



A

NOW-TIME

Four gardens for Greville Dementia Care Home

ZONE

Kerstin Bergendal / 2016

Presentation referring to the accompanying landscape drawing

'Arts / Landscape Strategy', SHF.1112.001.L.D.001 rev F.

Comissioned by



Context

This printed matter

is a formal response to an artist brief concerning a visual art design of the garden of a new dementia care home on Lacey Road, Greville, in Bristol, UK.

The Greville Care Home

will be a new 69 bed development for dementia care, developed by *Ashley House plc*, and run by *Brunelcare* – which constitutes the *Bristol Dementia Care Home Partnership*. From this partnership, the key collaborators in relation to this response, have been *Nav Allibhai* from Ashley House and *Caroline Gerrard* from Brunelcare.

Important contributions

have been given from within a multi-disciplinary design team, and significantly from the architects, *Penoyre and Prasad* with *Peter Liddell and Richard Schunneman*, as well as from the construction partner, *Midas Ltd*, represented by *Ben Woodgate and Ben De'ath*.

The inclusion of public art in the development of new care homes,

is a planning condition stipulated by *Bristol City Council*, represented by Senior Public Art Officer *Aldo Rinaldi* with *Willis & Newson* as arts consultants, managing the commission.

Co-producing collaborators

I invited the landscape architect *Steve Frazer from Enzygo Ltd* to collaborate on this project. He has however contributed to much more than the physical landscape, and has his share in expanding my basic concept, to what is presented in this folder. In addition the UK architect *Caroline Pullen* has built the beautiful model we have been working in, and has greatly supported a workshop process which has defined the basic garden layout.

The Danish architect *Marie Cathrine Trabut-Jørgensen* has further developed the concept of the open structures in the garden, which was one of the result of these workshops.

Dr Christina Buse from the Department of Sociology, Wentworth College, at the University of York is researching the work of architects who design buildings for health and social care. Having selected this project for her research, she has been a great companion along the process, and has generously shared her notes and thoughts with us.

Director of Care Homes Jan Little, Sandra Payne, Head of Clinical Excellence for Brunelcare, physiotherapist Andy Stenner, Lesley Hobbs, manager of Deerhurst Care Home and residents from Chestnut Home, neighbours to the future care home, have all volunteered as participants in preparatory dialogues, thus offering their knowledge and “lived experience” from their different areas, to influence the proposal presented in the following pages.

Bristol the 23. October 2016

Kerstin Bergendal




Introducing the site - by proxy:

The information on this plan is representative of a meeting between the artist, the landscape architect, the researcher, representatives from Brunel Care and residents of Chestnut House in July this year. We performed a walk of the Chestnut grounds and the proposed dementia care development area. Notes were taken by the landscape architect and the researcher.

As a part of the art work, this dialogue is to be repeated and extended. The aim is to open the garden for engagement from Chestnut residents, as well as from neighbours, staff and families in the use of a communal part of the garden of the new Greville Dementia Care Home.





Introducing the nature of the site

The most apparent aspect of the site, is its calm and green character. The surrounding trees encircle the grass. There are a multitude of birds, bugs, types of trees and a play between shadow and light. All vegetation is overgrown and not maintained - but a lot is there to keep and save.

This opens for a garden layout that so to speak does not re-invent the wheel.

What is the artwork in this project?

- the short version:

My contribution is divided into three:

I propose a design layout of a basic garden to be realised.

I have produced an architectural model - representing the same layout.

I propose a series of workshops, during which the actual garden is used as a reason to discuss changes in how gardens are used in contemporary dementia care homes, in Bristol.

With the three proposals, I add, what is missing.

The proposed garden design is not completed in all details. Intentionally several aspects are left out for a process of further development to be performed in collaboration between me, and the leadership of the dementia care provider, their staff, and families, neighbours and volunteers.

The architectural model is the tool for this process of engagement. Brunelcare have accepted my proposal to realise of four to five workshops - led by me and the landscape architect Steve Frazer, to be performed during the period of time it takes to build the actual buildings and garden. The above mentioned groups will be invited to use the model to elaborate and propose missing details in the current layout. They will also, at a later stage, be invited to help plant parts of the garden together. In the planning of contemporary dementia care homes, such co-consultation does not normally happen.

The dialogue process can be repeated. It could become a working model for all other dementia care homes in Bristol. I therefore hope to introduce a co-produced garden in Greville, both as a prototype for a re-imagining of an outdoor dementia care, and as a work of art. I am in a preliminary conversation with Arnolfini about presenting this project, and maybe the other, parallel project of contemporary art in a dementia care home - in early fall, 2018.



Images from and of the model in play.



Ideas of a garden, already embedded in the commission brief, guidelines and production process - my points of departure

1. The inclusion of public art in the development of new care homes, is a planning condition stipulated by Bristol City Council. The initial brief to me as a visual artist, emphasizes an aim with this condition: To create "beautiful, sculptural garden spaces, that provide meaningful opportunities for engagement both with nature, but also socially with others". The intention is also "to provide a long term legacy for the design of care homes in Bristol".

Could these sentences also be read as a set of fixed images of a product of my artistic work - the addition of meaning and beauty?

*

2. My work is to be linked to contemporary research models: The landscape is to be shaped in ways that links to a standard model for developing external environments of dementia care homes - the STIRLING model. This model emphasizes specific ways of adapting the physical surroundings of visually impaired people with dementia, to better meet their specific needs and to make their 'living spaces' more supportive and accessible, whether those spaces are individual and family residences or the bedrooms, bathrooms and shared areas of care homes.

The Stirling guidelines sets a fixed scene for me: They are made in relation to a predefined use of the gardens. Indirectly they also predefine other aspects of dementia care, which comes with it.

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3. I am asked to link my garden layout to the aims of BREEAM: This is a sustainability assessment method for master planning projects, infrastructure and buildings. It addresses a number of lifecycle stages such as New Construction, Refurbishment and In-Use.

BREEAM measures sustainable value in a series of categories, ranging from energy to ecology. Each of these categories addresses the most influential factors, including low impact design and carbon emissions reduction; design durability and resilience; adaption to climate change; and ecological value and biodiversity protection. Within every category, developments score points – called credits – for achieving targets, and their final total determines their rating.

BREEAM method and guidelines encourages me to view the gardens as a series of components, not as a whole.

*

4. The budget frame can be seen as a fixed framework in itself: The initial allocated budget presupposes the use of certain features and materials. But it also presupposes the very making of the garden to fit into a rational and cost effective production of the building, performed within conventional design relationships. Loads of possibilities for how to make a garden are thereby excluded from the start. Using durational processes is just one example out of many, of what would be complicated or expensive to use within this type of production process.

In addition, the garden indicated in the brief is to be delivered as a *concluded* product, to be concluded before any of the future residents or staff have had a chance to plant even one bulb. I am even asked to formulate a manual on how to maintain / freeze the garden in the very same shape and form, for the future.

