

VILLAGE OF VIRTUE

PSYCHIATRIC REHABILITATION CLINIC
IN WESTFORT VILLAGE

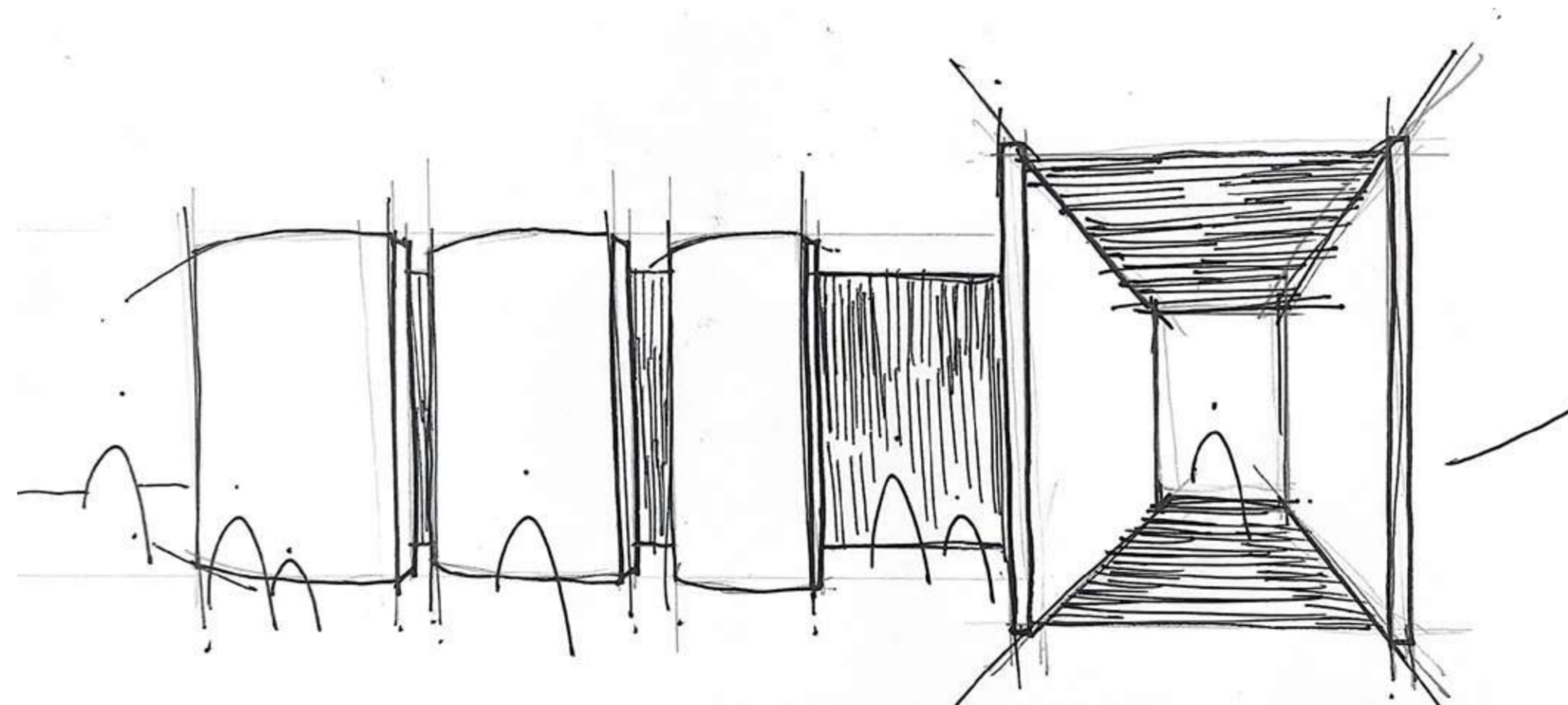


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ABSTRACT

Key words: Pattern language, aliveness, rehabilitation, exposure and solitude.

The harsh reality for individuals in need of psychiatric help in South Africa is that appropriate medical care is reserved only for the worst cases. Patients who are admitted to long and short-term care experience symptoms of a deteriorating mental state before admission, yet there is no formalised method of treatment for them. This issue is exacerbated by the impact of the economy; the influence of the socio-economic reality on the prevalence of mental illness is not only real but also repetitive in its nature. Individuals living in poverty and with poor mental health are at an increased risk of remaining poor.

In the late 1800's the issue of leprosy demanded infrastructure to care for ill patients who were able to easily transmit the disease. In 1898 the Pretoria Leprosy hospital was built in Pretoria West this hospital later was renamed Westfort Village. This precinct was demarcated as space for leprosy patients to be treated far away from the metropolis and in so doing limit the impact of the disease. The village was designed to be a self-propelling organism equipped with all the infrastructure needed to house the patients and the staff. The hospital was put out of commission in 1997. In the present moment much of what Westfort Village used to be has been taken over by informal settlements, with much of the existing infrastructure being taken over for residential use.

This design project aims to restore the spirit of the village as a healthcare precinct. Introducing a psychiatric rehabilitation centre that is propelled by community engagement and auxiliary programmes that encourage ownership and possession by the growing community in the village. The design makes use of Christopher Alexander's theory of aliveness and how it manifests through well-informed spatial gestures. Ultimately the generated structure ought to aid in the rehabilitation of the patients while also participating in a community engaging language of space-making.

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Dr Nico Botes (DPD)

PROGRAMME:

Psychiatric Rehabilitation Centre

CLIENT:

City of Tshwane

SITE LOCATION:

Westfort Village, Pretoria West

Fosrt West, farm number 727-JR

25°44'4.95"S 28° 5'22.35"E

STAKEHOLDERS:

Community of Westfort Village

Department of Health

01 INTRODUCTION

THE ISSUE IN FOCUS

01 INTRODUCTION

THE ISSUE IN FOCUS

1.1 THE GLOBAL CONDITION

The current state of architecture displays a worrying trend of buildings that attract superficial attention but do little to foster conversation with the intangible aspects of life in our time. Globalisation has led to a homogenization of architectural styles, where local cultural identities are often sacrificed for a more 'universal' look and in so doing drains them of their connection to the people to whom these spatial manifestations belong. The buildings of our time are focused on facile motives that are geared to nurture upward financial trends as opposed to encouraging user intimacy.

This design project is born out of a simple question: "what makes you feel more alive?" (Alexander 2002:127). This question was posed by mathematician-turned-architect Christopher Alexander during a conversation with a friend while they were examining a series of different objects. The goal of Alexander's question was to discover how the physical environment engages with the part of the human form that perceives things as 'life-giving'. This question is reflective of Alexander's approach to architecture and design, which centres on the concept of 'life' in buildings and spaces. He believed that certain patterns, structures, and designs have the power to evoke feelings of 'aliveness' and 'wholeness'. His work, particularly in *The Nature of Order* (1977) and *A Pattern Language* (2002), emphasises creating environments that resonate with human emotions and experiences.

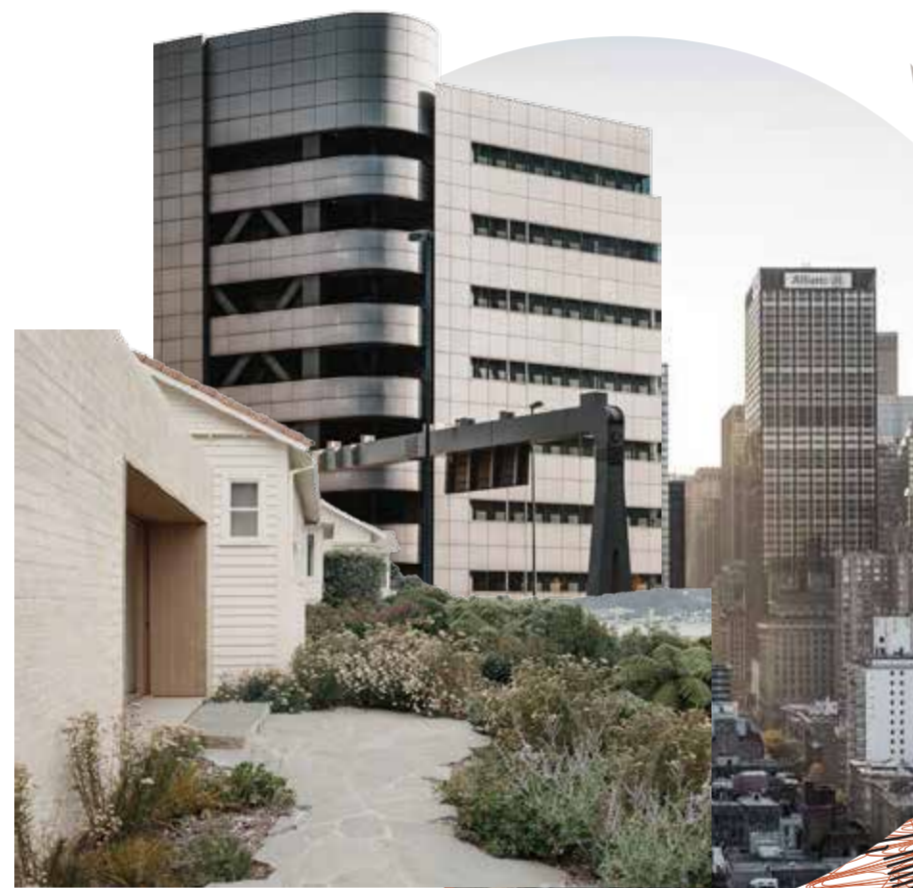
1.2 THE ARCHITECTS' PEN

The architect is charged with the task of 'building' by making manifest the abstract ideas of the mind in built form. However, this task often takes on particular adverbs for different architects—some given and others chosen—at times it would be to build cheap, to build fast, to build flashy or for the sake of it, to abandon all tradition and build differently.

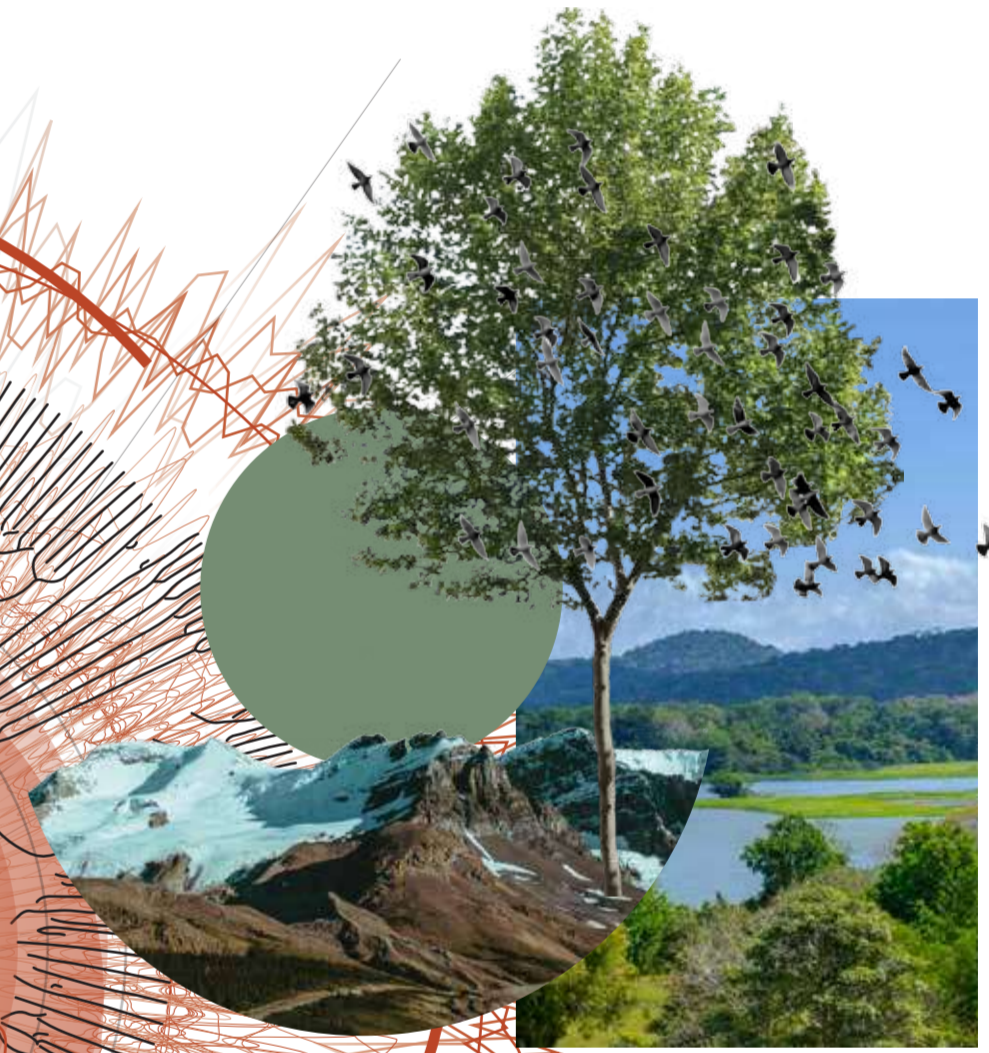
As seminal reading in the tuition of the architect, the Roman architect and engineer Vitruvius presents three core principles that ought to be presented in architecture to protect the purity of the interaction it has with its users. In his treatise *De Architectura* (On Architecture) published in 1436 Vitruvius claims there are three essential qualities that any structure must possess: firmitas (durability), utilitas (utility), and venustas (beauty) (Vitruvius 1914:15). It is fairly easy to understand the first two principles as they are fairly easy to quantify with a set of yes or no questions. However the last quality of beauty is one that provides the architect with a rich challenge and a noble adverb to the task of building and that is to build 'beautiful'.

The Agency of the Architect would lie in the designers ability to design 'beautiful buildings to be occupied by people and leave them having experienced a real sense of 'aliveness'.

MAN-MADE ENVIRONMENT



NATURAL ENVIRONMENT



THE ARCHITECTS AGENCY

PRIMARY FOCUS

THE HUMAN

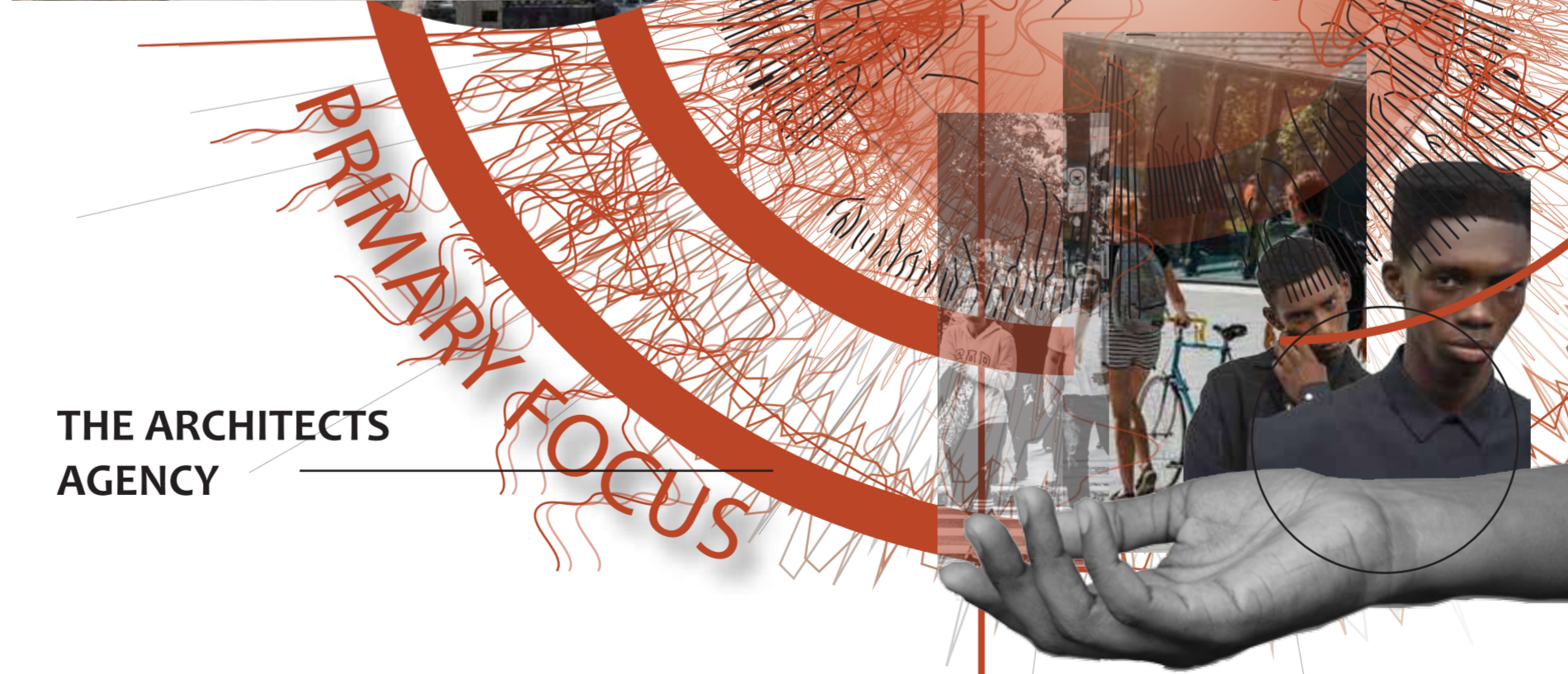


FIGURE 1: RELATIONSHIP BETWEEN CENTRES (AUTHOR)

02 BACKGROUND

THE ISSUE IN FOCUS

02 BACKGROUND

THE ISSUE IN FOCUS

2.1 THE WHOLE CENTRE

Christopher Alexander centred much of his work around the concept of 'wholeness' which he defines as "the source of coherence in any part of the world" (Alexander 2002:79-108). His main aim is to understand how the parts of a made thing—whether a crafted object, artwork, building, neighbourhood or city—appropriately belong together and have a fitting place in the whole (Seamon 2004:29).

Alexander introduces the idea of a 'centre,' a field like part of space or structure that is somehow distinct from the other centres around it; these are objects that are both animate and inanimate, as the fundamental element in the construction of the universe (Hora 2021). Centres as fields are overlapping, interlocked, co-dependent, defined in terms of their relationships to other centres. This perspective is liberating, as we can conceptualise everything we encounter in space and time as the product of relationships between centres (Hora 2021). The life or intensity of one centre is increased or decreased according to the position and intensity of other nearby centres. Above all, centres become more intense when the centres which they are made of help each other (Alexander 2002:79-108). Alexander's investigations operate based on these two ideas: 'wholeness' and 'centres'. If a centre possesses a degree of wholeness —being its deep-seated coherence— its sense of aliveness increases and in doing that strengthens the connection between the user and the divine.

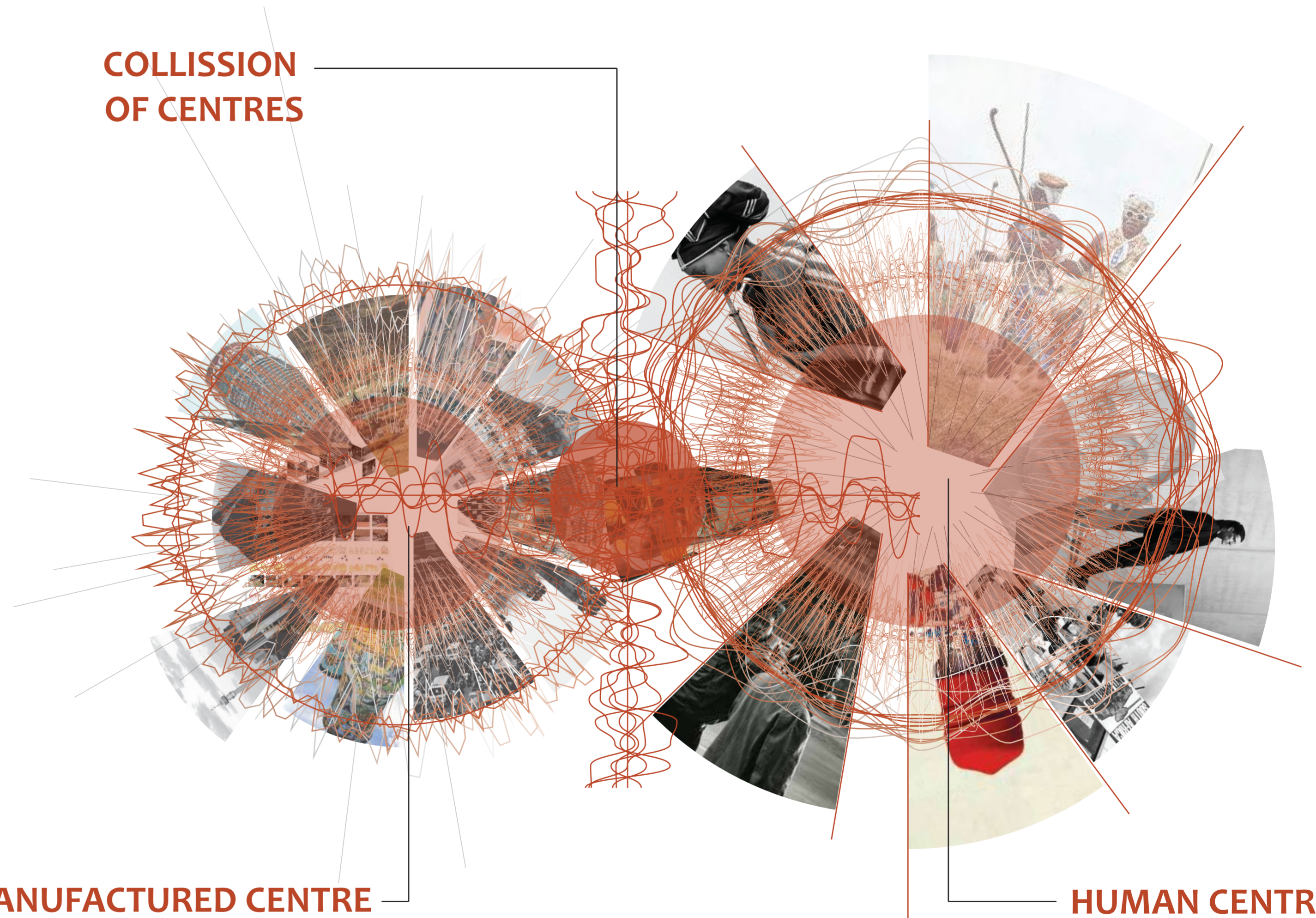
2.2 COLLISION OF THE CENTRES

In using Christopher Alexander's definition of centres, I identified two critical places that this definition ought to be placed upon and defined further: The building as a centre and the human as a centre.

With both buildings and humans being made up of a series of characteristics and traits that contribute to their identity as objects occupying space the meeting of these centres should be carefully curated by the architect to ensure that largely on part of the building the meeting of human and building results in a net positive experience for both.

This design project identified a specific building type (healthcare facilities) and a specific human condition (psychiatric patients) that needed an investigation to better understand how the interaction between these two centres can be improved to result in a net-positive experience for psychiatric patients.

**COLLISSION
OF CENTRES**



MANUFACTURED CENTRE

HUMAN CENTRE

FIGURE 2: COLLISION BETWEEN CENTRES (AUTHOR)

03 THEORY INTO DESIGN

3.1 CHRISTOPHER ALEXANDER AND THE 15 PROPERTIES OF WHOLENESS

Christopher Alexander theorised that in all things that resonated within the human spirit as being beautiful there were found to be 15 properties that would manifest themselves as identifiable traits within whatever beautiful object in question. The table above showcases all 15 of those properties distilled into simple diagrams that can ultimately be manipulated into spatial gestures that would find themselves in a comprehensive project. The use of these 15 properties of wholeness is to infuse the design project with rich sense of beauty that it would positively influence the rehabilitation process of psychiatric patients.

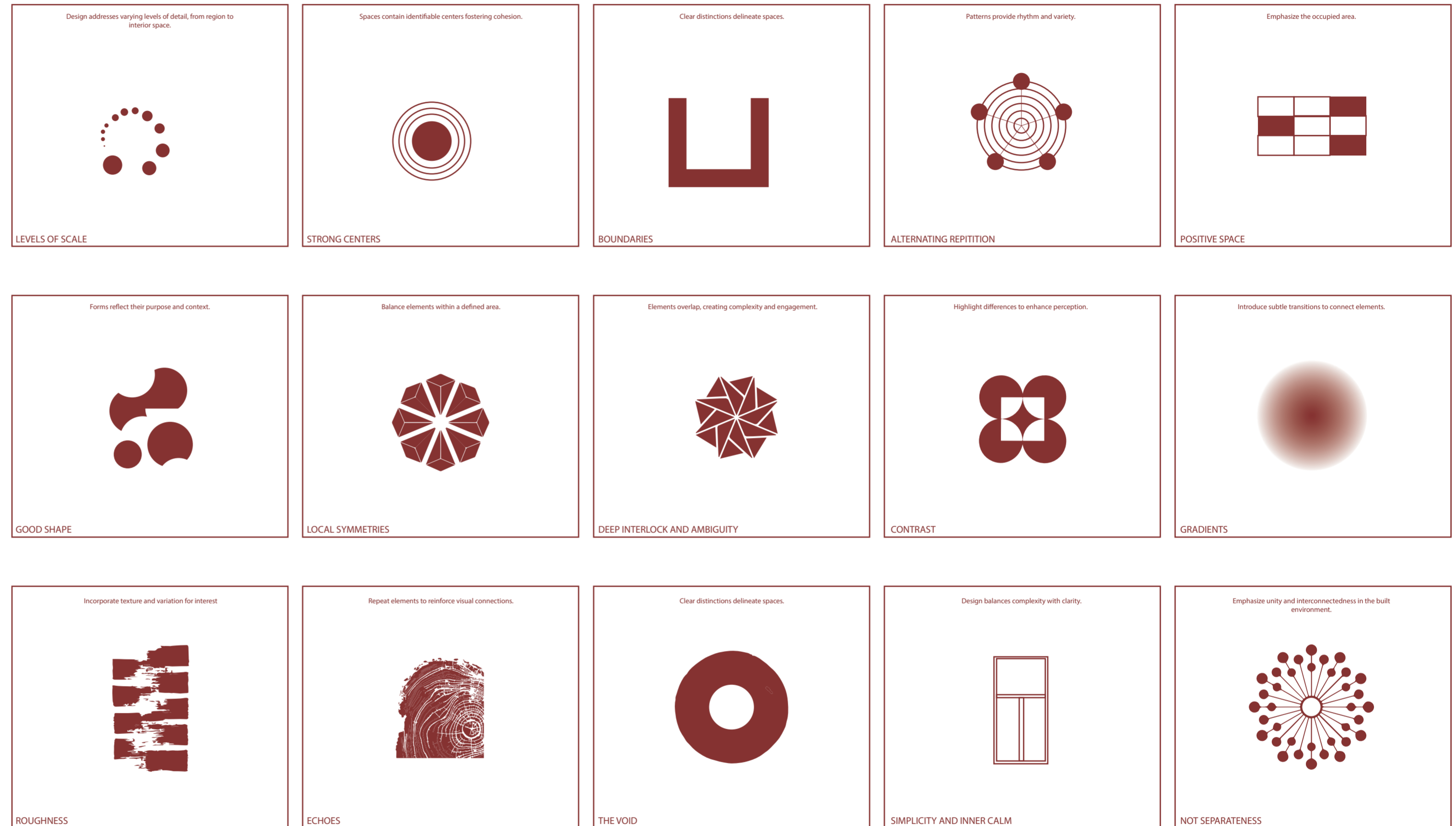
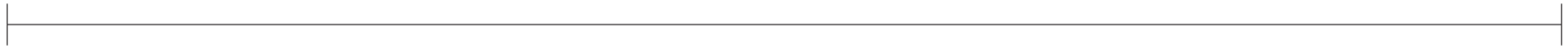


FIGURE 3: 15 PROPERTIES OF WHOLENESS (AUTHOR)

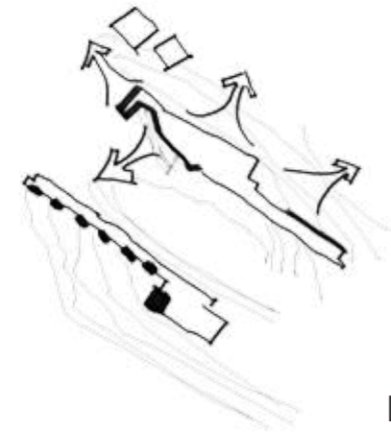
04 PROJECT INTENTIONS



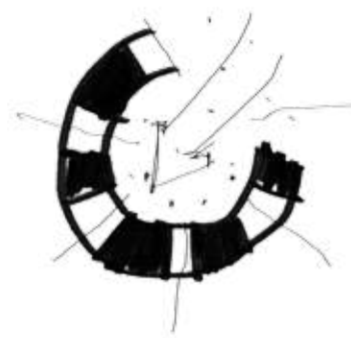
04 PROJECT INTENTIONS

DESIGN OF SPACES ACCORDING TO THE 15 PROPERTIES

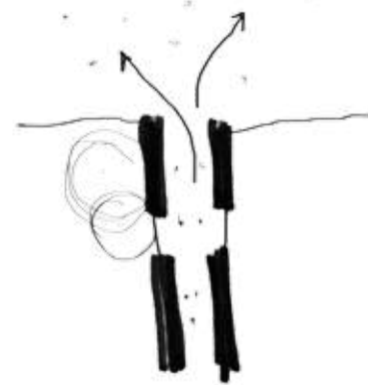
The intention of the design of the psychiatric centre is to infuse the 15 Alexandrian properties into each gesture as an added layer on top of the response to the programmatic requirements of the space.



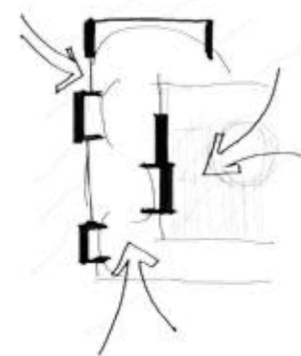
DESIGN THAT PROVIDES



SPACES OF GATHERING



SPATIAL JOURNEY
OF DISCOVERY



DYNAMIC SPACES
THAT COMPLEMENT EACH
OTHER



INTIMATE SPACES
FOR CONTEMPLATION

FIGURE 4: DESIGN SPATIAL GESTURES (AUTHOR)

PATIENT REHABILITATION



COMMUNITY



SKILLS TEACHING



GOAL SETTING



RESOURCE
CO-ORDINATION



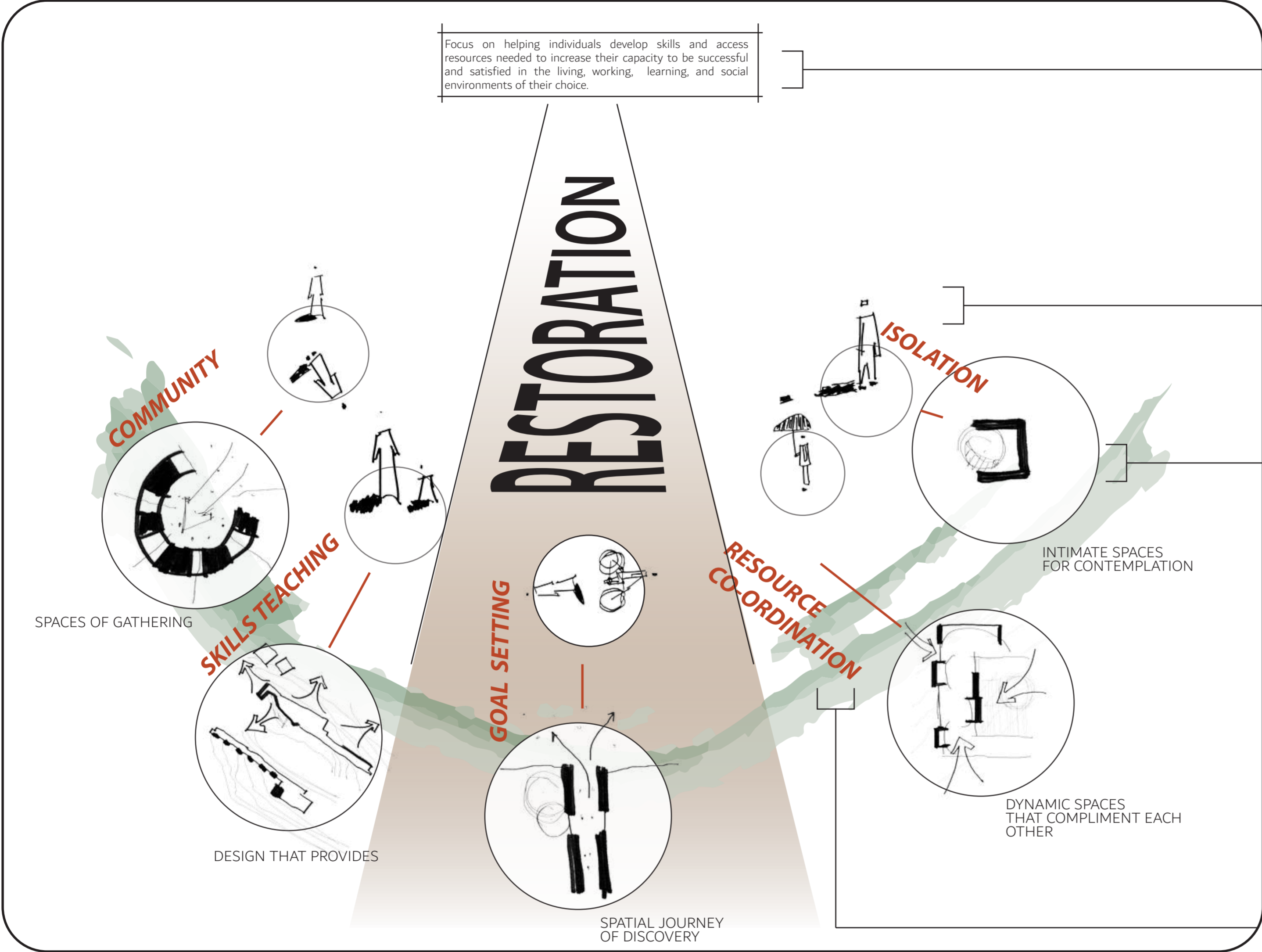
ISOLATION AND
CONTEMPLATION

STAGES OF PSYCHIATRIC REHABILITATION ADAPTED FROM (Anthony & Farkas 2009)

FIGURE 5: JOURNEY OF RECOVERY (AUTHOR)

PROJECT INTENTIONS

CONCEPT



Ultimate goal of restoration and rehabilitation

Different stages of where the patients are on their journey to rehabilitation

Spatial gestures to compliment the different stages of rehabilitation

Natural fabric to connect all the programme

FIGURE 6: PROJECT CONCEPT(AUTHOR)

This conceptual graphic shows the intention of the project as a whole. The ultimate goal is to accommodate each part of the rehabilitation process with an appropriate spatial gesture that would encourage the work being done for the patients. The full realisation of the project will be able to influence not only the patients as primary users but indeed the medical professionals administering the care and reaching deeper into the community. Ideally this would set a precedent of how spaces ought to be designed in the village.

