

“As the stigma associated with the treatment of mental disorders has declined, more individuals are seeking help to deal with problems associated with family, job, or the stresses of contemporary living.”
Malikin

CAMPUS FRAMEWORK

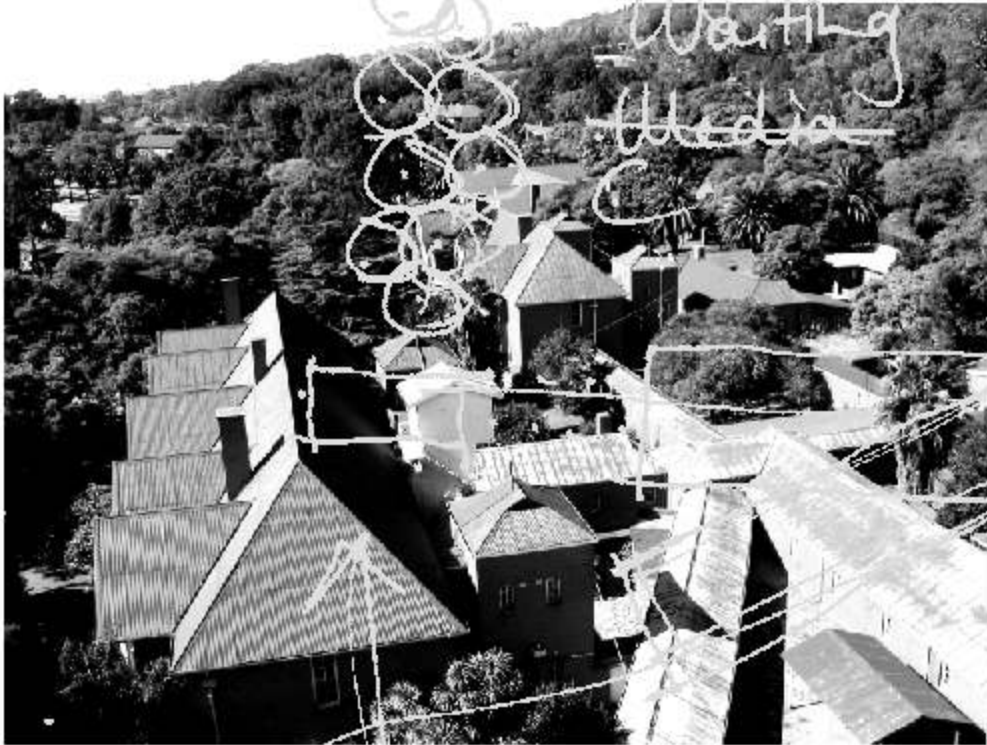


Figure 4.1: Top view of left wing of main administration building.



3.1 Nature of the Problem

- Campus has no “address”.
- The site is cut-off from the city and there is no integration.
- People on campus is “lost in space” and there exist hardly any place-making.



Figure 4.2: Approaches to collective form: compositional form, megaform, group form

3.2 Integrating the Campus

3.2.1 COLLECTIVE FORM AND LINKAGE

In a paper called *Investigations in Collective Form* published in 1964 by the Washington University, Fumihiko Maki wrote about appropriate master forms that inform an adequate spatial language to be used in urban design that can create and organize space within the master program.

He argues that there exists an absence of coherent theory beyond that of single buildings. Therefore he investigated the nature of “collective form” concerned with groups of buildings - the segments of our cities.

He identified collective form, however, not as a collection of unrelated, separate buildings, but as buildings that have a reason to be together.

The first step in his investigation was to analyse the structural principles involved in making collective form. He established three major approaches.

Compositional Form	Compositional Approach
Megastructure/Megaform	Structural Approach
Group Form	Sequential Approach

3.2.2 COMPOSITIONAL FORM

In the creation of the compositional form the elements that comprise the collective form are conceived and determined separately. Proper functional, visual and spatial (sometimes symbolic) relationships are established on a two-dimensional plane.

The compositional form is a static approach because the act of making a composition itself has a tendency to complete the formal statement.

3.2.3 THE MEGASTRUCTURE

The megastructure is a large frame in which all the functions of a city or part of the city are housed. It has been made possible by present-day technology. Maki describes it as a human-made feature of the landscape.

The megastructure has great promise for several fields:

- Environmental engineering
- Multifunctional structures
- Infrastructure as public investment



Figure 4.7: Compositional form: Brasilia, Oscar Niemeyer



Figure 4.8: Megaform: a community for 25,000 people, Kenzo Tange

3.2.4 GROUP FORM

Group form is form that evolves from a system of generative elements in space. Some of the basic ideas of group form can be recognized in historical examples of town buildings.

