

KASKENLINNA HOSPITAL & Art Dans La Cité

PROPOSAL FOR AN ARTWORK FOR THE MAIN ENTRANCE

L i f e C y c l e



Alice Baillaud, Landscape Architect and Visual Artist

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

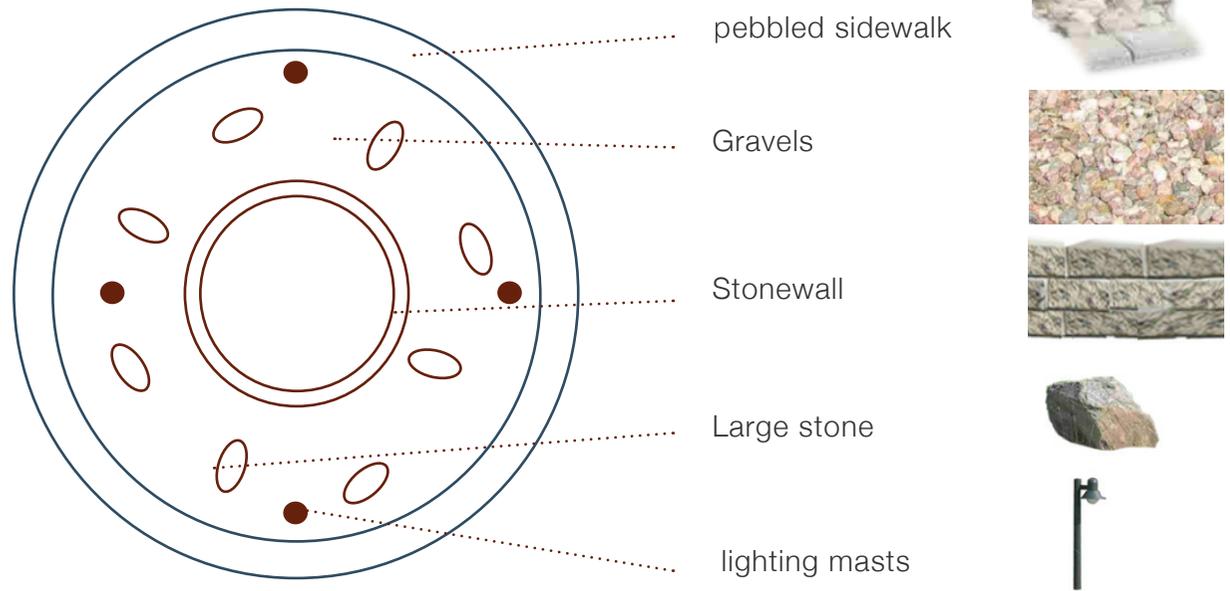


2.3. Platform and the roundabout outside the main entrance

- 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

KASKENLINNA HOSPITAL



III. Project outline

3.1 Keywords

Rhythm	Wellness, gentle
Infinity	Cycle of life, figure 3
Light	Movement, dynamic
Lightness	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 giant “silhouettes” mirrored on one side and in Cortem steel on the other side will 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 day or night and grows with the years: it is a living project !



3.3 Creation of an intermediate scale with a green and mineral setting or frame

The existing planting is not going in the direction of the project: it doesn't give the roundabout a strong image or a key position. An installation there would hardly be seen and 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 light-colored bark that pairs well with the brick built, reaching heights of 10-15 m maximum and if possible of rapid growth.

The roundabout finds its place and connection with the landscape and building and is now ready to host an art piece.



3.4 Choice of species and reference images for the project

BETULA UTILIS var. JACQUEMONTII:

- A white bark : this elegant fast growing tree has a smooth, bright remarkable white bark which is very attractive in winter hardiness. it would look beautiful front of the red bricks of the high building.
- The foliage: the light dark green foliage turns yellow in autumn.
- The branches: they are flexible and lightweight tops softly balance in the wind.
- Height: It is a “small” variety of birch which rarely exceeds 15m high.

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 utilis var. Jacquemontii



Examples of grasses



Note about the purifying sap of the White Birch (Betula alba)

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.