This production framework mechanically pushes out the possibility of using the slow growth of a garden, for building a social network between staff, families and neighbours.



Two gardens

Both these gardens are carefully designed according to the ideas of best practice design, concerning dementia care outdoor spaces, to research guidelines and to budget.

Both are produced within the rational logic, the given time-frame and with high ambitions for beauty and safety.

The one to the left is seen some years after being built. The one to the right is built through the Enhancing the Healing Environment project, a balcony garden and social space on Cherry Ward at Bowmere Hospital in Chester. "It is hoped similar improvements will now be seen around the country".

In both designs the image of the garden is the space to go out in, to sit down sit down or pass through. But there is no reason to stay.

Nothing there to do. Nothing to start cahtting about.

From my notes after visits to existing care homes:

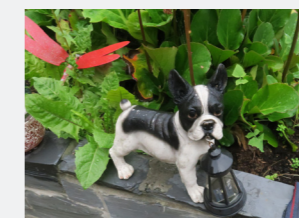
The water features frequently does not work. One is even turned into a Christmas decoration.

Maintenance seems to be a general problem. No gardener = the gardens are left to themselves.

Competing designs - the design of architects, and the one growing out of the every day life of a care home.

No assigned space for tools and remedies to work with residents in the garden.

And where to place a plastic dog-gift from the family?



Ideas that have informed the artist project.

One basic fact about the new Greville Dementia Care home, is that the new building will be the private residence of 69 people.

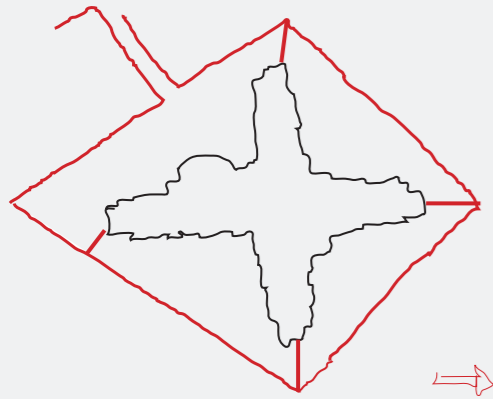
Each of these residents will be a person, who literally has left everything behind. All memories of their former life, perhaps the memory of their loved ones and even of who they once were themselves. This is in addition to leaving behind possessions and locations, all contributing to sense of self.

Staff, families, residents have this reality as their primary condition for everything they do - it has to be a home and all activity has to happen in **a now-time - one moment at a time.**

The role of the care home is also to keep its residents safe. Safe, because living in the society of today, would be unsafe for those who no longer make the connections that are necessary to manage in this world. Who have forgotten all the codes, all the abstractions and all the daily moments of haste. In practice, this means that the future residents of this building are kept locked up. They are safe - but they are taken away and isolated from the daily life of the rest of us.

The physiotherapist added an aspect of this: "People often think that the residents come here to die. But in fact, they come here to live. This is what it is all about, in this place." With his comment, he gave me a reason for and a direction of the garden:

Not only to add beauty. But to make it easy to create many good moments for residents within a now-time logic.



Where I live,

the order of the day is very different from the rest of the society.

We are kept in.

The world is kept out.

There are four gardens, all of which you will access from the centre of the building.

I propose to add things to do in these gardens - for a moment.

Things to go to - close by.

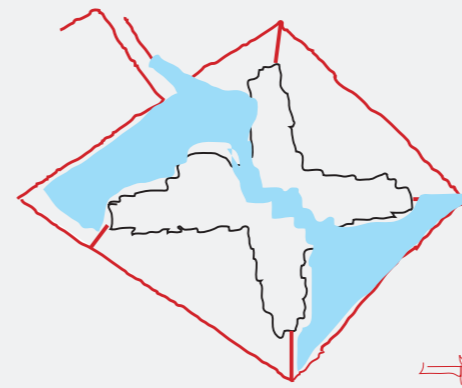
Things to re-discover- again and again.

I propose to give two of these gardens a clear residential logic - they are to be planted and organized in the same way that you would plant in your own garden. This planting design is however kept open for residents and their families to change. They can move the different parts to new places, see new possibilities and act on them.

I propose an addition to the private gardens, a multifunctional semi open shelter with coloured glass windows.

I propose not to plan these shelters in detail, but instead to let them become the subject of a workshop with staff. It seems important, that staff could develop a clear ownership to these structures in order to regard them as tools in their daily activities.

I propose two of the gardens to be organized to be used and understood as semi-public spaces. They basically just stay open for guests. Open to surprise. Open to be used. Open - when the world around the building, just wants to pop by.



The semi-public gardens

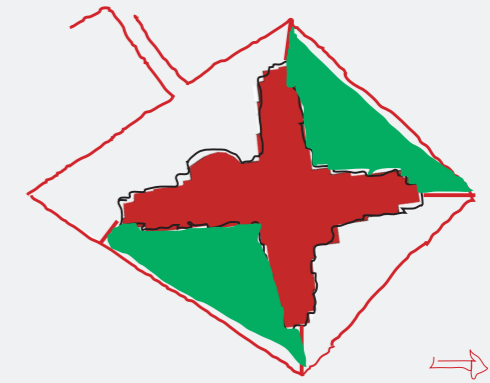
My home is a part of the living city.

Here, I can meet others.

Here, unexpected things may happen.

I can take part - when I choose to.

And here, my family and I can share moments of different experiences.



The private gardens

Here is my home.

Here, I can be private.

I can be alone, if I wish to.

I can go for a stroll, if I wish to.

With a little help of my friends, I can participate in activities here

A working method

The garden we present in this folder is a functional and beautiful garden from day one. But it also includes or leaves prompts within the landscape, for staff, families and Chestnut residents to pick up. The aim of this is to remind of (and thereby suggest to reinstate) what can be said to have been squeezed out of contemporary production routines of institutional buildings; The possibility of setting conditions for a continued collaborative agency and direct ownership to a new care home.

The future Greville Dementia Care Home is a new institution. In itself, a fresh start. This basic fact offers to the City of Bristol and to the partnership, a possibility for re-visiting the very role of the garden in a contemporary dementia care home.

The new garden simply is a good reason to speak to each other. A good occasion to compare experiences; invent new methods and initiate new types of cross-professional collaborations. As a part of the art project, I therefore introduce the status of the non-completed garden as a surface of contact for all who are, or will be involved or affected by the new care home. The large accurate model is produced to facilitate such a process of involvement. (See the illustrations on this and next page) As mentioned earlier, areas are also kept open within the proposed garden layout, awaiting the initiatives of new staff, new residents and their families.

