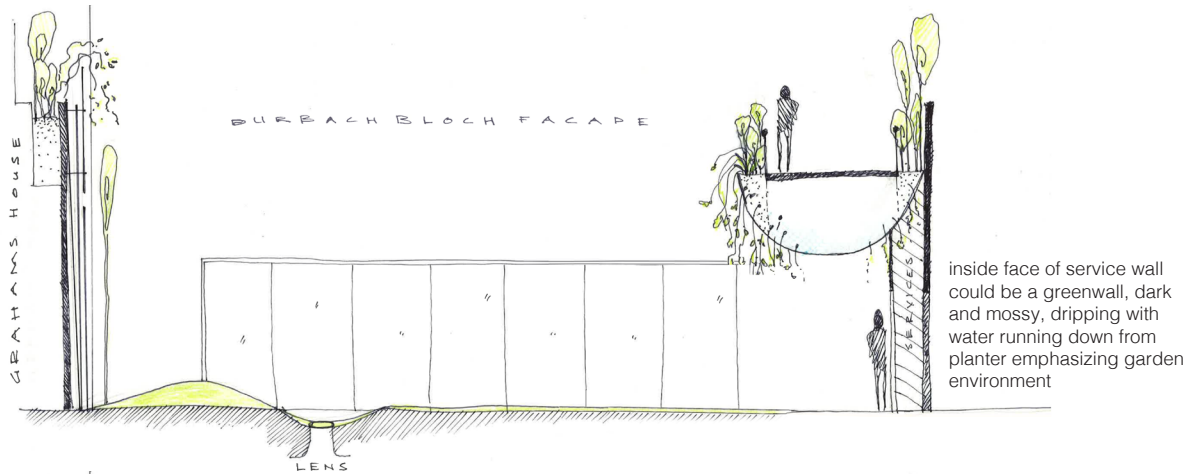
Perforations in the steel allow for some plants to grow through the underside of the planted orb

quartz cobbled ground that disperses into softer ground within the garden (to be worked on)

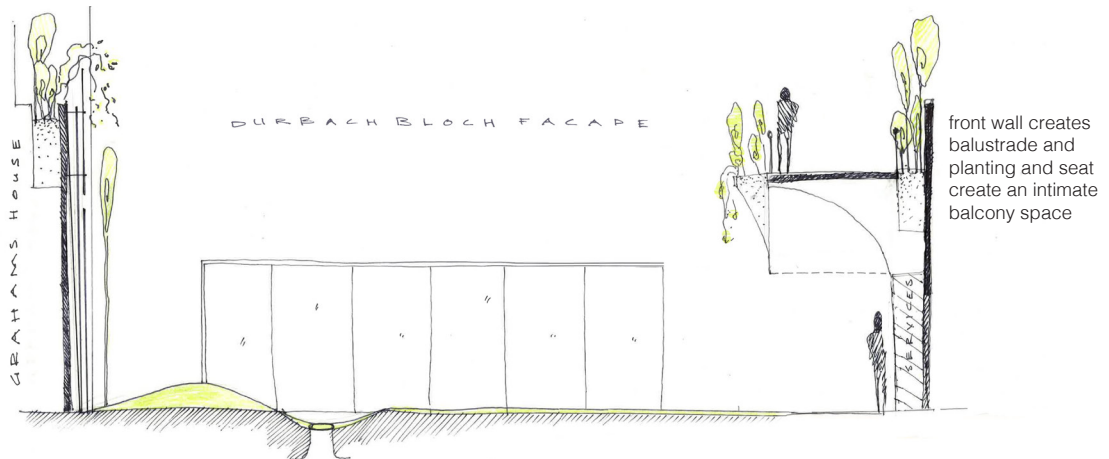


It is fundamental to the philosophical principles and overall experience of the garden that one enters the immersive garden environment from the front brick wall. The garden and its journey becomes escapist in its transience. A place of total difference from the architectural entry and surrounding buildings. Reflecting itself on itself in a veil of green and vines, what is left of the buildings becomes unrecognisable in its arbour shroud.