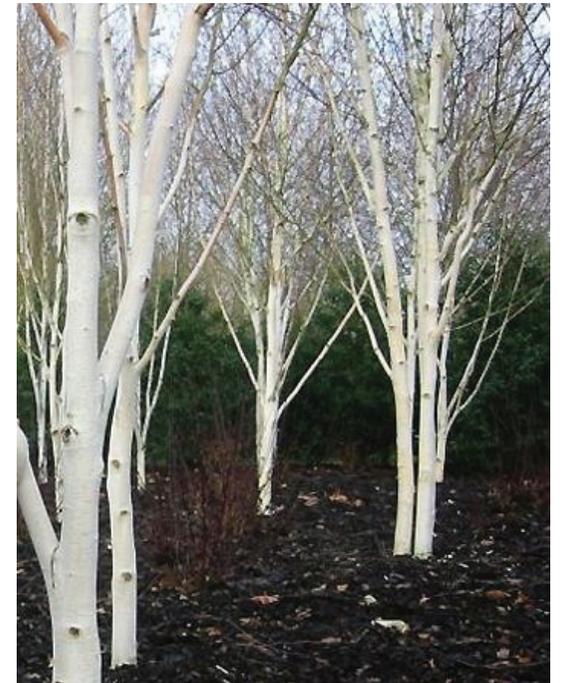


High grasses, Berlin - mars 2012



Sculpture in Cortem steel

Betula utilis var. *Jacquemontii*



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

Concept (see 3.1)



In the vegetal frame are inserted 3 sets of silhouettes of 3 m. high in a walking position in order to suggest the movement.

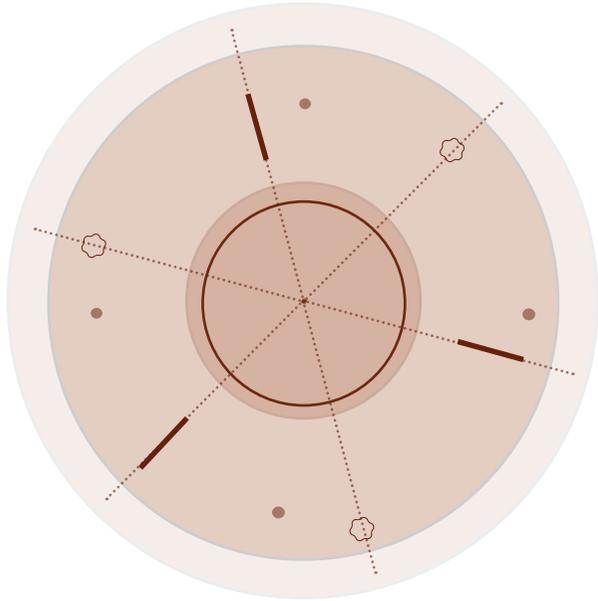
For example: an elderly couple, a pregnant woman and a young man. They are made of cortem steel on which is fixed a sheet of polished stainless steel mirror on one side only.

From where you look, the mirrored side reflects the lanscape, the light foliage, the bricks, the sky and so on. It creates an impression of transparency and opens a door to infinity. The cortem steel is a very reliable and strong material: it brings depth to the project because of its color and its strength. Note that this material harmoniously pairs with the existing colors (bricks, gravel, automn colors, white trunk ...etc) and at the same time creates a striking contrast with the fragility of the light foliage and the “dancing” grasses in the wind.



Spring

Layout plan:



-  construction lines
-  Silhouette
-  *Betula utilis* ver. *Jacquemontii*
-  existing lighting



A few years after plantation in autumn



Adult size in summer

3.6 Silhouettes: drawings, mirrored face, lightings, references photos etc.



Fig.1

- Drawing the shadows of people (fig.1): figures are drawn with many details from shadows of people. A shadow expresses particularly well the silhouette: the way to move, the age etc.

- Existing lighting: the final position of the silhouettes and the trees will depend on the 4 existing lights. Some tests will be made with mirrored film to find out what will be the best effect. Note: a mirror reflects only what is enlightened. This means that the light should illuminate what is in front of the mirrored surfaces. It is useless to light the mirror itself. Experiences in the past allowed me to test this idea.

- Edges: they will be painted with phosphorescent white paint which reveals the silhouette as its contour line in night time and gives a quite different setting from the daylight.