Factors which determine the spatial organization of these towns are:

- Consistent use of basic materials and construction methods as well as spontaneous but minor variations in physical expression;
- Wise and often dramatic use of geography and topography;
- Human scale preserved throughout the town (frequently in contrast to superhuman land forms); and
- Sequential development of basic elements such as dwellings, open spaces between houses, and the repetitive use of visual elements such as walls, gates, towers, open water and so forth.

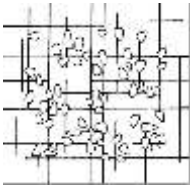


Figure 4.3: Mediation: connection with intermediate elements or implying medium (including composed open space)

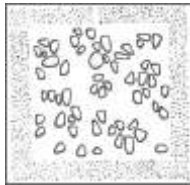


Figure 4.4: Definition: enclosing disparate structures with a sensible barrier; producing unity within the barrier and separating from what is outside

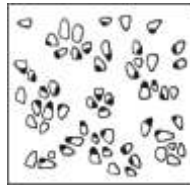


Figure 4.5: Repetition: giving each element a feature that is common to all in the group so that each is identifiable as a part of the same order

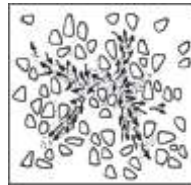


Figure 4.6: Sequential Path: placing activities that are performed in sequence in identifiable spatial relation to one another

Sequential form develops over a much longer period of time than the other types of form.

“A pedestrian movement system will be established, unifying the campus as a whole”.

Lessons to be learned from group form:

- Forms in group form have their own built-in links, whether expressed or latent, so that they grow within the system. They define basic environmental space which also partakes of the quality of systematic linkage.
- Group form and its spaces are prototype elements, because of the implied system and linkage. The elements and growth patterns are reciprocal - both in design and in operation. The elements suggest a manner of growth, and that in turn demands further development of the elements in a type of feedback process.
- The elements of group form are often the essence of collectivity, a unifying force, functionally, socially and spatially.

The group form evolves from society rather than from powerful leadership.



Figure 4.9: Group form: a Greek village



Figure 4.10: Japanese linear village: a beautifully spine of growth.

3.2.5 LINKAGE

Fumihoko describes linkage as the “glue of the city”. He states: “Linkage is the act by which we unite all the layers of activity and resulting physical form in the city. Insofar as linkage is successful, the city is a recognizable and humanly comprehensible entity. We depend on understanding how we can get from place to place in the city. Each at its own level contributes to our ability to know and enjoy experience - social, temporal and spatial linkage.”

Fumihoko identified five basic linking operations:

- To mediate
- To define
- To repeat
- To make a sequential path
- To select: to establish unity in advance of the design process by choice of site.

3.2.6 APPLICATION

Weskoppies, as a campus, can be described as a group form since it is a collection of buildings that have a reason to be together that have developed over an extended period of time.

At Weskoppies one finds consistent use of brick and mortar as building materials, used in similar construction fashion. The buildings on campus flow with the topography of the site, although in a somewhat stifled manner. All buildings on site have an inherent quality of human scale. The historical buildings exhibit this to a greater extent.

If it is true that the campus is a group form, then there should exist inherent built-in links within the site as Maki suggests. It is the purpose of this exercise to identify those links and strengthen them through the connection of old linkage systems with proposed new ones (as derived from pedestrian desire lines and the five basic linking operations as set out by Maki). A pedestrian movement system will be established unifying the campus as a whole.



Figure 4.11: My Sky Hole 97-2 project by Bukichi Inoues

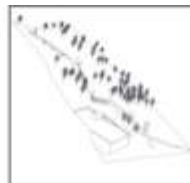


Figure 4.12: Dani Karavan's project Way to the Hidden Garden - Sappora Art Park



Figure 4.13: My Sky Hole 97-2 project by Bukichi Inoues



Figure 4.14: My Sky Hole 97-2 project by Bukichi Inoues

3.3 Proposal: A Public Island

3.3.1 CONCEPTS FOR SPATIAL DEVELOPMENT FRAMEWORK

The concept is to develop the internal "ring road" to be more legible. The island in the core of the campus can then be developed as a public "central park" for the campus where public life is embraced and enhanced.

The indication of building blocks on the public island does not indicate that there should be buildings on those spots, but rather a system of open spaces that link the campus together. If new buildings are added to the island, though, these open spaces should be respected and buildings should form around them.