As the sole open breathing space for both buildings either side, the space needs to maximise its light and reflective qualities. A convex mirror would be able to spread the minimal light and reflections, defracting them throughout the space. A shimmering and softly bulging convex form is present both in the lense garden and the soft undulations of the ground plane and marries conceptually with the garden as a breath of water, air and green squeezed between two strong architectural forms



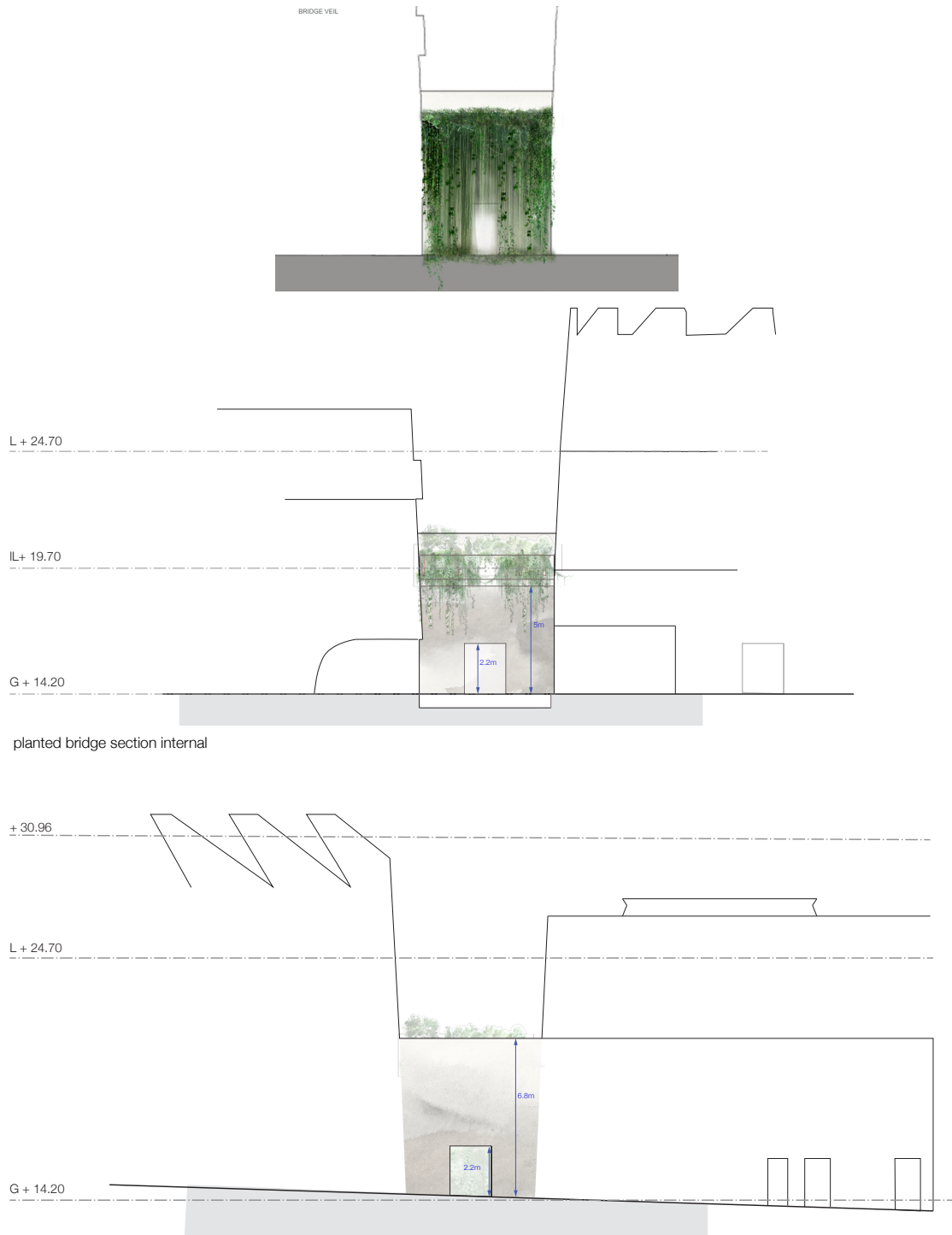
mirror angled to bring light down into garden



glass panels remain close to rear wall diffusing mirror and creating space for vines between like a glasshouse

ground plane rises towards rear wall with stones and moss garden going into the space between building and back wall. Other low ground cover species over mounds, stones and rocks.





Planted bridge creates an emersive environment upon entry from the street.
A secret space of wonder behind a simple small door.