05 CONTEXT

WESTFORT VILLAGE

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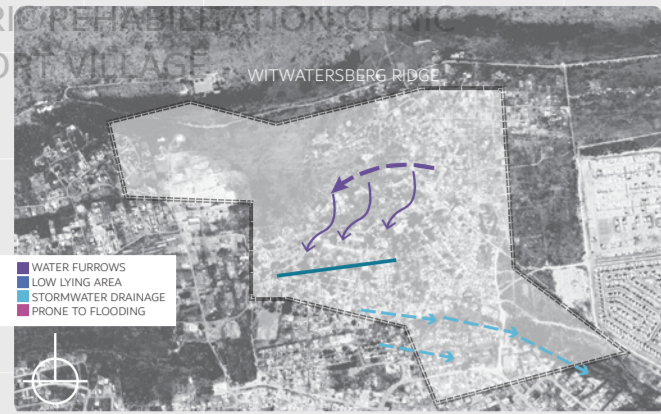
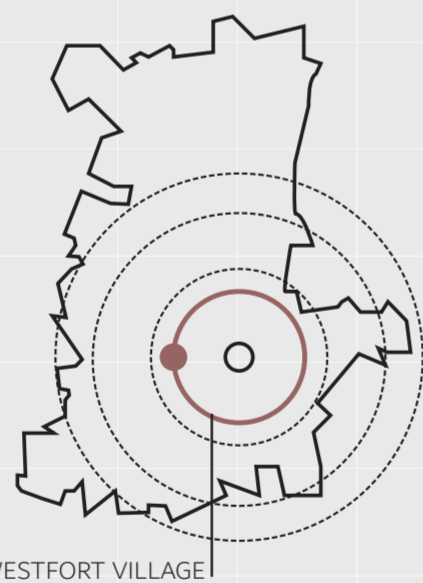
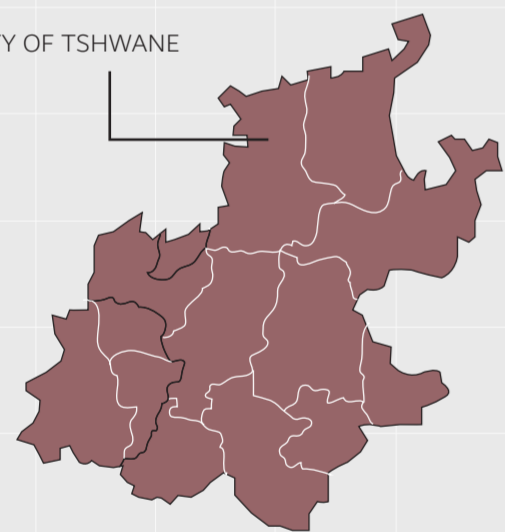


FIGURE 9: WESTFORT VILLAGE INFORMATION GRAPHICS (AUTHOR)

CITY OF TSHWANE



05 CONTEXT

macro scale

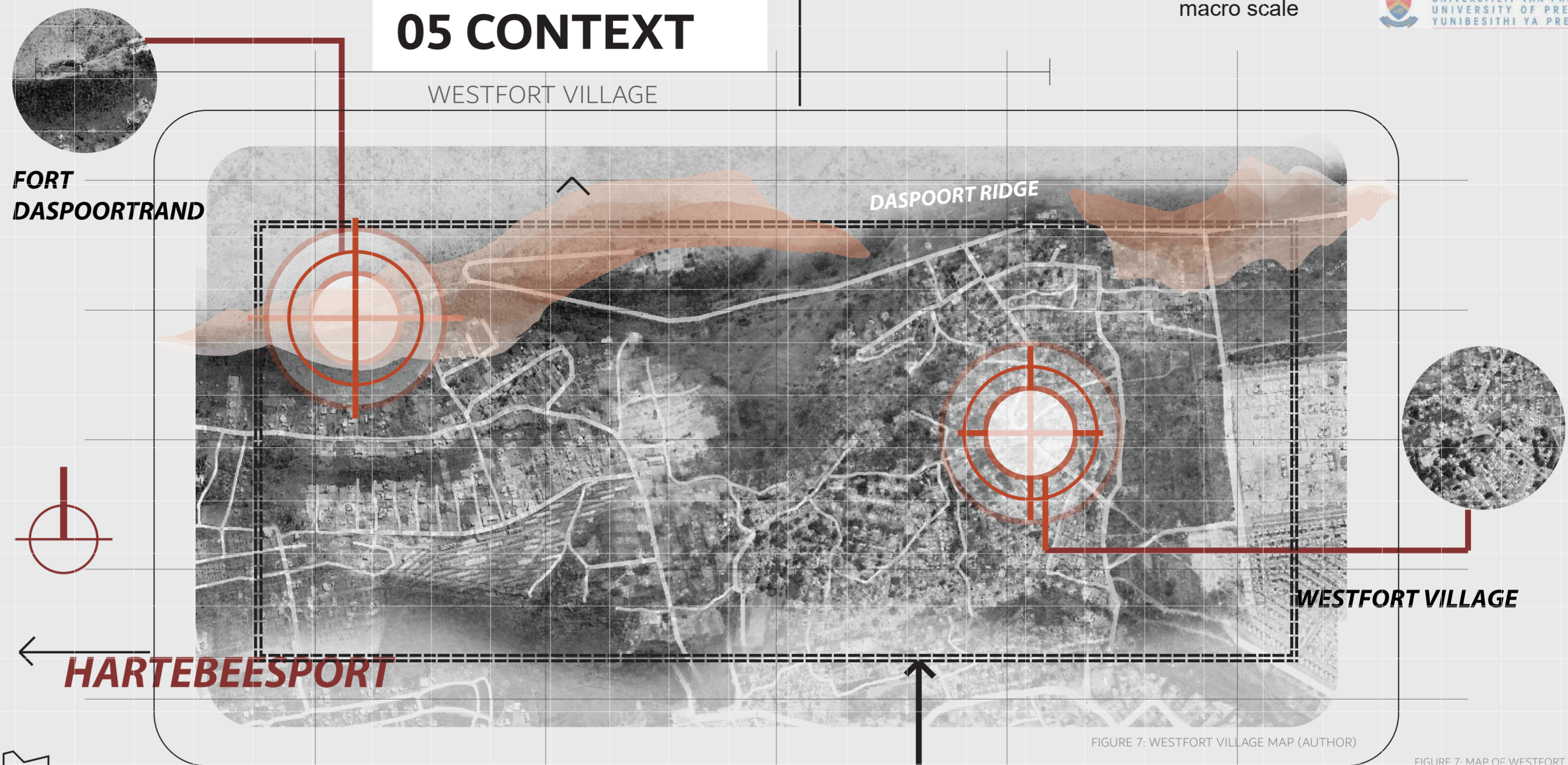


FIGURE 7: WESTFORT VILLAGE MAP (AUTHOR)

FIGURE 7: MAP OF WESTFORT VILLAGE LOCATION (AUTHOR)

This design is situated in a study site within Westfort Village, Pretoria, South Africa. Westfort Village, boasts a rich history dating back to the early twentieth century. Originally established as a leprosy colony in 1898, it accommodated patients until its closure in 1997. The village comprised medical facilities, residences, and communal areas for patients and staff (Grunewald 2012:6). Following its closure, the site fell into disrepair and has since been largely abandoned. Today, Westfort Village is in a state of neglect, with many buildings dilapidated and overgrown.

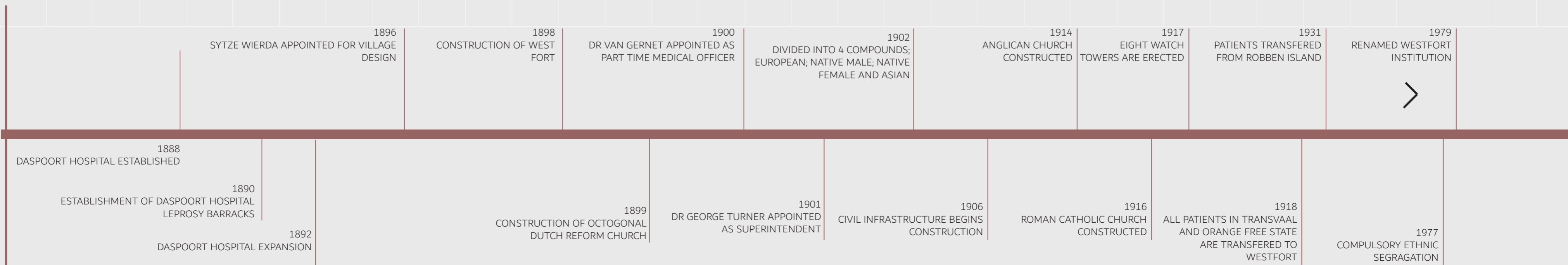


FIGURE 8: WESTFORT VILLAGE TIMELINE (AUTHOR)

VILLAGE OF VIRTUE

PSYCHIATRIC REHABILITATION CLINIC
IN WESTFORT VILLAGE

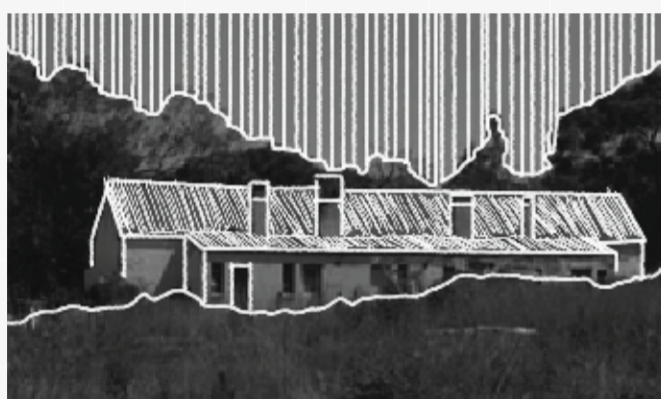
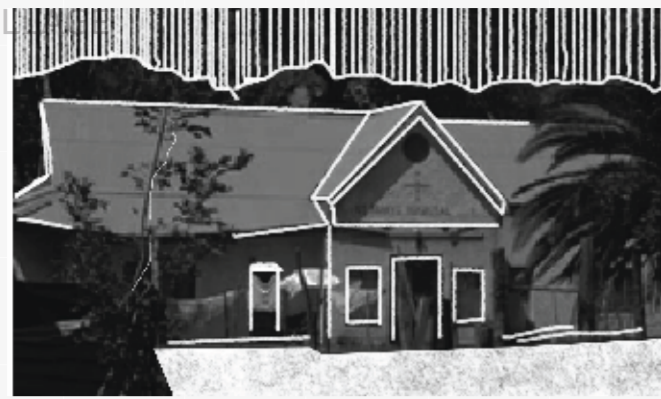
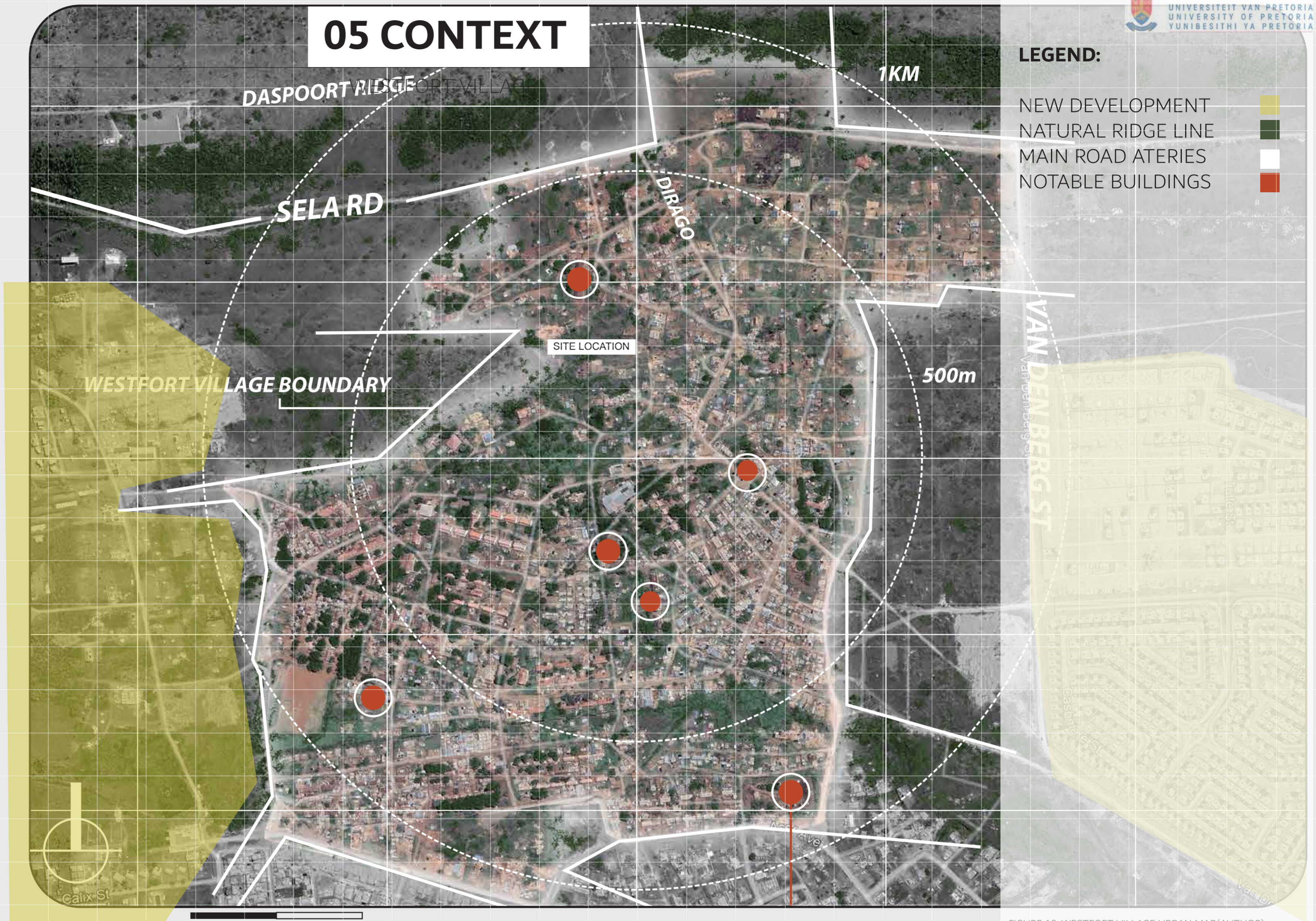


FIGURE 11: WESTFORT VILLAGE SITE PICTURES (AUTHOR)

Despite its historical significance, there have been limited efforts towards preservation or redevelopment, leaving it a ghostly reminder of its past. This site serves as an appropriate testing ground for this study to take place; the site is rich with buildings and artefacts as informants, some that are open to being challenged and others preserved.

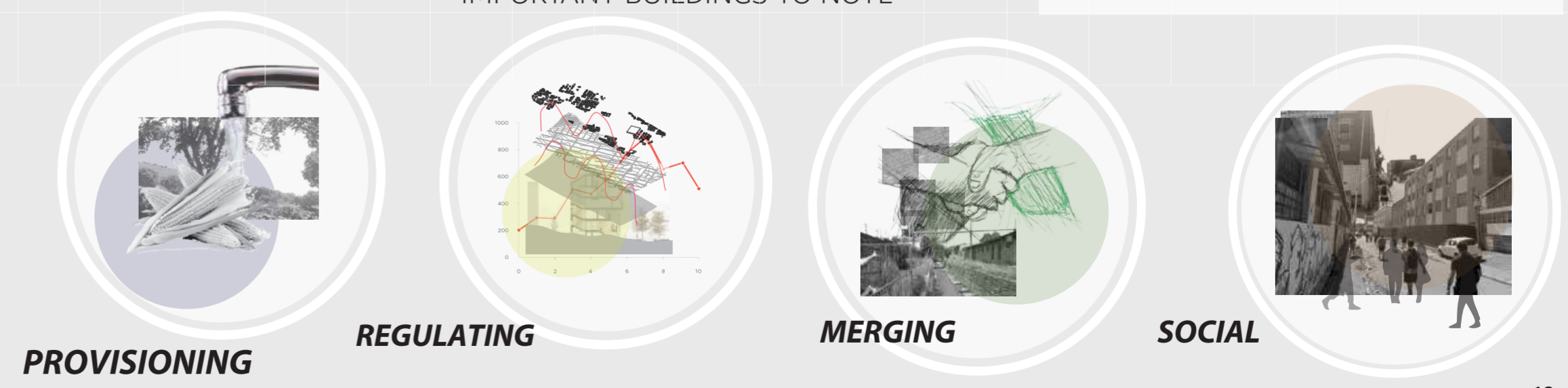
05 CONTEXT



LEGEND:
 NEW DEVELOPMENT
 NATURAL RIDGE LINE
 MAIN ROAD ATERIES
 NOTABLE BUILDINGS

FIGURE 10: WESTFORT VILLAGE URBAN MAP(AUTHOR)

1997 WESTFORT CLOSES DOWN
 2005 RENAMED FORT WESTFORT PROPOSAL FALLS THROUGH



PROVISIONING

REGULATING

MERGING

SOCIAL

STATE OF BUILDINGS IN THE VILLAGE

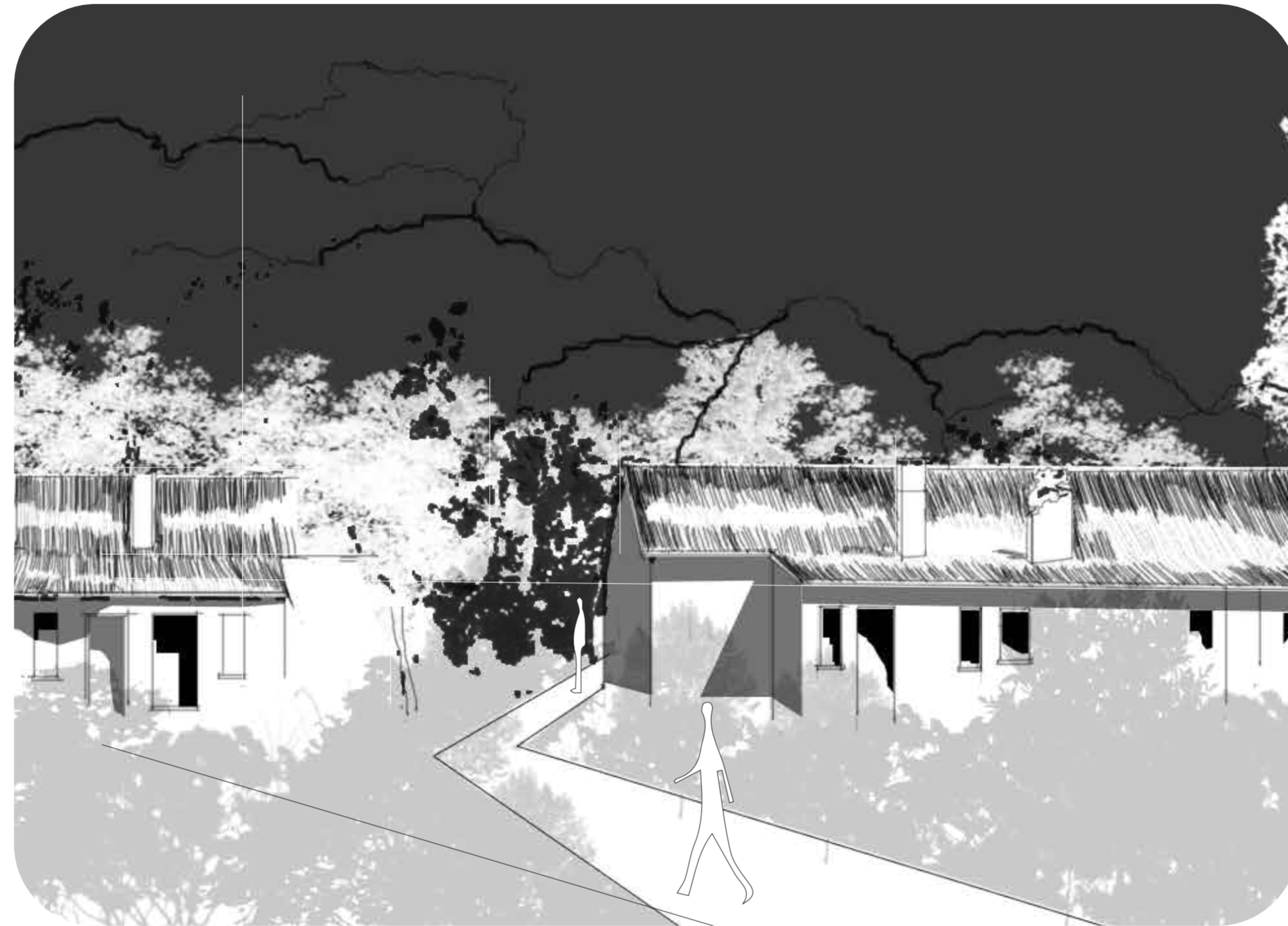


FIGURE 12: SITE PERSPECTIVE OF WESTFORT VILLAGE (AUTHOR)

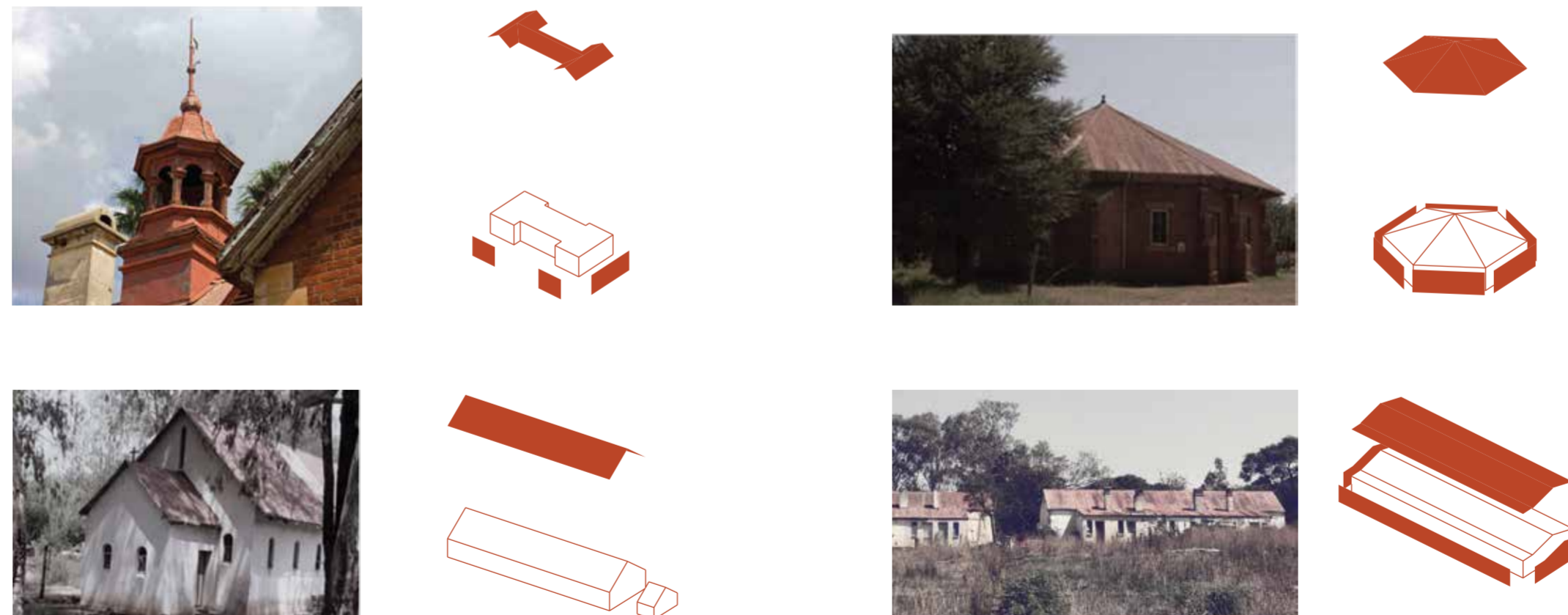


FIGURE 13: SITE BUILDING ANALYSIS OF WESTFORT VILLAGE (AUTHOR)

The Westfort Village was erected as a collection of buildings spread out across an approximately 10 Kilometre Radius forming the Westfort Village. The first buildings were the administration block and staff accommodation. Researcher Tosica Grunewald (2012:11-21). details the style of building at the time: The buildings constructed during the ZAR period reflect the architectural style favored by the Department of Public Works under Wierda. These structures are marked by elegant proportions, sturdy brick construction, corrugated iron roofs, stone plinths, and sandstone detailing.



FIGURE 14: SITE PERSPECTIVE OF WESTFORT VILLAGE (AUTHOR)

"I stand at the gates of Westfort and knock let me enter O you keepers of the gates that I may hide from the peoples of the world.
the song that was in my heart is dead and the sun no longer shines in the heavens. There is a cloud that covers the face of the sun and where I stand there is a shadow, the name of the cloud is Ignorance and the name of the shadow is Fear; and ignorance and fear begat cruelty who drove me back here to knock.
Open quickly, you keepers, let me enter, for cruelty stands close behind me. She has lashed me with the whip that is in their hand and she has lashed those who might love because they took me into their house that I might be happy. Now I come back O Westfort that I might hide in the shelter of your mighty trees. The world shall see me no longer and the lash will not fall on my beloved ones because I'm near. And here with my garden, my memories and the songs of the birds to comfort me I will end my days."

(Lawson 1957;174)

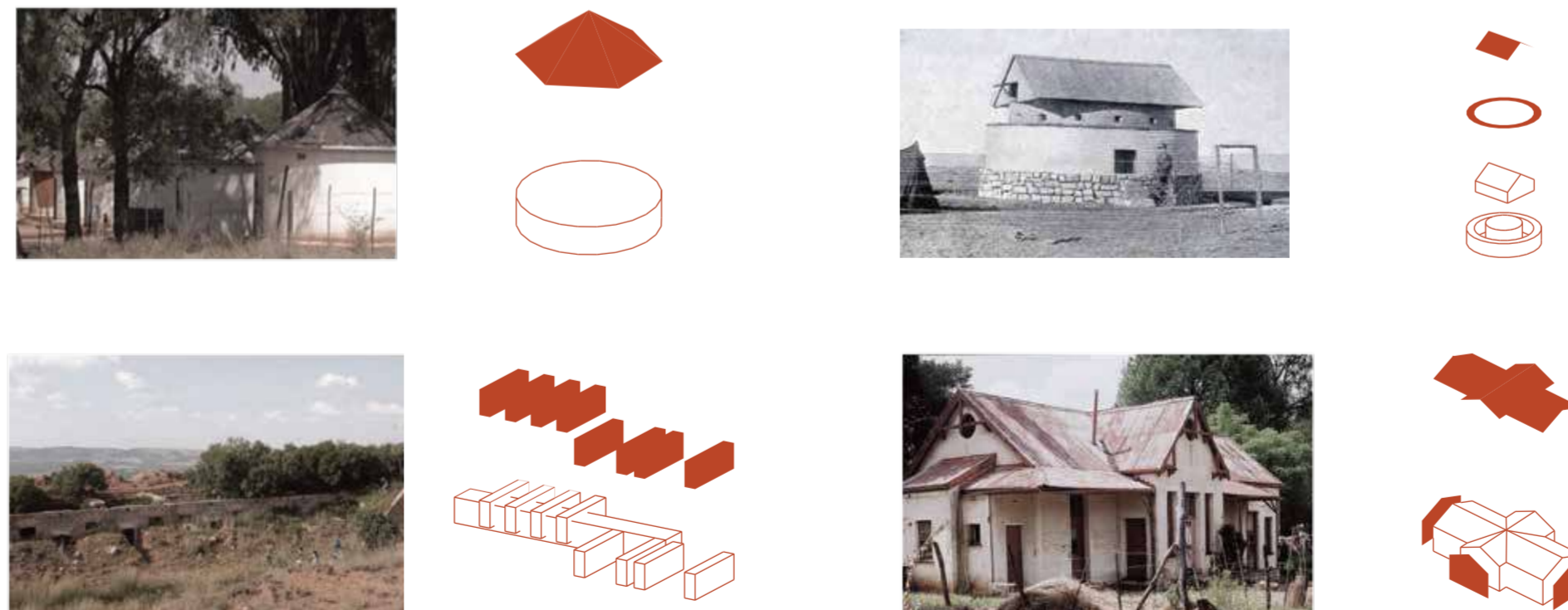


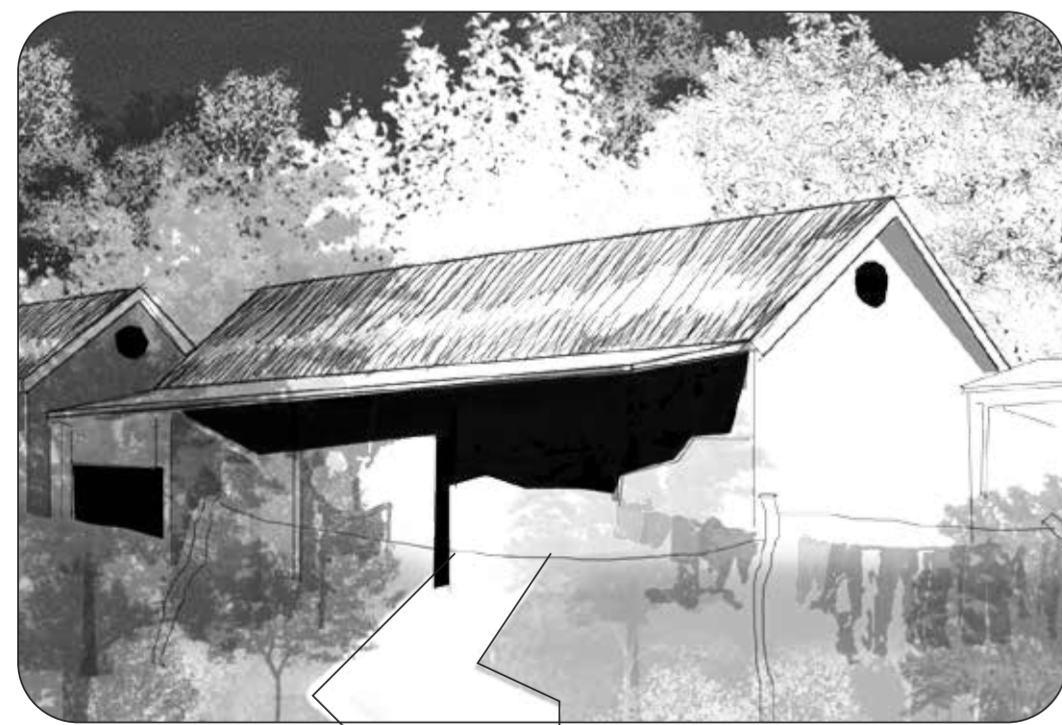
FIGURE 15: BUILDING ANALYSIS OF WESTFORT VILLAGE (AUTHOR)

The Westfort Village region is demarcated spatially with buildings that were intended to form the leprosy village and serve its various needs. The repetitive use of similar form and textures allows for the village to take on a unique character. The village served as a place of refuge for people who had suffered from leprosy. The ailment that these patients suffered from affected not only their physical state but also their social standing. This experience is much like the one experienced by people suffering from mental illness.



SITE PERSPECTIVE

FIGURE 16: SITE PERSPECTIVE OF WESTFORT VILLAGE (AUTHOR)



SITE PERSPECTIVE

FIGURE 17: SITE PERSPECTIVE OF WESTFORT VILLAGE (AUTHOR)

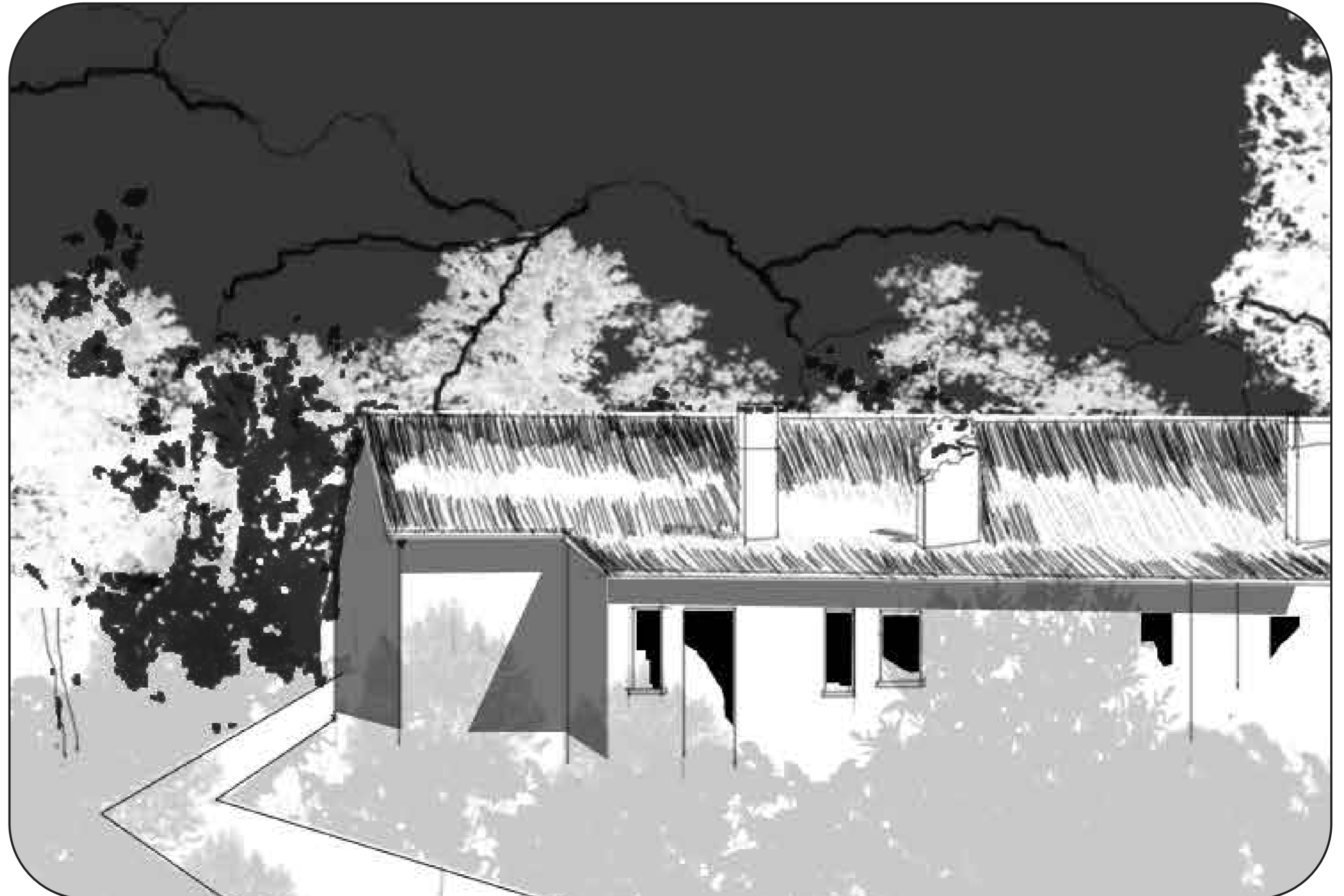


FIGURE 18: SITE PERSPECTIVE OF WESTFORT VILLAGE (AUTHOR)



SITE PERSPECTIVE

FIGURE 19: SITE PERSPECTIVE OF WESTFORT VILLAGE (AUTHOR)



FIGURE 21: SITE PERSPECTIVE OF WESTFORT VILLAGE (AUTHOR)



SITE PERSPECTIVE

FIGURE 20: SITE PERSPECTIVE OF WESTFORT VILLAGE (AUTHOR)

**PATTERN LANGUAGE OF BUILDINGS
IN THE VILLAGE**

THE PATTERN LANGUAGE

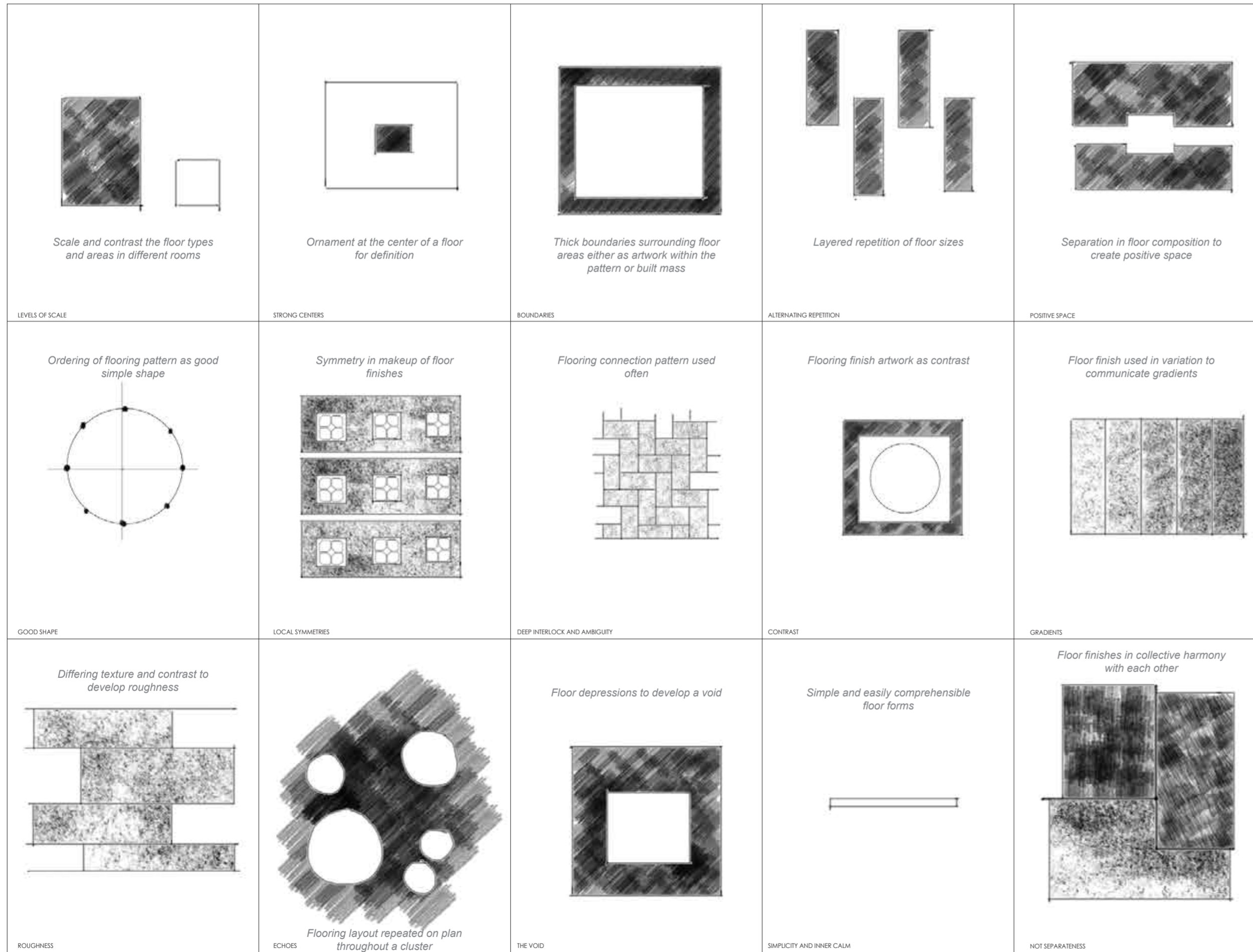
The core concept of A Pattern Language is that design can be broken down into a series of patterns, each addressing a specific problem or aspect of the built environment. These patterns range from large-scale urban planning issues to minute architectural details. Each pattern is presented as a solution that has proven effective across various contexts and times. The book contains 253 patterns, organised hierarchically from the most general, concerning regional planning and city design, to the most specific, such as room layouts and construction details (Alexander 2018:3-9)

The presentation of this new pattern language is at the building scale and venturing into the ornament scale at some points. The use of this pattern language is meant to inform specifically the design of a psychiatric healthcare building in westfort village that makes use of the Alexandrian properties of wholeness. This pattern language can be expanded to take on different programmes as well, when in full effect the pattern language should define the built identity of the region.

