

# KASKENLINNA HOSPITAL

PROPOSAL FOR AN ARTWORK FOR THE MAIN ENTRANCE  
T h e C y c l e o f L i f e



Alice Baillaud, Landscape architect and visual artist

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# I. Presentation and working approach of the French artist Alice Baillaud

Alice Baillaud is a visual artist and a landscape architect graduate of the Ecole Nationale Supérieure de Paysage de Versailles (2000). She currently lives in Berlin and works both in the German capital and in France.

Having also trained in both science (Degree in Biology) and theater (Graduate of the “École Florent”), Alice Baillaud handles pencil, ink, razor blades or saw to develop a unique communication tool: simultaneously a window on inner worlds and a bridge towards and between others. Alice treads the path from intimacy to universal, recognizable to unknown, finite and infinite. She uses her work to uncover the ambiance.

The staging of light, shadows, reflections and transparency on delicate supports, is best described as fragile, engaging, theatrical and visionary.

*Benjamin Baillaud, Septembre 2011*

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- |             |  |
|-------------|--|
| 2005 - 2011 | Boîtes à Rêves (Dream Boxes)<br>From “La Source” to the Duchamp gallery, France  |
| 2012        | Galerie T27, Berlin  |
| 2006        | L’Échappée des fenêtres<br>Light festival, Lyon, France<br>Installation, 6 months art residency  |
| 2008        | Ombres de lumière (enlightened shadows)<br>Hôpital de Margency (95) & Art dans la Cité<br>Installation, 3 months art residency                   |
|             | Ombres ondulantes du château et du ciel<br>Domaine of Chambray (27), “Heritage Days” national<br>annual event, 2 days Performance                |
| 2009- 2010  | La Tour aux rêves d’enfants<br>Auteuil’s foundation (28)<br>Installation, 4 months art residency   |
|             | La rivière de feuilles rouges ( the red leaves river)<br>Holocaust memorial, Berlin<br>Performance, 3 hours                                      |
| 2011        | Le Souffle (Breathtaken)<br>30 years anniversary of the Maison des Arts Solange<br>Baudoux<br>(Art Centre), installation, 3 months art residency |

## II. Analyse

### 2.1 General atmosphere and observations

The site is characterized by its large scale: building, streets, parking lots are large and wide open on the surroundings.

### 2.2 The hospital building

Built in 2009, this building stands out for its size and color and gives a large vertical in a generally flat area.