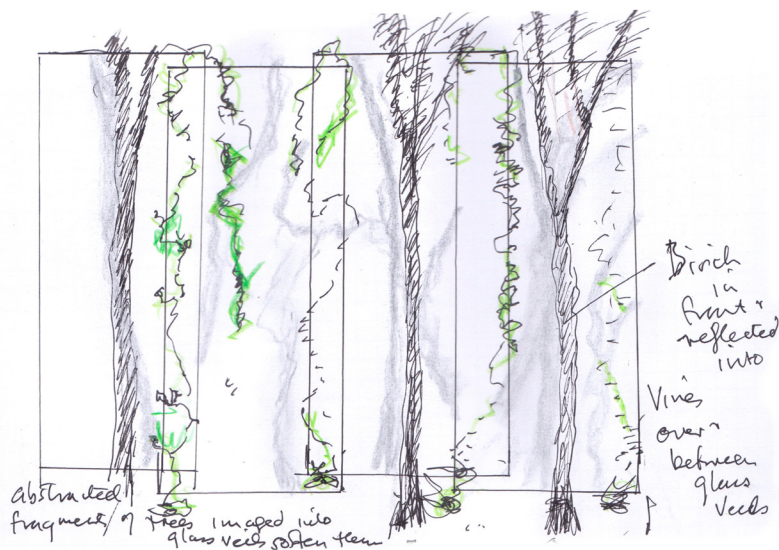


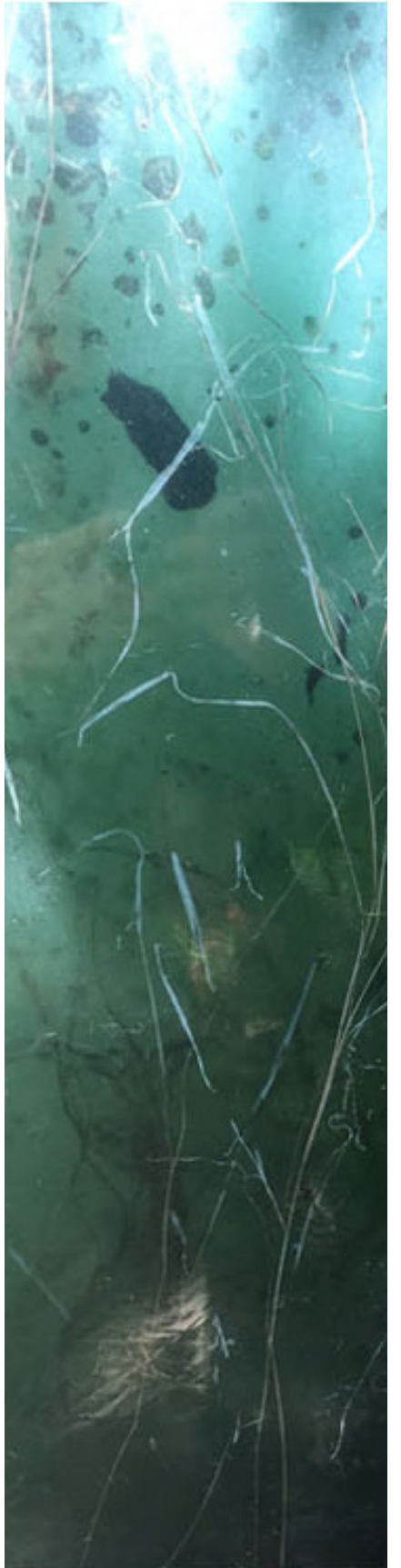
GLASS PANELS

Garden space is a reflective experiential and perceptual play creating ambiguous space through use of discrete mirror and glass all reflecting the garden, and creating illusion in this narrow slot like, and amplifying its fragility inside the solid masonry walls.

Glass panels give opportunity to layer aspects of the space and so create ambiguous loss of boundary and an illusionistic play.

The glass veils themselves are drawn into with fragments of images of the trees, which play off what is reflected in the mirror and what is actually drawn into the glass. Vines become these woven elements that weave and unify the space.