THE ROOF THE FLOOR AND WALLS

The Oxford English Dictionary defines a building as a structure with a roof and walls. These primary building elements are complemented by a floor plane that serves as the foundation. This pattern language presentation aims to develop a well-informed language of architectural gestures that manifest in form to aid in the rehabilitation of psychiatric patients. These three primary elements are expanded upon to become vehicles for manifesting the Alexandrian properties of wholeness.

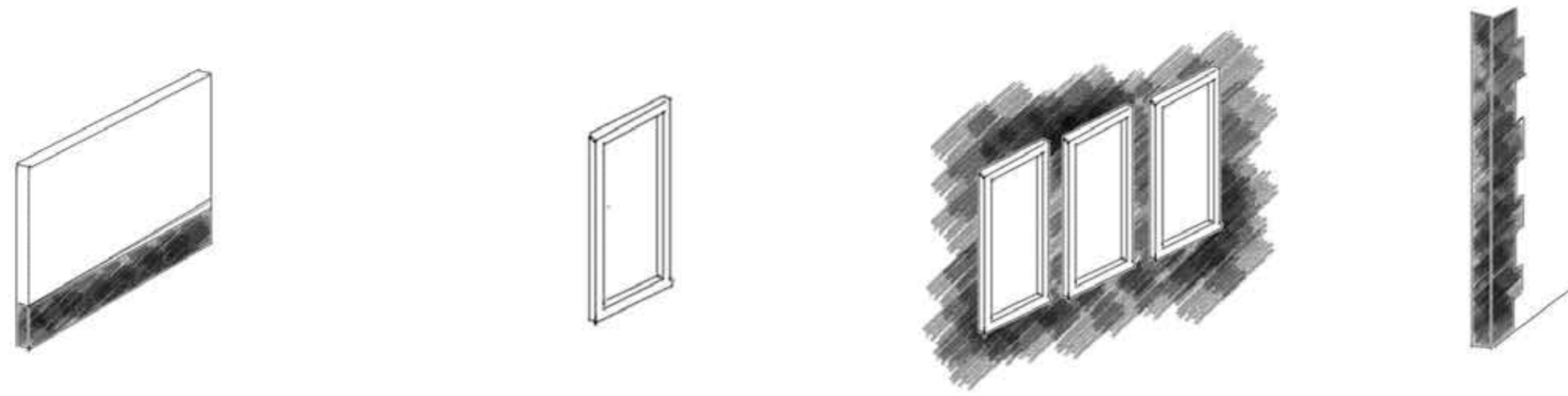
FLOOR TYPES

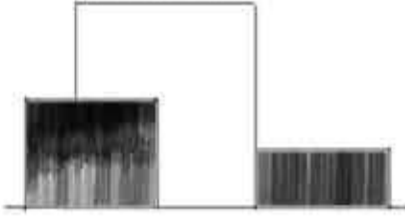
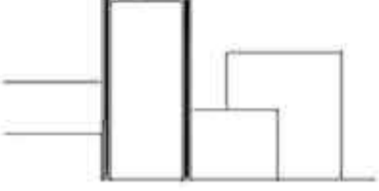

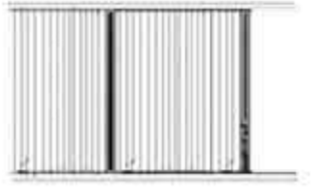

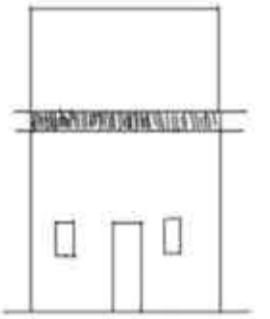
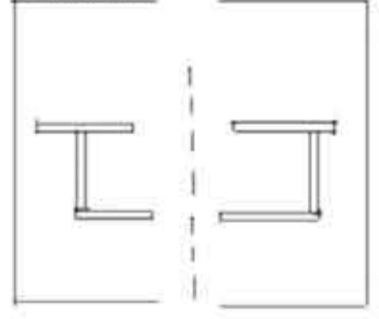
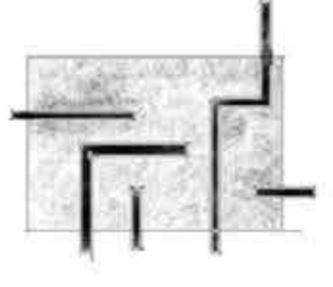
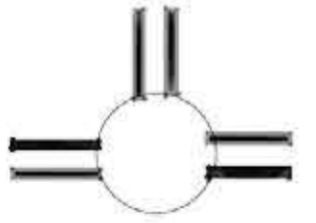

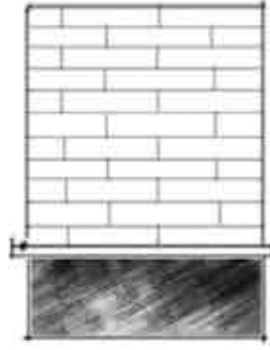
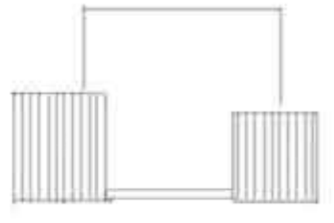





The flooring profiles do not demarcate and give character internally only but as they are repeated will look to define the region even at a city scale view, showing repeated layout patterns informed by the properties of wholeness.

FIGURE 22: PATTERN A FLOOR TYPES (AUTHOR)

WALL TYPES

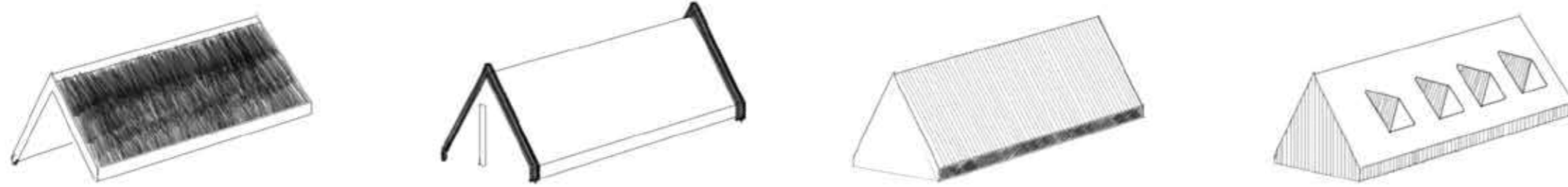



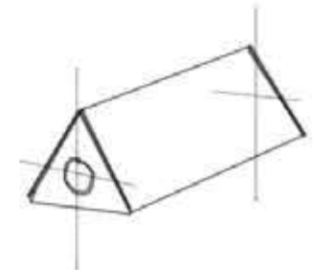


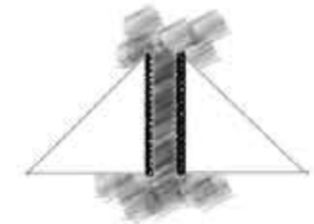

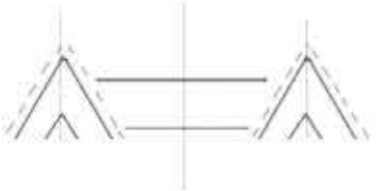
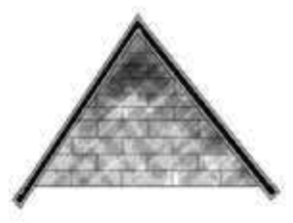


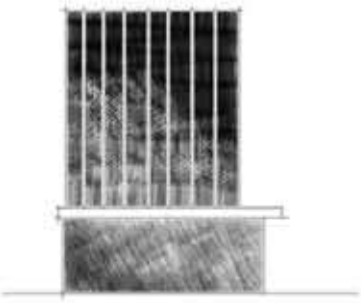

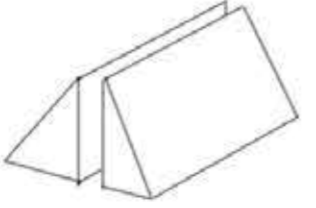

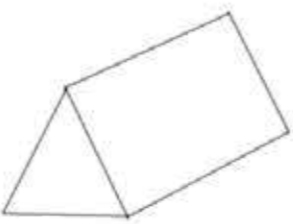
<p>Scale the wall elements to announce different spaces</p>  <p>LEVELS OF SCALE</p>	<p>Thick boundaries around openings in the walls to define centers</p>  <p>STRONG CENTERS</p>	<p>Negative space around openings behaves as a boundary</p>  <p>BOUNDARIES</p>	<p>Basic repetition of smaller elements scaled within larger elements</p>  <p>ALTERNATING REPETITION</p>	<p>Thick wall masses that demarcate the surrounding empty spaces</p>  <p>POSITIVE SPACE</p>
<p>Provide simple shapes to contain space</p>  <p>GOOD SHAPE</p>	<p>Symmetry in all elements of the wall</p>  <p>LOCAL SYMMETRIES</p>	<p>Arrange wall profiles on plan to communicate dynamic circulation patterns</p>  <p>DEEP INTERLOCK AND AMBIGUITY</p>	<p>Contrast different shapes to define space</p>  <p>CONTRAST</p>	<p>Gradients in different forms of exposed brickwork</p>  <p>GRADIENTS</p>
<p>Make use of layered textures to develop roughness</p>  <p>ROUGHNESS</p>	<p>Wall elements are repeated consistently and at different scales all across the building</p>  <p>ECHOES</p>	<p>Openings in thick masses as threshold into a different space</p>  <p>THE VOID</p>	<p>Basic forms to announce tone in quieter places</p>  <p>SIMPLICITY AND INNER CALM</p>	<p>Floor plan layout is a cohesive unit that fits well with itself</p>  <p>NOT SEPARATENESS</p>

The wall types here express the simplicity of form that is present in the village but aim to accompany that simplicity with variations of form and textures to add character to the wall profiles.

FIGURE 23: PATTERN A WALL TYPES (AUTHOR)

ROOF TYPES



<p>Scale in the roof profiles</p>  <p>LEVELS OF SCALE</p>	<p>Window openings as smaller scale centers</p>  <p>STRONG CENTERS</p>	<p>Thick boundaries around all openings. Can add decorative elements</p>  <p>BOUNDARIES</p>	<p>Repetition of smaller profiles along roof network</p>  <p>ALTERNATING REPETITION</p>	<p>Strong opposing elements form contrast and develop a narrative</p>  <p>POSITIVE SPACE</p>
<p>Basic orthogonal shapes to define mass</p>  <p>GOOD SHAPE</p>	<p>Symmetry exposed on all elevations and at different scales</p>  <p>LOCAL SYMMETRIES</p>	<p>Exposed brick-work to show basic interlock</p>  <p>DEEP INTERLOCK AND AMBIGUITY</p>	<p>Contrast shapes to one another</p>  <p>CONTRAST</p>	<p>Gradients in roofing materials choice</p>  <p>GRADIENTS</p>
<p>Exposed materials and connections</p>  <p>ROUGHNESS</p>	<p>Consistency in the roofing design language through repetition of shapes</p>  <p>ECHOES</p>	<p>Void expressed through separation in roofing elements</p>  <p>THE VOID</p>	<p>Easy to comprehend roofing profiles similar to the ones on site</p>  <p>SIMPLICITY AND INNER CALM</p>	<p>Cohesive forms as a whole</p>  <p>NOT SEPARATENESS</p>

The roofing typology of Type A is closely linked with the ones on site, strong and consistent hipped roof provides a foundation for different compositions to take place.

FIGURE 24: PATTERN A ROOF TYPES (AUTHOR)

EXISTING USERS AND NEW USERS

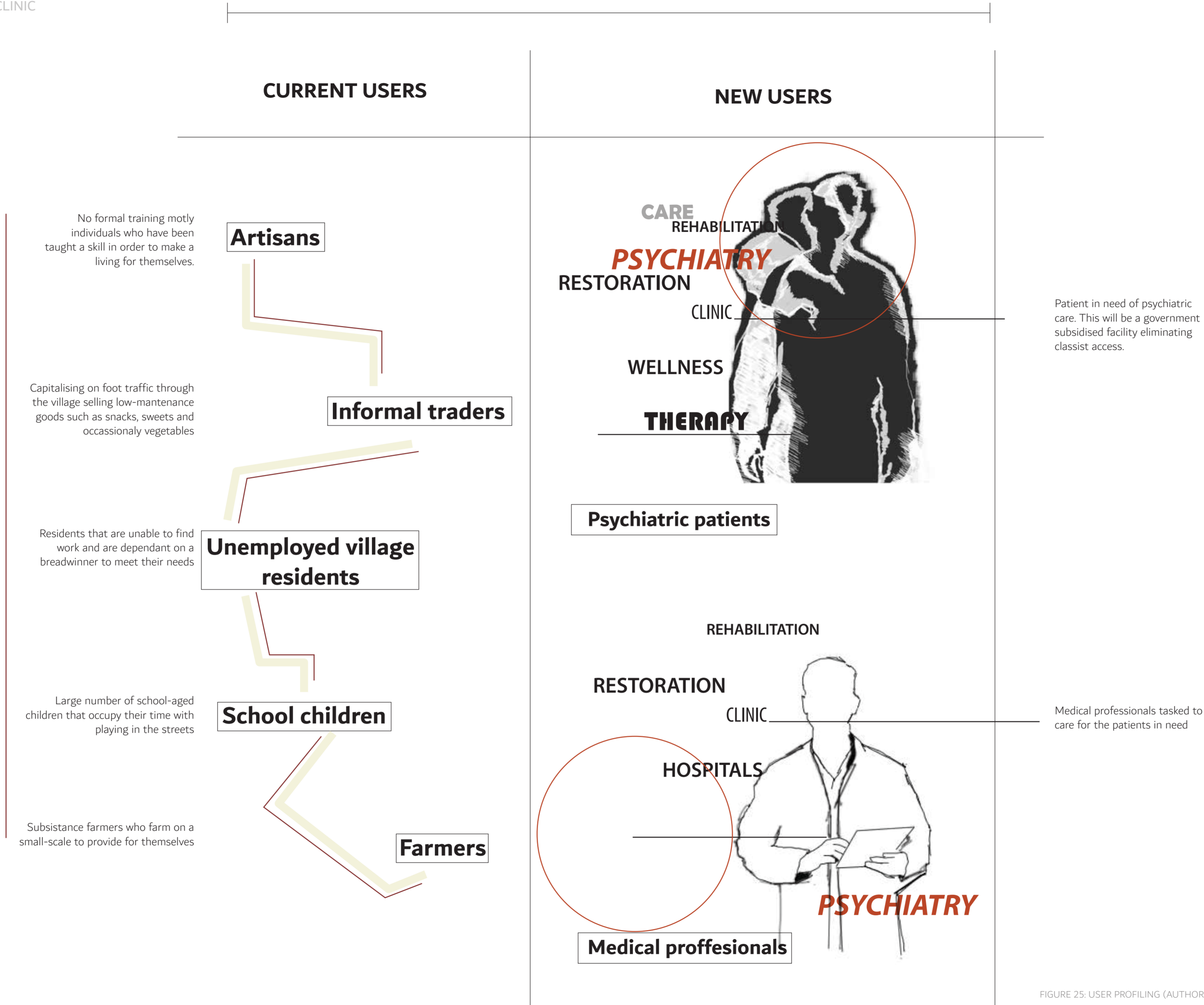


FIGURE 25: USER PROFILING (AUTHOR)

USER PROFILE HIERACHY

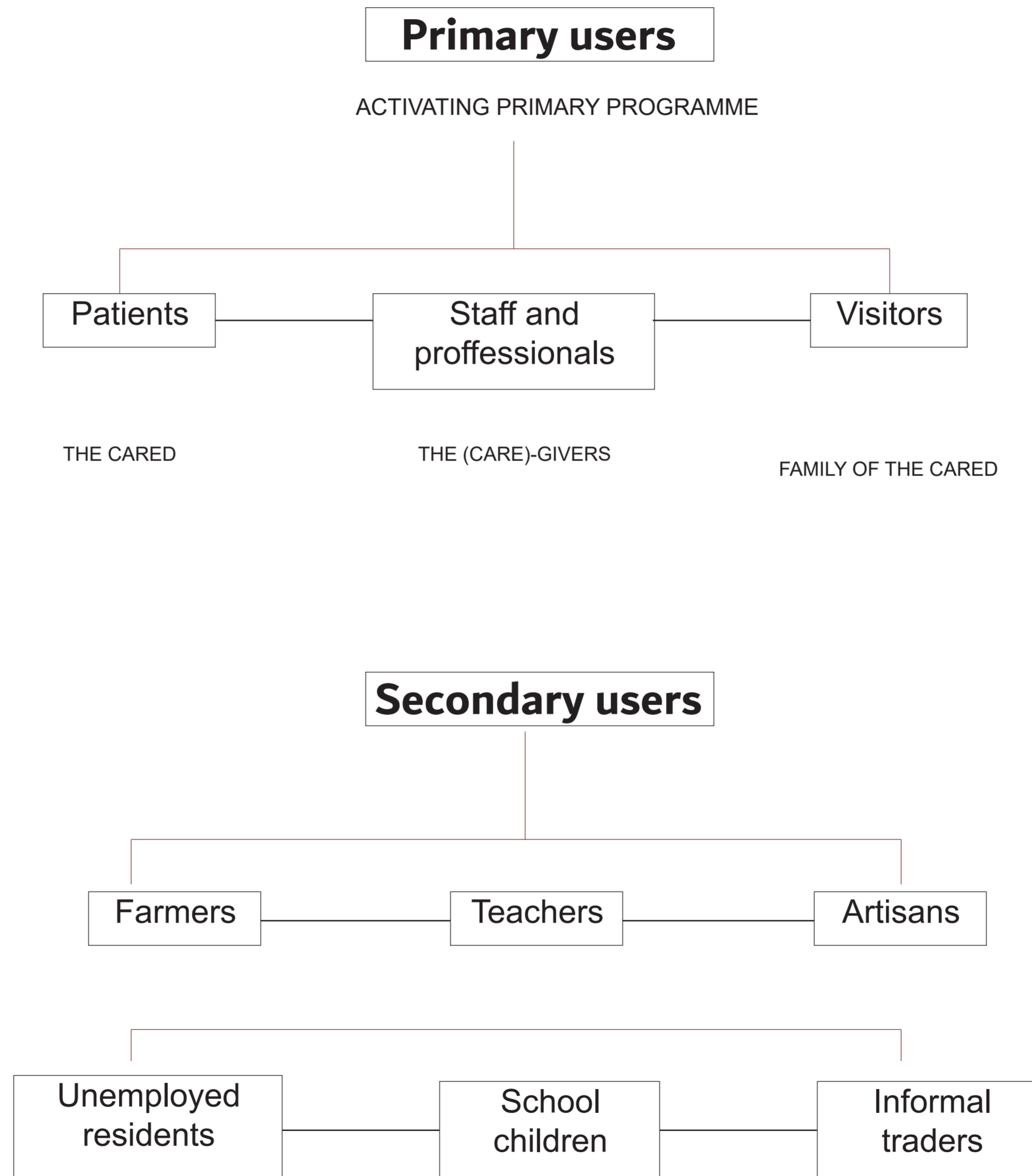


FIGURE 26: USER PROFILING (AUTHOR)

06 DESIGN INTENTIONS

THE RESTORATIVE BRICK

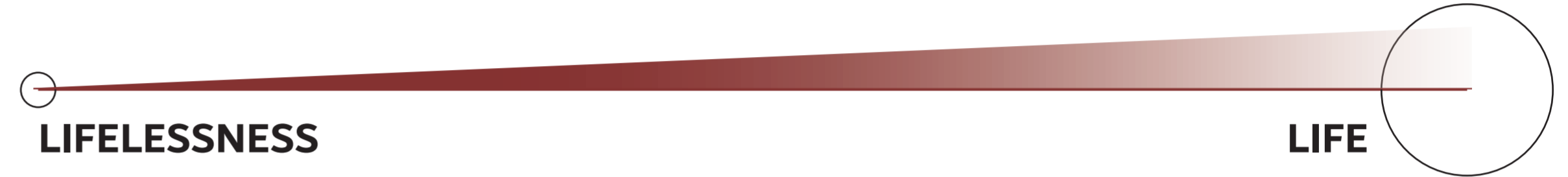
06 DESIGN INTENTIONS

THE RESTORATIVE BRICK

2.1 MATERIAL CHOICE

The main material choices for this project are brick and stone. The use of masonry and stone in construction has proven itself to be reliable and sustainable over time. The choice to use brick was to make use of the many ways in which the material can be expressed to show texture, colour and announce the rhythm of different spaces. The stone complements and balances the masonry texture.

2.2 DESIGN APPROACH



The design makes use of a gradient scale that develops artefacts and parts of the building typologies from lifeless artefacts that have little to offer towards satisfying the 15 properties of wholeness to being better suited to present themselves as a complimentary gesture to the larger characteristic of the **centre**



FIGURE 27: BRICK COLLAGE (AUTHOR)

06 DESIGN INTENTIONS

THE RESTORATIVE BRICK

PRECEDENT

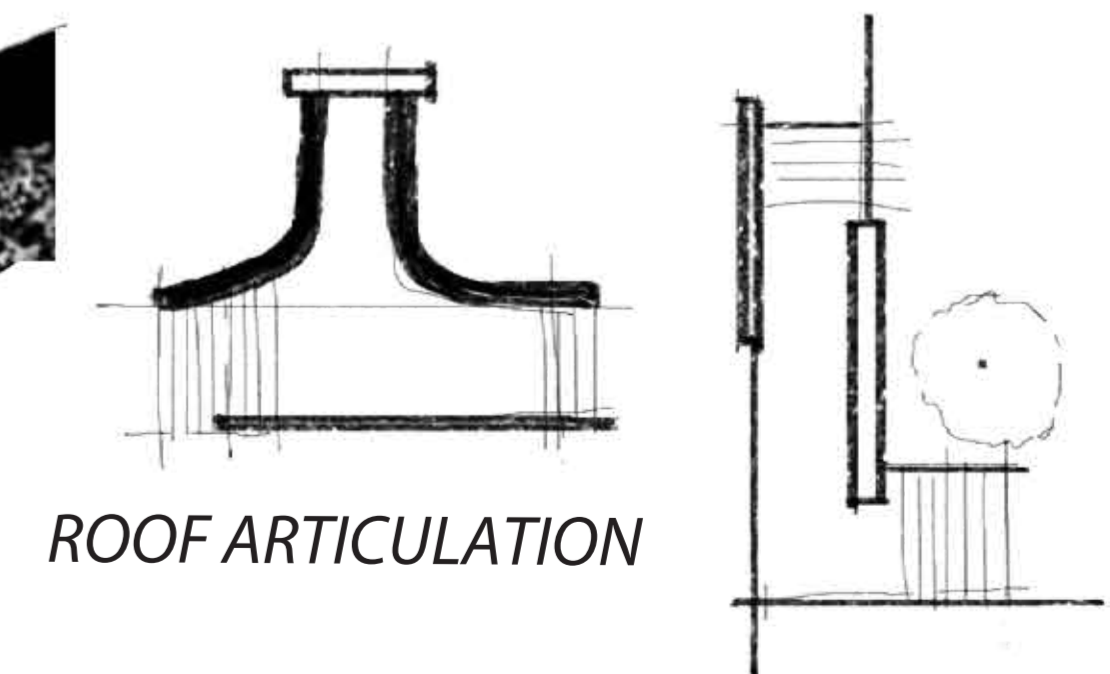
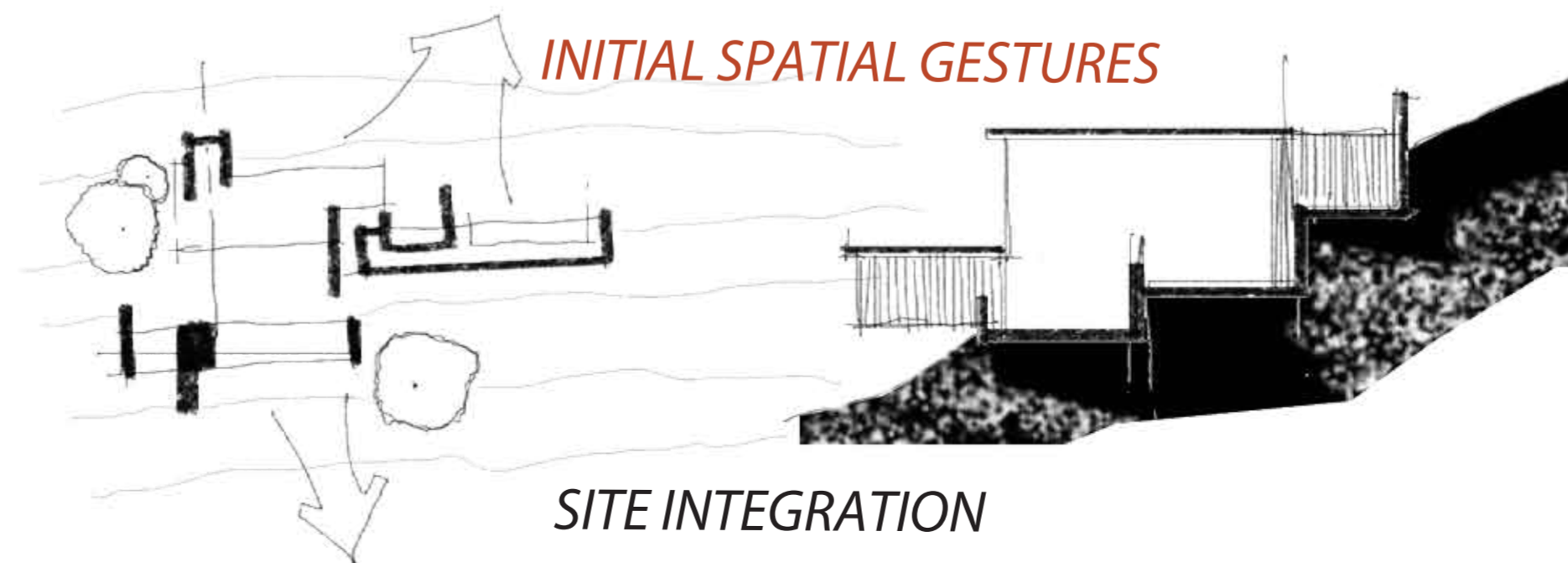
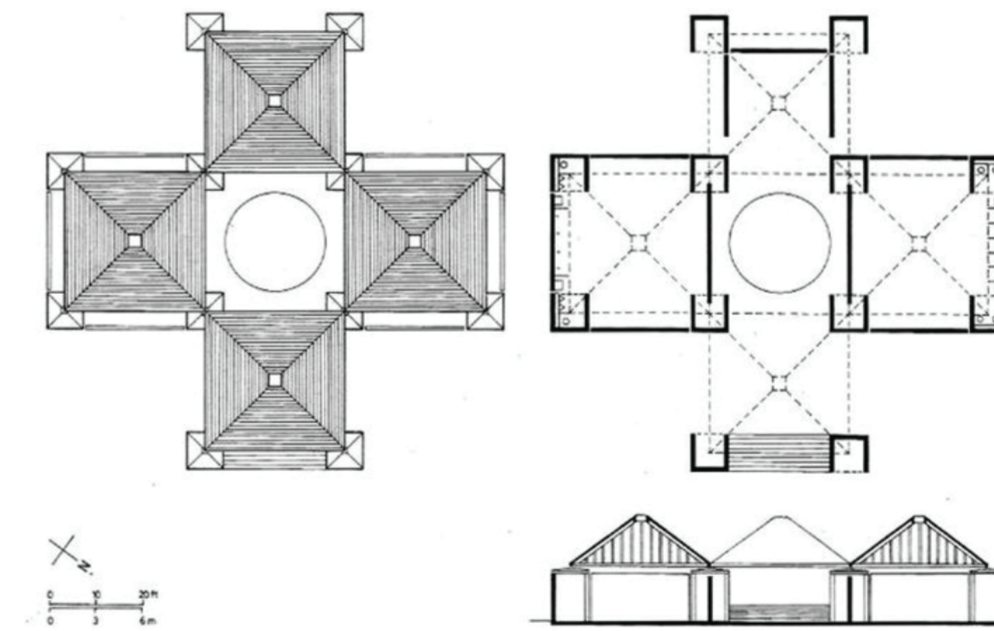
Trenton Bath houses
Louis Kahn and Anne Tyng

Louis Kahn's Trenton Bath House, completed in 1955, is a seminal work that exemplifies his philosophical approach to architecture. Designed as part of a Jewish community center in New Jersey, the structure consists of four symmetrical pavilions forming a cruciform plan. Kahn's emphasis on simplicity, geometry, and materiality is evident in the unadorned concrete block walls and flat roofs. The interplay of light and shadow enhances the spatial experience, reflecting his belief in architecture as a mediator between nature and human activity. Functionally modest yet symbolically profound, the Bath House serves as a pivotal moment in Kahn's evolution toward monumental modernism.

The Key take-aways from this were:

- Use repetitive simple geometries to build consistency in the pattern language.
- Allow for the traditional hip roof to get more light by creating openings at the top.
- Compliment each spatial gesture with a material that does not take away from the honesty of the form.

MAIN PROPERTY EXPRESSED: Strong centres



PRECEDENTS

FIGURE 28: TRENTON BATH HOUSES PRECEDENT STUDY (AUTHOR)

06 DESIGN INTENTIONS

THE RESTORATIVE BRICK

PRECEDENT

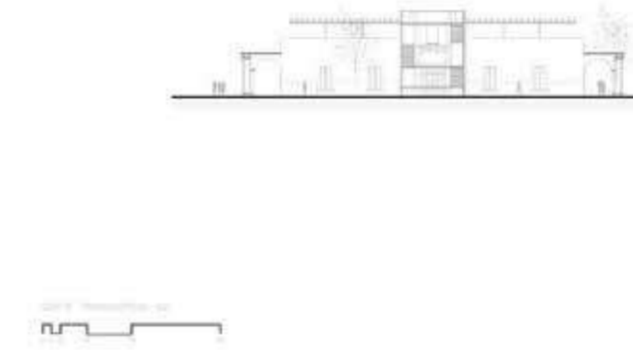
Ex Aduana San Blas / Cultural Center
Colectivo c733

The Ex Aduana San Blas, transformed into a Cultural Center, exemplifies adaptive reuse in architecture, blending historical preservation with contemporary functionality. Originally a customs house in the port of San Blas, Mexico, the building's rehabilitation respects its colonial heritage while introducing modern design elements to serve its new role. Its revitalization emphasizes cultural significance, providing a community hub for artistic and social activities. The project successfully integrates natural light and open spaces, fostering an inviting atmosphere. By preserving original materials and architectural features, the center embodies sustainability and cultural continuity, showcasing how heritage structures can adapt to meet present-day needs.

Key Take aways:

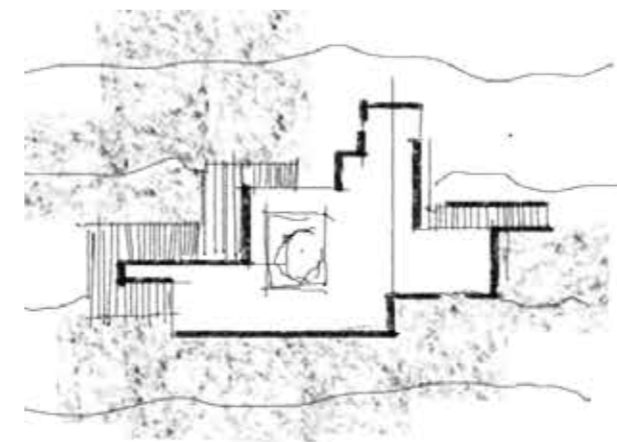
- Give the materials agency to become structure and not just as cladding
- Carve space out withing the form t express the material connections and spatial intentions.

MAIN PROPERTY EXPRESSED: Alternating repetition

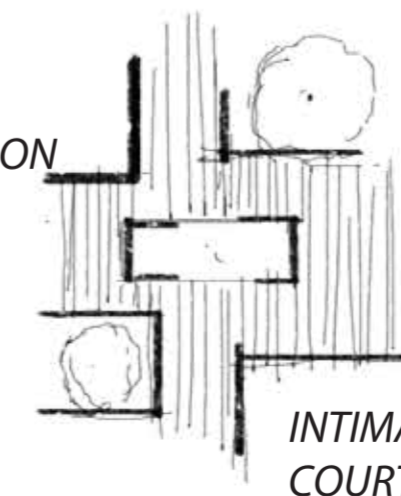
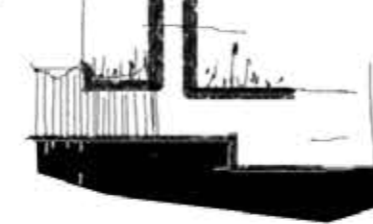


INITIAL SPATIAL GESTURES

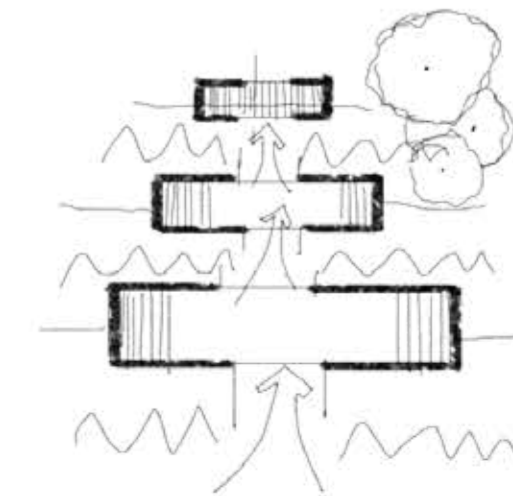
MEDIUM-PROXIMITY NETWORK



SITE INTEGRATION



INTIMATE COURTYARDS



PROGRESSION OF SACREDNESS

PRECEDENTS

FIGURE 29: EX ADUANA SAN BLAS PRECEDENT STUDY (AUTHOR)

06 DESIGN INTENTIONS

THE RESTORATIVE BRICK

PRECEDENT

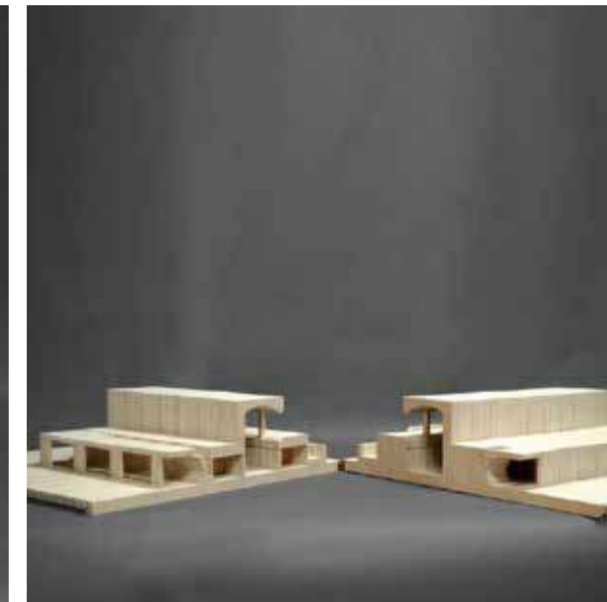
Health Centre CAP COTET
BAAS arquitectura, AIS arquitectes

The Health Centre Cap Cotet by BAAS Arquitectura embodies functional, context-sensitive, and sustainable design. Located in Igualada, Spain, the building integrates into its urban surroundings with a simple rectilinear form and locally-sourced materials, such as concrete and ceramic, reflecting regional architecture. Its layout prioritizes user flow and efficiency, ensuring a welcoming environment for patients and staff. Large windows and courtyards bring natural light, fostering a sense of well-being. The restrained material palette and clean lines underscore its contemporary aesthetic, while its thoughtful integration of environmental and contextual considerations makes it a model of modern healthcare architecture.