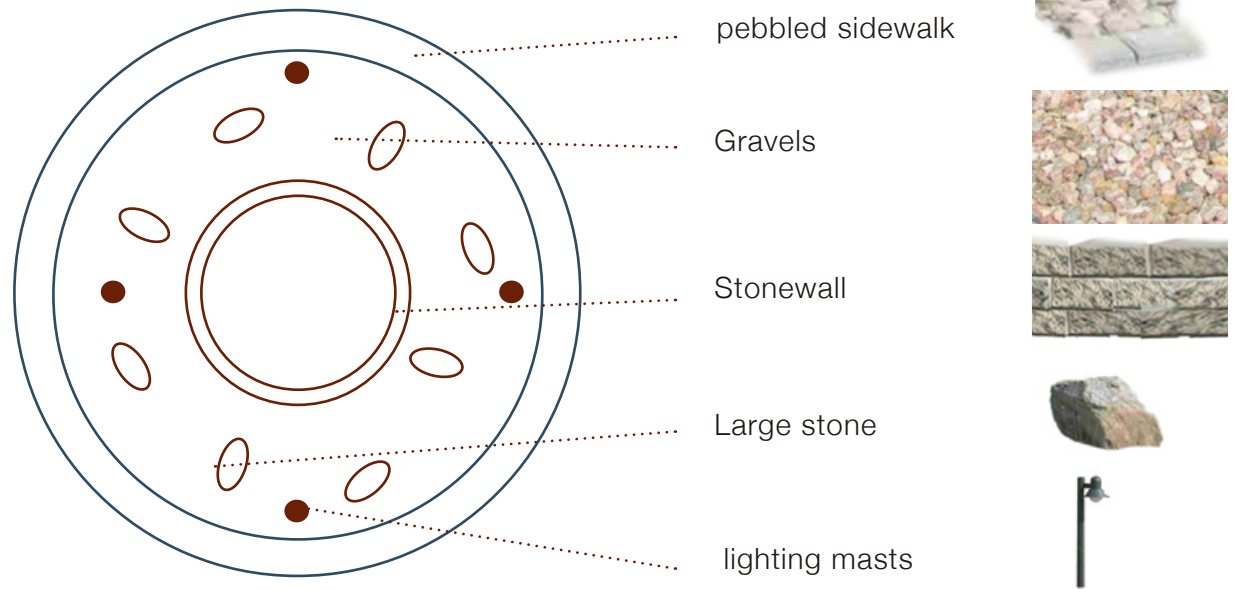


### 2.3. Platform and the roundabout outside the main entrance

- MINERAL PART: actually very present even though it is partly hidden by vegetation, it divides the space into three concentric circles: a beautiful large pebbled sidewalk, an intermediate portion with gravel and large stones and finally a central area raised by a stone wall. (see diagram below)
- PLANT PART: planting rather dispersed mainly composed of 8 small conifers, creeping plants and grasses. The overall design is more noticeable since the upper floors. Although the present grasses are tall grasses (2m with spikes in late summer), their size is insignificant here compared to site-wide.
- LIGHTING: four small lighting masts located on the periphery of the roundabout illuminate the ground.



Grass up to 2 m in late summer here but insignificant compared to site-wide



Partie minérale: schéma de l'état existant

## 2.4. Scale comparisons

It is interesting to compare the scales of the different elements of the site and make the following observation: the difference in scale between the landscape and grand architecture on the one hand and elements of the “roundabout” on the other (high grass, large stones) is so great that it is difficult to make the link between the two. This creates a feeling of emptiness and tends to isolate elements from each other.

This project is an opportunity to renew the links between these scales and make the roundabout a strong space which interact with the different scales.

Roundabout

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## III. Project outline

### 3.1 Keywords

Rhythm

Infinity

Light

Lightness

Wellness, gentle

Cycle of life, figure 3

Movement, dynamic

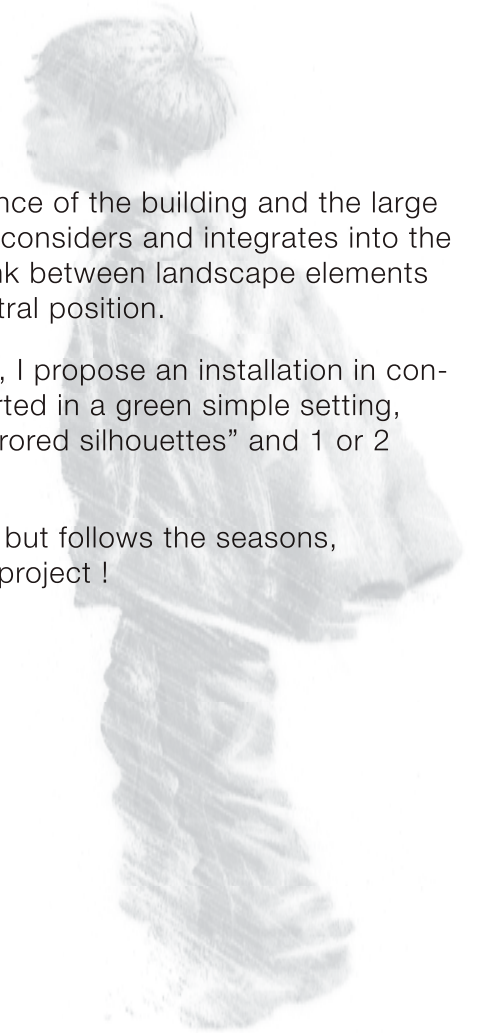
Turn

### 3.2 Concept: cycle of life

To “exist” in such a large space without being crushed by the strong presence of the building and the large opening on the surroundings, it seems important to propose a project that considers and integrates into the landscape. By being part of the whole, it is possible to create a dynamic link between landscape elements and thus confer the roundabout a real presence, a strong image and a central position.

For the geriatric hospital and relying on the round shape of the roundabout, I propose an installation in connection with the life cycle and its three ages (children, adults, elderly). Inserted in a green simple setting, (and himself harmoniously integrated in the landscaped setting), three “mirrored silhouettes” and 1 or 2 giant transparent silhouettes punctuate the circular space.

The goal is to create a work that integrates not only the landscape context but follows the seasons, changes according to it is day or night and grows with the years: it is a living project !



