



BENT METAL

These designs explore the scientific, conservation, educational and recreational functions of a traditional Victorian botanic garden.

Drawing from the Edwardian, Deco, and modern architecture of the local area, the gateways will complement the Victorian aesthetics of the St Kilda botanic garden and the architecture of the surrounding streetscape, offering a cross over point between the two.

A ring has been taken as a simple motif from the layout of the garden and the existing gates. Within these rings are notations to people, plants and structures of the garden past and present, notation being a reference to scientific categorizing.

A strong focus on conservation of heritage trees and indigenous species of the Victorian sand belt, combined with educational and social consciousness, define the garden's modern function.

Four gates have been designed using traditional hand forging techniques similar to those used when the garden was established. These will be their own focal point and provide landmarks for the garden, restoring symmetry to its physical layout.

"THE FORGOTTEN ENTRANCE" DICKENS STREET

Symmetry is a key element in Victorian design. This gate is designed to restore symmetry and complement the wealth of original features found at the southern end of the central heritage core.

For prosperity this gate will celebrate milestones throughout 150 years of the garden's people, plants and structures. As a reflection on traditional Victorian garden architecture, an arbor will provide gravitas to "the forgotten entrance" as well as formality and framing. The canopy of the arbor is a gestural form incorporating native flora, the cypress trees, the lay of the land as you enter and the nautical history of St Kilda.

The shape of the side columns are derived from plant forms beyond the gate and have platforms at the base to provide seating. Vertical bars represent time and will be stamped with relevant milestone dates over 150 years.

Horizontal bars represent the people who have played a part in the garden's development. These will be stamped with names including its original owners, the Wurundjeri people, its designers and contributors Tilman W Gloystein, Ferdinand Von Mueller, George Brunning, Alister Clark, gardeners past and the Friends of St Kilda Gardens.

Where time and people intersect, milestones such as plantings, events and buildings will be represented by their own notational ring. For example, the rose garden by a forged rose, chess board by a chess piece, playground by a rocket, glasshouse by a fern, eco centre by an outline of the building, ponds by glass and indigenous garden by forged specimens of indigenous plants.

A traditionally styled decorative flourish across the top of the gate will express the garden's future growth. The gate is made up of four panels, the two outside panels will remain as fixed structures, the inside two panels will open inwards as required.

The history expressed in this design will tell the story of the garden to future generations and be a direct link to what is found within.

CORNER OF DICKENS AND TENNYSON STREET CORNER OF DICKENS AND HERBERT STREET

These two gates will provide further symmetry and cohesion along the southern boundary of the garden. Within these gates, six rings will hold notations of what lies in the corner of the garden beyond.

"The play space entrance" notations will include the playground itself and other plants in this corner of the garden. Slight variations in the detail are designed to give it a lighter friendlier feel.

"The indigenous plant garden entrance" notations will be strictly native to the local area, enhancing the Garden's focus on the conservation of indigenous species of the sand belt region of Victoria.

These gates are made up of three panels, the two outside panels will remain as fixed structures, the inside panel will open inwards as required.

TENNYSON STREET (MAP GATE, NEAR ROSE GARDEN)

Departing from the formality of the main gate, this gate will be a map that schematically defines the main features of the garden, emphasizing the recreational aspects.

The gate frame depicts the existing heritage core and pathways. The four main pockets of the garden are expressed through solid sheet metal lawns, rings for the placement of tree and plant groups and geometric shapes for buildings and activities. The significant trees will be represented in their own ring containing a forged botanical specimen of that tree. Highlighted will be the rose garden, chess board, playground, glasshouse, cultural centre, pond and indigenous garden.

Supported by two box steel posts at each side, this gate has two panels that open inwards from the centre.