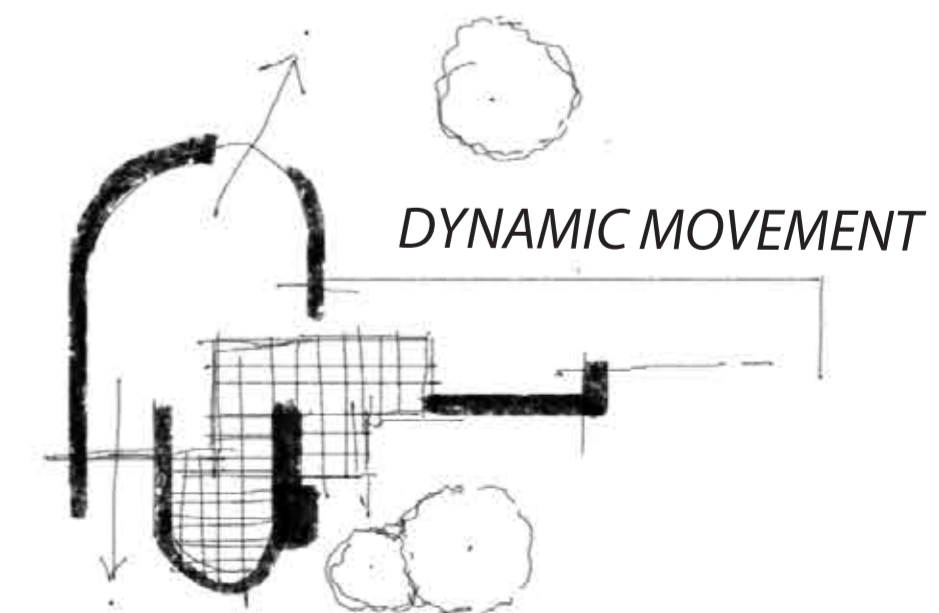
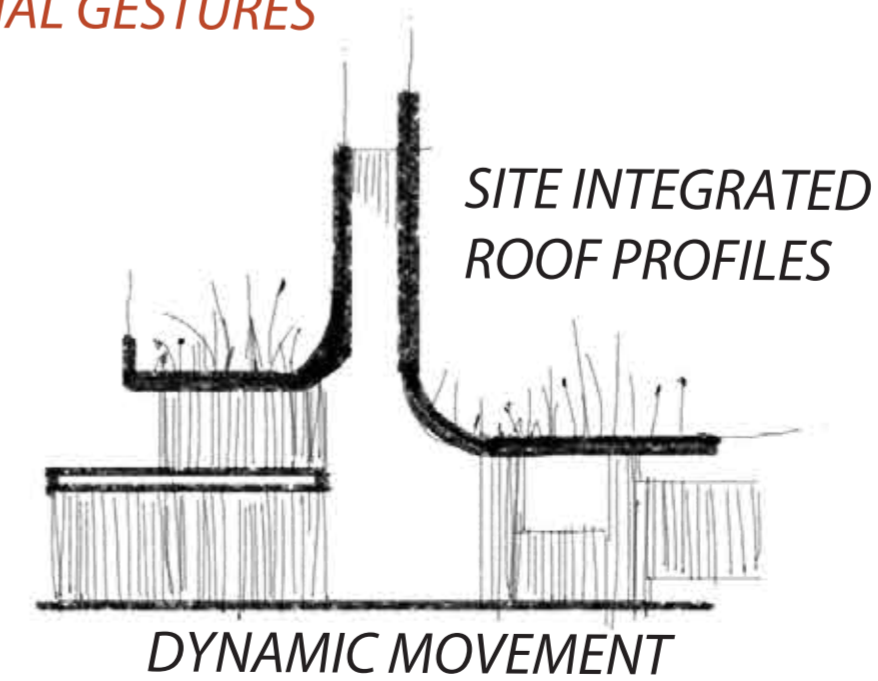
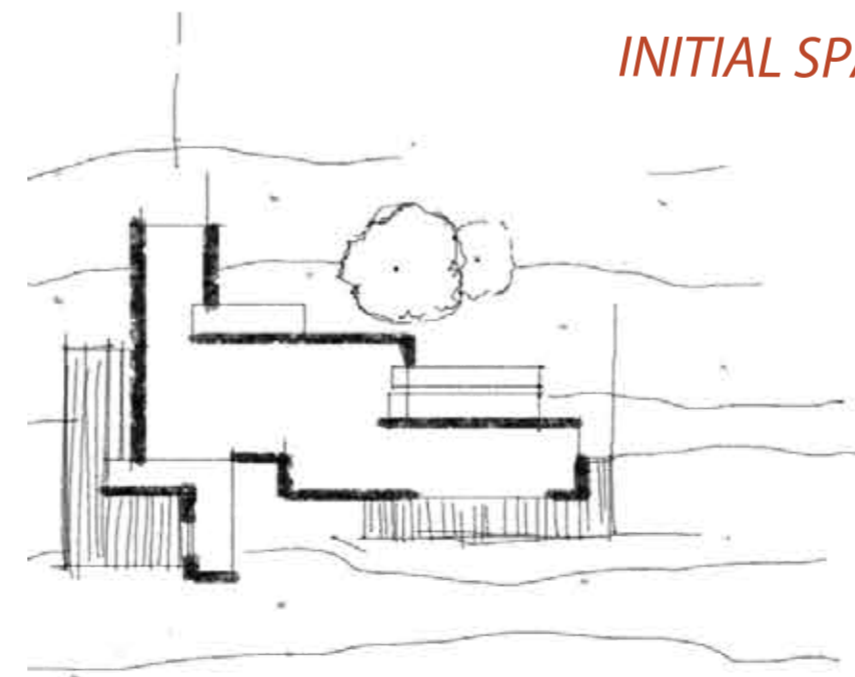
Key Take aways:

- Texture can embody the ideals of the concept at a small scale.
- Let the building breathe do not be scared of mass and weight in large spaces.

MAIN PROPERTY EXPRESSED: Good Shape, simplicity and inner calm.



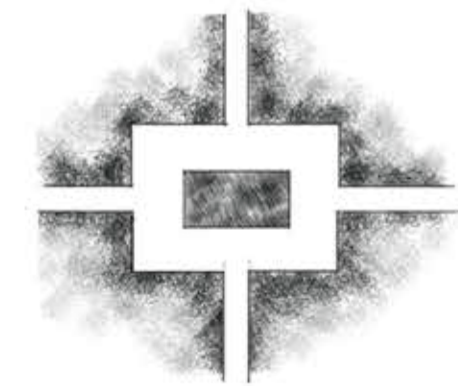
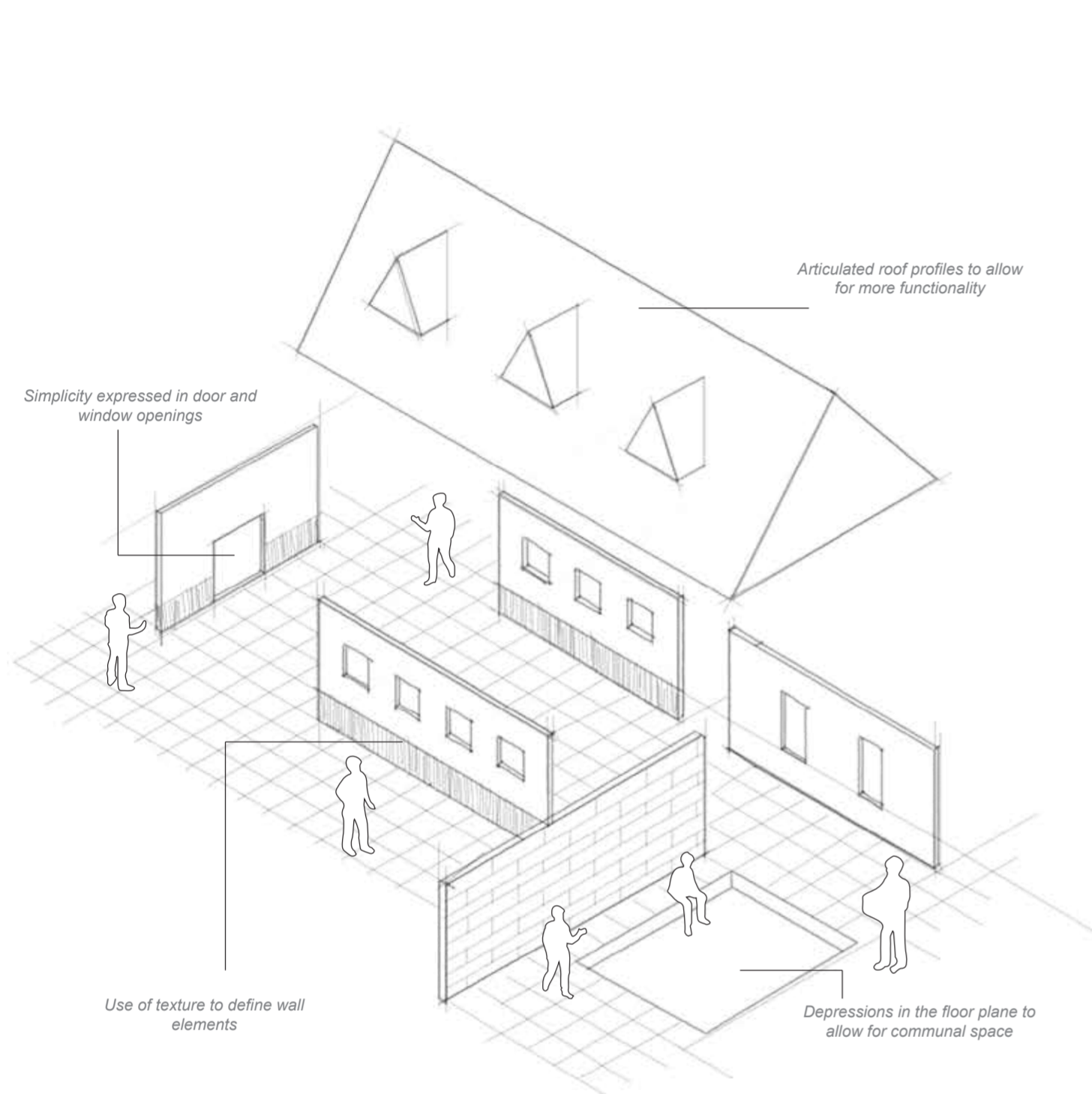
INITIAL SPATIAL GESTURES



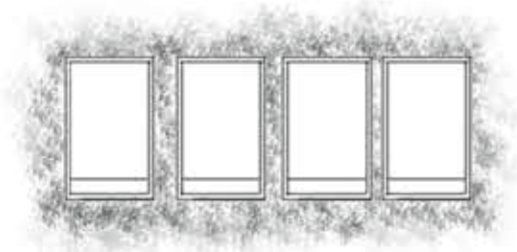
PRECEDENTS

FIGURE 30: HEALTH CENTRE PRECEDENT STUDY (AUTHOR)

LIFELESSNESS



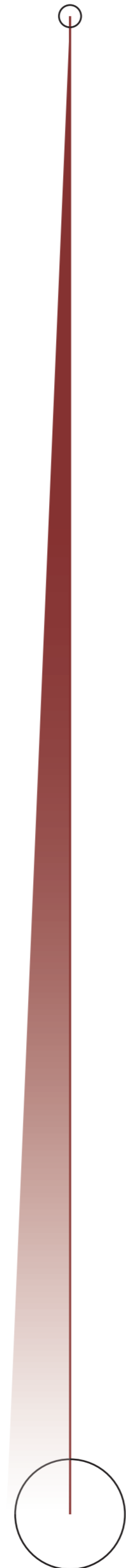
Plan layout is geared towards a defined middle



Openings are equipped with views to the outdoors



Roof articulations provide light to the indoor environment

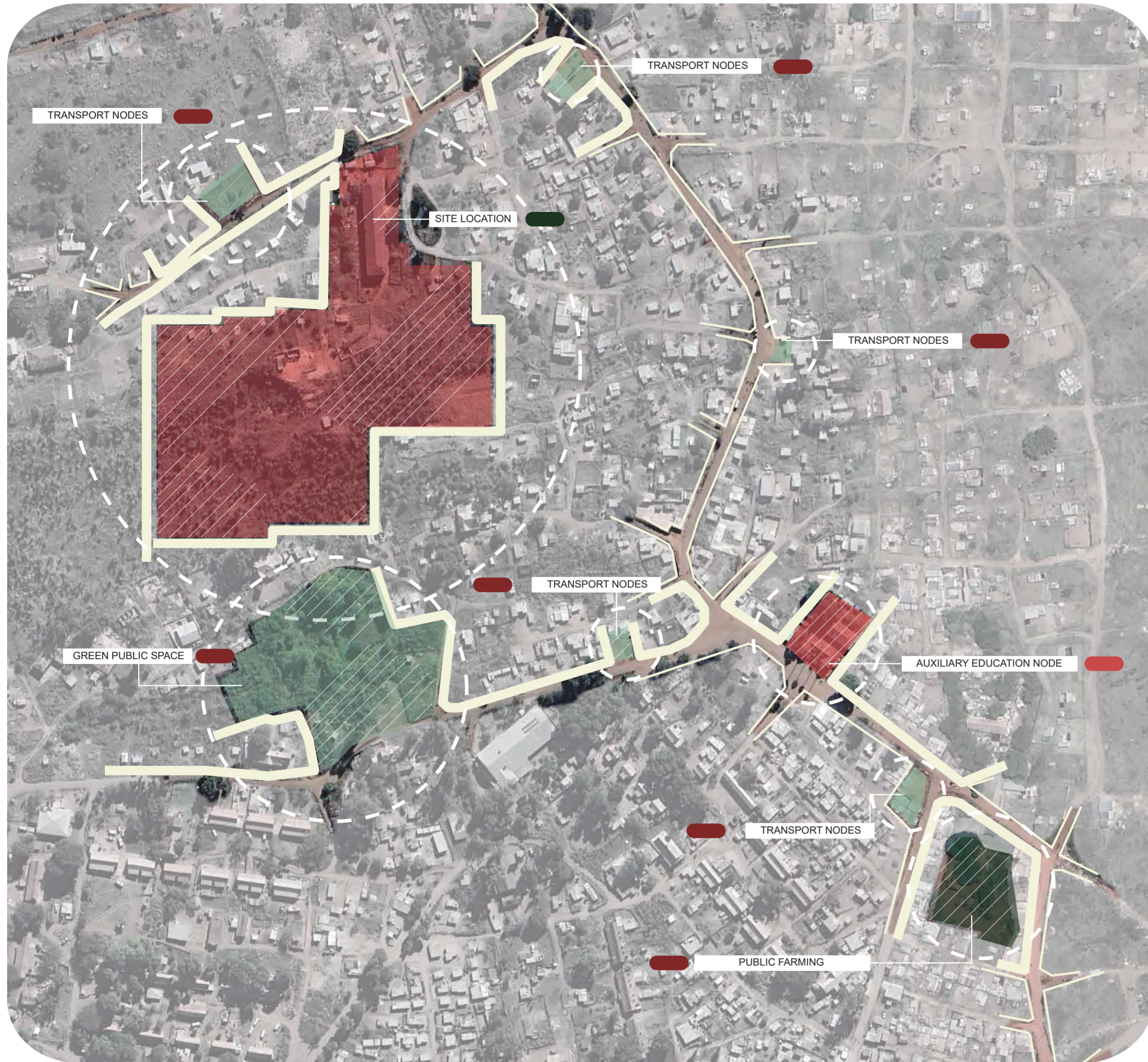


LIFE



ROOF	WALLS	FLOORS
<p>EXISTING</p> <p>DEVELOPED</p> <p>ROOF DESIGN IS GIVEN MORE PARTICIPATION RATHER THAN JUST BEING A LID IT ALSO PARTICIPATES TO CONTAIN SPACE</p> <p>ROOF CONCEPT PERSPECTIVE</p>	<p>EXISTING</p> <p>DEVELOPED</p> <p>WALL ARTICULATION CALLS FOR BALANCE OF NEW AND EXISTING BUILDING TYPOLOGIES</p> <p>WALL CONCEPT PERSPECTIVE</p>	<p>EXISTING</p> <p>DEVELOPED</p> <p>DEVELOPED FLOOR TYPOLOGY EXPRESSED IN GARDEN SPACES</p> <p>FLOOR CONCEPT PERSPECTIVE</p>

FIGURE 31: DESIGN DEVELOPMENT (AUTHOR)



THE URBAN FRAMEWORK IS DESIGNED TO REVITALIZE THE VILLAGE. THE PATTERN OF DEMARCATING ACTIVITY NODES THROUGHOUT THE VILLAGE RE PURPOSES THE ORIGINAL VISION OF THE VILLAGE AS A SELF-SUSTAINING HEALTH PRECINCT.

THIS NEW LAYOUT PLAN WILL ACCOMMODATE FUTURE DEVELOPMENT AND FOSTER A STRONGER SENSE OF COMMUNITY BY INCORPORATING VARIOUS PROGRAMS THAT ENCOURAGE COMMUNITY ENGAGEMENT, SUCH AS EDUCATIONAL AND SKILLS DEVELOPMENT FACILITIES, URBAN FARMING PROJECTS, AND DEDICATED GREEN SPACES FOR RECREATIONAL ACTIVITIES.

 HIGHLY PRIVATE

SITE PROGRAM: PSYCHIATRIC HEALTHCARE. HIGHLY SENSITIVE PROGRAMS ON SITE NEEDING CAREFUL MONITORING OF ACCESS AND INCREASED LEVELS OF SAFETY FOR THE PATIENTS AND THE COMMUNITY.

 PRIVATE

SPACES THAT NEED LIMITED TO ACCESS SO SOME AREAS BUT ARE PUBLIC FACING INTERFACES IE. EDUCATIONAL CENTRE, SATELLITE CLINIC

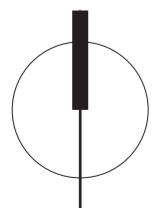
 SEMI-PRIVATE

SPACES AND BUILDINGS WITH A HIGHLY PUBLIC FACING PROGRAM BUT NEEDS LIMITED ACCESS THROUGHOUT THE BUILDING.

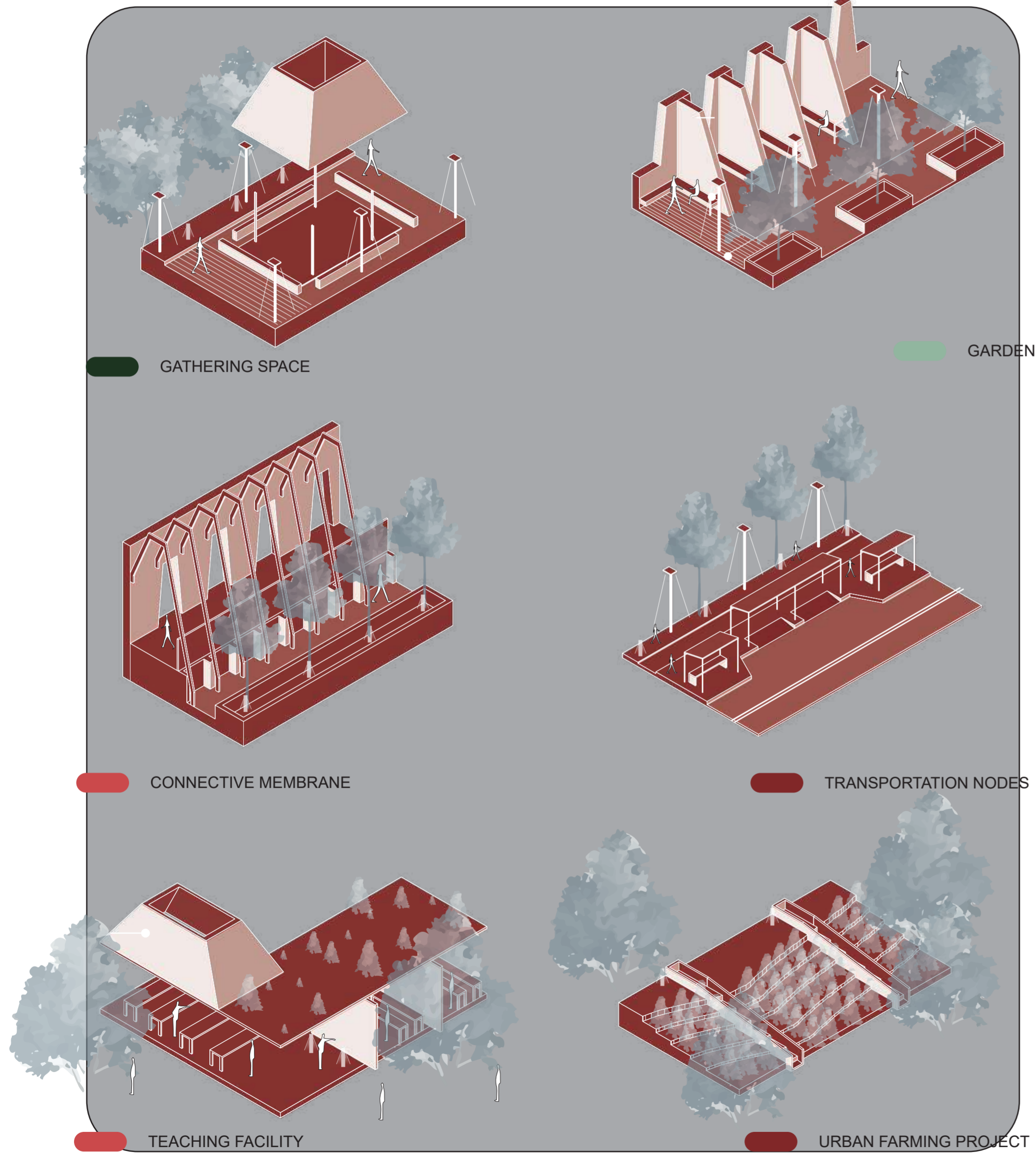
 PUBLIC

PUBLIC FACING PROGRAM WITH LITTLE TO NO ACCESS REQUIRED. PERHAPS ONLY NEEDING A GATE

FIGURE 32: URBAN FRAMEWORK MAP (AUTHOR)



COMMUNITY INTERACTIONS WITH PATIENTS



Industry training

With the ultimate goal of sending patients back into society with adequate skills, industry training is used by both patients undergoing rehabilitation and community members in need of crucial skills

Farming

Urban farming projects allow for satellite projects to take place in the village and for measured participation by the patients

Core rehabilitation programme

Patients day to day private routine of attending counselling sessions and occupying the sensory garden

Education

Education facilities to increase the medical literacy of the community and breakdown the inherent stigmas people have about mentally ill people.

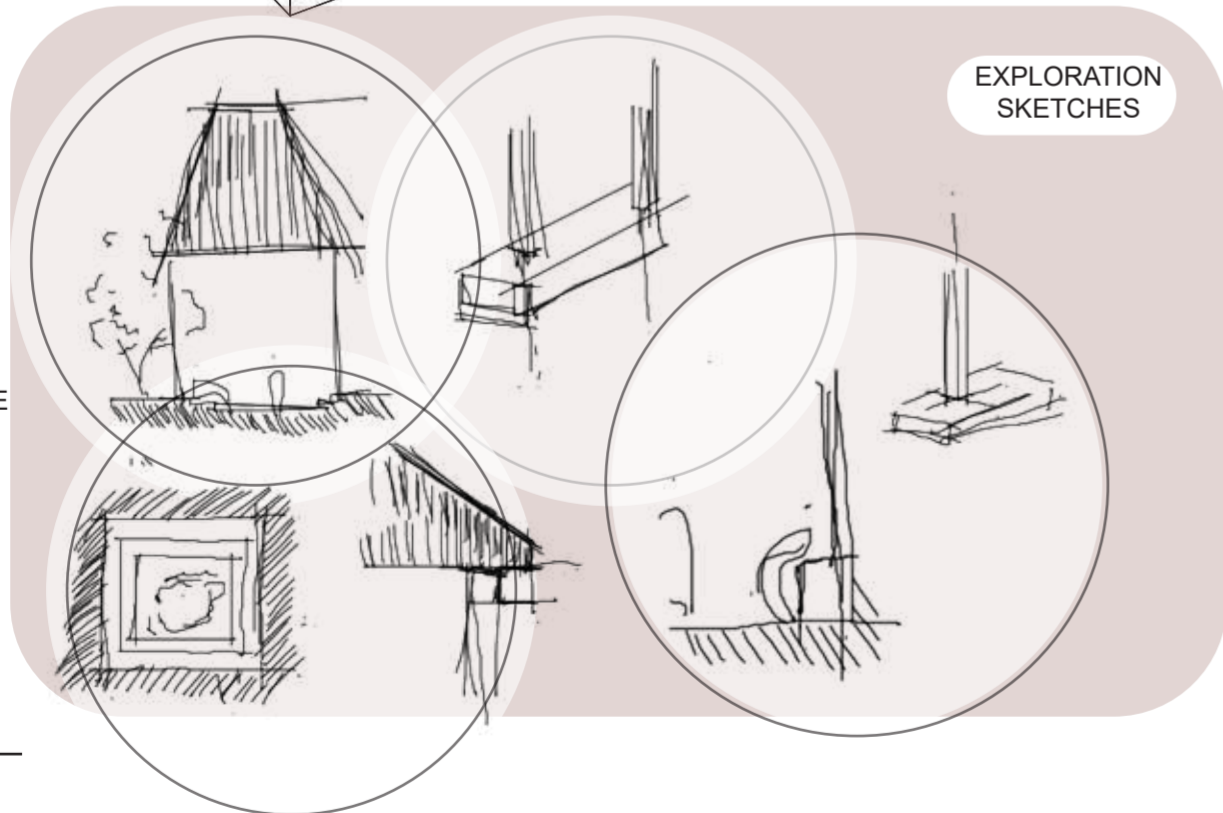
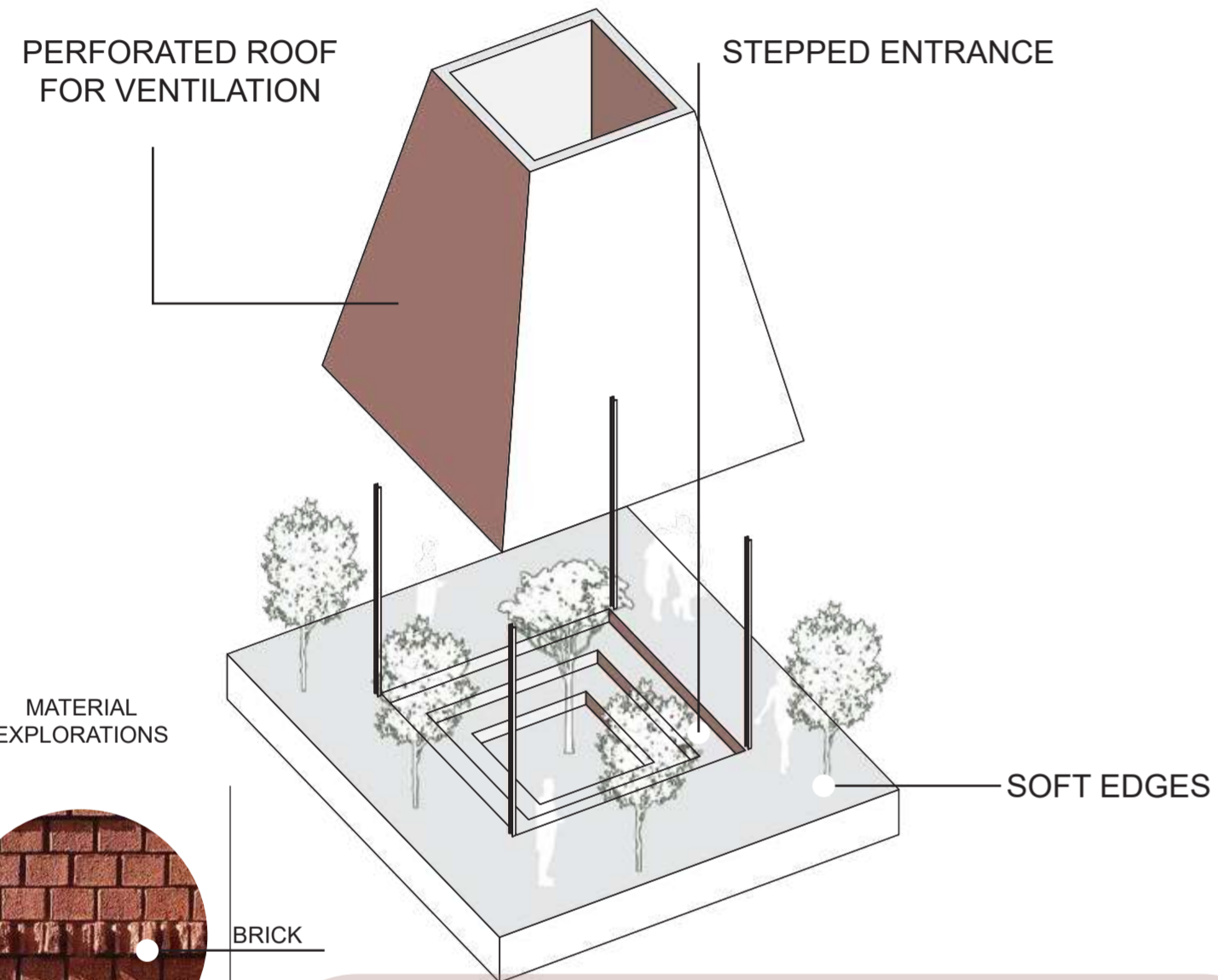
Public v private

Spaces within the project are designed to facilitate interactions between patients and the community ranging from explicit and unfiltered interactions to more subtle interactions

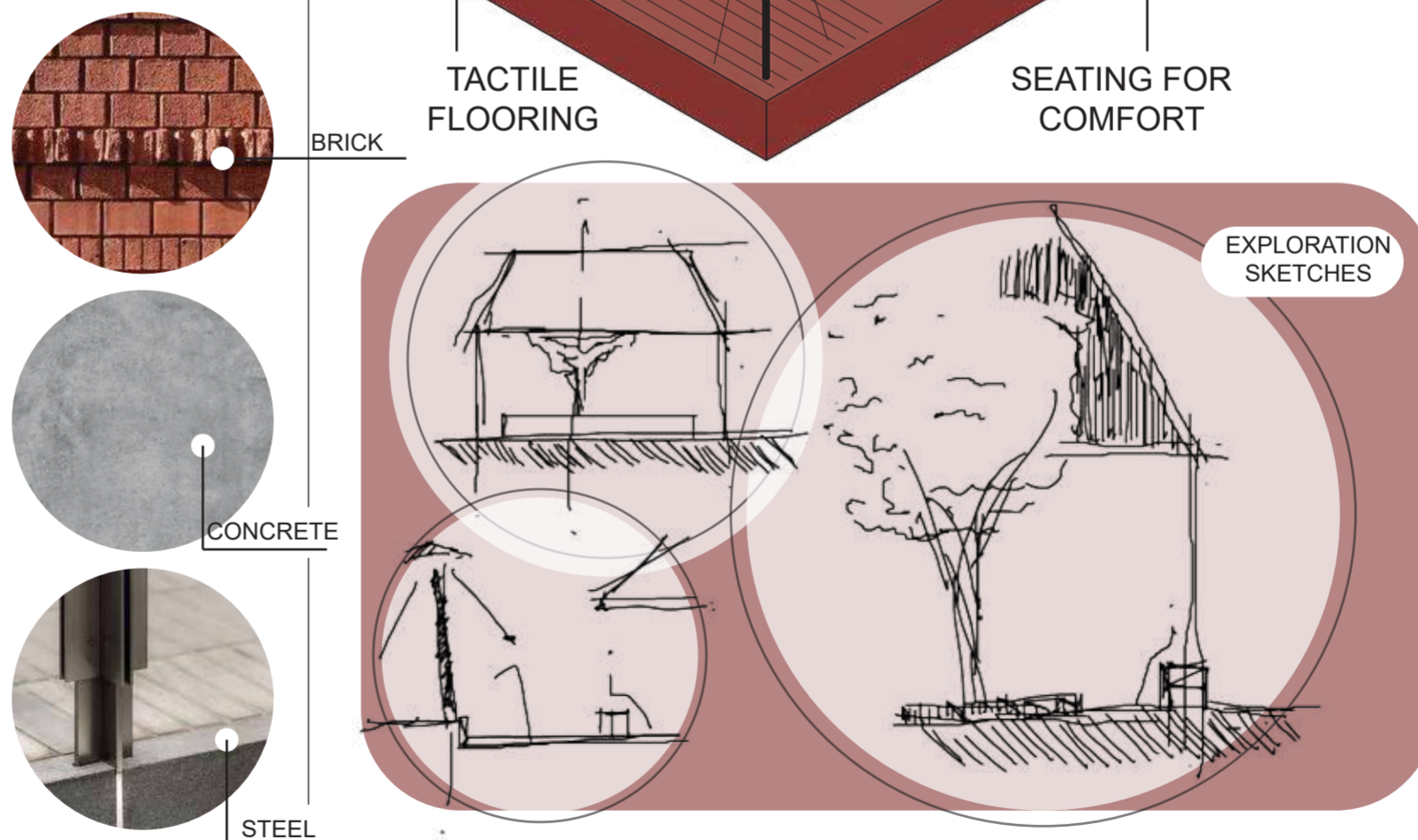
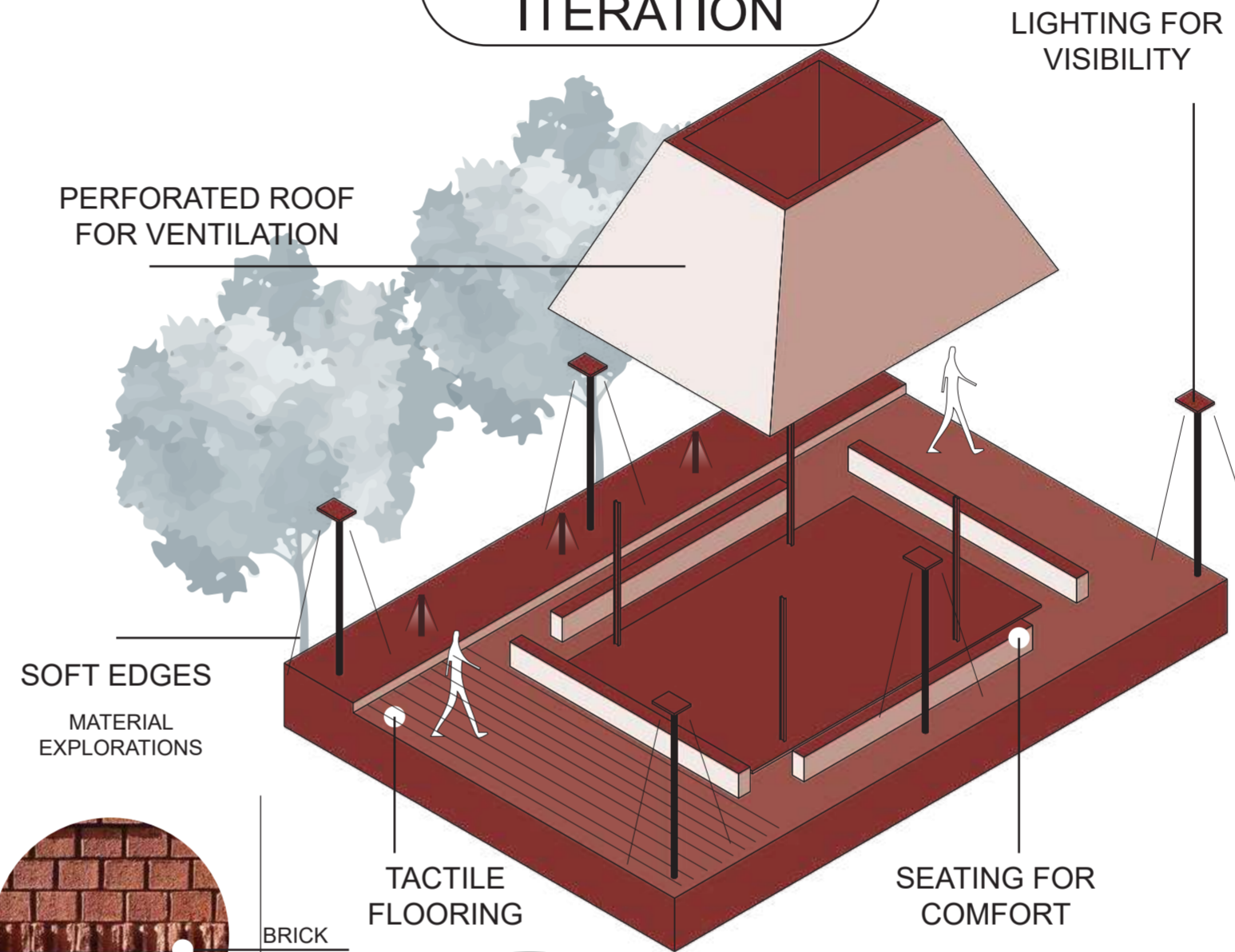
FIGURE 19: USER ENGAGEMENT DIAGRAM (AUTHOR)

FIGURE 33: URBAN FRAMEWORK (AUTHOR)