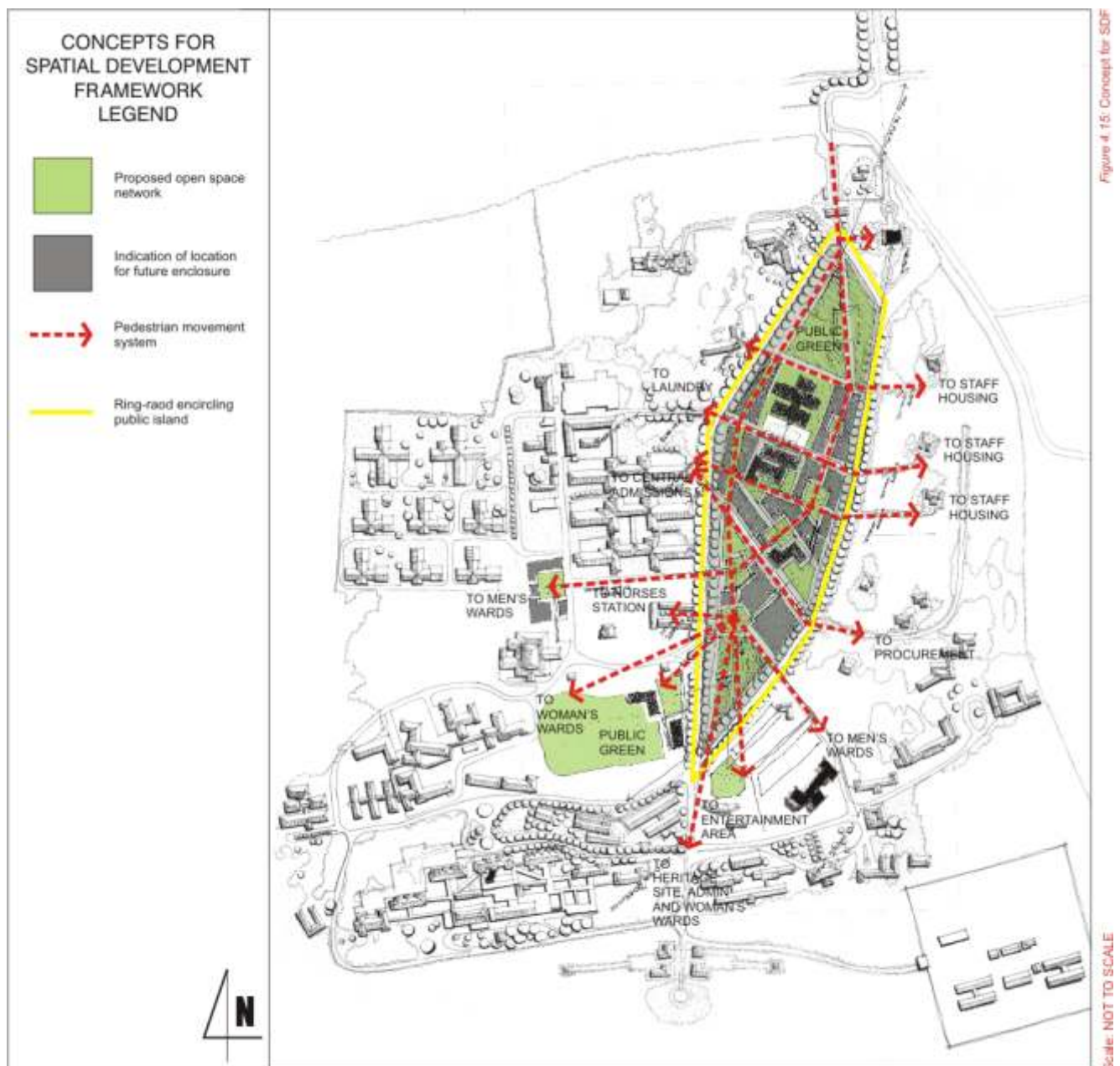




Figure 4.16: My Sky Hole 97-2 project by Bukichi Inoues



Figure 4.17: Hakon open air museum

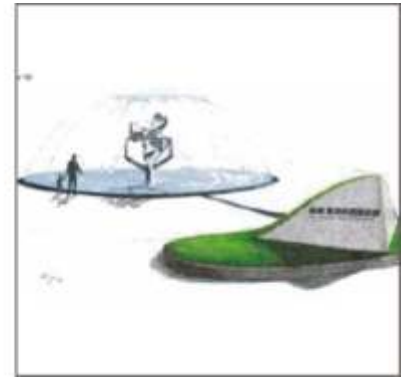


Figure 4.18: Landscaping and sculpture creates memory

3.4 Concept: Public Island as a Park

The concept of the public island as a park within the city will be a open space linking system of public places. The different places can function on different levels, some more private (to sit and contemplate) some more public (to play games).

This concept ties in with the concept of the campus as a stoep. The open space will allow for the public to utilize the campus in this manner.

The open space system also creates the opportunity for a pedestrian movement system to follow along this linking route, as it connects to all clusters of buildings. This then allows the patient and visitor to walk along a pedestrian route that is more sheltered from the scrutiny of the vehicle drivers along the main ring road.