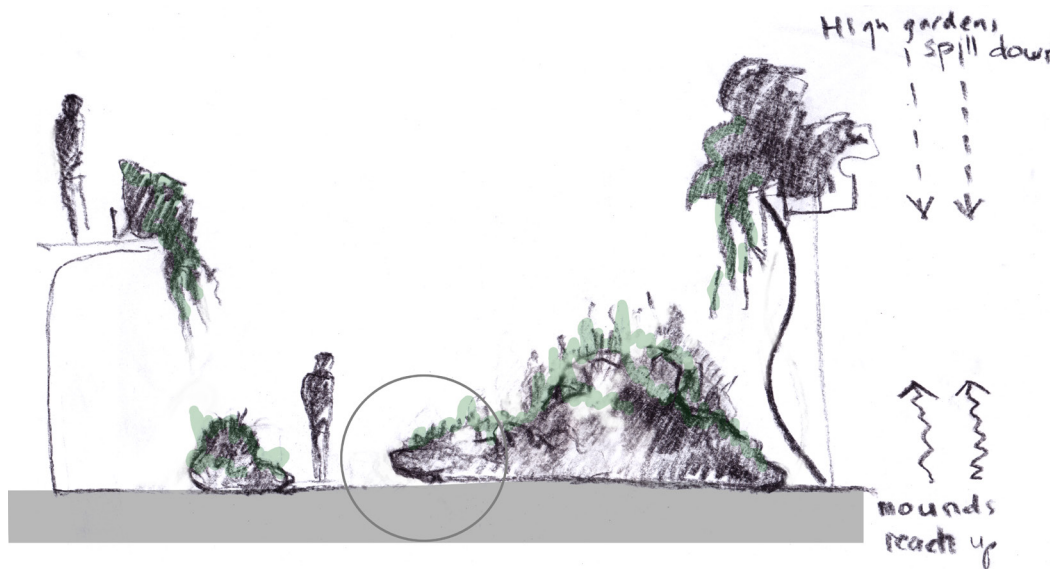




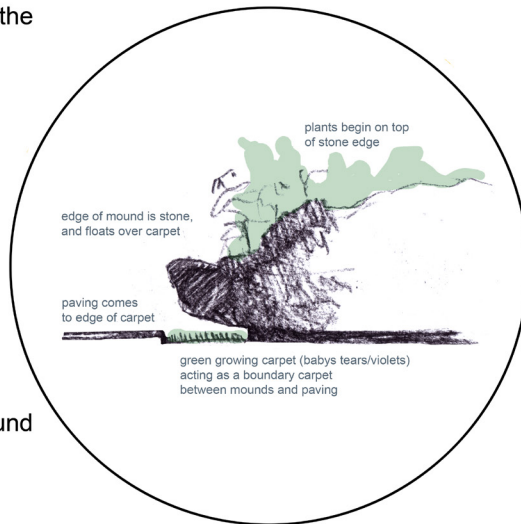
THE LENS GARDEN

The lens garden creates a link between the garden above and the vitrine gallery below. From the garden one views a circular glistening pool of water edged by garden. One can walk around and distorted view down in the gallery. From within the gallery it brings a play of light and even a creation of colour and fragmented views of the garden above. Viewers through the glass can see one another distorted. It is intact a playful, illusionistic light creating sculptural element in the shape of scientific glass vial. It encompasses two types of lenses; a concave and a convex lens assembled into the glass which sits on a small, circular mirror base. As the top is above basement level, the space between the basement and the garden surface is a circular mirror reflecting sky and garden. This image is then incorporated into the play with the lens and refracting light casting images as coloured light.





mound in the space



Detail of mound edge





GARDEN AS ENTITY

By its nature the garden needs to feel different to the buildings that surround it. Sitting between two strong architectural forms it needs to stand as a independent entity rather than an internalised courtyard space.

It needs to express a sense of infinity, of going beyond either built form creating an ambiguity in the space. The back wall will reflect the front convex garden and walls around it, bringing the architecture of the buildings inside the garden, warping and overlaying it with the reflection of plants and real plants. The mirrors of the back wall, diffused by the overlaying glass panels, are very slightly tilted up to bring necessary light into the space, allowing to shimmer and dance.

The full height of the rear wall is needed to create the desired experience of the space. The planted garden behind the rear wall coming over the top will be a strong linking element from one building to the other and create a sense of organic closure of the garden, marrying the horizontal band of the front bridge garden.