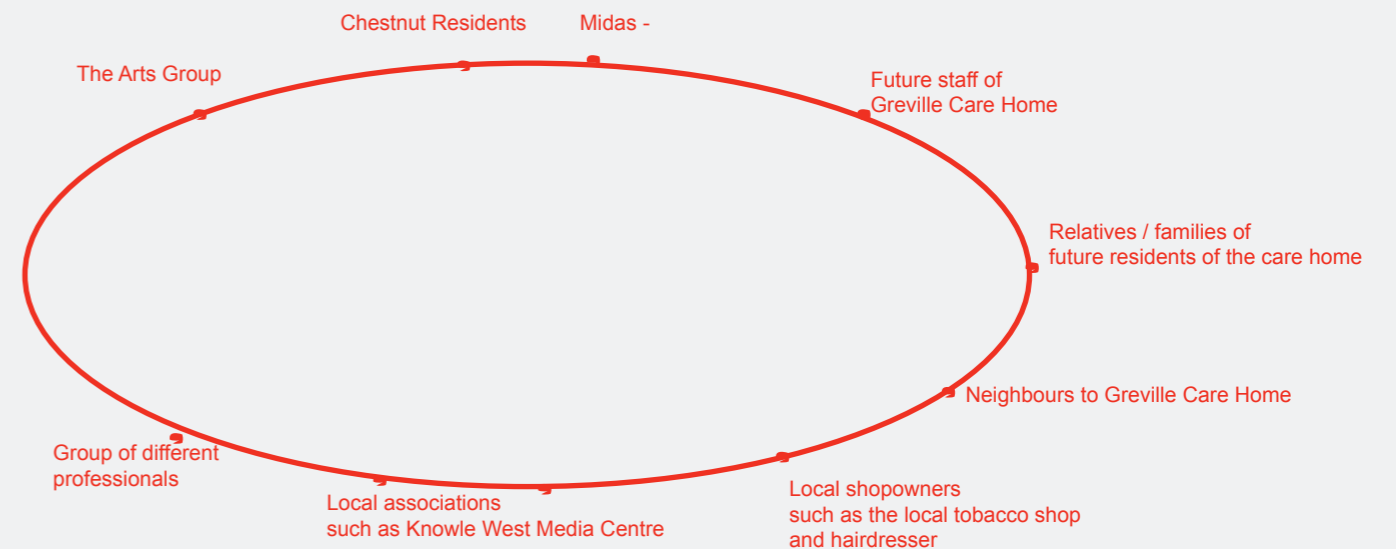
By issuing such an invitation, the Greville garden can become a working example. And if participants (as shown in figure to the right) are invited to meet more than once, a local ethos and co-ownership of the garden, as well as of the new institution, can grow and be supported. The new dementia care home would become a space for implementing / testing knowledge and experience of dementia and dementia care.

The proposed garden layout still takes its concrete point of departure in the very same basic conditions and economical framework as in any other traditional construction process. But it proposes to use them differently, in order to develop a differently changeable, robust and yet open ended place, organized to make it natural and logical to live in a "here and now-time."

In effect it is also a concrete result of three discursive enquiries - performed with constellations of Chestnut residents, staff from Brunelcare and Midas. These dialogues notably also offered a first time meeting between professionals, that work on the building project in different capacities, but actually never would meet within a normal process of development.

As mentioned earlier, an agreement has been made with Brunelcare to co-arrange four or five workshops during the construction period of the new care home. These workshops will be offered to professionals, to new staff of the institution, to families of the residents, Chestnut residents and to volunteers of Brunelcare. In addition I wish to issue an invitation to the many professionals within theatre, dance, art and design in Bristol, to selected workshop occasions, in order to facilitate contact and development of collaborations for activities specific for dementia care homes.

Through the advice of Midas Ltd., new routines have been identified to earmark sums necessary for these consultations, within the construction budget.



A working method - documentation



Above: The architectural model allows a participant to experience the future private garden, just by using a camera of a mobile phone. Any idea of alterations can easily be tested at once, and put forward to other participants. This work method, which opens for imagining, engagement and co-production of the garden of the new dementia care home, is not often used.

Right: The proposed entrance area, seen in the architectural model.



Above: The semi public communal garden seen from the Chestnut Home.

Below left; I propose the use of movable raised beds to be offered to residents of Chestnut Homes or neighbours. And as a “rent” for the raised bed, I propose to use a principle of claiming time; One day of a year per raised bed, to help residents of the dementia care home take part in planting or harvesting from the raised beds.



Inside Out - Outside In

Through a collaborative consultation with the architects at Penoyre & Prasad, the proposed garden layout is defined as an integrated part of the architecture. Outside and inside are to be understood and felt as an entity, a floorscape, where the pathways of the garden will appear as directly linked to the corridors of the care home. The intention is, to ensure that residents feel inclined to actually take a walk in the garden.

This requires the possibility of opening a door. I propose all doors with direct access to the garden should be clearly signed and open, encouraging unaccompanied access to the outside space. The paths outside these doors would welcome and lead him / her on, out in the garden and back into the building into the corridor.

Initially, I intended to propose specific and artistic memoryscapes for the walls of these corridors. But the dialogue process with staff at Brunelcare has proved that this would be a mistake. The memoryscapes created by the staff, using their experience and insight into dementia, seems a much more useful and cost efficient way to develop memoryscapes - as can be seen on the photos below.