INITIAL DESIGN



RECONSIDERED
ITERATION

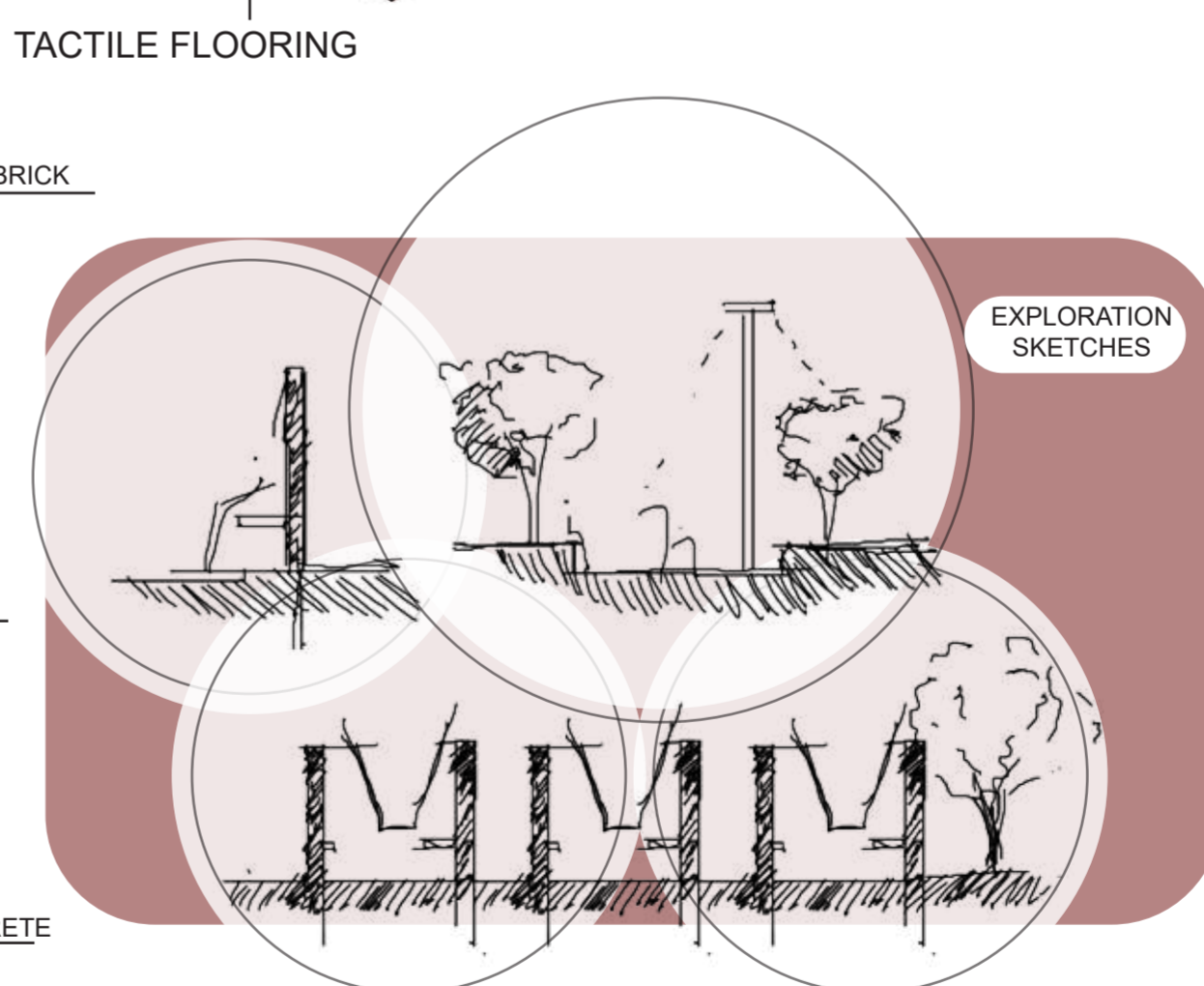
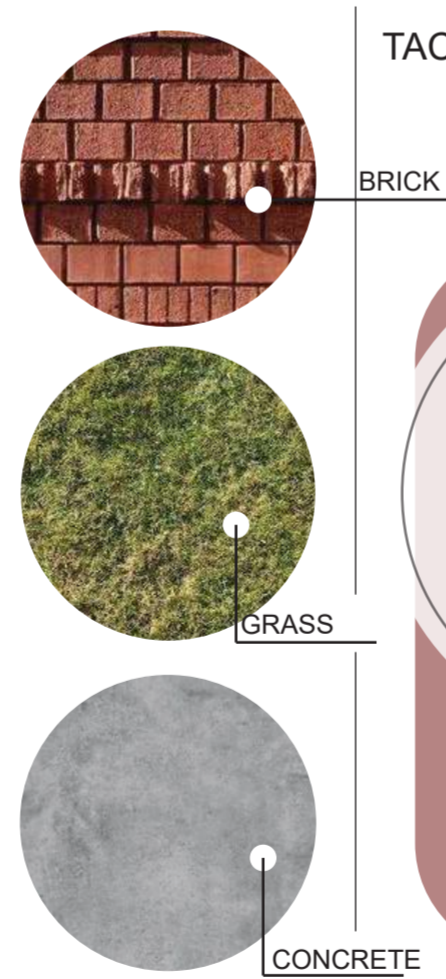
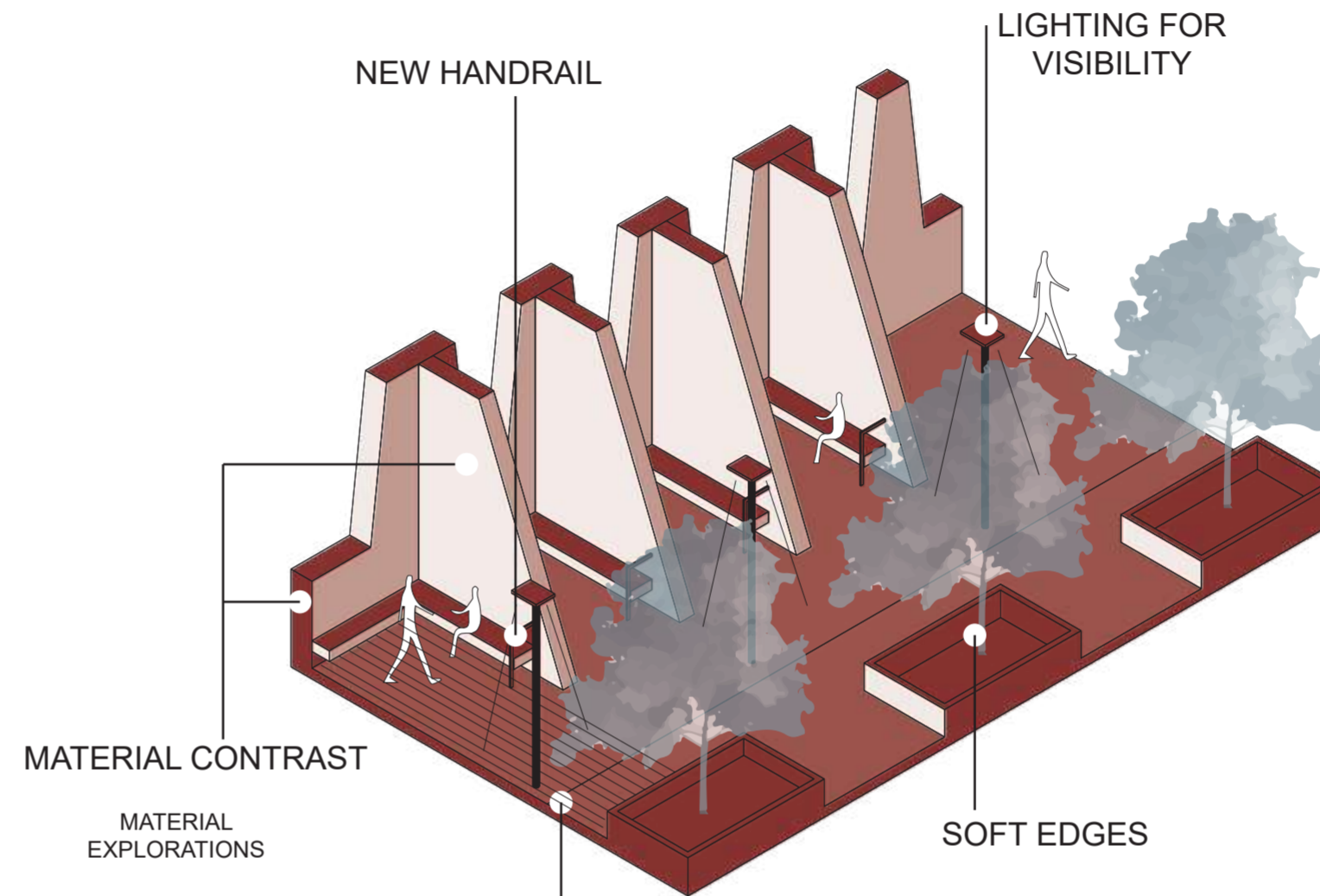
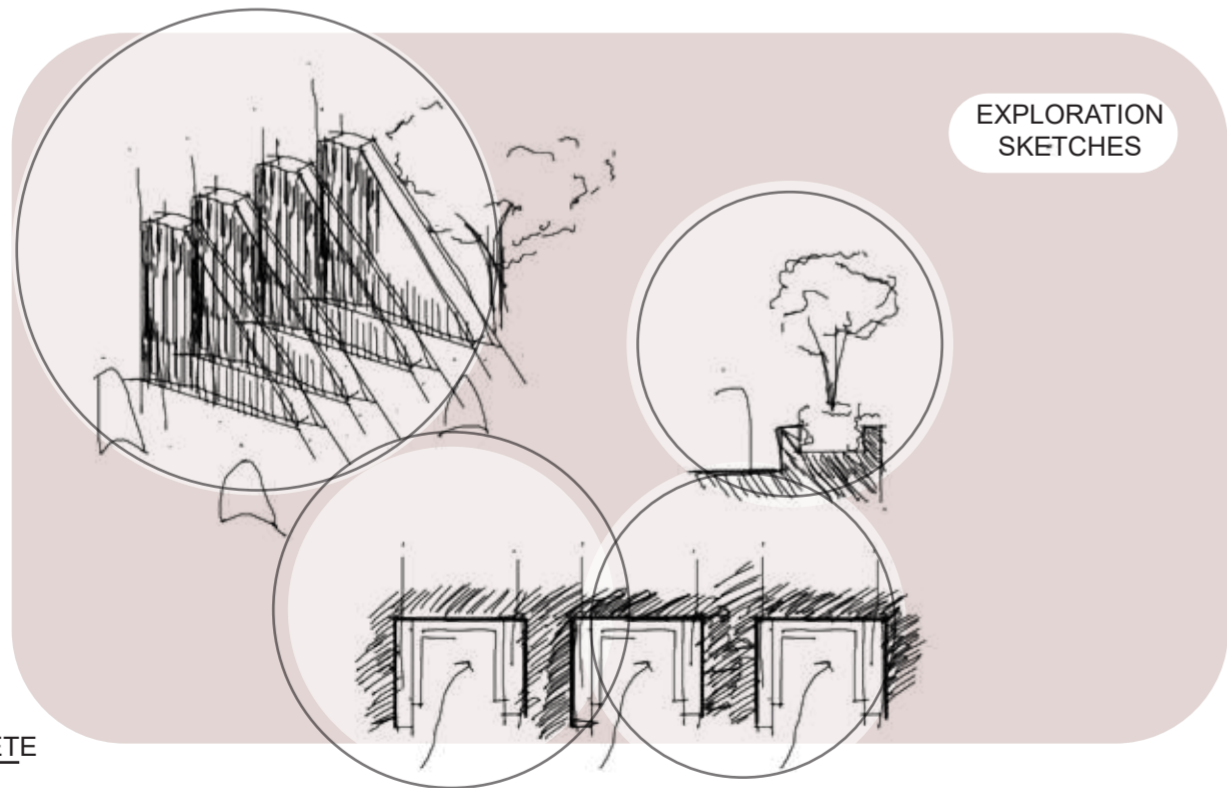
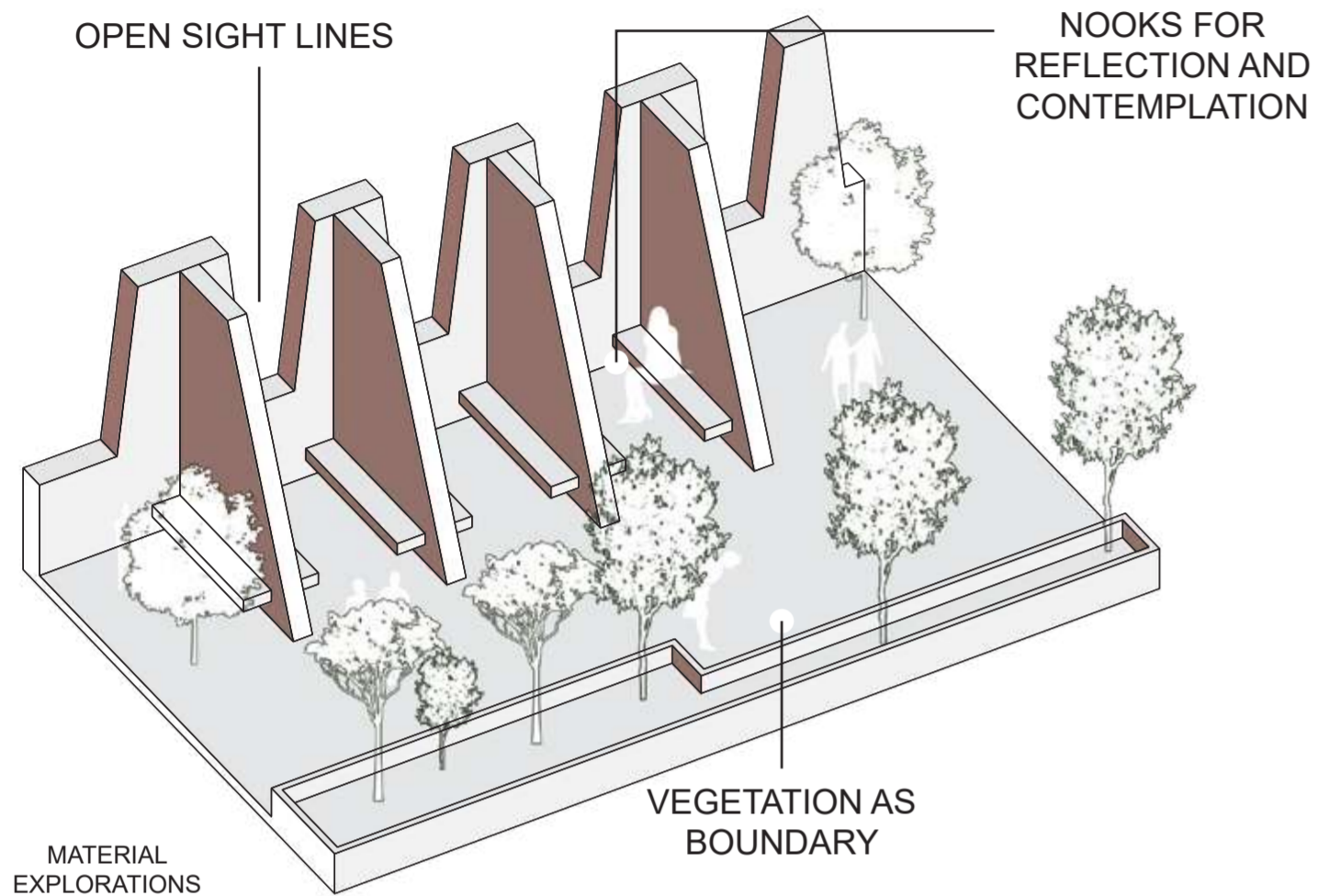


GATHERING SPACE

THE INITIAL DESIGN FOR THE GATHERING SPACE LEFT MUCH TO BE DESIRED IN TERMS OF ITS ACCOMMODATION FOR ACCESSIBILITY AND SAFETY.

THE ITERATED DESIGN FEATURES IMPROVEMENTS TO THE DESIGN INCLUDING LIGHTING, TACTILE FLOORING AND BETTER SIGHT LINES FOR SAFETY AND GENERAL SPATIAL AWARENESS

FIGURE 34: URBAN STRATEGIES (AUTHOR)



GARDEN

THE GARDEN OFFERED ITSELF AS A SPACE WITH POOR CIRCULATION AND ILL CONSIDERED MEASURES FOR COMFORT.

THE NEW DESIGN GENERATES NEW CIRCULATION PATTERNS BY BREAKING UP THE PLANTER BOXES AND INCORPORATING LIGHTING.

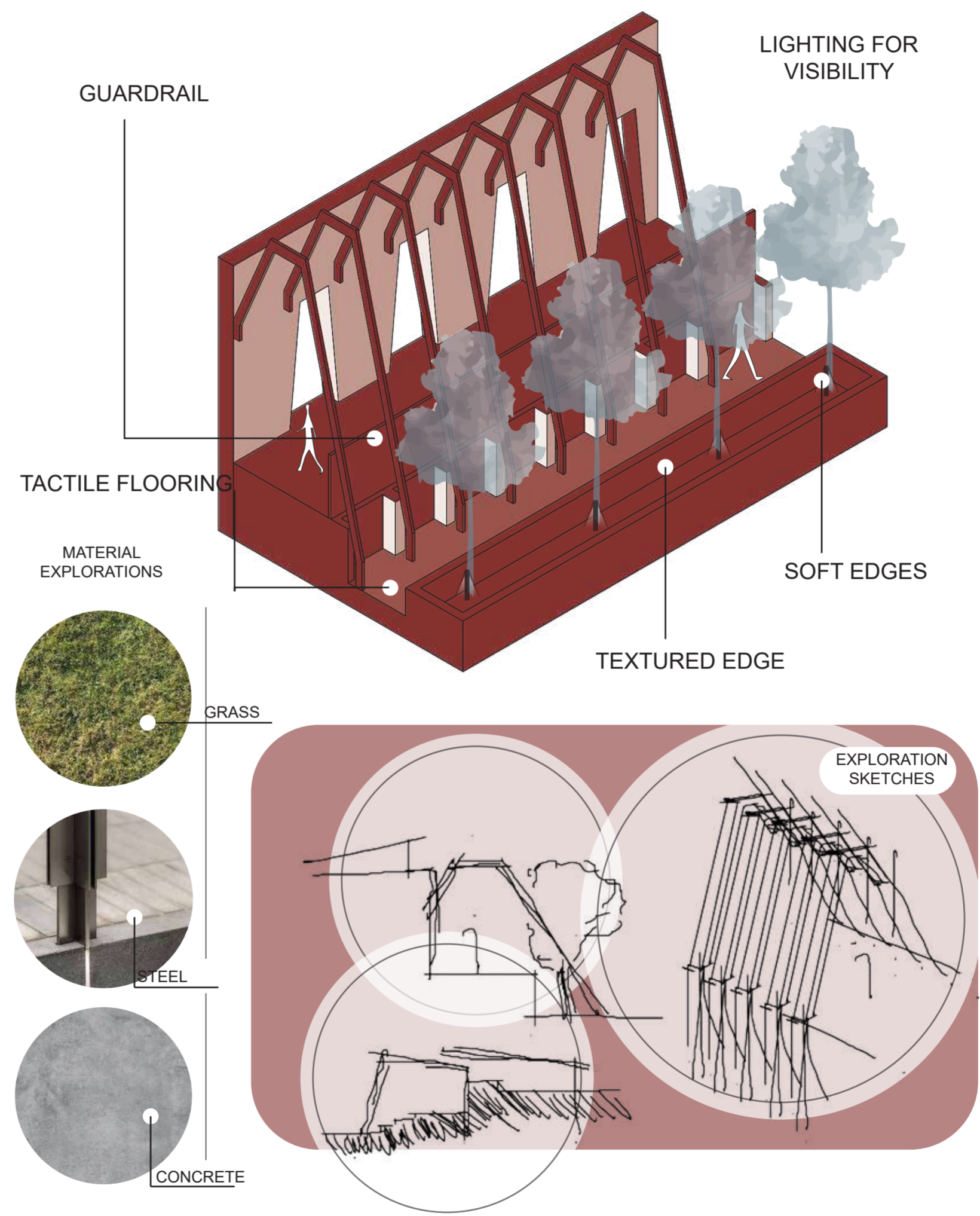
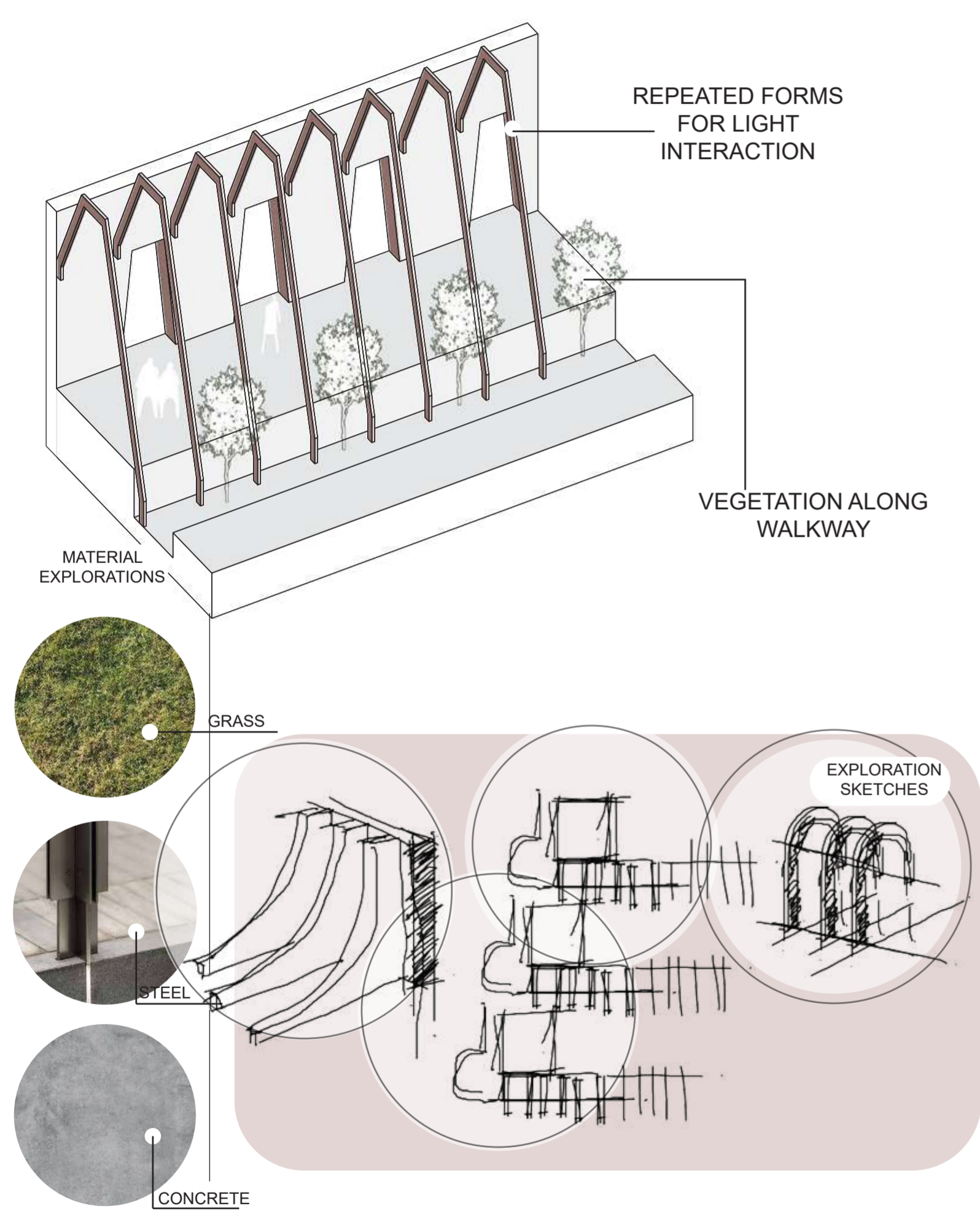
DEFINITION OF MATERIAL IN TEXTURE AND COLOUR WILL AID IN ENHANCING THE SPATIAL EXPERIENCE FOR VISUALLY IMPAIRED PEOPLE.

FIGURE 35: URBAN STRATEGIES (AUTHOR)

VILLAGE OF VIRTUE

PSYCHIATRIC REHABILITATION CLINIC
IN WESTFORT VILLAGE

URBAN FRAMEWORK AND SITE
INTERVENTION STRATEGIES



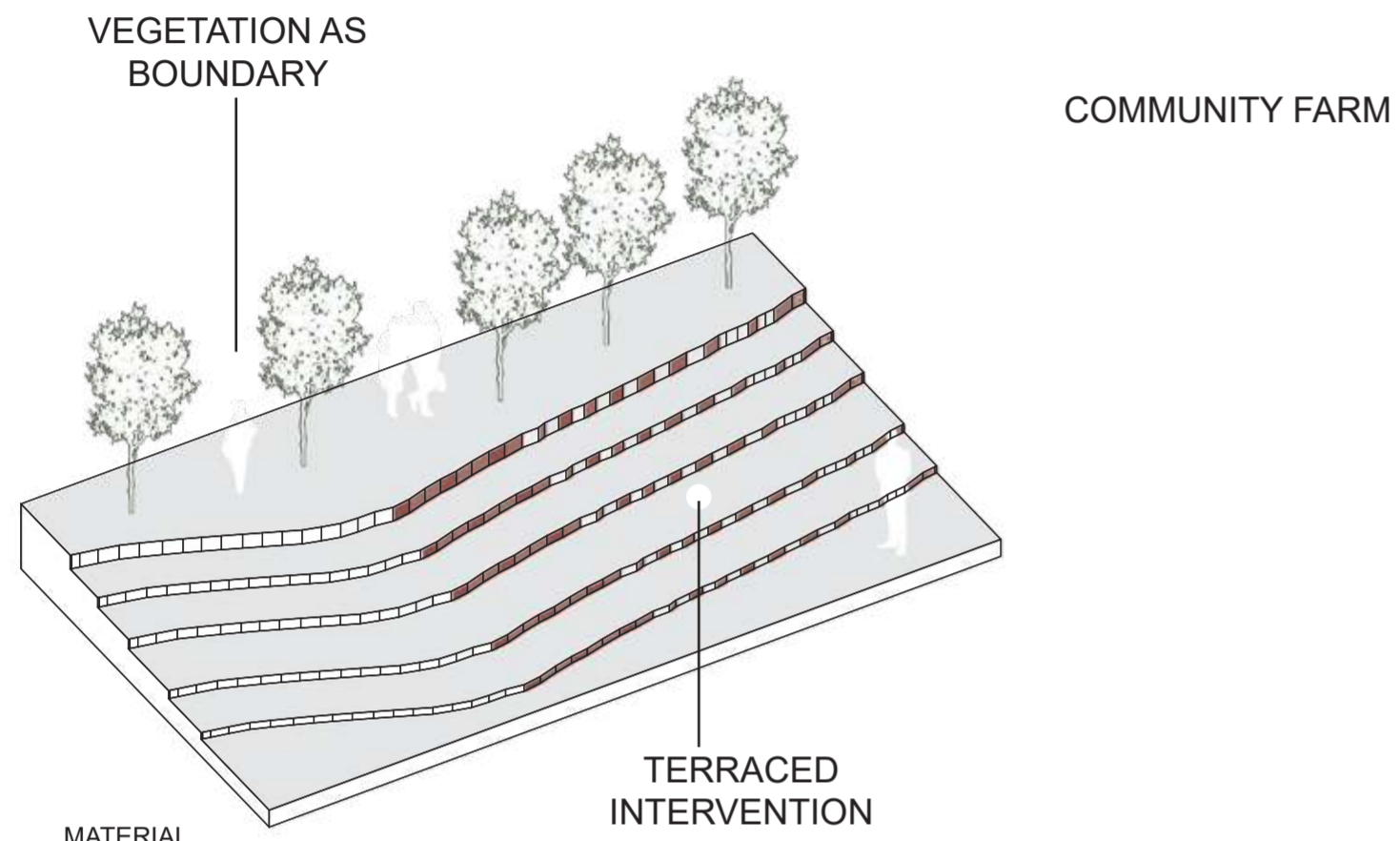
CONNECTIVE MEMBRANE

THE CONNECTIVE MEMBRANE IS DESIGNED TO BE REPEATED ALL THROUGH THE SITE, ENCOURAGING CIRCULATION.

THE DESIGN LACKED ADAPTABILITY AND SAFETY AWARENESS IN THE INITIAL CONFIGURATION.

THE LATEST ITERATION OFFERS A BETTER EXPERIENCE ALL ROUND WITH CLEARER SIGHT LINES, SAFETY GUARDS PUT IN PLACE AND VEGETATION CREATING SOFT BOUNDARIES AND EDGES.

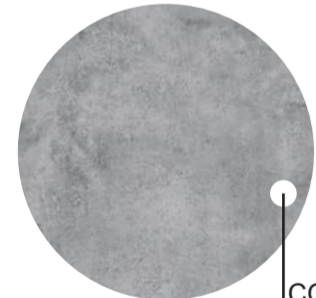
FIGURE 36: URBAN STRATEGIES (AUTHOR)



MATERIAL EXPLORATIONS



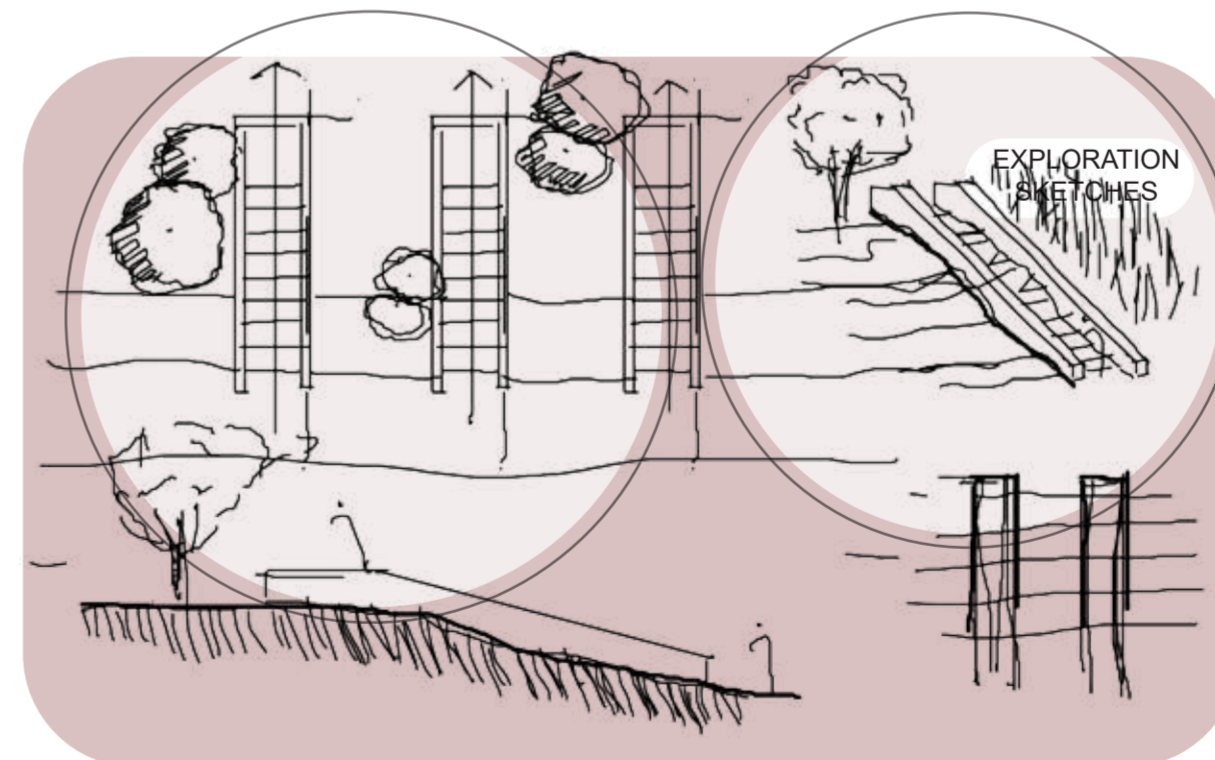
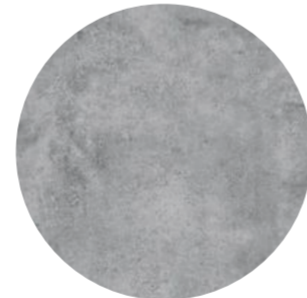
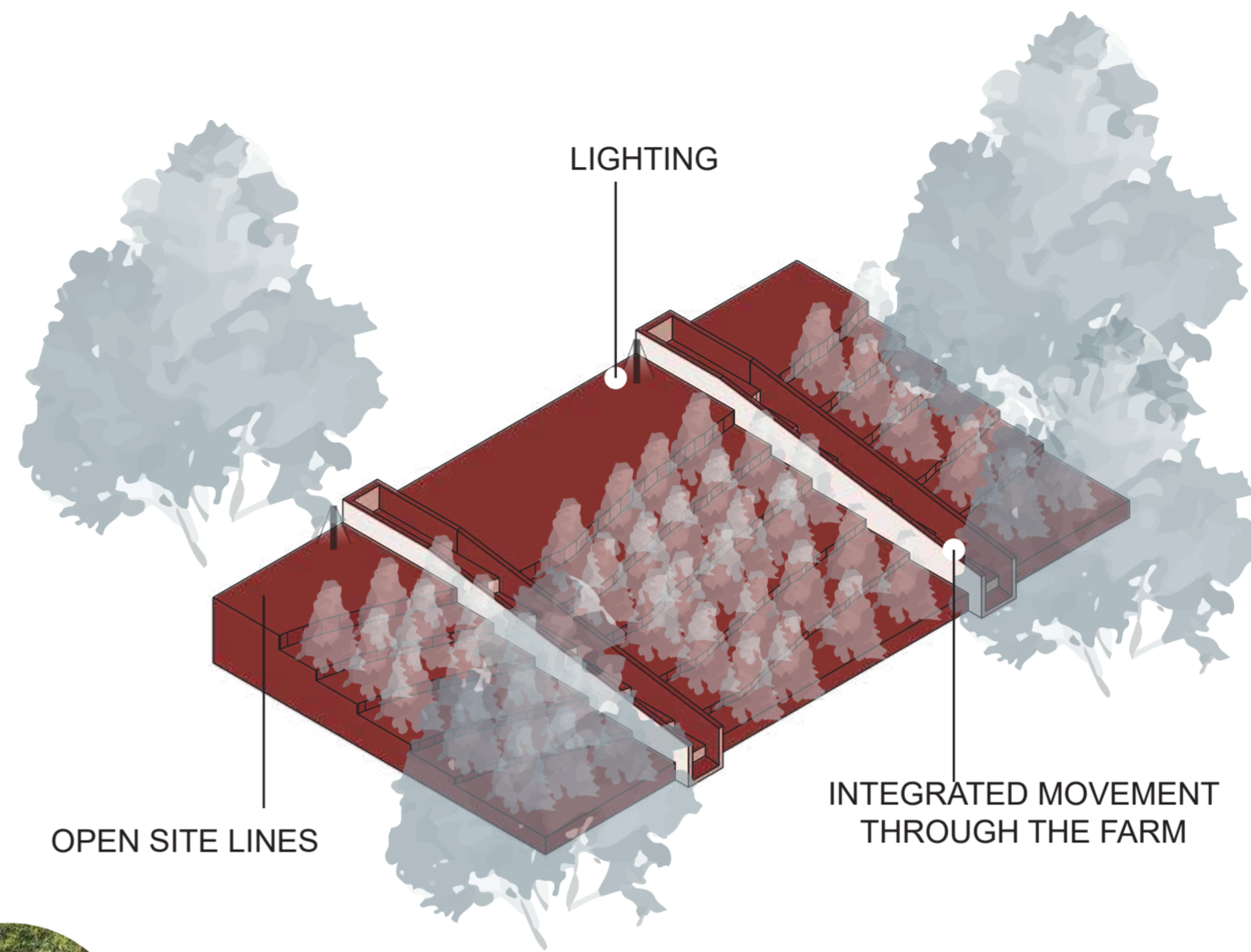
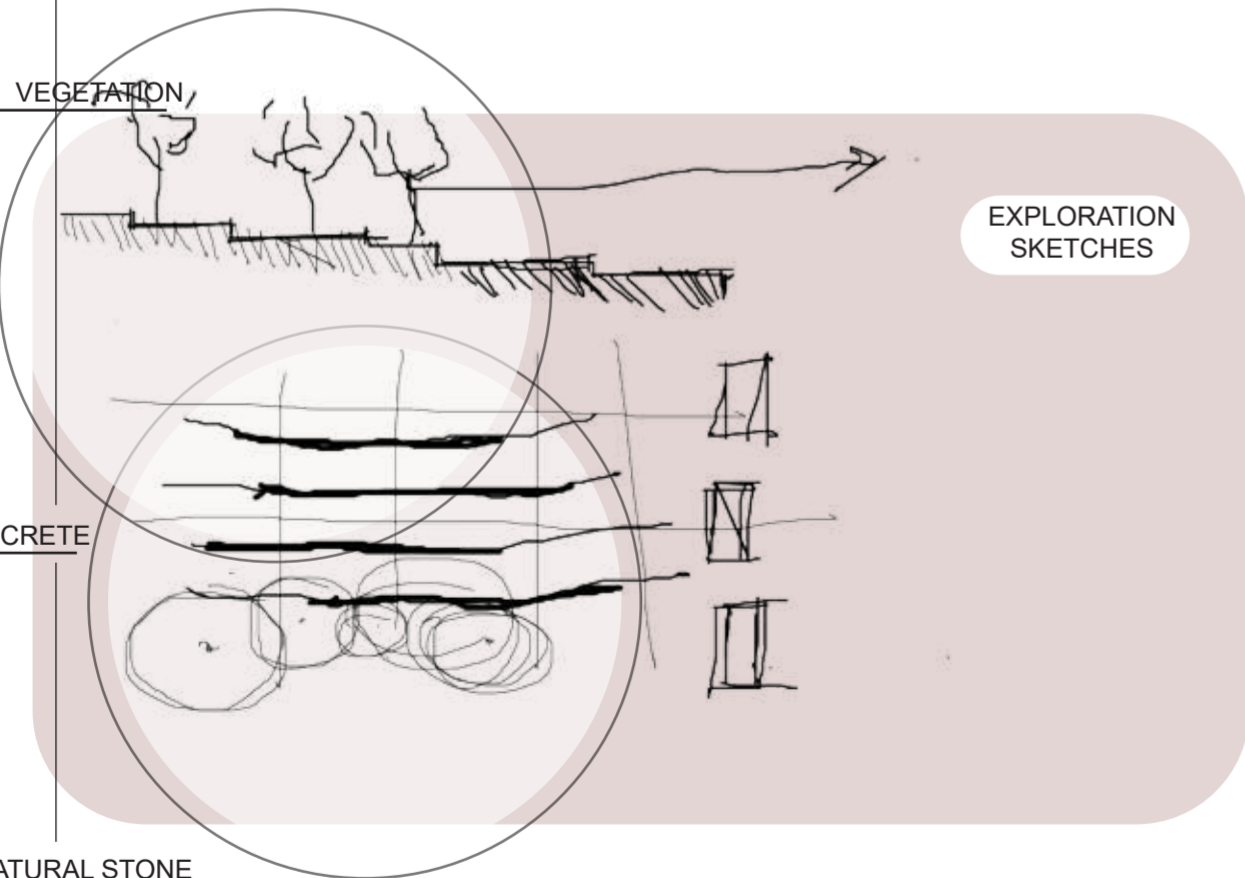
VEGETATION