### 3.3 Creation of a green and mineral setting or frame

The existing planting is not going in the direction of the project: it gives the roundabout or a strong image or a key position. Facility there would hardly be valued.

**SURFACES:** I propose as a first step to simplify and clarify the areas by creating a mass of vegetation and revealing the three concentric circles of the roundabout. One could, for example, group the tall grasses (and replant them) on the raised central portion bounded by the stone wall. This soft mass of giant grasses (which could be dotted with colorful flowers changing with the seasons), the circular band of gravel and the sidewalk become surfaces in line with the building and landscape setting.

**HEIGHTS:** everything is still very “flat” compared to the large vertical building. In order to “balance”, I propose to plant 3 ornamental trees, with a light foliage that keeps transparency, a decorative bark, reaching heights of 10-15 m. and if possible of rapid growth.

The roundabout finds its place in this landscape and is a valuable jewel to host the art piece.



À noter: les plantes autres que les graminées présentes aujourd'hui sur le gravier pourraient être également replantées sur d'autres parties enherbées situées à proximité de l'hôpital.

### 3.4 Choice of species and reference images

#### THE WHITE BIRCH or BETULA ALBA:

- A purifying sap: the people of northern Europe were accustomed to take annually a few liters of birch sap to clean their blood and prepare their bodies to seasonal changes. Also called tree of wisdom, his action comes, they say, with a feeling of profound well-being.
- A white bark: it is bright and the sun would make it look beautiful front of the red bricks of the building.
- The foliage is light and golden in autumn.
- The branches: they are flexible and lightweight tops softly balance in the wind.

#### HIGH GRASS:

Beautiful all year round, dancing in the wind, they change size and color with the seasons: green in spring and summer, their leaves are golden in autumn and winter, and their silvery spikes are incredible light sensors. Another quality is their easy maintenance: just cut them down once a year (in February) to 10 cm high to clear space for the young green shoots of spring.



Betula alba



Examples of grasses



### 3.5 Installation: “Le cycle de la vie” (Life Cycle), perspectives and plan.

Concept (see 3.1)



#### Project when birches are freshly planted

3 sets of “mirrored” silhouettes of 3 m. high in a walking position. For example: an elderly couple, a pregnant woman and a young man. They turn around a transparent child of 5 meters high.

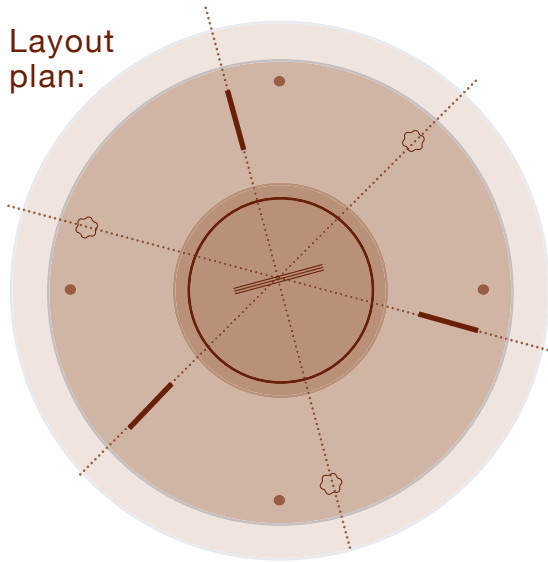
He is perhaps the child hiding in all of us ... unless the mirrored silhouettes are projections of the imagination of this child-tree that grows in the middle of giant grasses.

The presence of the child is discrete despite its size. He mingles with the red-orange brick or the foliage according to where you look while the mirrored silhouettes with precise white contours reflect their surroundings infinitely.



Option 1 in the spring

Layout  
plan:



- ..... construction lines
- mirrored Silhouette
- ☼ Betula alba
- === transparent Silhouette
- existing lighting



Option 1 in autumn

This proposal is somewhat different: there is a confrontation between two transparent silhouettes that look carefully at each other..

The difference in scale makes the child's head something surprising and mysterious ...his light gray features and vague outline contrast with the mirrored silhouettes and their defined edges.

This big jump in scales also repeats the difference in size between the size of the building and the human scale...and makes the building look not as big any more.

The transparent silhouette facing the child's head may be the same child or an elderly person who stares into the eyes of the child he was...