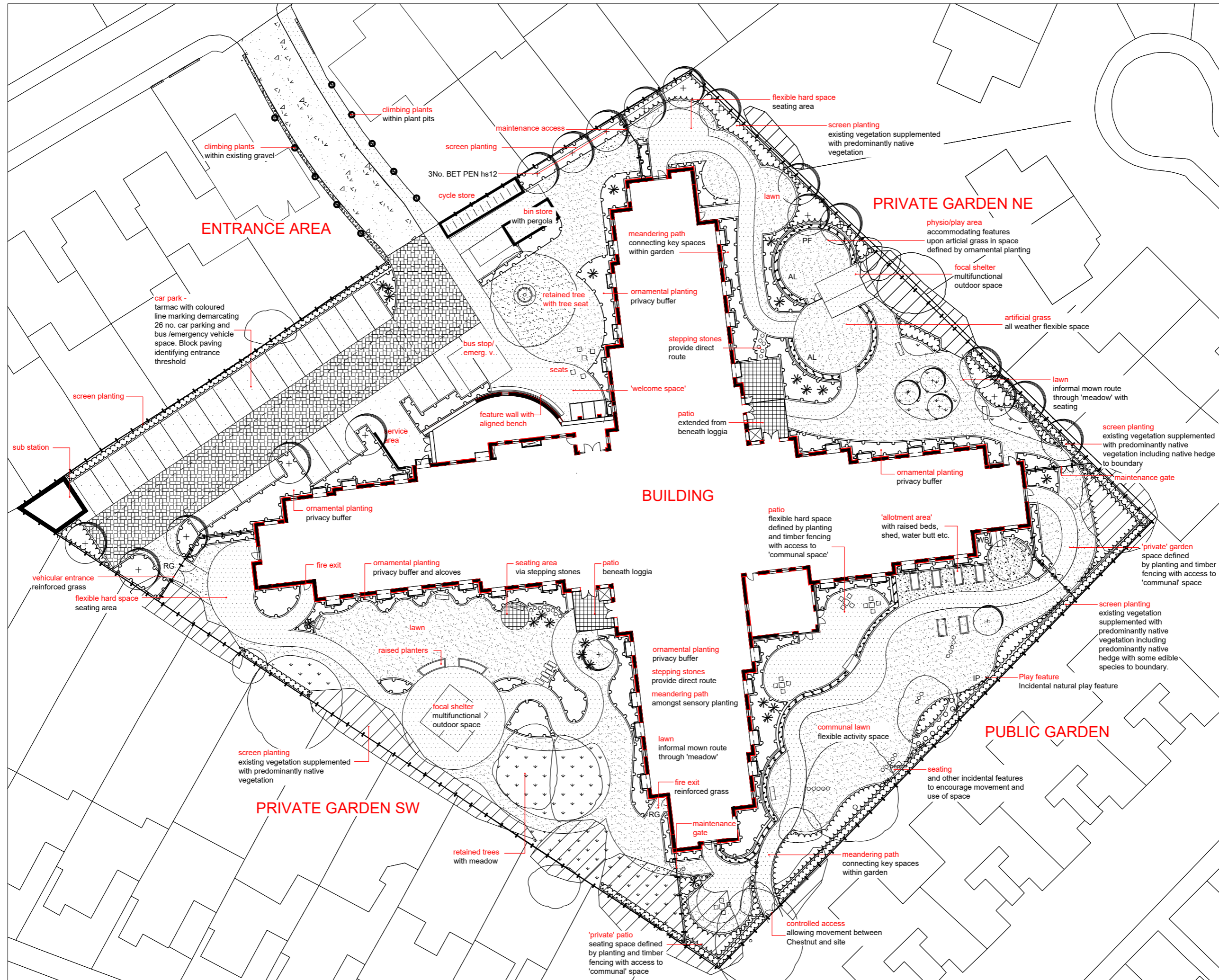
Therefore, as a part of the project, I propose to set aside a sum for staff to initiate their work with the corridors, and to develop ways to link it to the garden paths. I propose this work to be initiated during one of the above mentioned workshops.



Above:
Pathways and corridors are synchronized to form a system of walking routes.

Below to the left and right; Example of memoryscapes built by staff at Deerhurst Care Home, of Brunelcare.





Formal Description of the proposed garden design

Design objectives:

- create a safe, attractive and stimulating environment for residents, staff and visitors.
- offer a welcoming and legible approach to the building;
- accommodate services, traffic, parking and bin storage in an efficient and attractive manner;
- create a range of spaces of distinctive character and that offer a range of experiences;
- provide opportunities and 'invitations' for residents, staff and visitors to meaningfully engage with and influence their environment;
- ensure that the environment is safe, secure, familiar and legible;
- provide an attractive setting for the building and activities within;
- provide privacy for residents within the building;
- maintain privacy for neighbouring properties;
- ensure the protection and integration of important existing vegetation;
- create an ecologically rich environment, incorporating a range of planting and habitat;
- specify planting that is familiar and offers sensory and seasonal interest.

Introduction:

This design represents the landscape strategy for the gardens of Lacey Road. Many of the elements are to be evolved during and as a result of a series of proposed workshops with Brunelcare. Elements to be discussed include the focal shelter, street furniture and planting. These discussions will impact the design and will be reflected in further iterations of the drawing.

Entrance Area:

The site is accessible by pedestrians, cyclists and vehicles from Lacey Road via an existing and improved road and footpath. The entrance route is defined by rear boundaries of neighbouring housing, before opening up to reveal an attractive, legible and welcoming landscape, with a focus towards the building entrance and an associated external entrance space, defined by planting and to accommodate seating for use by staff and visitors.

The setting of the building is softened by generous mixed ornamental planting, open lawn and the existing grade 'A' Sycamore tree, retained as a prominent and mature feature, emphasising the entrance, and appreciated from both the landscape and within the building. 26 no. car parking spaces, minibus and emergency vehicle parking, a cycle store, a bin store and an existing sub station are comfortably incorporated within the entrance.

Key features include:

- the retained grade 'A' Sycamore with a tree seat
- a sculptural curved feature wall and associated bench
- a 'welcome space' with seating
- ornamental planting shapes spaces, provides year around interest and offers privacy
- vehicular/maintenance access to rear gardens
- bin store defined by timber fencing and planted pergola
- 26 no. car park spaces, minibus space and cycle shelter
- screen planting to northern boundary
- a threshold defined by block paving at the site entrance

Public Garden:

Three defined semi-public gardens are directly accessible from the building via two quiet rooms and the communal lounge. Each offers the opportunity of a flexible outdoor extension to the activity within, with hard space available for seating and planting forming a soft enclosure. Access to the 'public' garden beyond is by timber gates and a garden archway.

These features reinforce the transition from a semi-public space to the perception of a destination 'public' garden beyond.

The public garden is designed for flexible use by residents, accommodating a large grass space, and can play host to their activities or of invited guests. A meandering path runs the length of the public garden and connected key features, including potential access from the neighbouring property, Chestnuts. Elements such as the allotment and the play features reinforce the feeling of public and provide a reason to visit. The boundary to the garden is shared with Chestnut and will be managed as an attractive buffer to both, incorporating existing and proposed vegetation.

Key features include:

- signage to aid orientation and convey philosophies of the garden; inviting participation in/ evolution of
- semi-private gardens with a distinct threshold to 'public' space beyond
- a controlled access gate to/from Chestnuts and to adjoining gardens within the site
- a planting framework shaping spaces, using 'familiar' plants to provide year around interest and offering privacy, however, allowing opportunity for evolution for Brunelcare.
- sections of prepared but unplanted ground, for implementation under the direction of Brunelcare
- an 'allotment' composed of raised beds, a shed and water butt
- incidental features including natural play elements occur against backdrop encouraging full use of garden
- a path connecting key spaces within the gardens and a route back to the building
- the retention of key boundary vegetation

Private Garden South West:

The focal shelter sits at the heart of the garden. It will provide a sculptural landmark with a familiar form, and a multifunctional outdoor room. This opens for staff to offer stimulus to enter and navigate the garden and a reason to stay and participate in its surroundings. The structure sits upon an apron of hardstanding accessible from the communal lounge or a quiet room. Each patio provides flexible space attached to the building. The remainder of the garden is composed of a large flexible lawn and meadow planting shaped by ornamental planting, also providing privacy to the building, and existing mature screen planting associated with the site boundary.