CONCRETE



NATURAL STONE



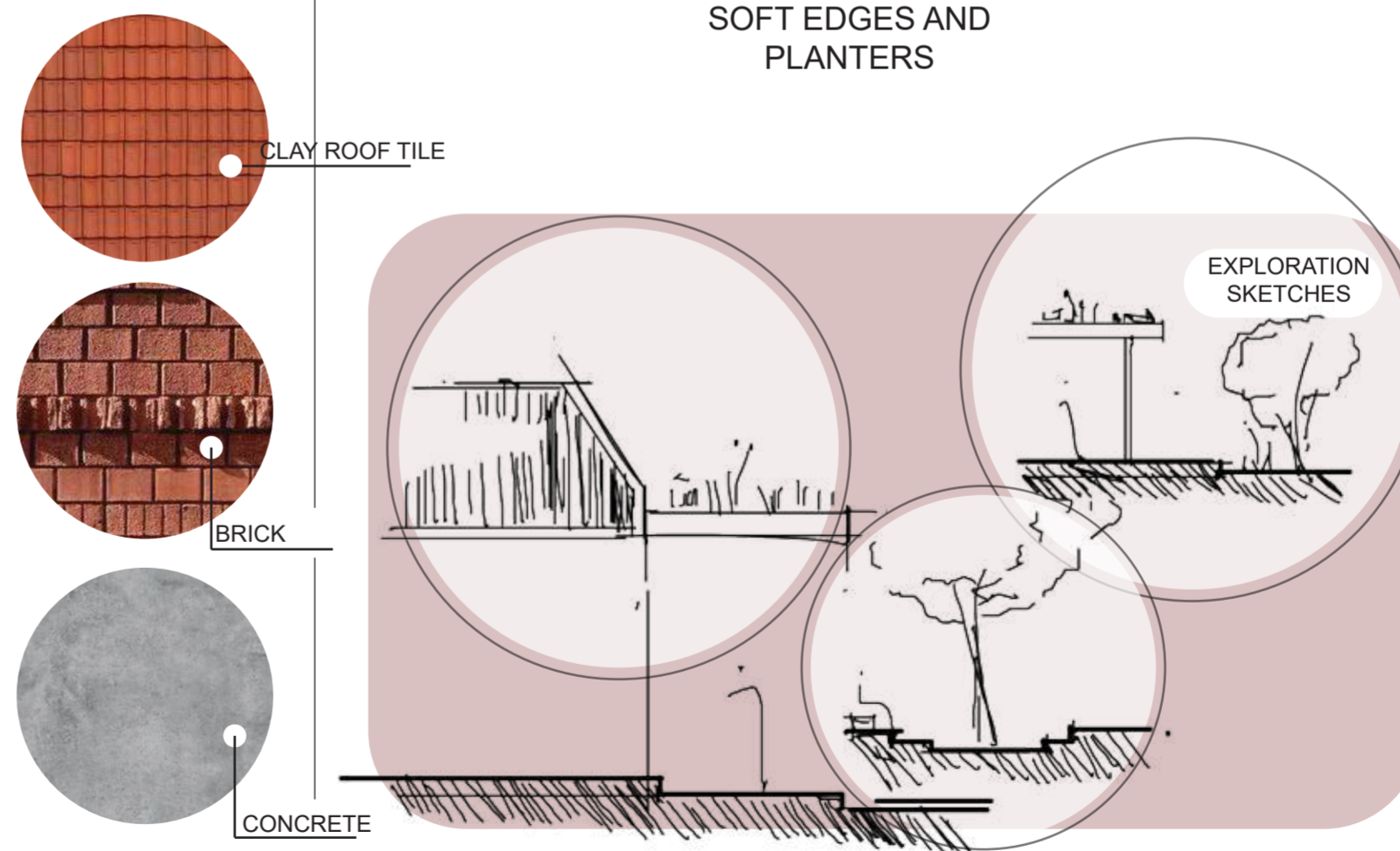
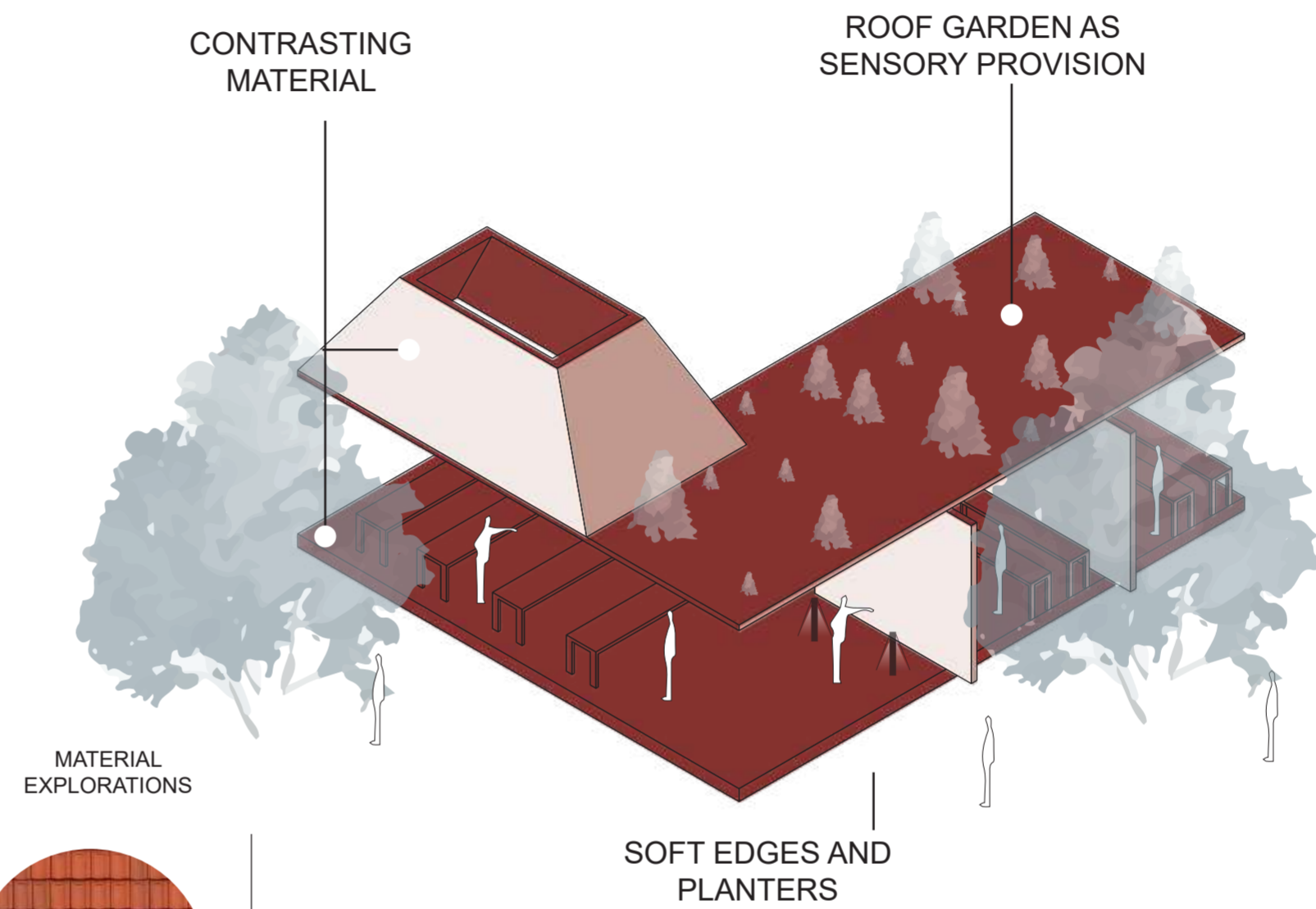
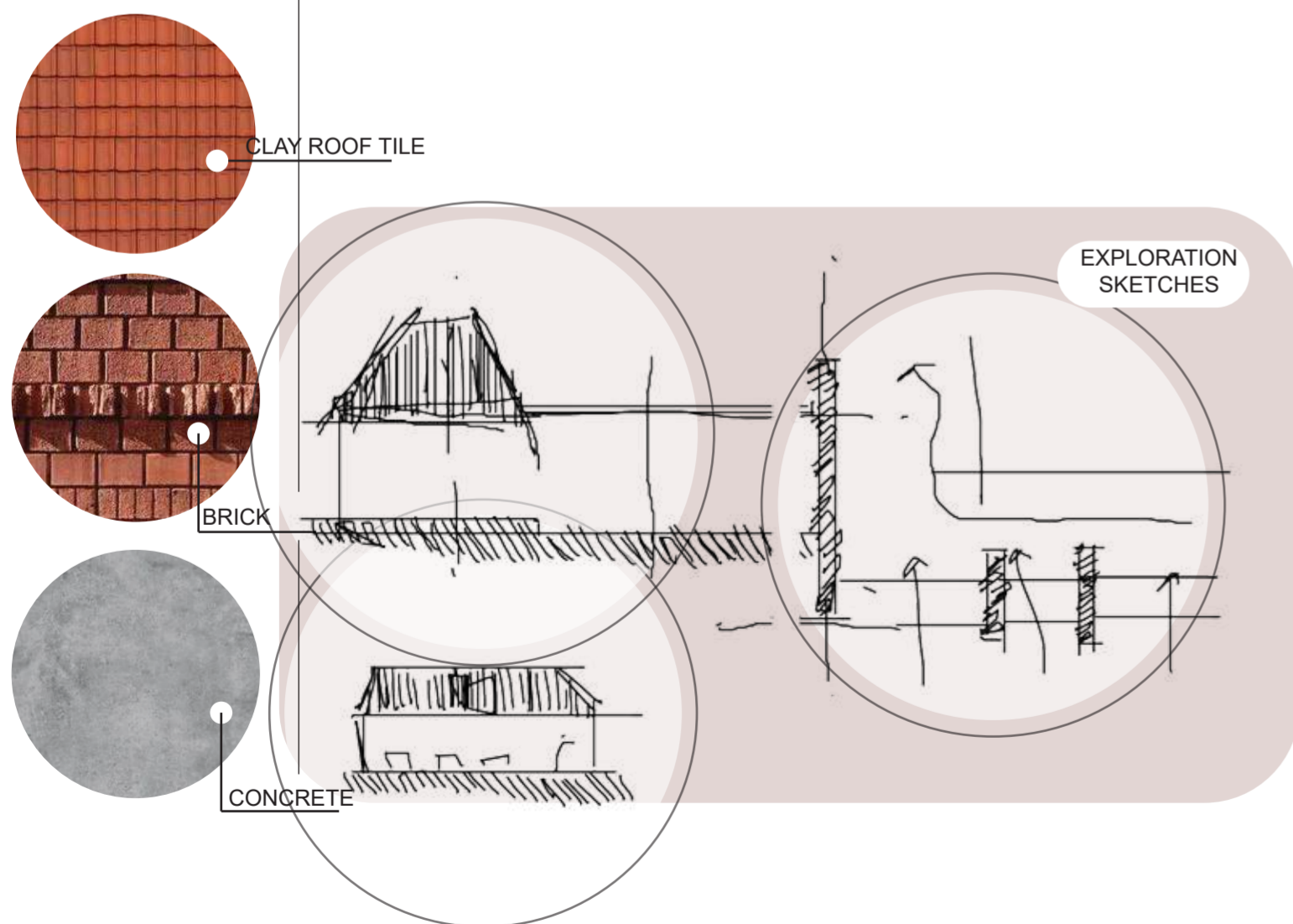
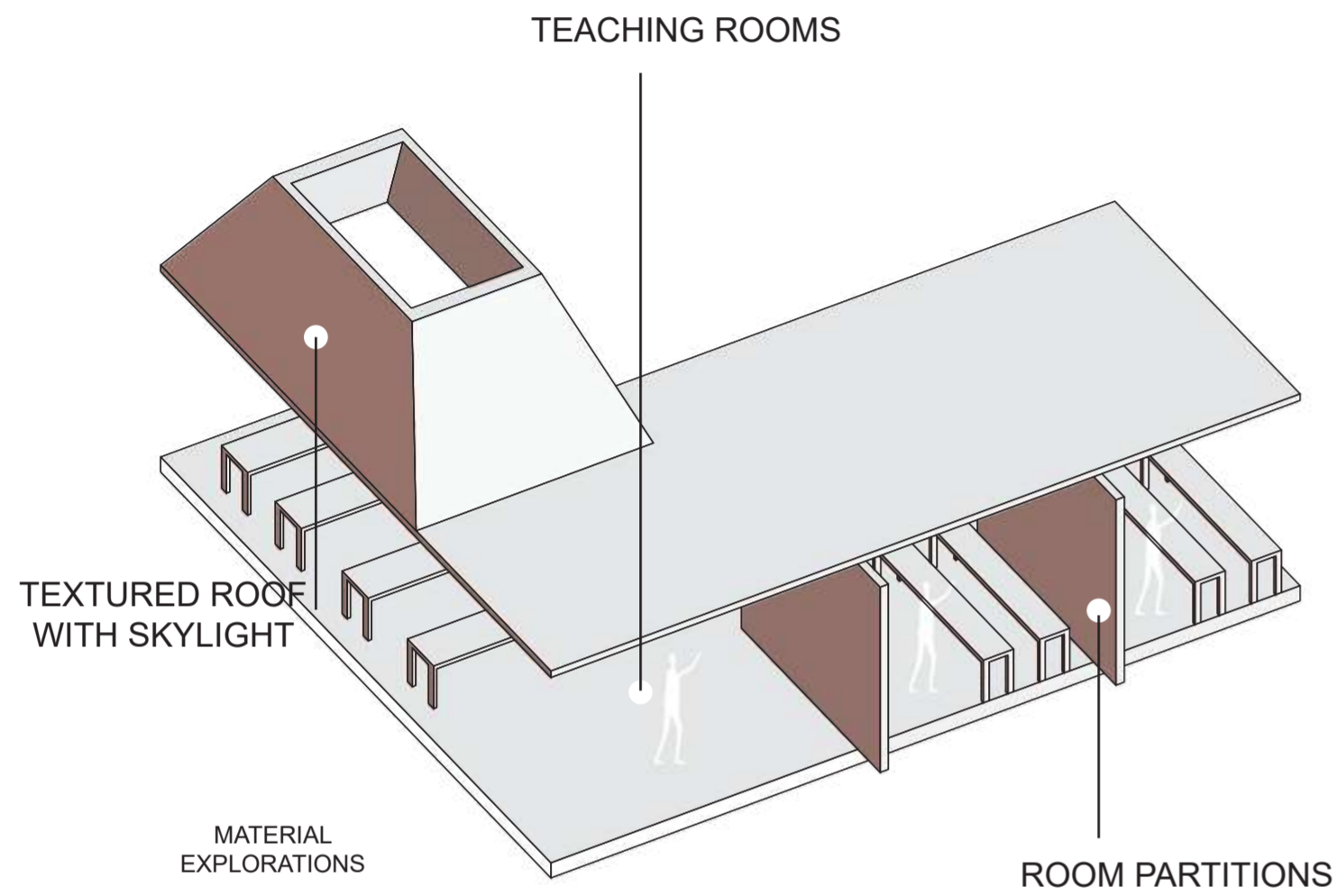
URBAN FARMING PROJECT

THE URBAN FARMING PROJECT IS DESIGNED WITH COMMUNITY ENGAGEMENT AT ITS CORE.

THE INITIAL DESIGN OFFERED POOR CIRCULATION AND SENSITIVITY TO USER EXPERIENCE THROUGH THE FARM.

THE LATEST ITERATION OFFERS PATHWAYS THROUGH THE FARM TO ENCOURAGE BETTER CIRCULATION AND COMMUNITY USE.

FIGURE 37: URBAN STRATEGIES (AUTHOR)

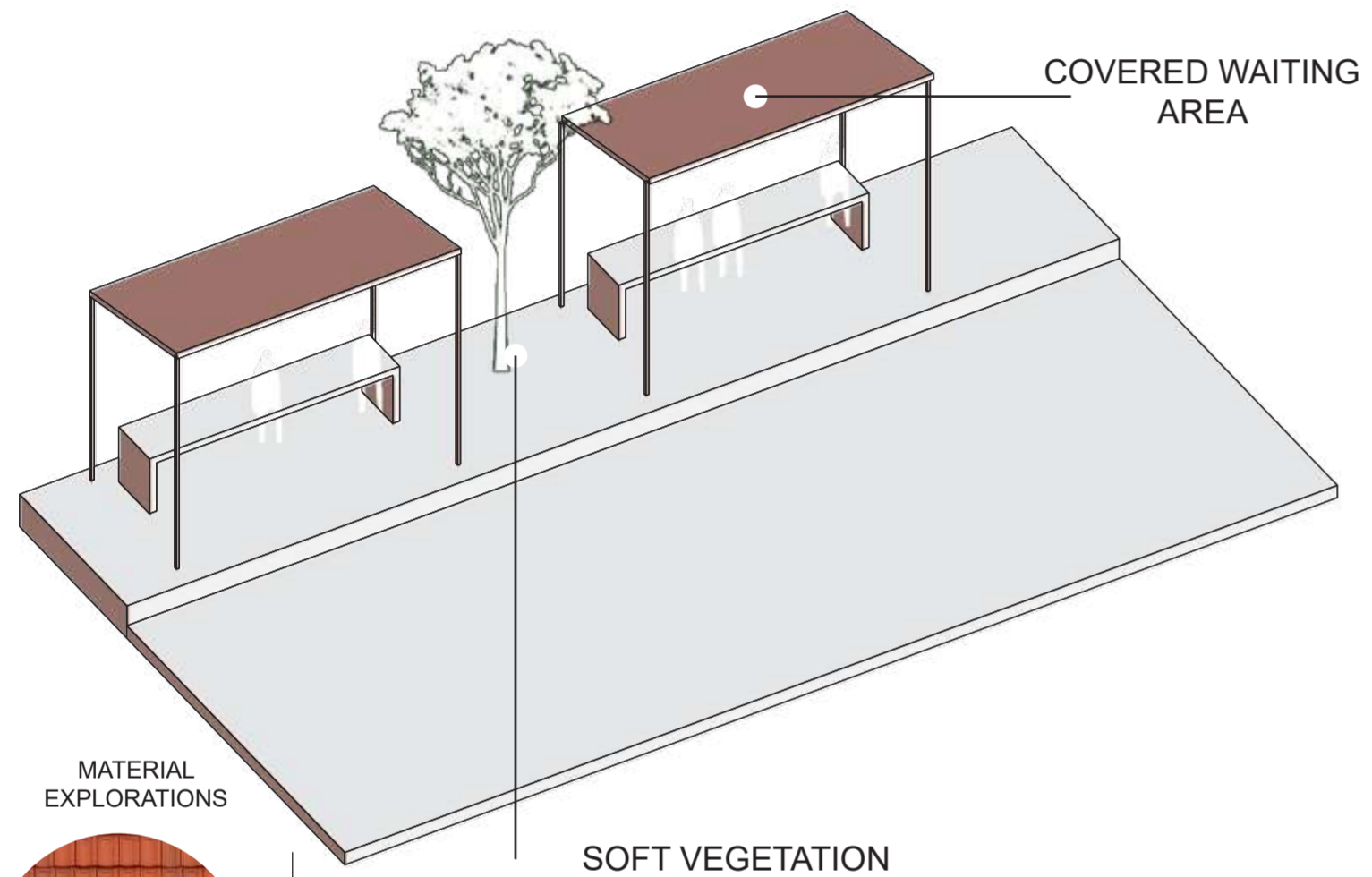


TEACHING FACILITY

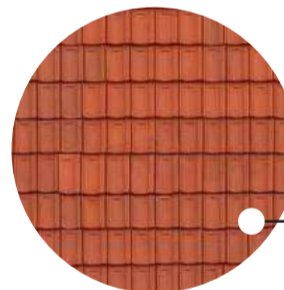
THE TEACHING FACILITY FAIRED AS THE DESIGN NEEDING THE LEAST AMOUNT OF IMMEDIATE ADJUSTMENTS TO SATISFY THE REQUIREMENTS OF THE SAFETY AND ACCESSIBILITY CHECKLIST.

THE MAIN CHANGES CONSIDERED WERE THE INTERVENTIONS OF SOFT BOUNDARIES AND EDGES AS WELL AS A ROOF GARDEN TO ENHANCE THE SENSORY EXPERIENCE OF THE SPACE.

FIGURE 38: URBAN STRATEGIES (AUTHOR)



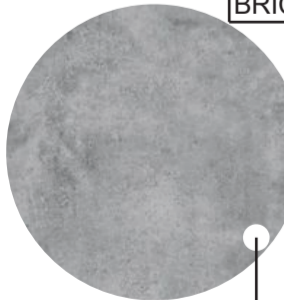
MATERIAL EXPLORATIONS



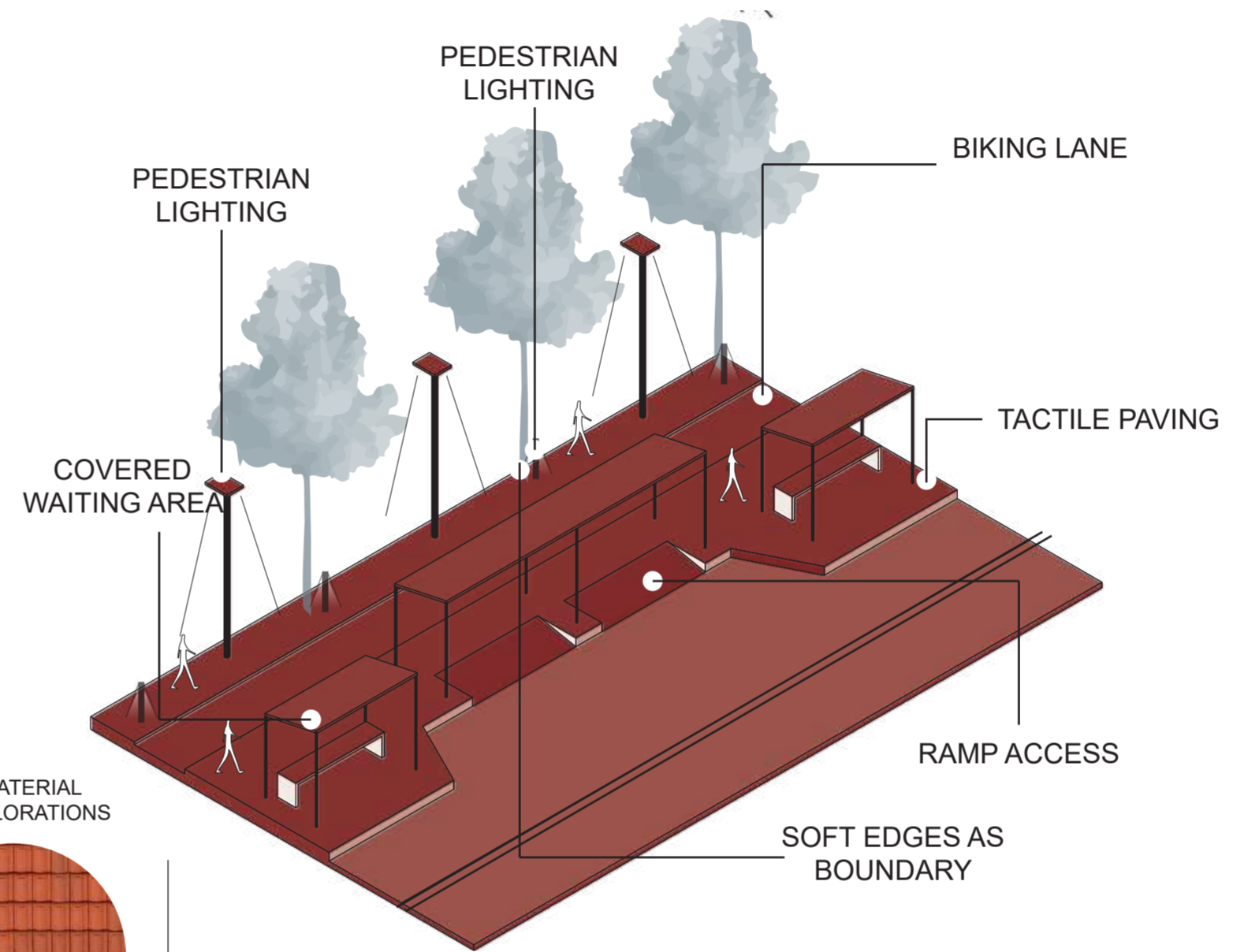
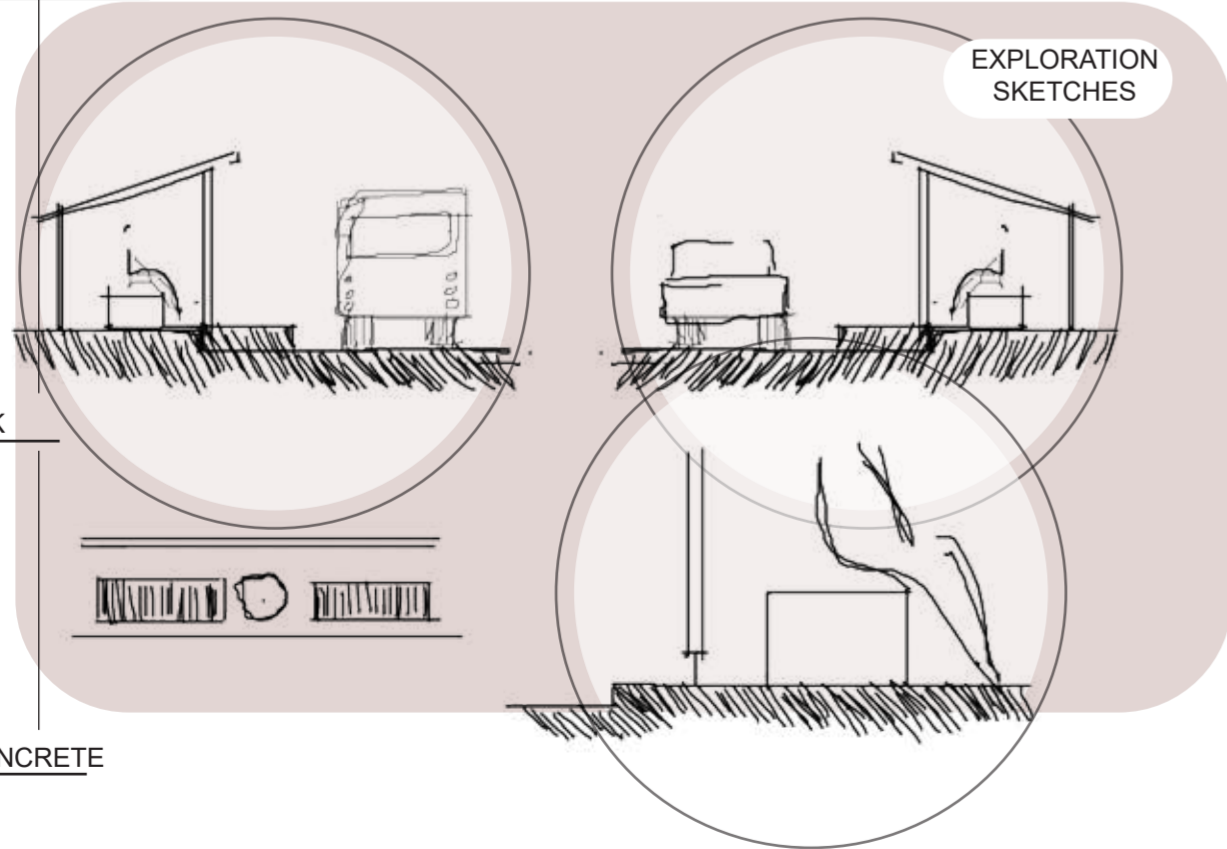
CLAY ROOF TILE



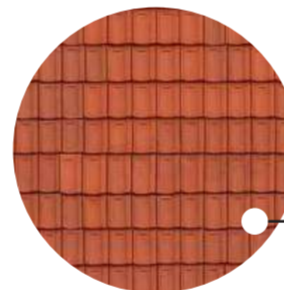
BRICK



CONCRETE



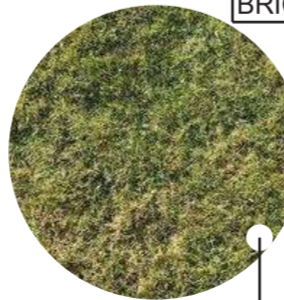
MATERIAL EXPLORATIONS



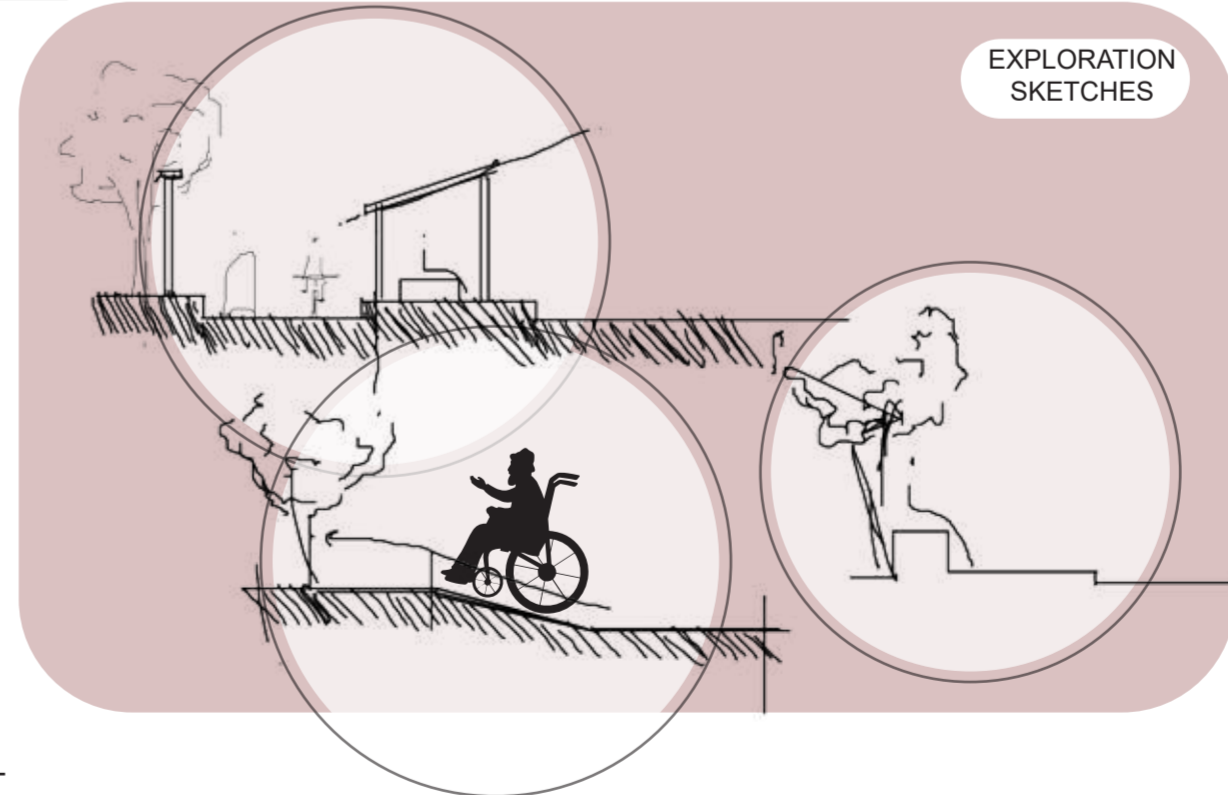
CLAY ROOF TILE



BRICK



GRASS



TRANSPORTATION NODES

THE TRANSPORTATION NODES DEVELOPED FURTHER FROM THE INITIAL VERY BASIC CONCEPT WHICH WAS NOT AS ACCESSIBLE OR AS SAFE AS SOME OF THE OTHER INTERVENTION STYLES THAT ARE POSSIBLE.

THE LATEST ITERATION OFFERS A MORE ACCESSIBLE USER EXPERIENCE CATERING FOR DISABILITIES AND OTHER MODES OF TRANSPORT SUCH AS BICYCLES.