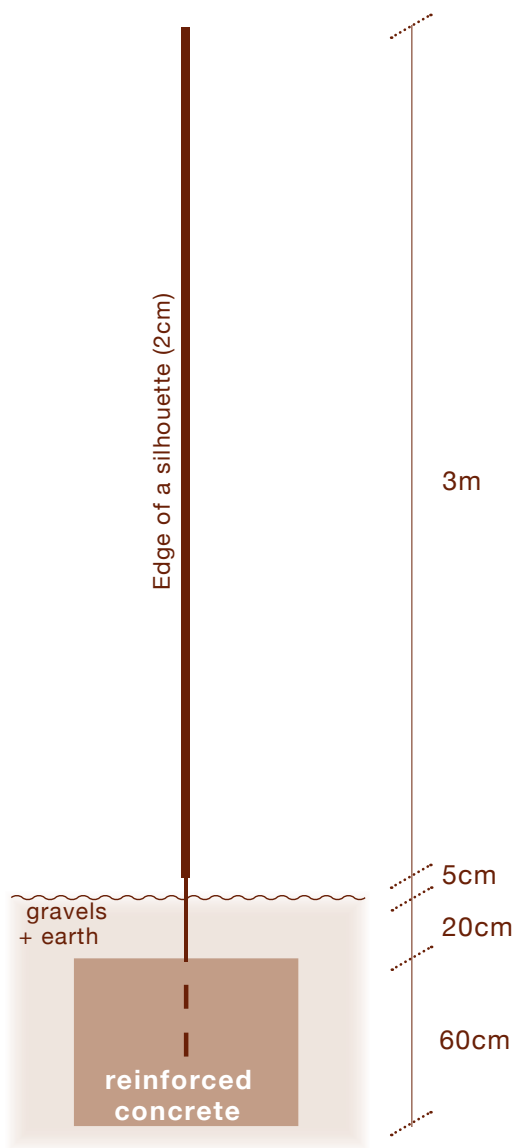
it tells different stories of course!



Option 2 in spring



Option 2 in automn



Section of a silhouette

### 3.6 Mirrored silhouettes

**DRAWING OF THE SHADOWS:** These figures are drawn with many details from shadows of people. A shadow expresses particularly well the silhouette, (the way to stand or sit, the age etc) of a person.

**REALISATION OF MIRRORED SILHOUETTES:** The shadows are scanned drawings and the silhouettes are laser cut in one piece of mirrored polished stainless steel \* 2 cm thick. They are set in a reinforced concrete slab: see diagram cons.

**CONCRETE SLABS:** the cost and installation of concrete slabs (to fix the art works) should be covered by the hospital.



\* mirrored polished stainless steel : material used for Ombres de lumière, project with the hospital of Margency and supported by Art dans la Cité.

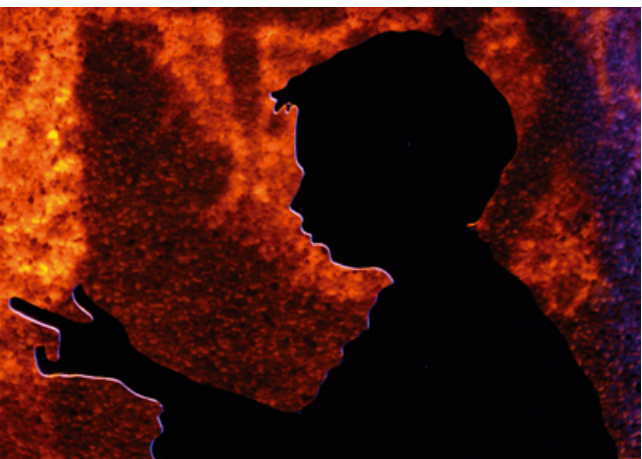
### 3.7 Mirrored silhouettes and light

EDGES:: -they will be painted with phosphorescent white paint which reveals the silhouette as its contour line in night time.