Key features include:

- a multifunctional focal shelter with electricity and water to be evolved through workshops.
- signage to aid orientation and convey philosophies of the garden; inviting participation in/ evolution of garden -
- a planting framework shaping spaces, using 'familiar' plants to provide year around interest and offering privacy, however, allowing opportunity for evolution for Brunelcare.
- sections of prepared but unplanted ground, for implementation under the direction of Brunelcare
- a flexible lawn
- a meadow incorporating exotic species for greater visual appeal
- a path connecting key spaces within the gardens and a route back to the building
- the retention of key boundary vegetation for an attractive backdrop and screening value
- a vehicular entrance allowing access for maintenance vehicles, ice cream vans etc
- a controlled access gate to the adjoining garden

Private Garden North West:

The focal shelter sits at the heart of the garden, nestled against existing vegetation, and will provide a sculptural landmark, with a familiar form, and a multifunctional outdoor room. A stimulus to enter and navigate the garden and a reason to stay and participate in its surroundings. The structure overlooks a flexible outdoor room, comprised of a circle of artificial grass defined by structural vegetation.

This in turn is accessible from a flexible patio space, associated with communal facilities within the building, and extending beyond the loggia. Once within the circular lawn a continuation of a meandering path is apparent, connecting through to a secondary patio space associated with a quiet room.

The route flows between ornamental planting and areas of lawn. A second circular space, again with artificial lawn and planted definition is located to the rear of the central structure. This space, accessed through a timber gate, will be dedicated to physiotherapy and play, and will accommodate elements supporting this theme.

The remainder of the garden accommodates informal lawn paths that weave between a backdrop of existing and proposed screen planting and meadow. Seating will be placed throughout the garden to allow rest and contemplation.

Key features include:

- A multifunctional focal shelter with electricity and water to be evolved through workshops
- a flexible artificial lawn
- a physio/play space with appropriate furniture
- signage to aid orientation and convey philosophies of the garden; inviting participation in garden and evolution of
- a planting framework shaping spaces, using 'familiar' plants to provide year around interest and offering privacy, however, allowing opportunity for evolution for Brunelcare.
- sections of prepared but unplanted ground, for implementation under the direction of Brunelcare
- a meadow incorporating exotic species for greater visual appeal



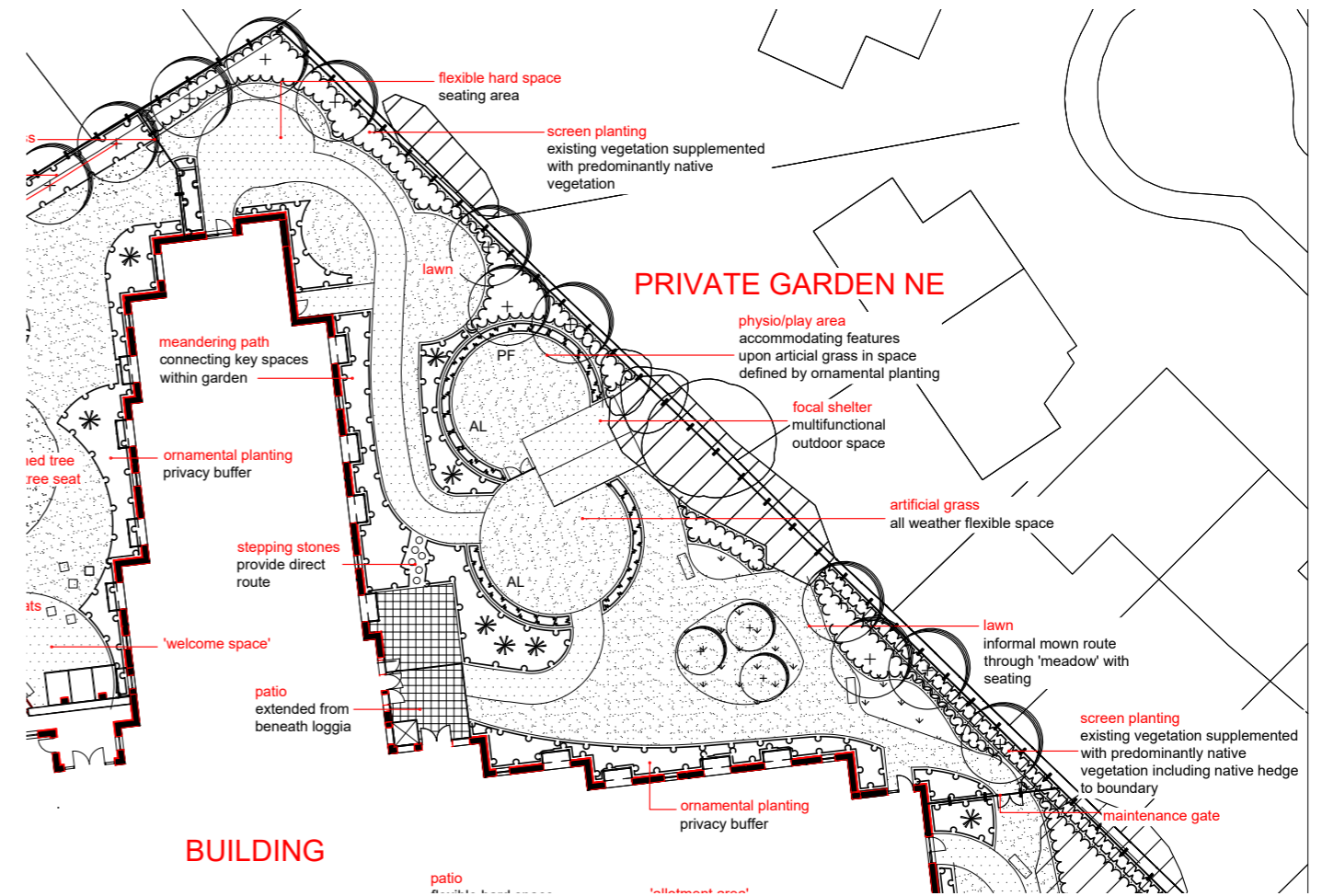
The private gardens aim to feel precisely private.

By using traditional garden logic from private gardens, I hope to link to memories of all and any previous private gardens, that any resident might have used ever before. Plants, pathways and seating are positioned in a way, that supports a sense of recognition, belonging and *home-like*. Therefore, the private gardens are not finished or fully planned in detail. Plants and features are placed in such a way, that it makes it obvious and easy to work with them. Easy to move them. To cut them. To add to and /or change any logic given to it in birthday-gift.

Our garden is through this functional and beautiful from day one. But it also includes or leaves prompts within the landscape for staff, families and Chestnut residents to pick up. *In other words* - I add to the rational and differentiated production chain, a process of *growing a collective ownership* to the garden. This is the earlier mentioned series of workshops with families, staff and neighbours, through which I hope to create a sense of shared space.

This is also why, in the middle of these private gardens I add a space, that is entirely open in its form. *I see it as the heart of a now-time garden*: a structure that is a mixture of a windshed, a potting shed, outdoor kitchen, training area or garden shelter.