FIGURE 39: URBAN STRATEGIES (AUTHOR)

STAFF ACCOMODATION
SOCIAL SPACE ON EXTERIOR FOR
PUBLIC USE

HOUSING FOR PATIENTS
PRIVATE GARDENS

ADMINISTRATIVE SPACE FOR DAILY
RUNNING OF THE FACILITY

PUBLIC AND PRIVATE INTERACTION
SPACES
SENSORY GARDEN

FARMING INTERVENTION AS PUBLIC
CONNECTION POINT

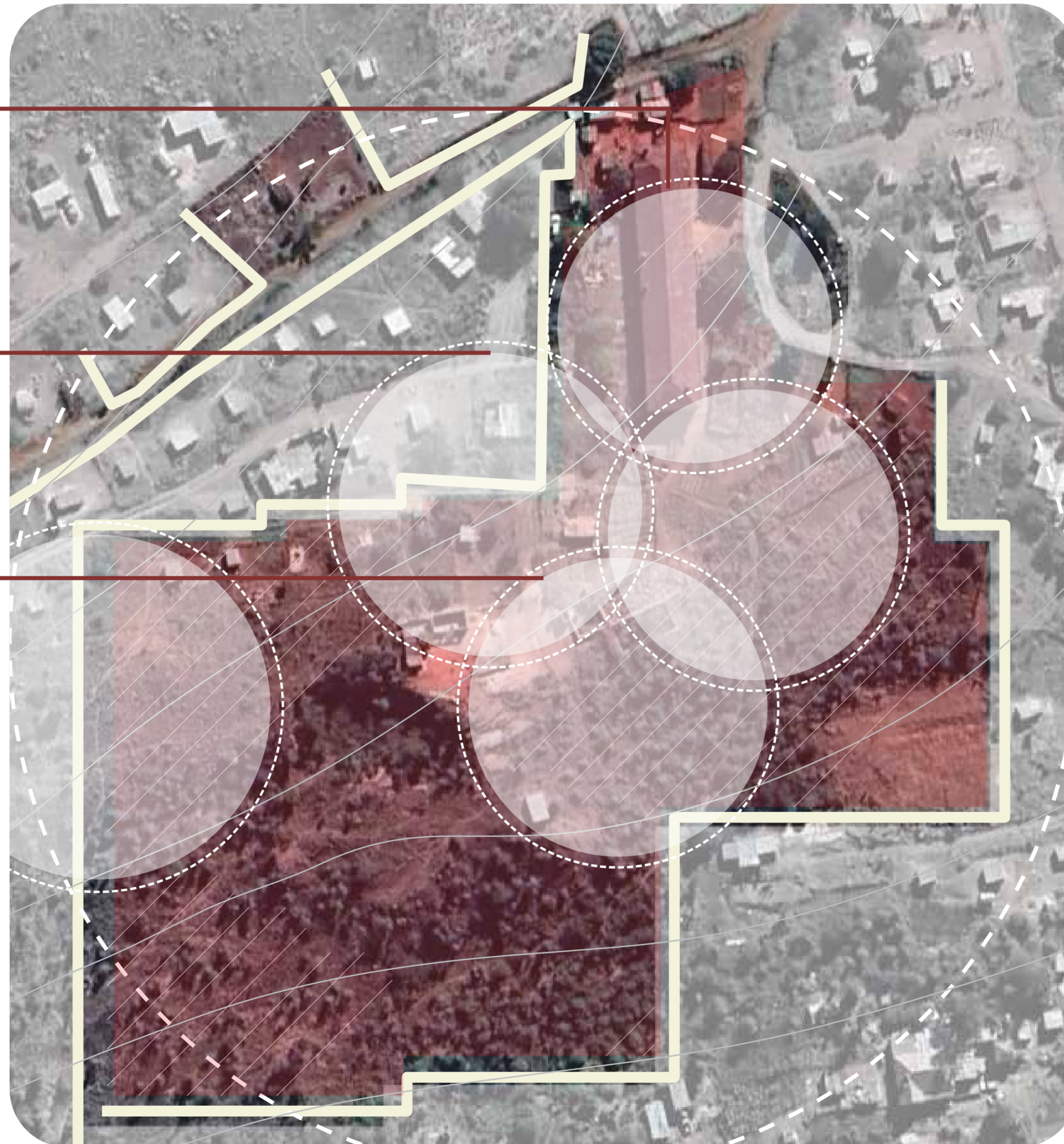
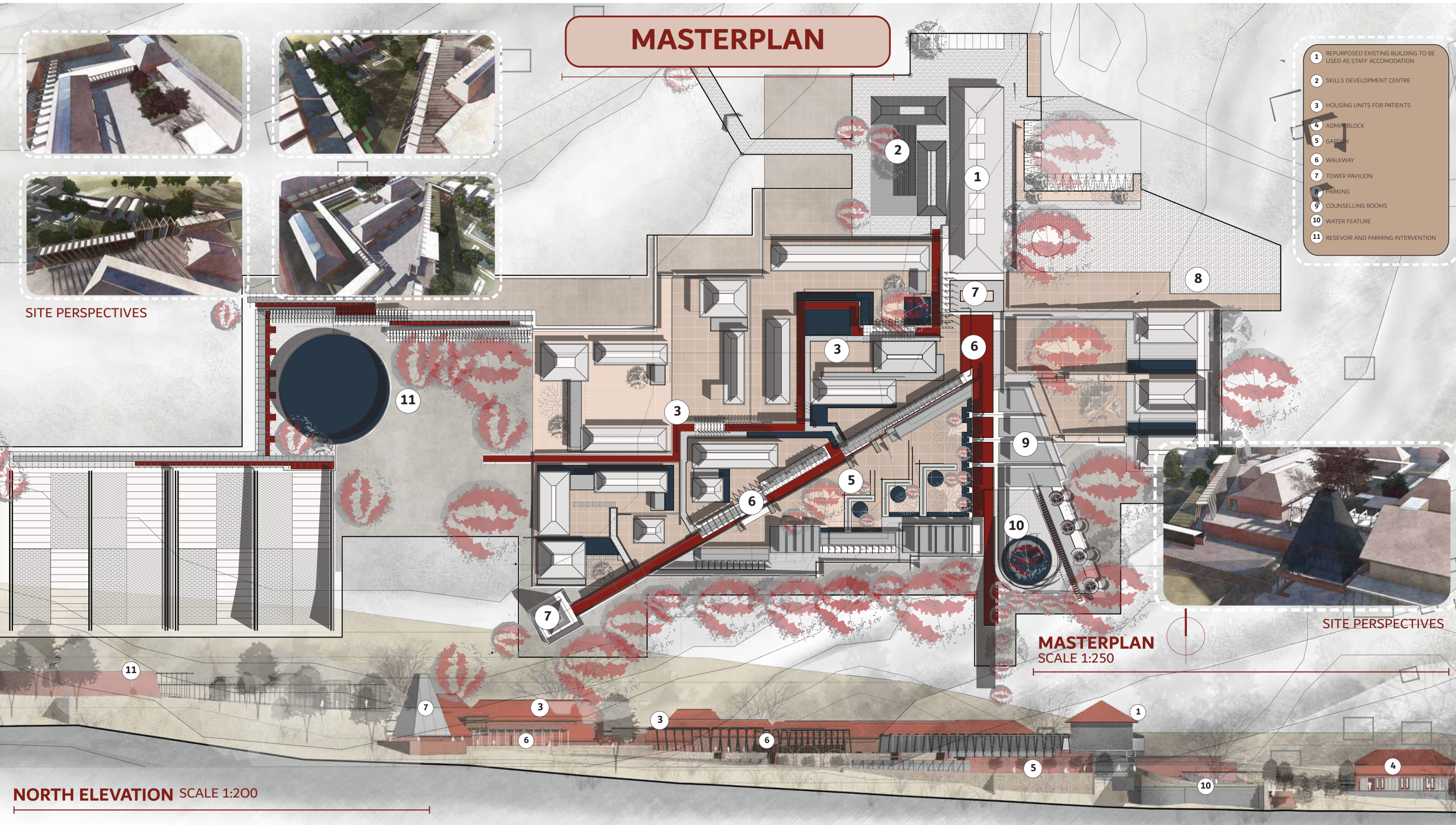


FIGURE 40: LOCALITY AND PROGRAM MAP (AUTHOR)

VILLAGE OF VIRTUE

PSYCHIATRIC REHABILITATION CLINIC
IN WESTFORT VILLAGE

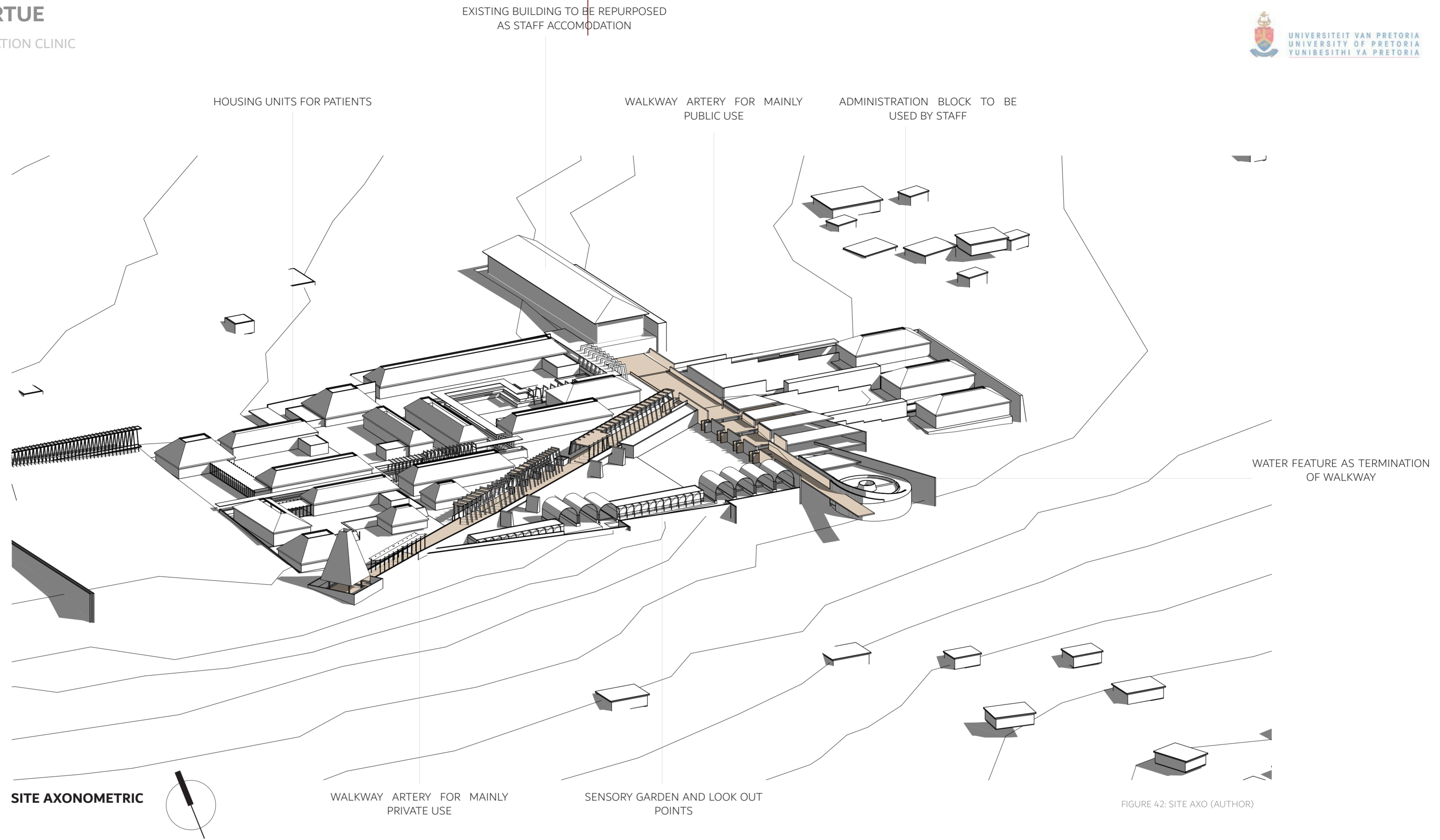


The layout of this facility makes use of the given contours by the site to generate strong axes that are activated with walkways and building gestures that encourage a marriage of the building to the landscape

FIGURE 41: MASTERPLAN (AUTHOR)

VILLAGE OF VIRTUE

PSYCHIATRIC REHABILITATION CLINIC
IN WESTFORT VILLAGE



EXPLORATION MODEL



FIGURE 43: SITE AXO MODEL (AUTHOR)

VILLAGE OF VIRTUE

PSYCHIATRIC REHABILITATION CLINIC
IN WESTFORD VILLAGE



WATER FEATURE AXONOMETRIC



RECREATIONAL CENTRE



ACHED LOOK OUT AND REST POINTS

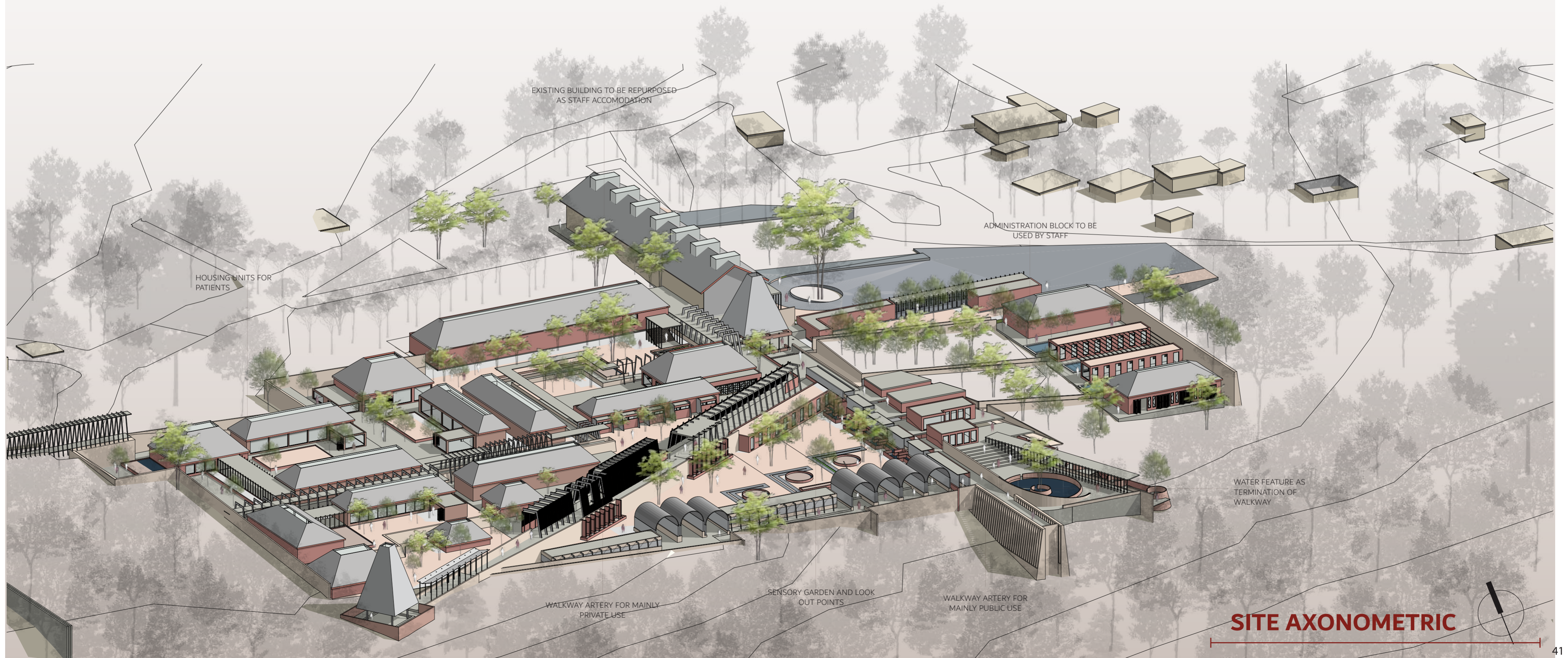


COUNSELING ROOMS



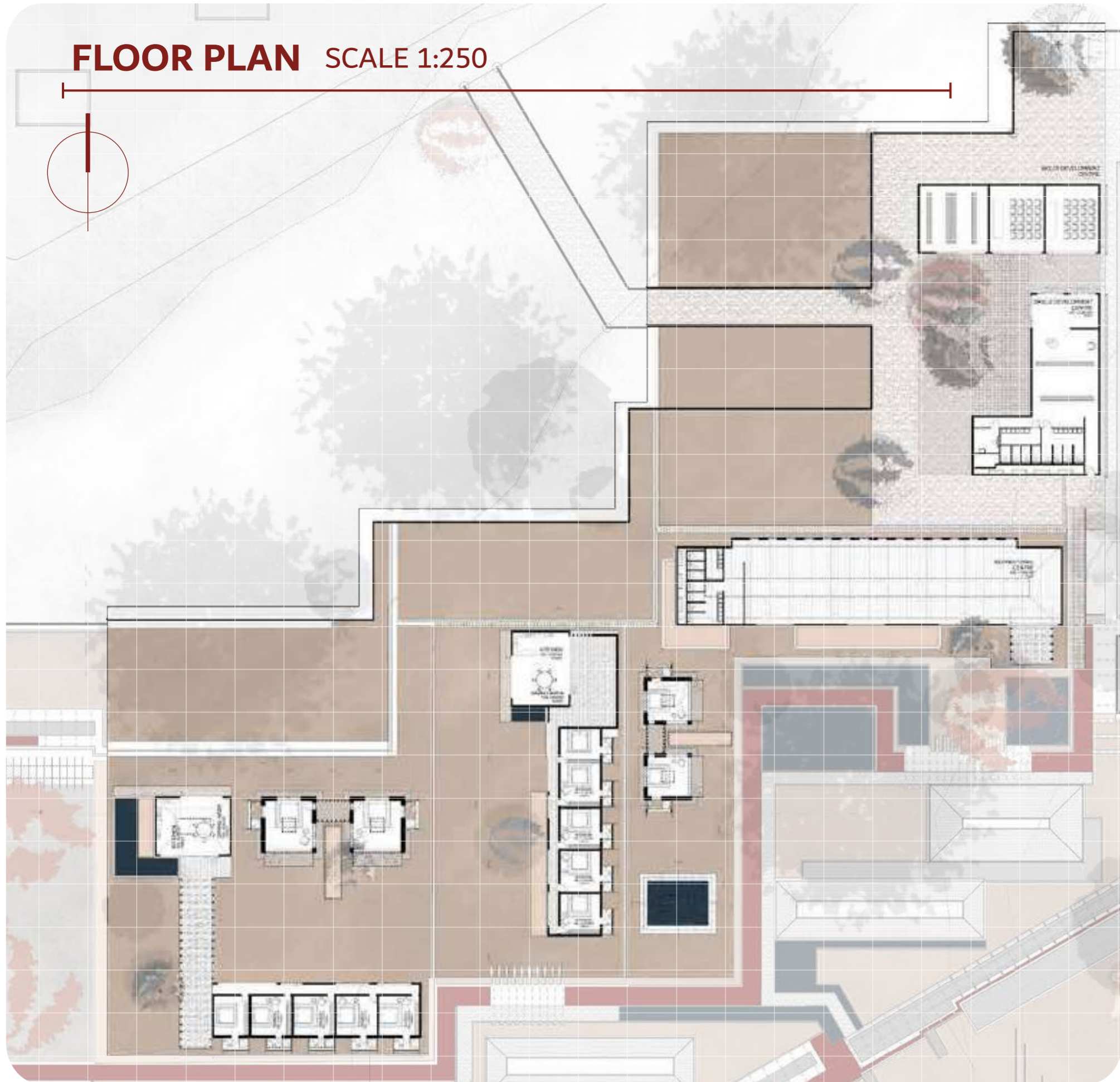
TOWER PAVILION

As a final product the buildings express the Alexandrian principles in their own way amplifying one property more than the other in cases where needed. Inner calm and simplicity are embodied in the counseling spaces with very clear geometry and natural sunlight to usher a sense of safety and security. The garden makes use of strong centres as well as alternating repetition with the elements that demarcate the space and the textures that they are made up of. This ideology is repeated throughout every building and spatial gesture on the site. The aim is to provide a consistent exposure of 'good' spatial gestures to the site users.



SITE AXONOMETRIC

FLOOR PLAN SCALE 1:250



TOWER PAVILION WITH REFLECTION POND BELOW

FLOOR PLAN SCALE 1:250

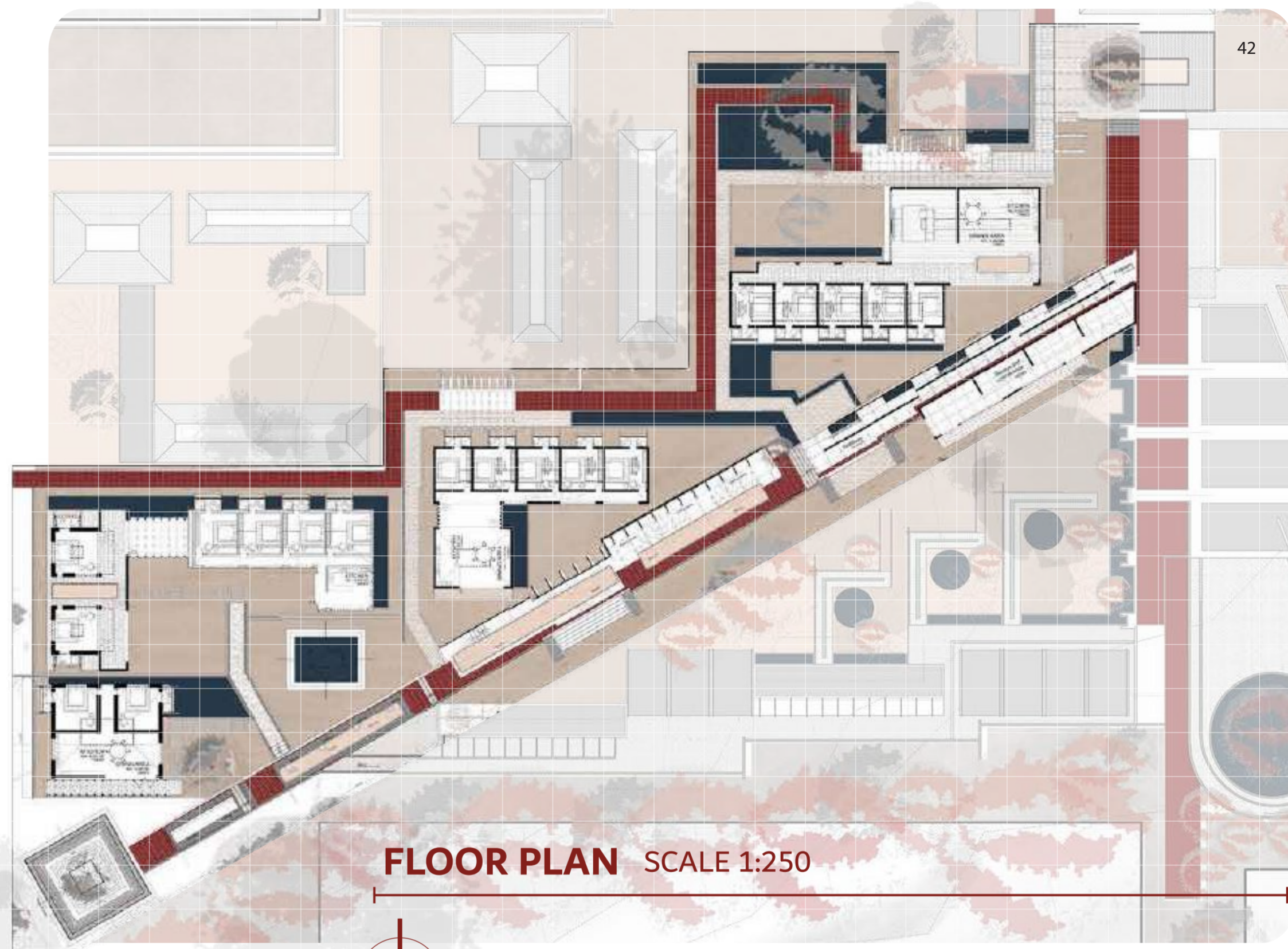


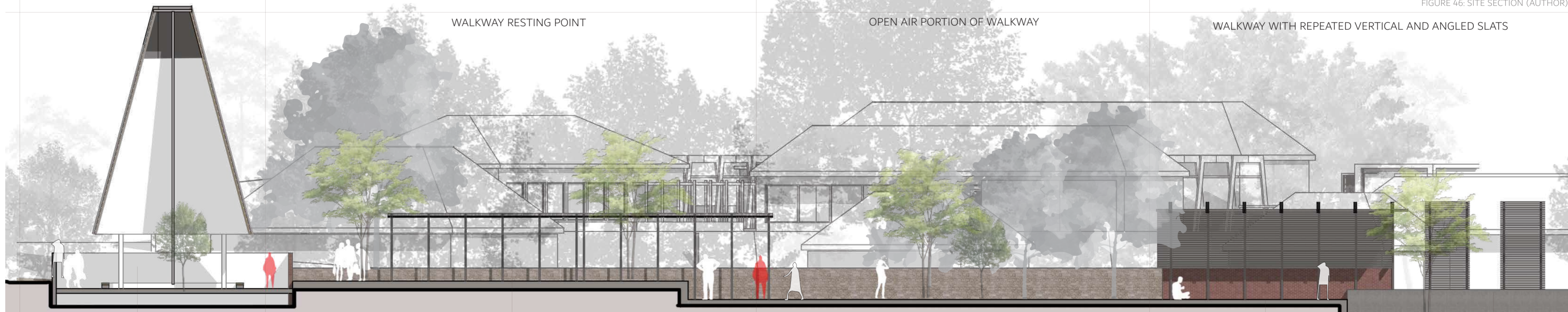
FIGURE 45: FLOOR PLANS (AUTHOR)

FIGURE 46: SITE SECTION (AUTHOR)

WALKWAY RESTING POINT

OPEN AIR PORTION OF WALKWAY

WALKWAY WITH REPEATED VERTICAL AND ANGLED SLATS



TOWER PAVILION AS LANDMARK WITH SMALL REFLECTION POND BELOW TO SERVE AS REST POINT AND LOOK OUT OVER THE VILLAGE

STONE CLADDING

SITE SECTION A-A

0m 5m 10m

EXPOSED BRICK

CONCRETE WALL

FLOOR PLAN SCALE 1:250

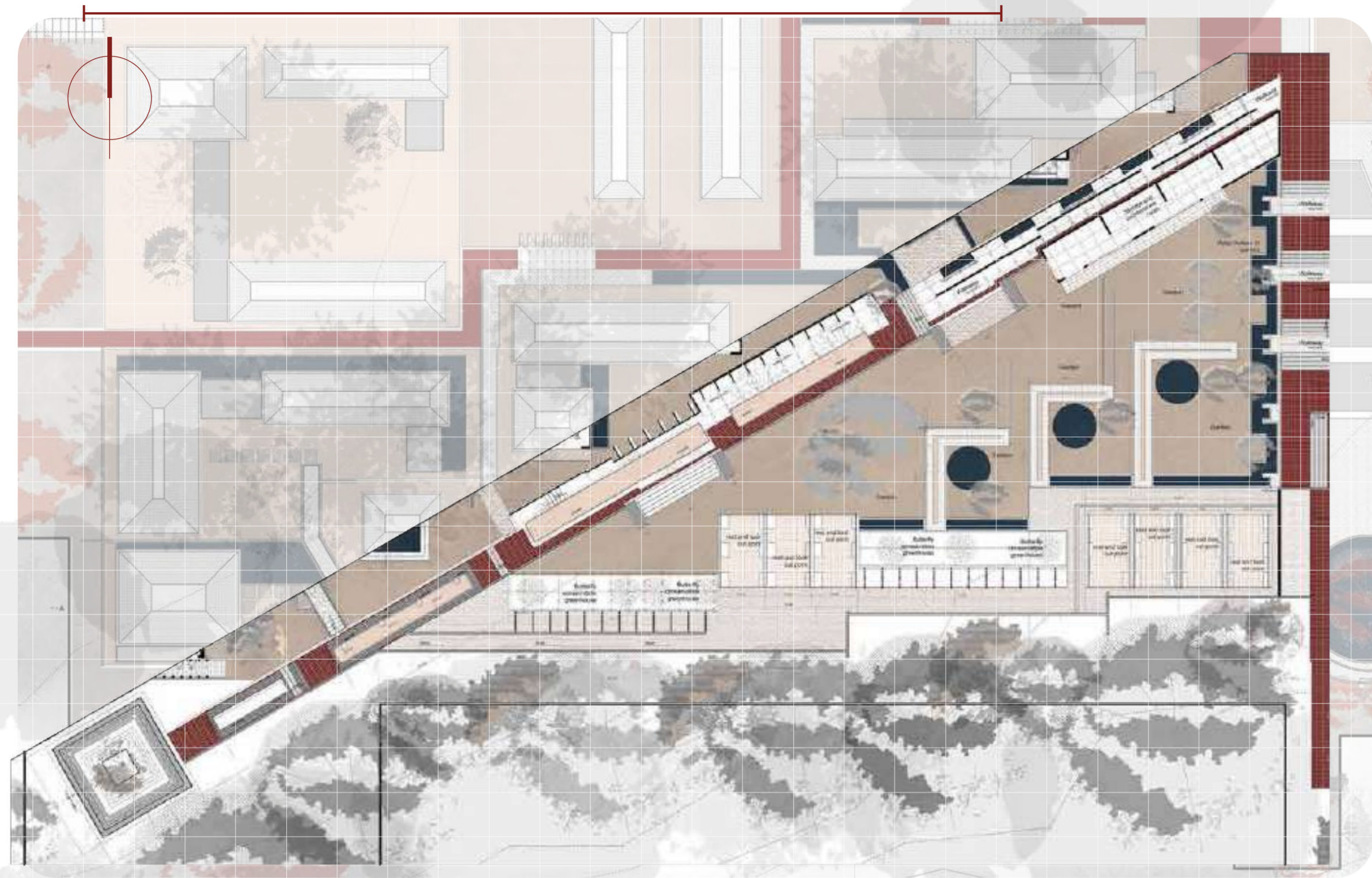
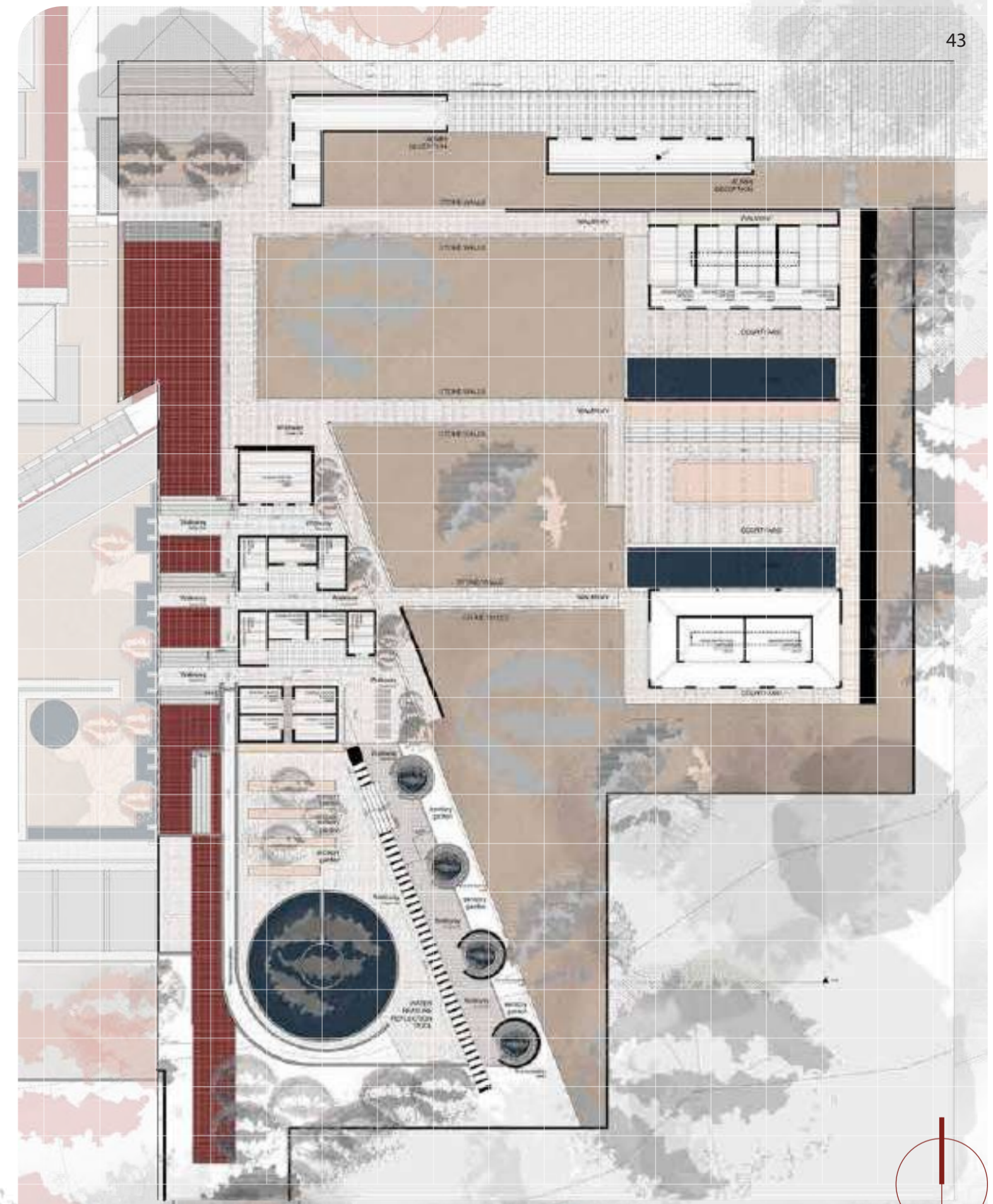


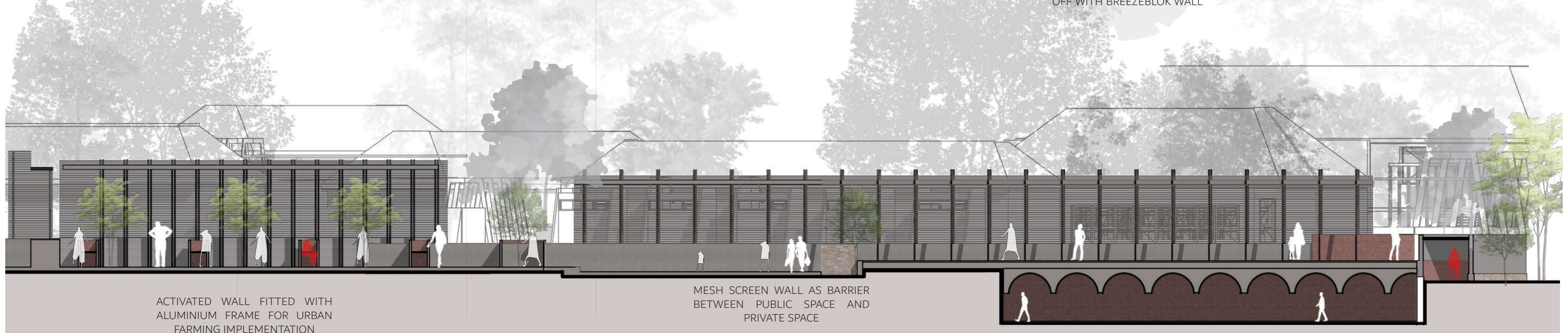
FIGURE 47: FLOOR PLANS (AUTHOR)