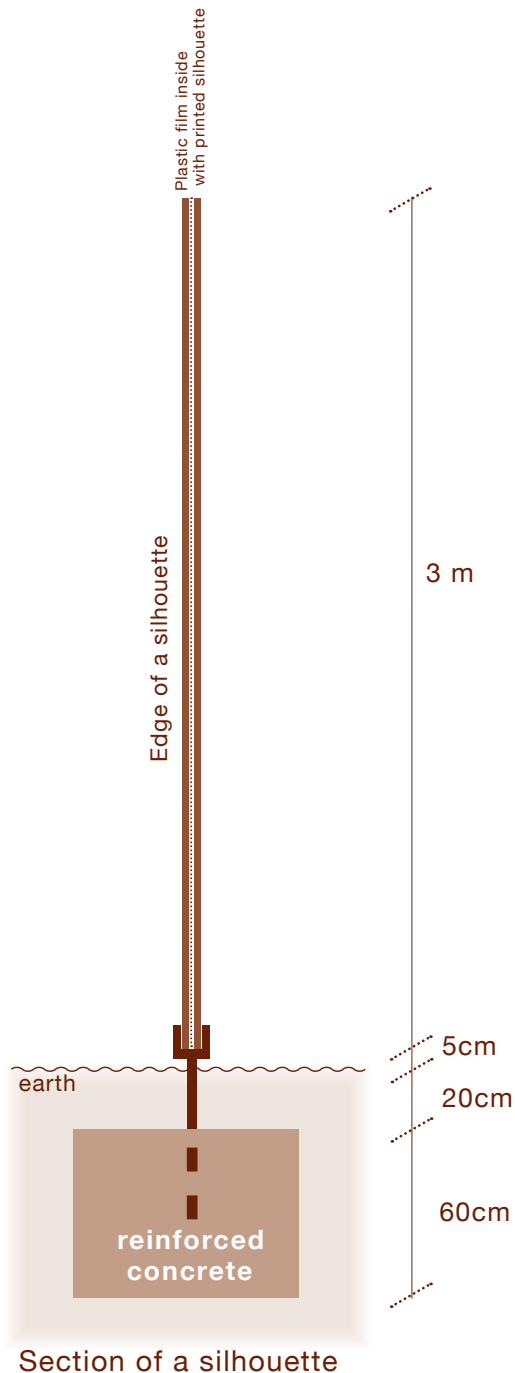
The SILHOUETTES: A mirror reflects only what is enlightened. This means that the light will illuminate what is in front of the mirrored surfaces. It is unuseful to light the mirror itself. Experiences allowed me to test this idea.

- TREE LIGHTING: The trees will be reflected in the figures if they are lit.

- Finally, we must go and check if the four existing tlights are sufficient or if some changes need to be made.. If is the case it would be great if trenches and passage of electricity wires in the ground are supported by the hospital.



Light tests



### 3.8 Transparent Silhouettes

The most suitable material is probably the laminated safety glass: it is composed of two sheets of glass separated by a plastic film called PVB (Poly Vinyl butyral). This is a very solid glass and it is possible to print the silhouette on this plastic film.

A U-shaped metal structure at the base of the figure will be fixed in the ground by a concrete slab. (see diagram).

AT THE HEART OF GRASS: whether the boy's face (option 2) or Child-tree (option 1), this face and this child must have a certain mystery and I do not want their contours to be perfectly readable. Ideally, they would measure between 4 and 5 meters high and would be composed of one or 2 panels of laminated glass assembled with one another.

SILHOUETTE THAT FACES THE BIG "LITTLE BOY'S" FACE: (option 2), the silhouette glass will be laser cut and its edge painted in white phosphorescent. Its height is 3 m.

### 3.9 Involvement of the hospital in this project

Workshops would spread over a month (roughly between mid-May and mid-June) and would operate on volunteering of course. Residents and even hospital staff (even if I imagine they have very little time) are invited to participate in the project's following steps:

DRAWING OF the SHADOWS: the ideal would be to ask volunteers to pose (and "lend" their shadows) and other to draw these shadows. I would have with me a shadow projector that has the distinction of making sharp shadows. This can represent any ten people.

PAINT EDGES OF SILHOUETTES

REPLANTING PLANT LOCATED ON THE GRAVEL BAND

.... There may be other aspects that I do not know yet: ideas are mostly welcome!

### 3.9 Option with Cortem Steel and 2 sides-silhouettes

This option uses the cortem steel which is a very reliable material and brings another depth to the project because of its color and its strength. The idea would be to keep one side visible and to fix the polished stainless steel on the other side.

The cortem steel harmoniously mixes with the existing colors (bricks, gravel, autumn colors, white trunk ...etc) and at the same time creates a striking contrast with the fragility of the light foliage of the trees, the “dancing” grasses in the wind, and the transparent giant silhouette of the young boy. It also reminds the strength of the building itself.