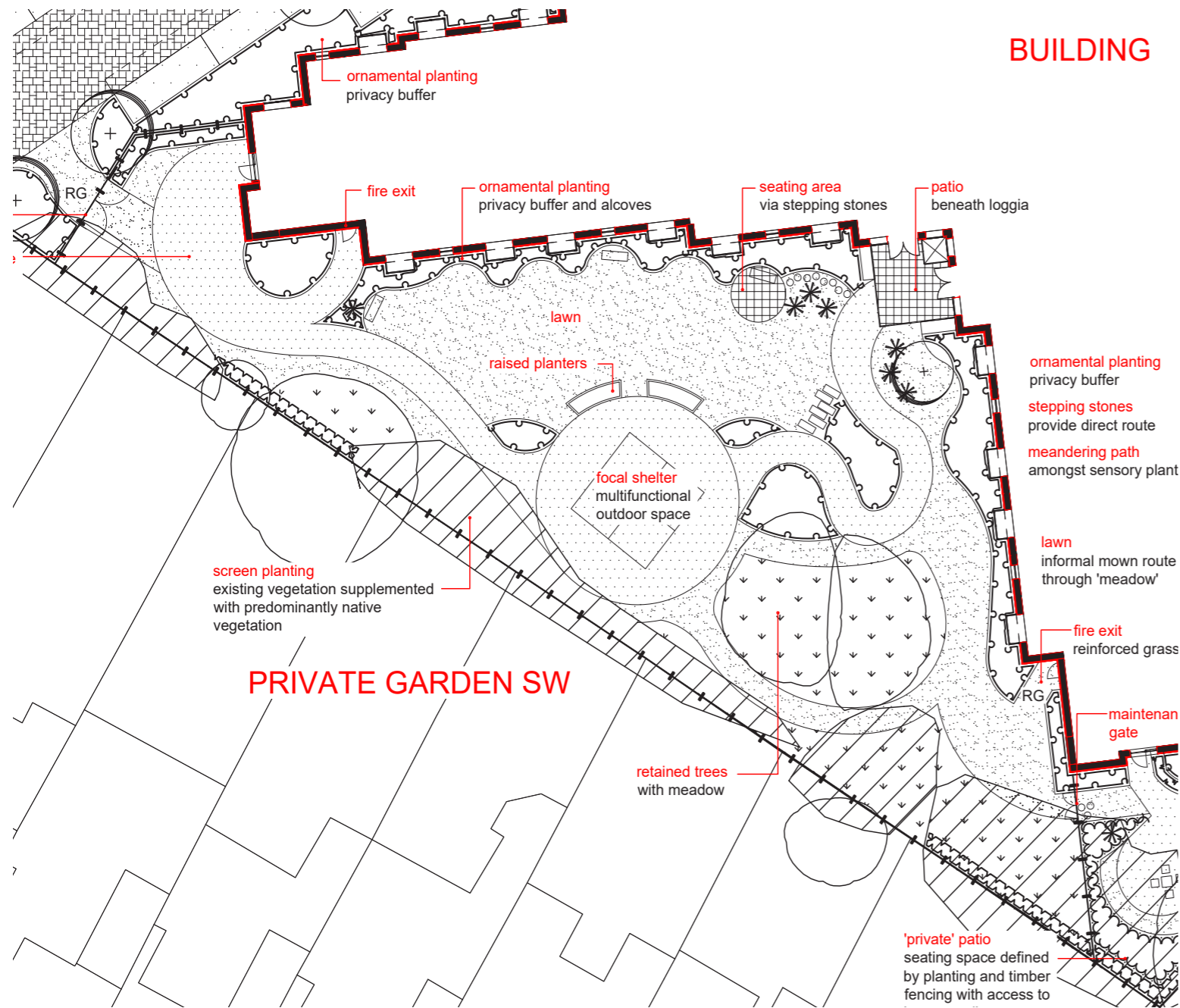
The private gardens are organized to be felt and used as many different gardens: At the same time a restful green places, space for activities, bird and bug “residencies”, tools for staff in their activities, as spaces families / relatives to occupy when visiting, and to which they are welcome to add their knowledge, plants and ideas.



Images this page and the following: Proposed categories of planting. Final choice of plants to be defined through workshops. See also formal description of each garden on pages 17-18.



Proposed types of plants that supports and stands out in relation to the shapes and colours of the building.



A sculptural outdoor structure /half-shelter

- inserted in each residential garden.

I propose the insertion of half-open and unheated shelters in each of the two private gardens.

Their role is to be a *place to go to* - a reason to go out in the garden, a place to make something, to gather, to bake, paint a chair or plant in a pot - all activities that can become a bit messy and takes time, but gives delight and joy while doing.

For this reason, they would be organized as a mix of a wind shelter, a temporary and rudimentary tool shop, an outdoor kitchen and an outdoor training facility. There could be funny details, odd shelves, playful bars to hold on to for exercises, coloured small windows, bird's houses and funny signs. There can be places for gifts from families, for pots of flowers that need to get out of the indoor spaces and for tools and buckets. But how they actually end up being organized, would be decided by staff and families during workshops.

The construction of these shelters is based on a simple addition of two well known features in any garden: an entirely open shed-structure, and an off-the-shelf ready-made potting shed. In both cases the material is wood, to which I propose the addition of greenish non transparent tarmac-paper, semi-transparent thermo plastic and transparent glass.

Built in different combinations, placed in relation to the existing high trees, each wind shelter would appear quite singular and very sculptural.

If some of the glass windows in these sheds, would be replaced by coloured glass, the structures would also take on the role of a very soft garden lantern, that can be lit during early evening hours in fall and winter.