Amalgamating this rear wall with the surrounding buildings will be seamlessly done through layers of brick, mirror and glass. The glass and mirror will be the unifying element throughout the garden, bringing together the real and illusionistic garden and the architecture. the unity of the bricks could easily be incorporated in another way as well.

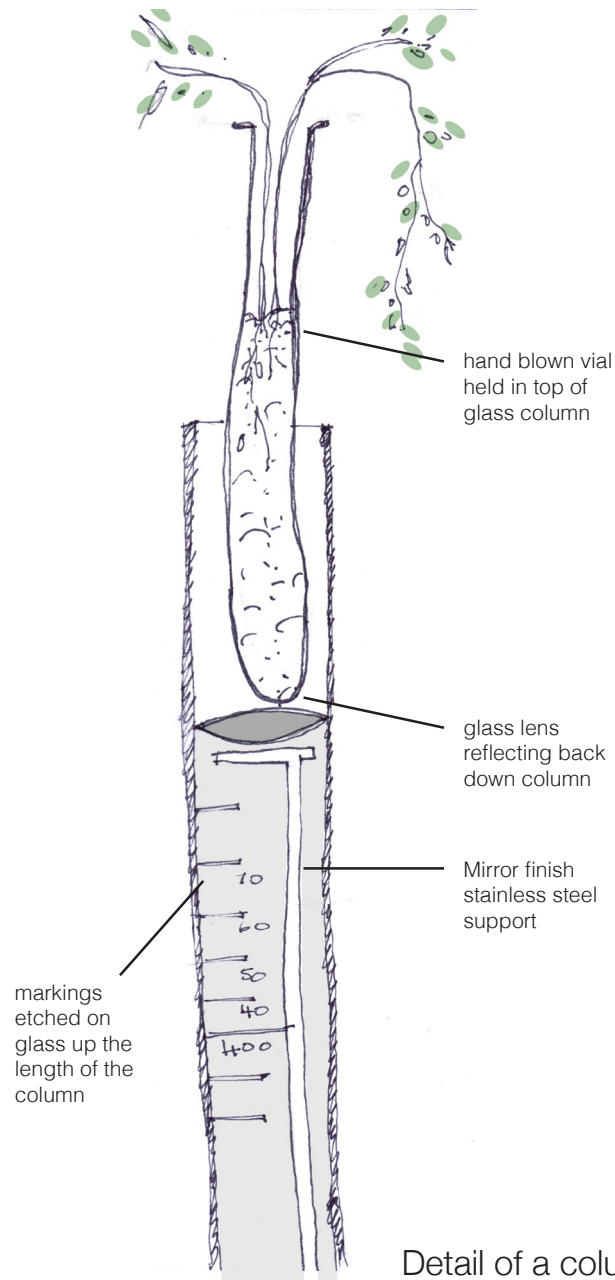
Vertical structures

cradle glass vials full of growing plants up in the light

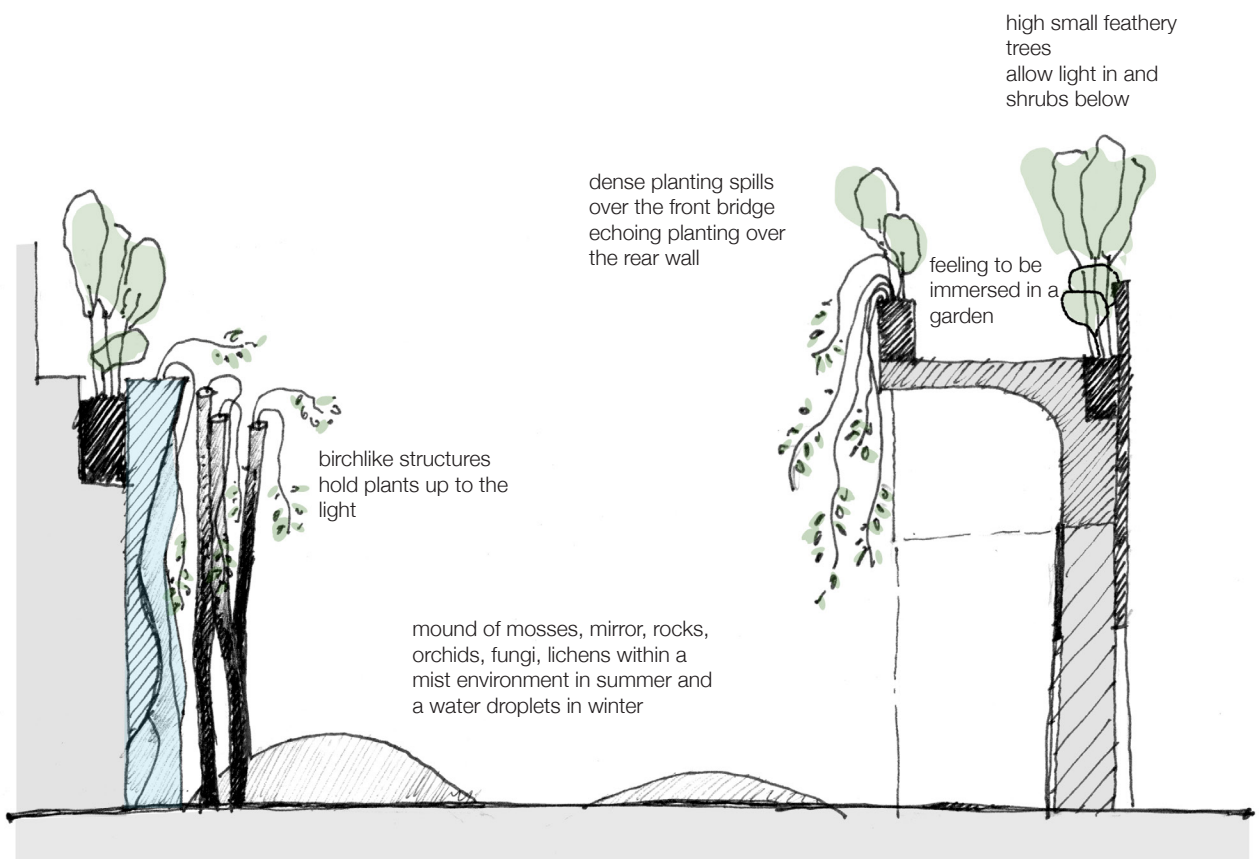
Bleed mirror into glass

rough forms become smooth

metal becomes glass

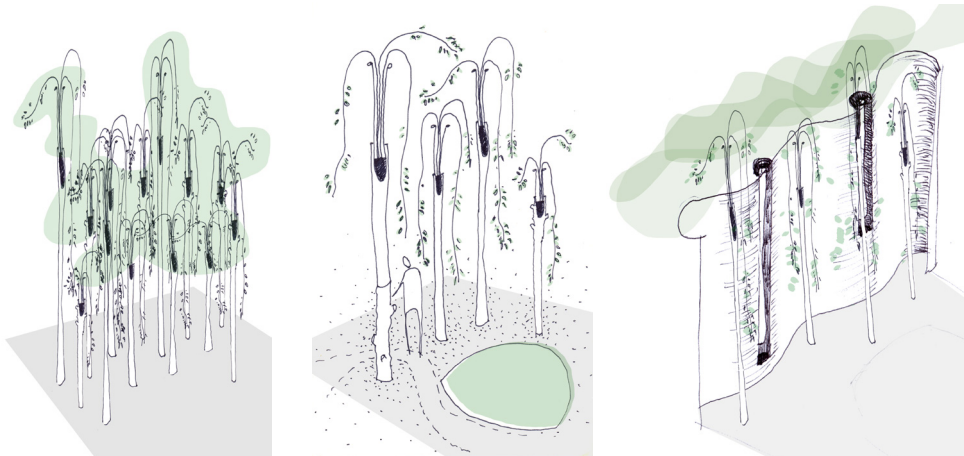


Detail of a column top



Curved rear mirror wall re-
flects and refracts mound
back into garden space

pathways and small plantings on flat
ground plane dictate circulation and
outline circular geometries from above



Planting in the top of the structures creates a tree-like canopy of green up high
Lenses and possibly water within the glass vials enable a play of light. Planting begins above the lenses within the light growing zone



birchesque tree
structures
(the tree that couldn't be)

Mirror and glass blend and
merge to enable living plant
to grow in glass vial to-
wards the top at light level.

hanging blown glass vials
(the resuscitation vial)

Supported from back structur-
al wall at varying heights and
different sizes.