3.4.1 PRECEDENT - MY SKY HOLE - BUKICHI INOUE & WAY TO THE HIDDEN GARDEN - DANI KARAVAN

The combined use of art and public space is an issue that Japan has tackled in a special way, by privileging sculpture for the enrichment of urban landscapes and accompanying its projects with a 'poetic vision of nature'. Its approach lies midway between the open-air museum and the French conception of it as a cultural device capable of affecting social life. The works and especially the installation-sequences of Bukichi Inoue represent well this attitude to public space.

A counter-attraction to Inoue's work is that of Dani Karavan, the leading exponent of 'urban humanism', which occupies a position homothetic to that of the Japanese artist.

This precedent was chosen to inform the design of the public island in terms of creating open space. Sculpture and art can be used to create open spaces with individual characters. Place making is enhanced through such installations.

3.4.2 PRECEDENT - HAKONE OPEN AIR MUSEUM - NEBUKAKA SHIKANA

The project is an outdoor museum not far from Takyo. The architect successfully demonstrates the relationship between architecture, landscape and culture. Places of memory, rest and movement is created as one travels across the site.

Memory can be captured through landscape installations. In the case of Weskoppies, the site is layered with history and events. These events and places in time can be celebrated through art installations. This will portray a culture of healing, where we have been and how we have grown, and give a sense of pride to the inhabitants of the campus.



Figure 4.19-22: SUDESTE: Leandro Heine. A solid cast iron frame with seat and backrest in Lapacho essence.

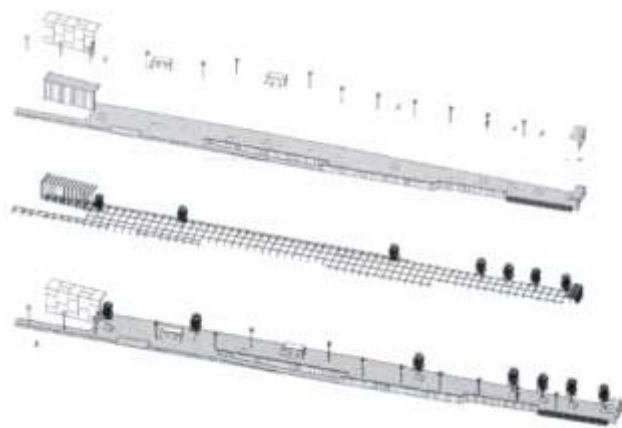
Figure 4.23-24: RECOLETO: Leandro Heine & Alejandra Ferrugia. Base in cast aluminum and seat in polished & waterproofed Lapacha

3.5 Installations to the Site and on the Public Island

3.5.1 URBAN INSTALLATION

The urban installations will comprise of bus stations and appropriate shelters, public lighting, sufficient greening, seating, signage indicating the location of the hospital and community center and appropriate paving and pedestrian crossings.

Urban installations are proposed along the main pedestrian routes to the campus. This is due to the extensive use of public transport of both visitors and in-patients of the hospital.



3.5.2 LANDSCAPE INSTALLATION

Landscape installations will be introduced within the public island, a designated piece of land within the campus that is encircled by the campus' main ring-road.

The concept is that the installations will accommodate the intension of place-making within the island and facilitate the use of the island as a public park within the campus.

Facilities will include public ablution, information kiosks, seating, picnic facilities and sculptures.



Figure 4.29: Picnic area - Fjordane, Norge



Figure 4.30: Exhibition area - Fjordane, Norge



Figure 4.31: Public ablution - Fjordane, Norge

3.5.3 PRECEDENT - TOURIST PARKING AREAS AND SERVICES ALONG MOUNTAIN ROAD - JENSEN AND SKOTVIN

The "Tourism Project" has been undertaken under the auspices of the Norwegian Department of Transportation in a number of districts. This installation was done at Fjordane.

The aim of the project is to rectify the relative absence of services for travelers along the most popular tourist routes.



Figure 4.28: Tourist Project in Fjordane, Norge - Jensen and Skotvin

3.5.4 LESSONS LEARNED



Figure 4.25-27: CARNAMUSA: Alejandra Ferrugia & Daniel D'Andrea. Fore pressed pieces shaped like bits linked one to the other by a galvanized iron rod.

3.6 Conclusion

3.6.1 CONCEPTS FOR THE PUBLIC ISLAND

- As the SDF indicated, the island will contain a pedestrian movement system that will allow pedestrians to move across the core of the campus in a more desirable fashion than simply along the main ring road.
- Spaces will be created along these paths. Some will have a public character, while others will give a sense of rest and rejuvenation. The creation of these public spaces will allow patients, staff and visitors to utilize the campus core in a positive way.
- Amenities will be placed strategically along the path in order to serve the user, aid the patient and visitor in orientation and creating a sense of place within the island. Within the landscape context, services such as seating, public ablution and exhibition and information pavilions will be installed. Within the urban context services will include bus shelters, public lighting and signage.