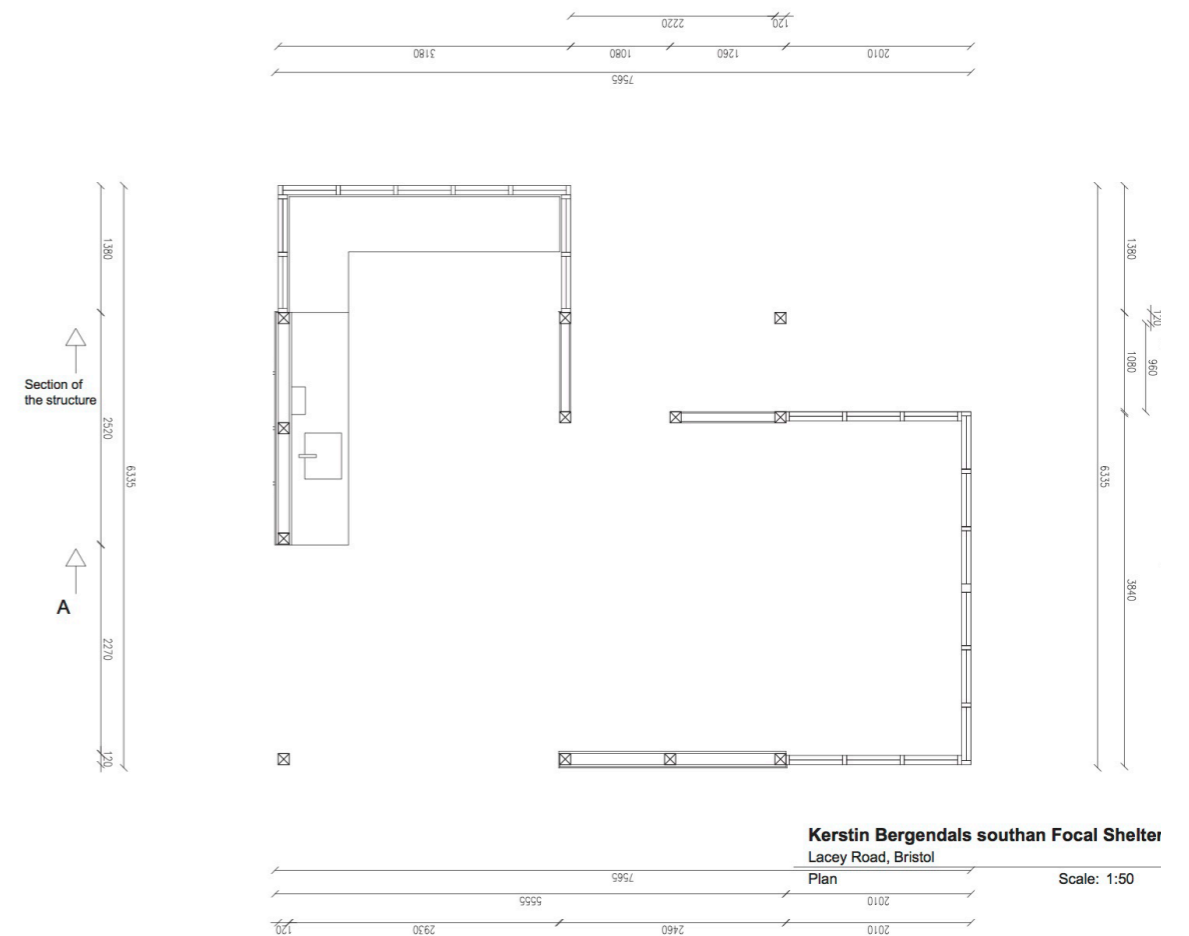


Above: Off-the-shelf potting sheds to be added to an open basic rainshed structure, offering to the dementia care home an outdoor workspace, sheltered from rain and wind.

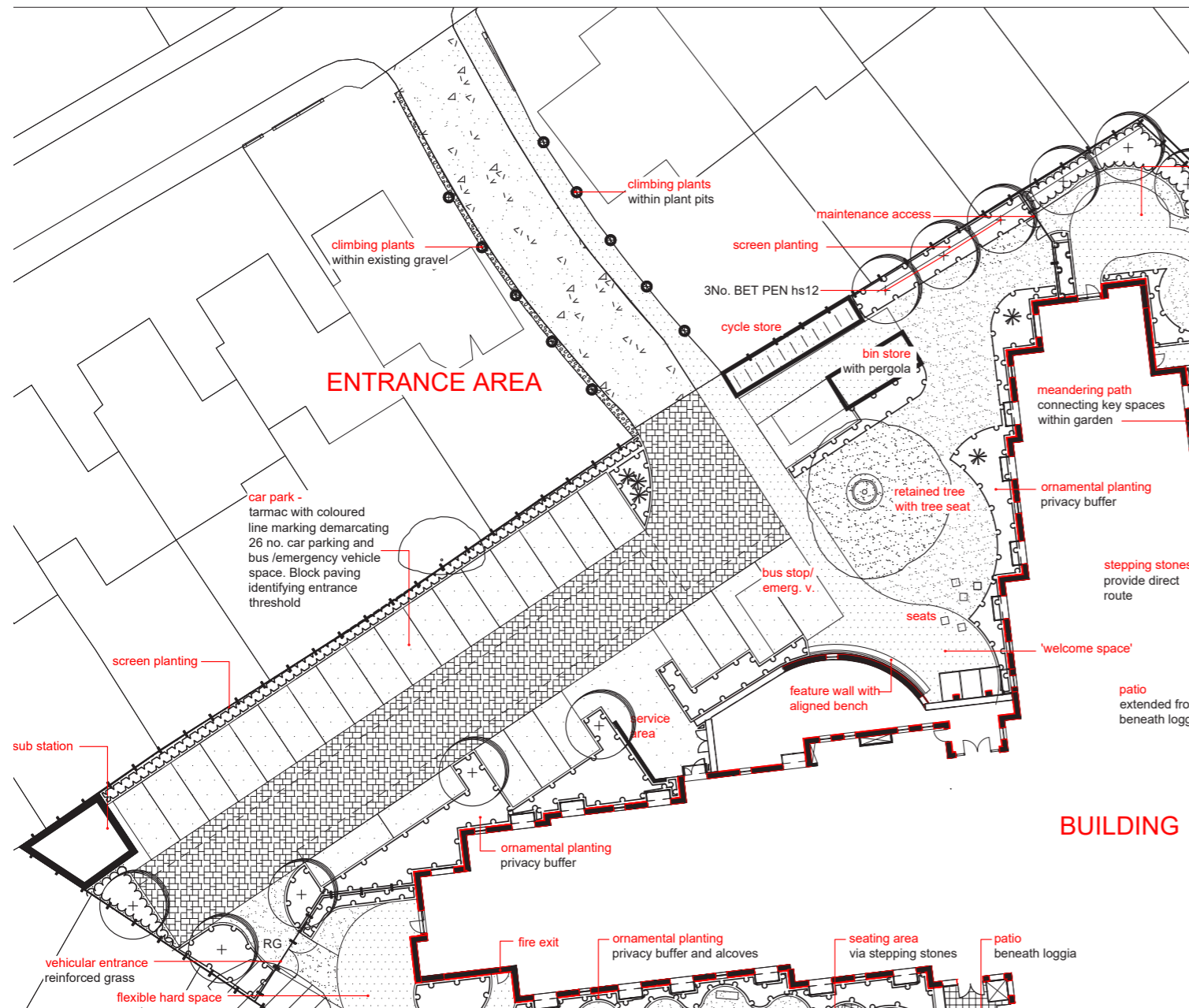
Left: The sheds seen from above. I propose to add coloured glass in a few of the windows of the pottingsheds, turning them into very soft garden lantern in the early evening hours.



View from model window: In the model different combinations of potting sheds were tested out. The final version is shown in photo and drawing to the right.