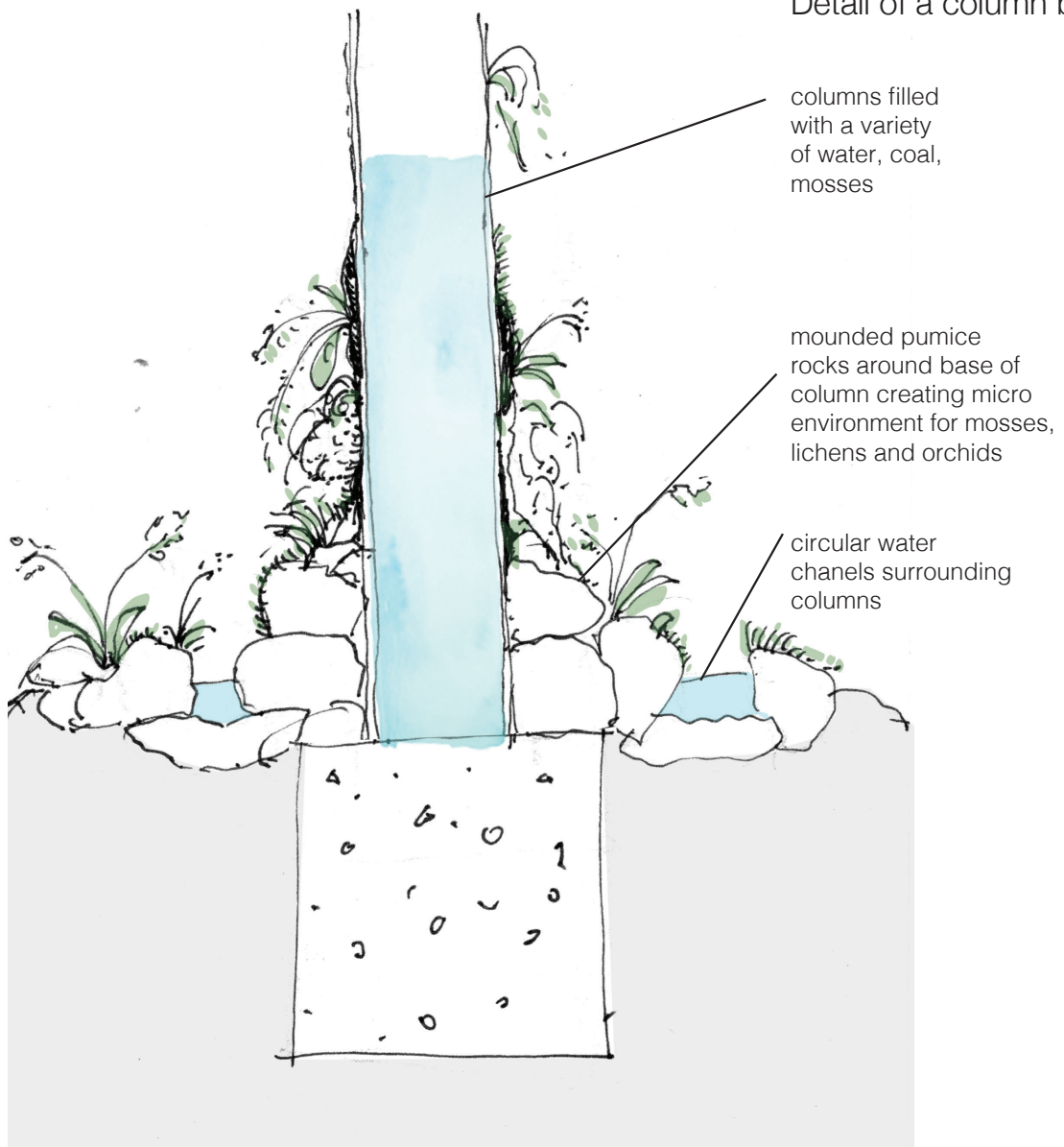
Housing vines spilling down
from the top

(the paraplegic tree)

Using depth of wall to
create a fissure to enable
space for a full height vial
to be held by the wall.
Mirror lines the crack



Detail of a column base





mounds around the bases of the glass trees offer the opportunity for a second micro environment on the ground plane, mimicking that of the vial at the top.



the smaller mounds aesthetically link the lens garden to the trees. Providing opportunities for active enagement with the plants at ground level.