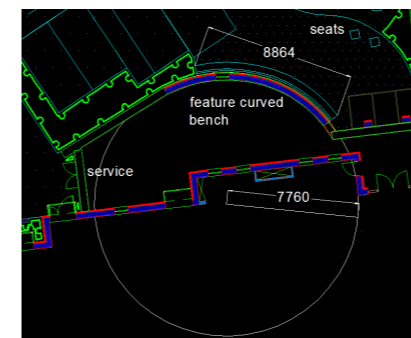
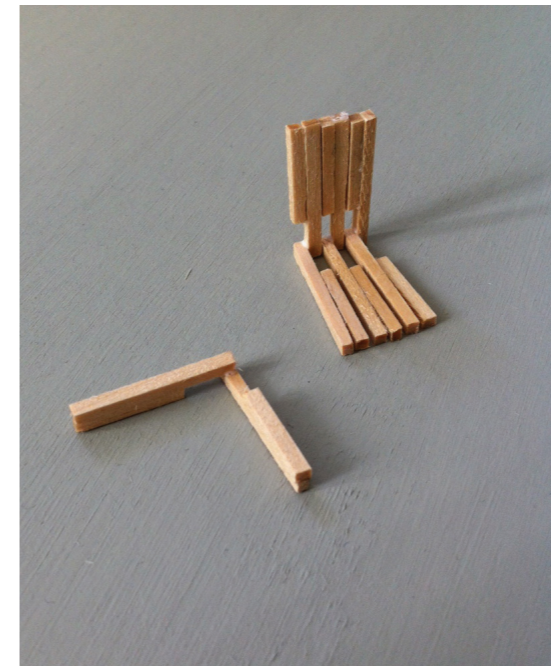


The semi-public gardens / entrance

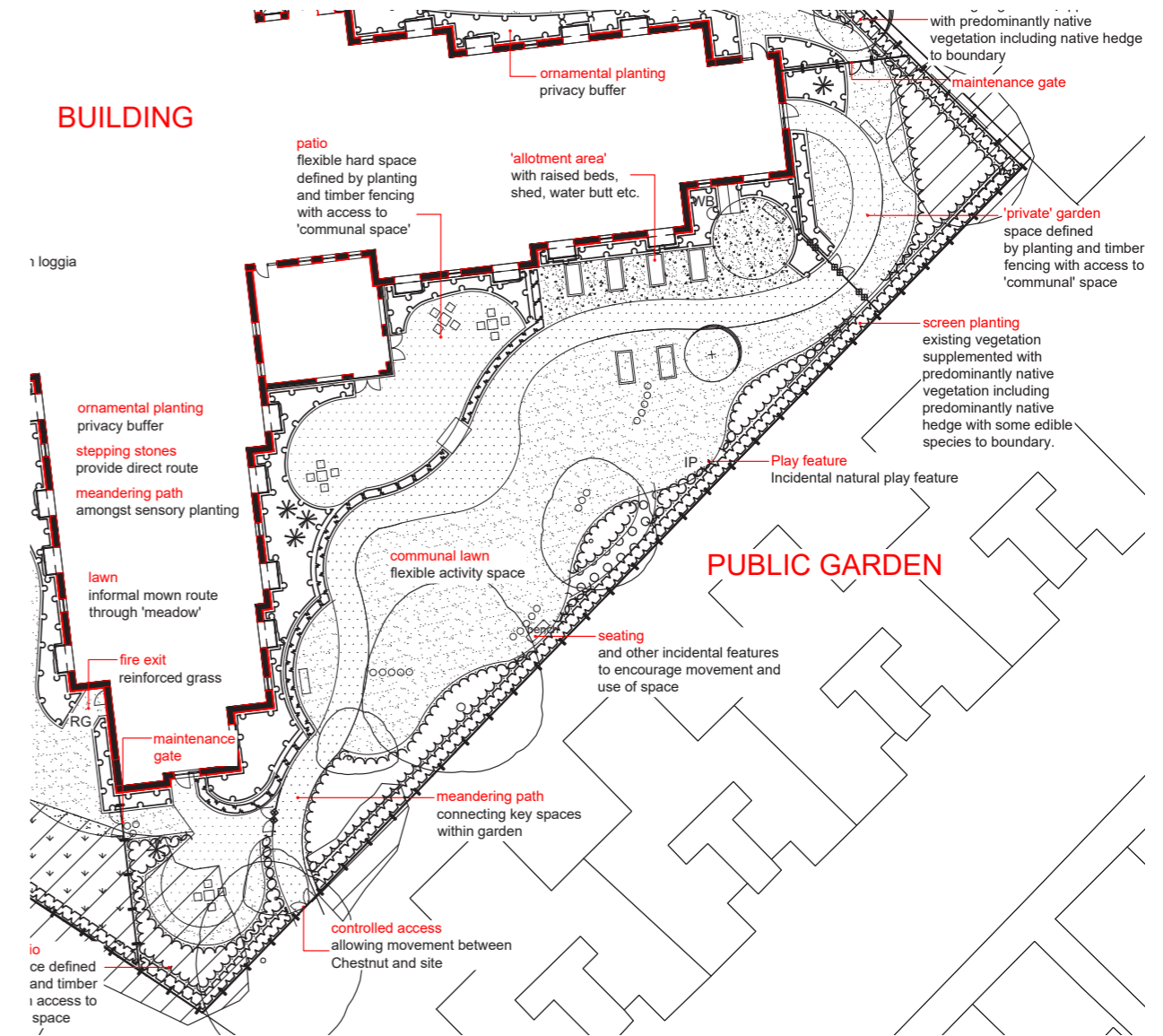


The entrance area is accessible by pedestrians, cyclists and vehicles from Lacey Road via an existing and improved road and footpath. The entrance route is defined by rear boundaries of neighbouring housing, before opening up to reveal an attractive, legible and welcoming landscape, with a focus towards the building entrance and an associated external entrance space, defined by planting and to accommodate seating for use by staff and visitors.

The setting of the building is softened by generous mixed ornamental planting, an open lawn and by the existing Sycamore tree, retained as a sculptural feature, emphasising the entrance. Around the tree a tree seat shaped as a circular bench can be appreciated from both the landscape and within the building. The curved wall is however the main feature of the entrance when approaching from Lacey Road. I seek to repeat the radius of the curved wall through adding the shape of a bright read, curved seating, which I combine with two types of white ornamental planting and soft evening lighting.



The semi-public garden / south



The south semi-public garden is intended and organized as an ultimately open and flexible place. This part of garden is built up around, and as a prolongation of the cafeteria in the one end, and of a group of movable raised beds in the other.

The room will stand out as an open green, apart from the ornamental planting climbing up the facades. As mentioned above: This is a room open to surprise. Open to be used. Open - when the world around the building, just wants to pop by.

This is a place for residents and their families, to go to.

Here, families can meet and eat together. Here, communal activities of the institution happen. And this is where visiting performers, flower shows, the puppet theatre or the local choir appear. This space is also possible for the care home to open to local public, and facilitates co-ownership with neighbours, Chestnut residents and volunteers.

In particular, the Chestnut residents can be offered movable raised beds, accessible through a special secure gate opening for them, directly from their area.



Example of movable raised beds.