FLOOR PLAN SCALE 1:250

SPACE BELOW TO BE USED AS RESTING POINT AND ACTIVATED ADJACENT WALLS FOR SMALL SCALE URBAN FARMING IMPLEMENTATION

WALKWAY WITH TIMBER SLATS ON EITHER SIDE AND ADJACENT WALL CLOSED OFF WITH BREEZEBLOK WALL



ACTIVATED WALL FITTED WITH ALUMINIUM FRAME FOR URBAN FARMING IMPLEMENTATION

MESH SCREEN WALL AS BARRIER BETWEEN PUBLIC SPACE AND PRIVATE SPACE

BREEZIBLOK WALL

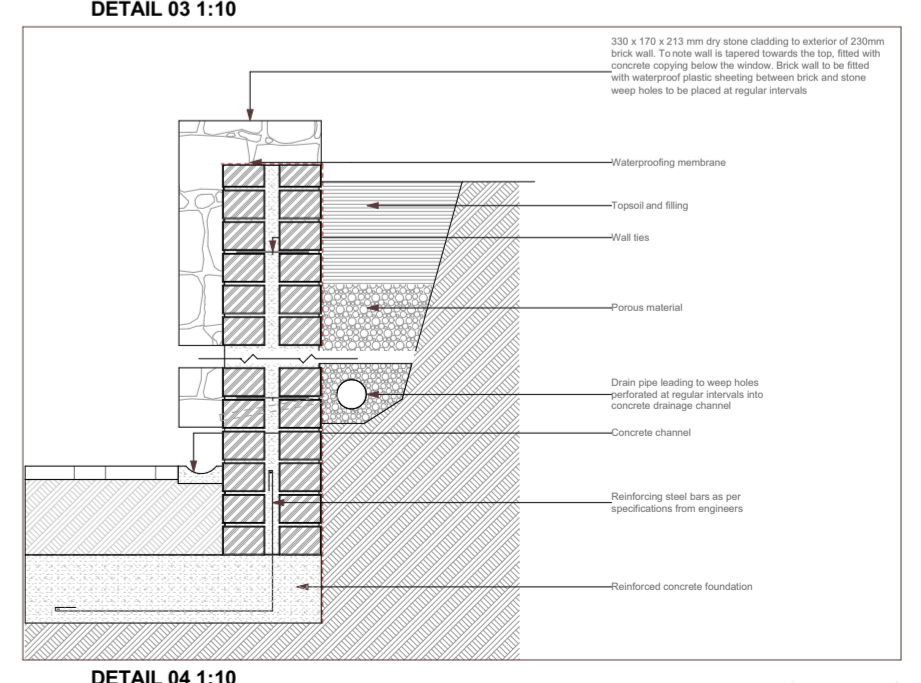
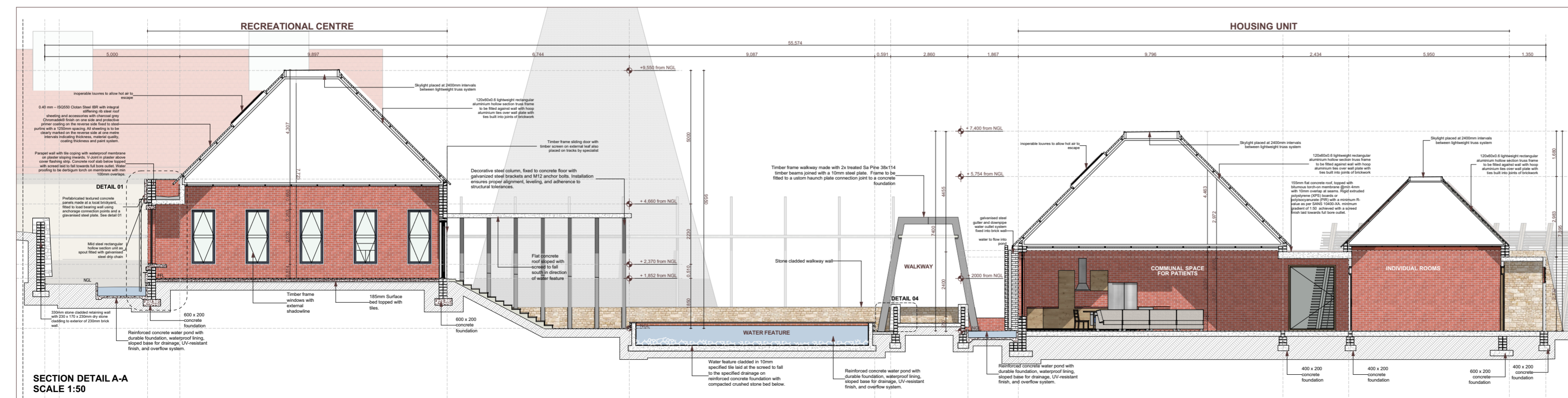
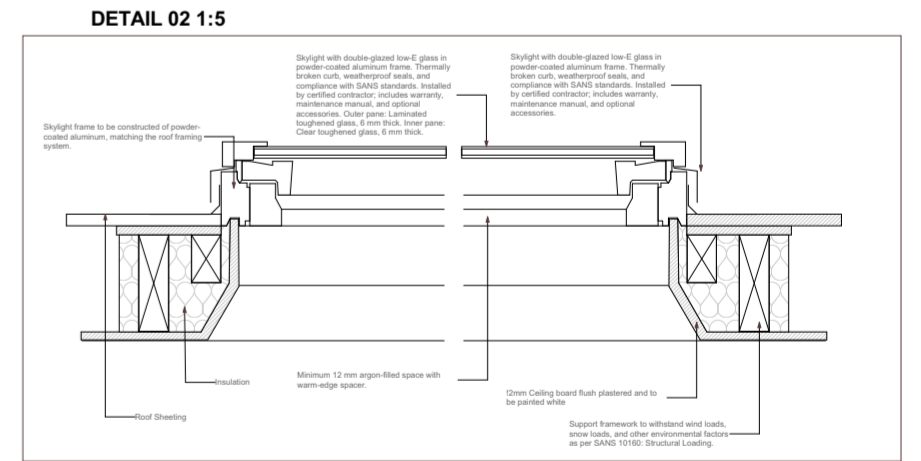
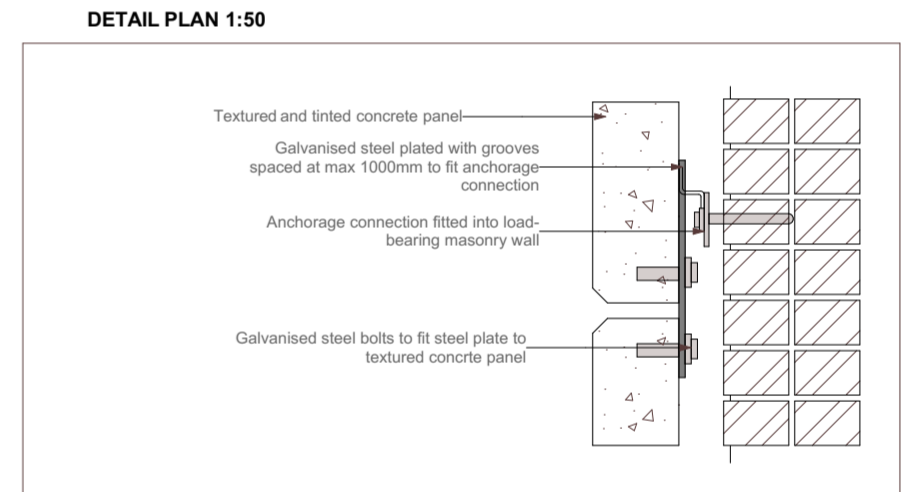
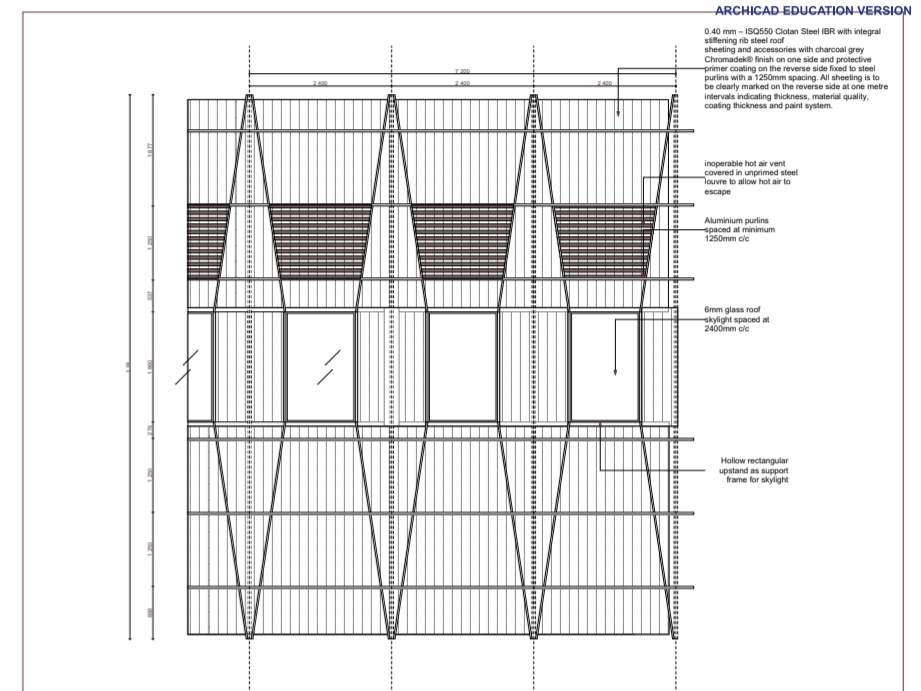
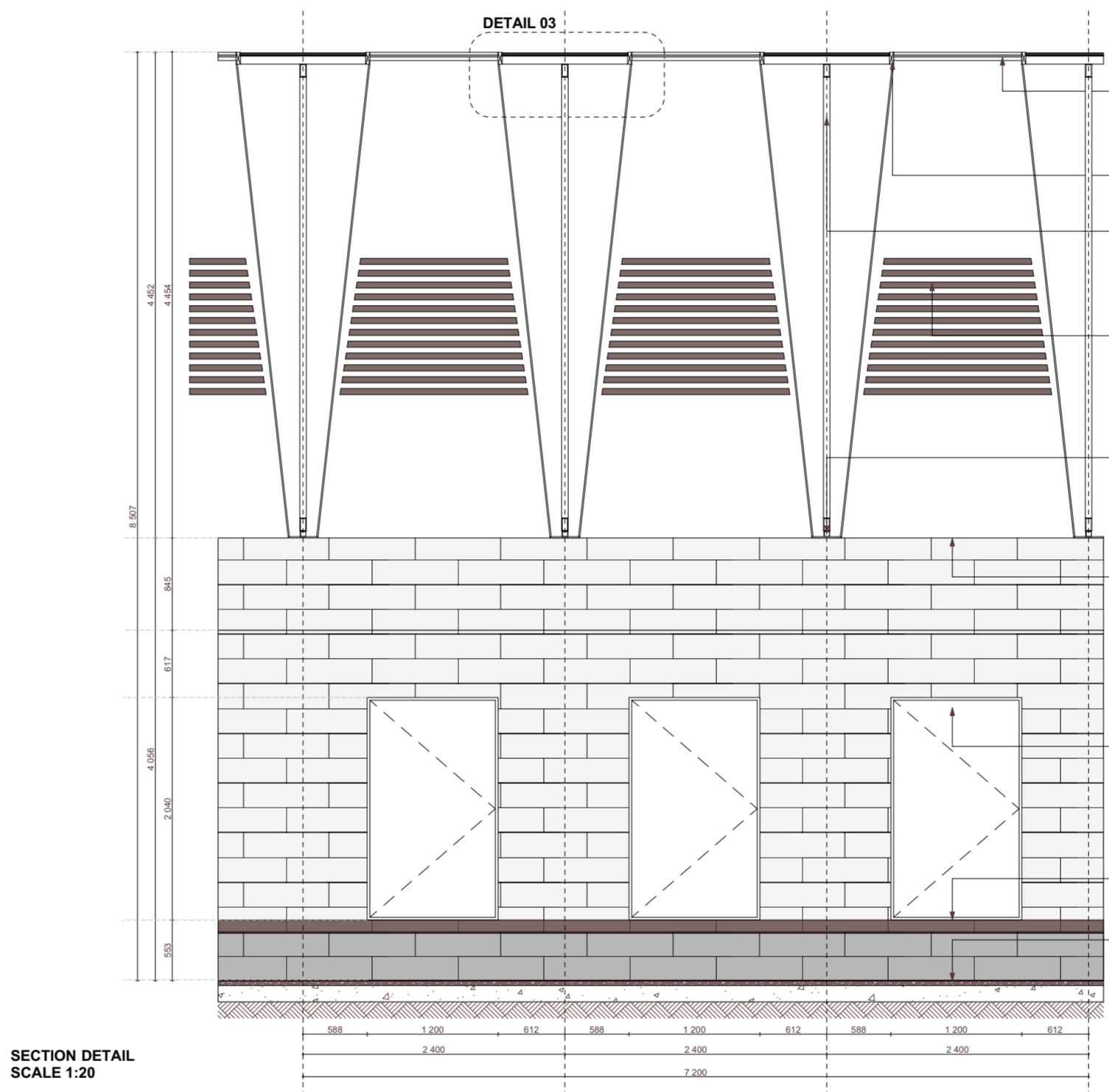
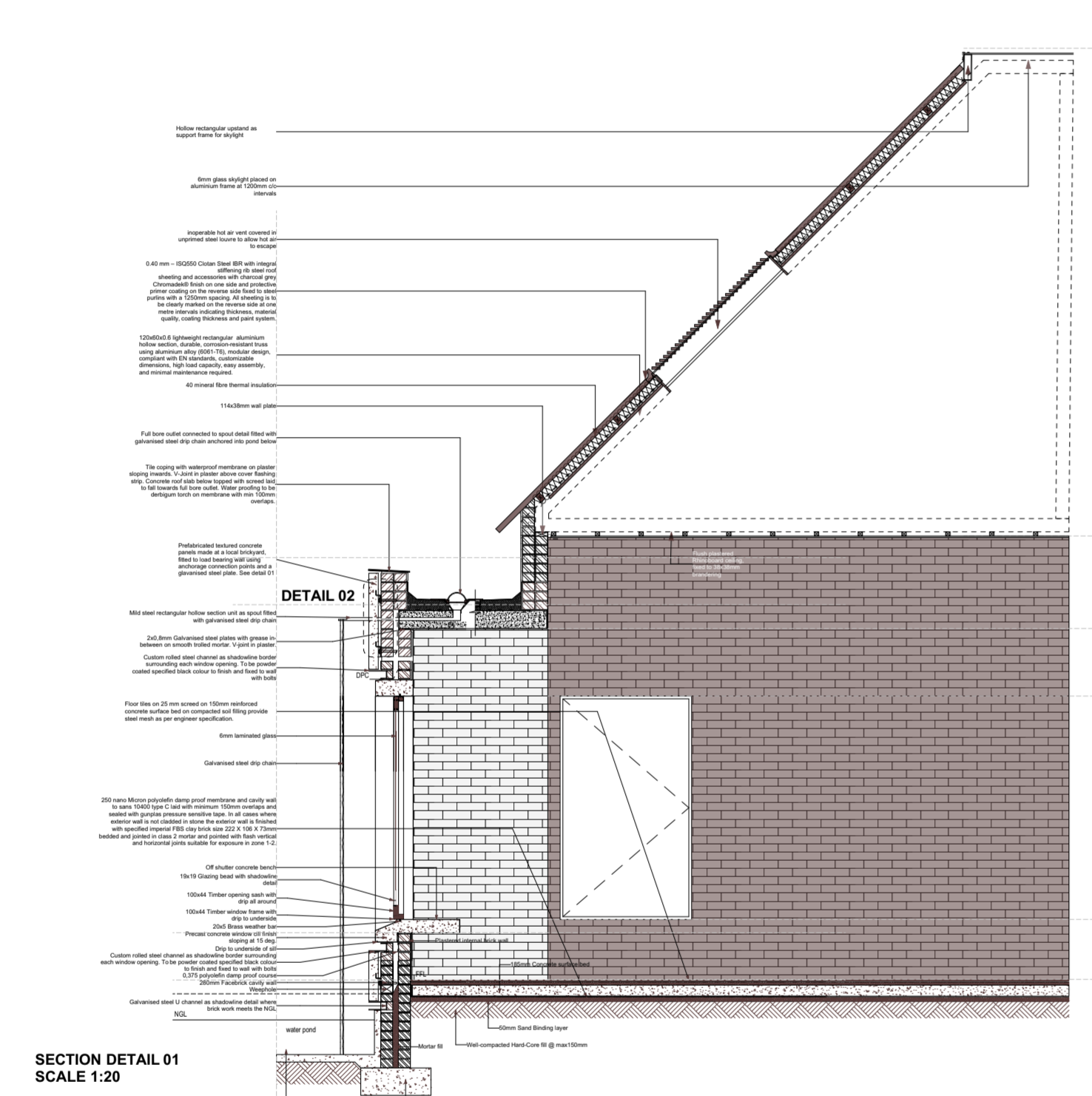
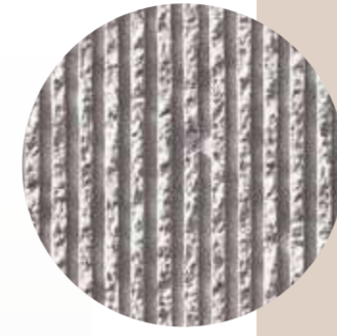
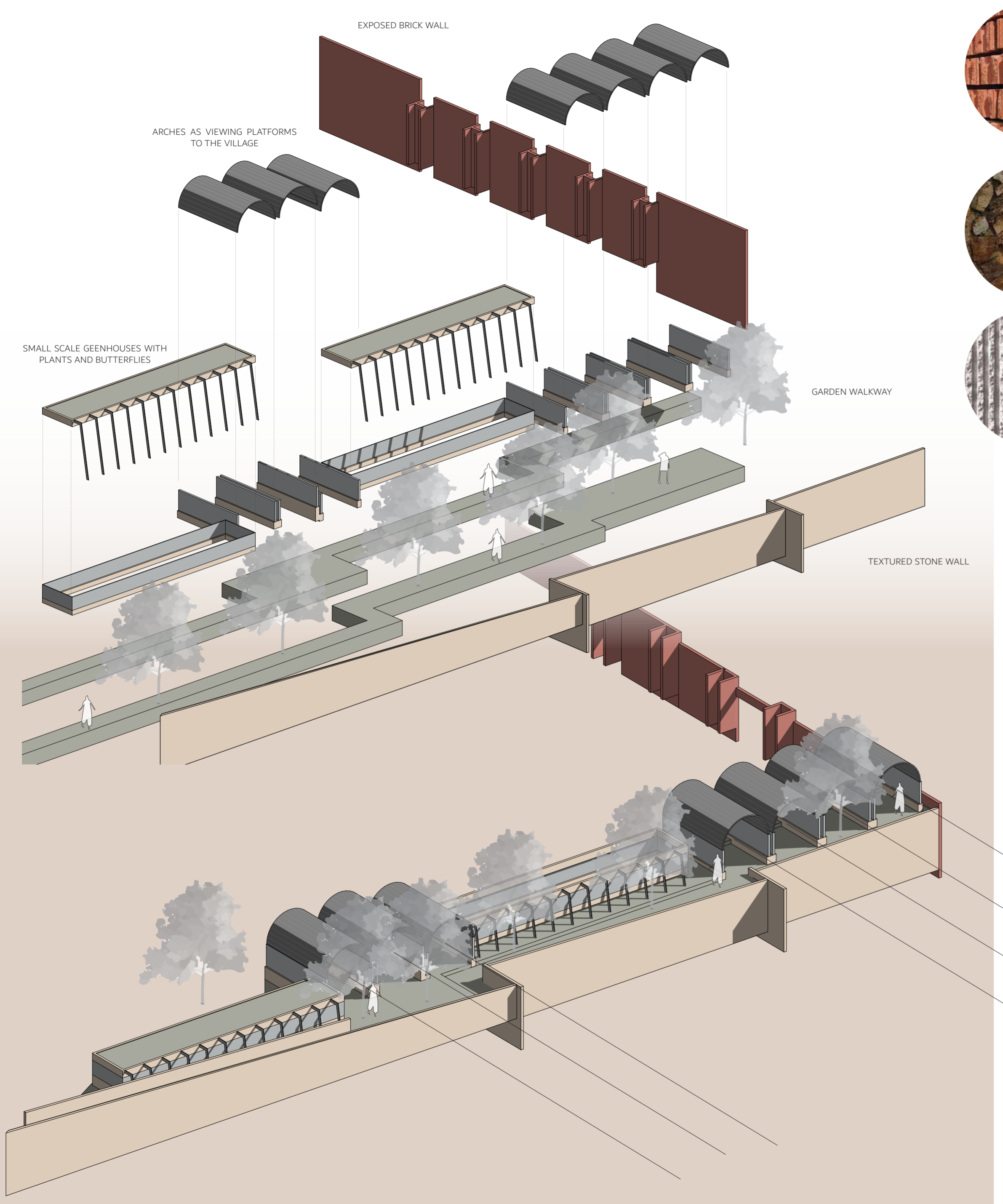


FIGURE 48: TECHNICAL DETAILS (AUTHOR)



SENSORY GARDEN

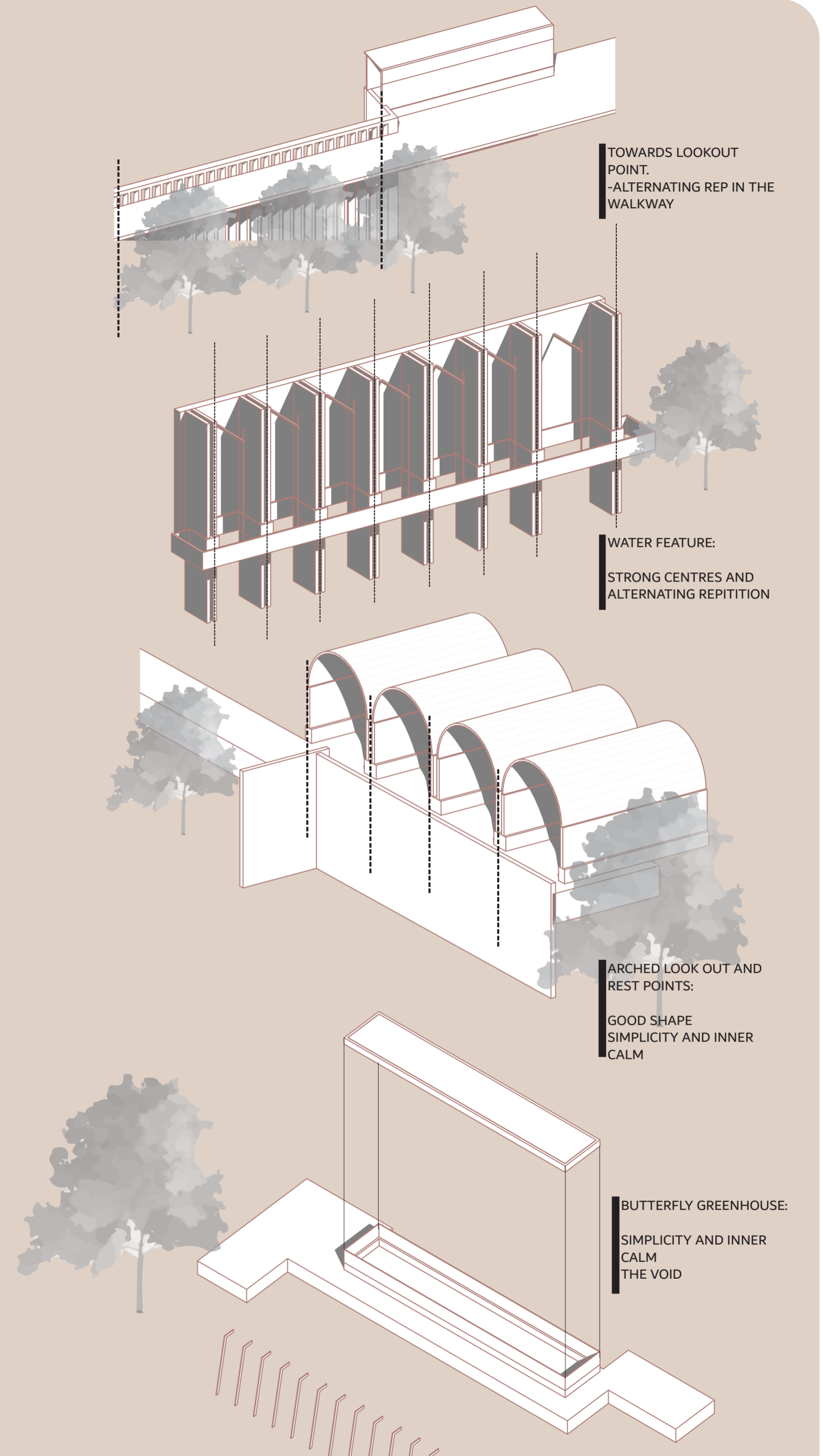
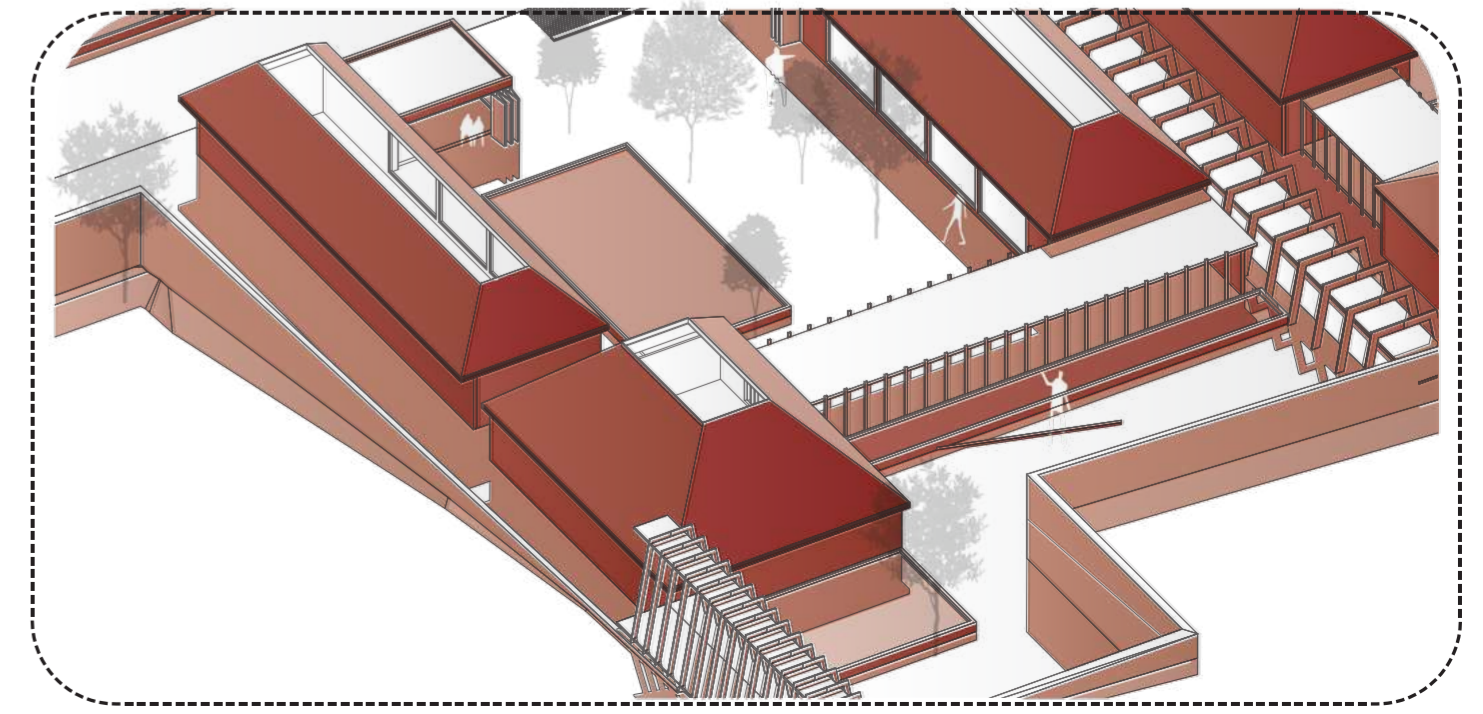
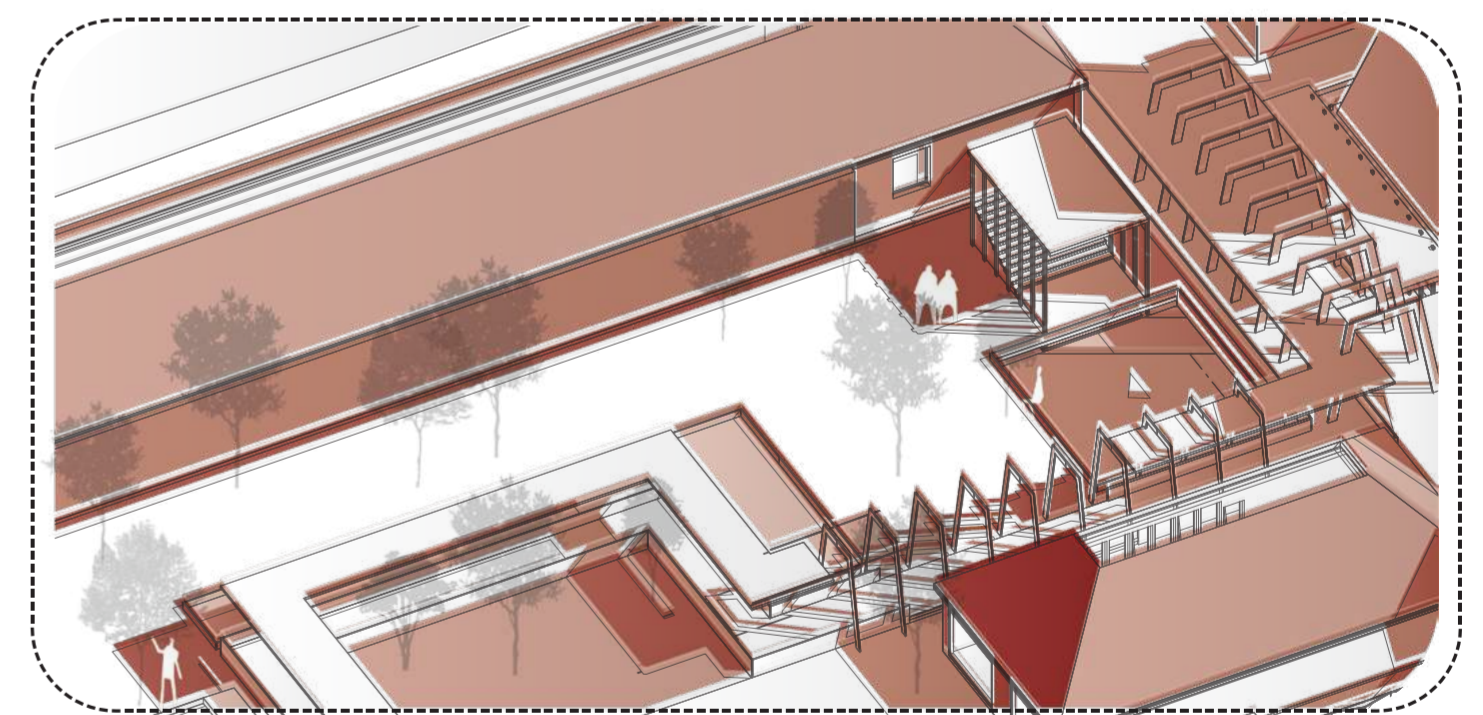
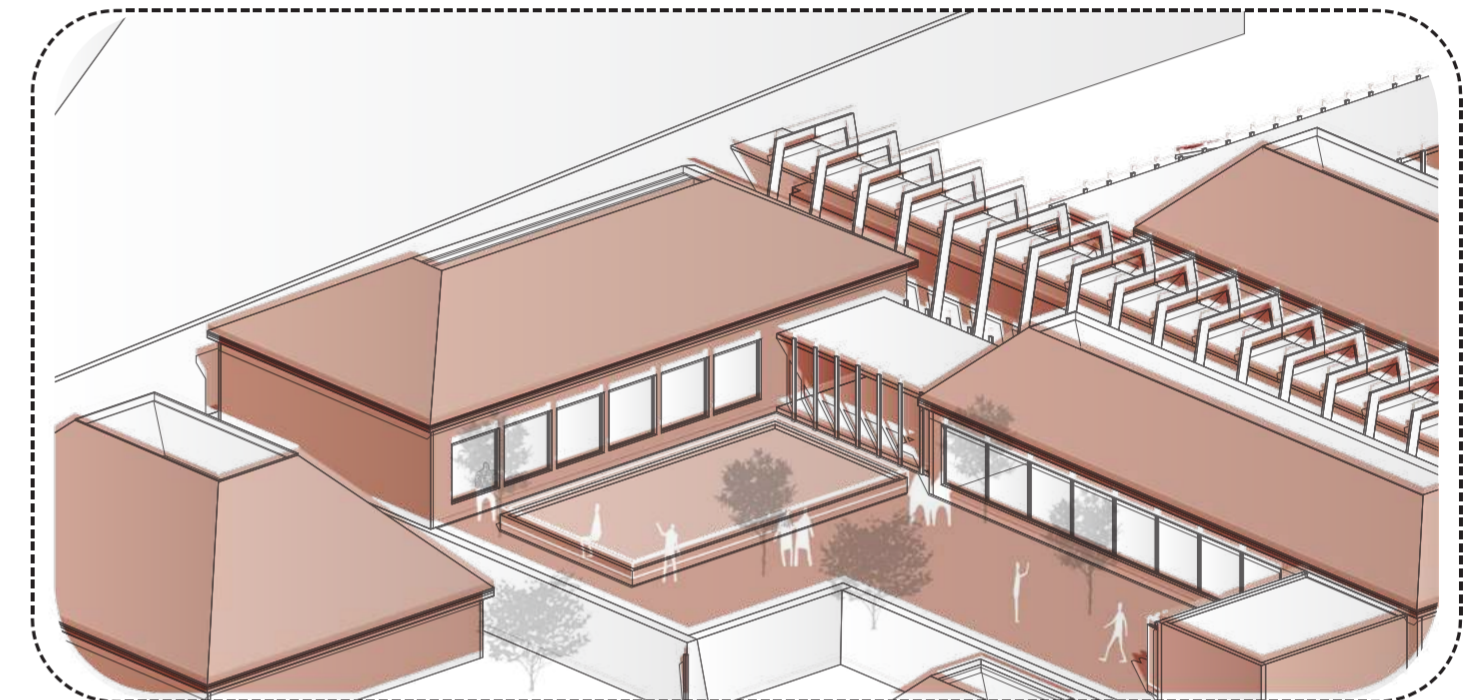
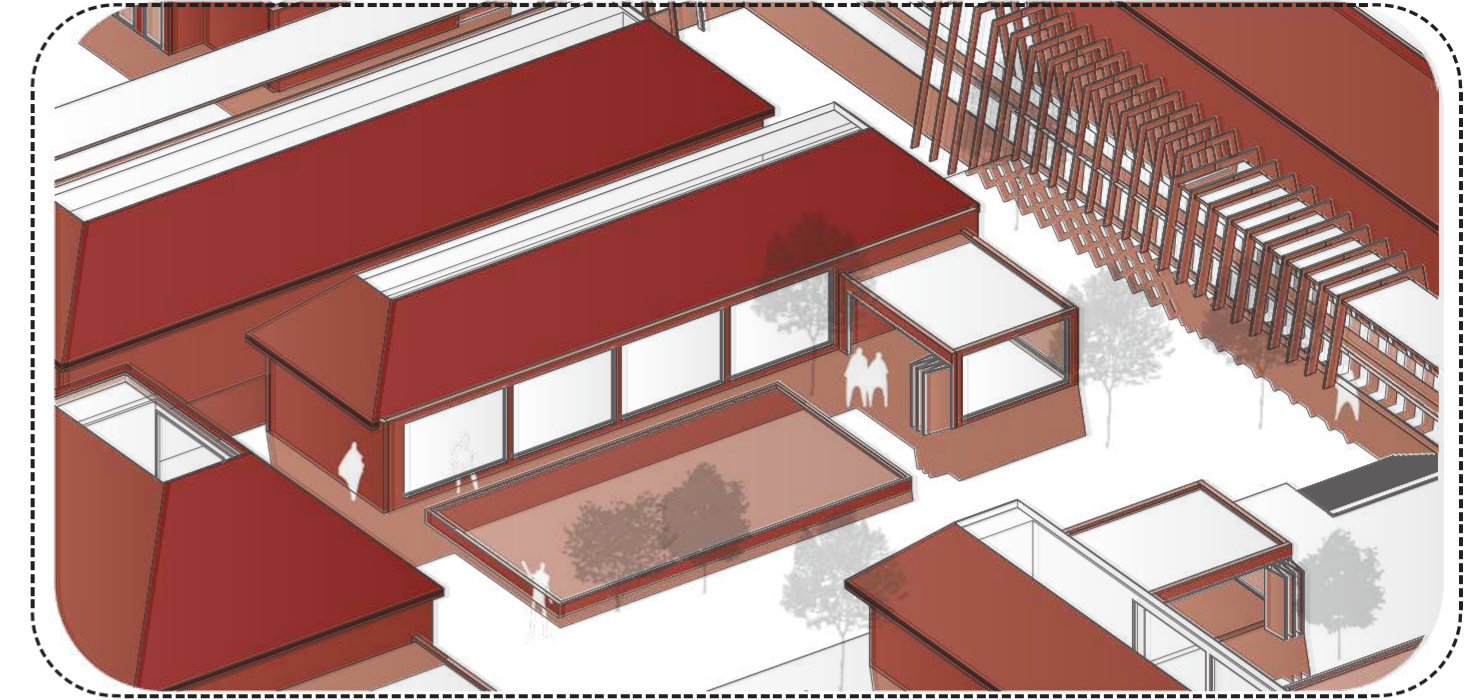
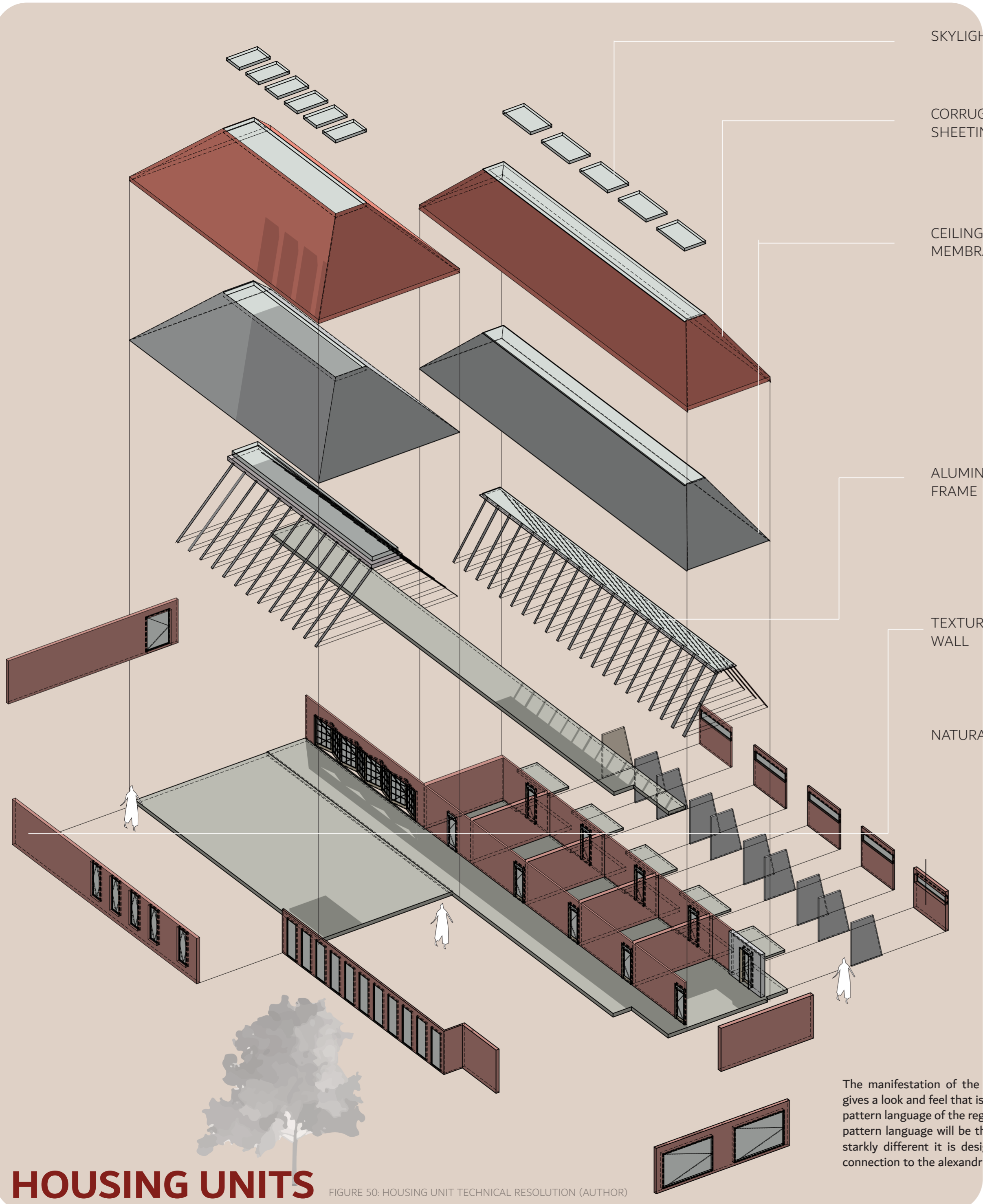


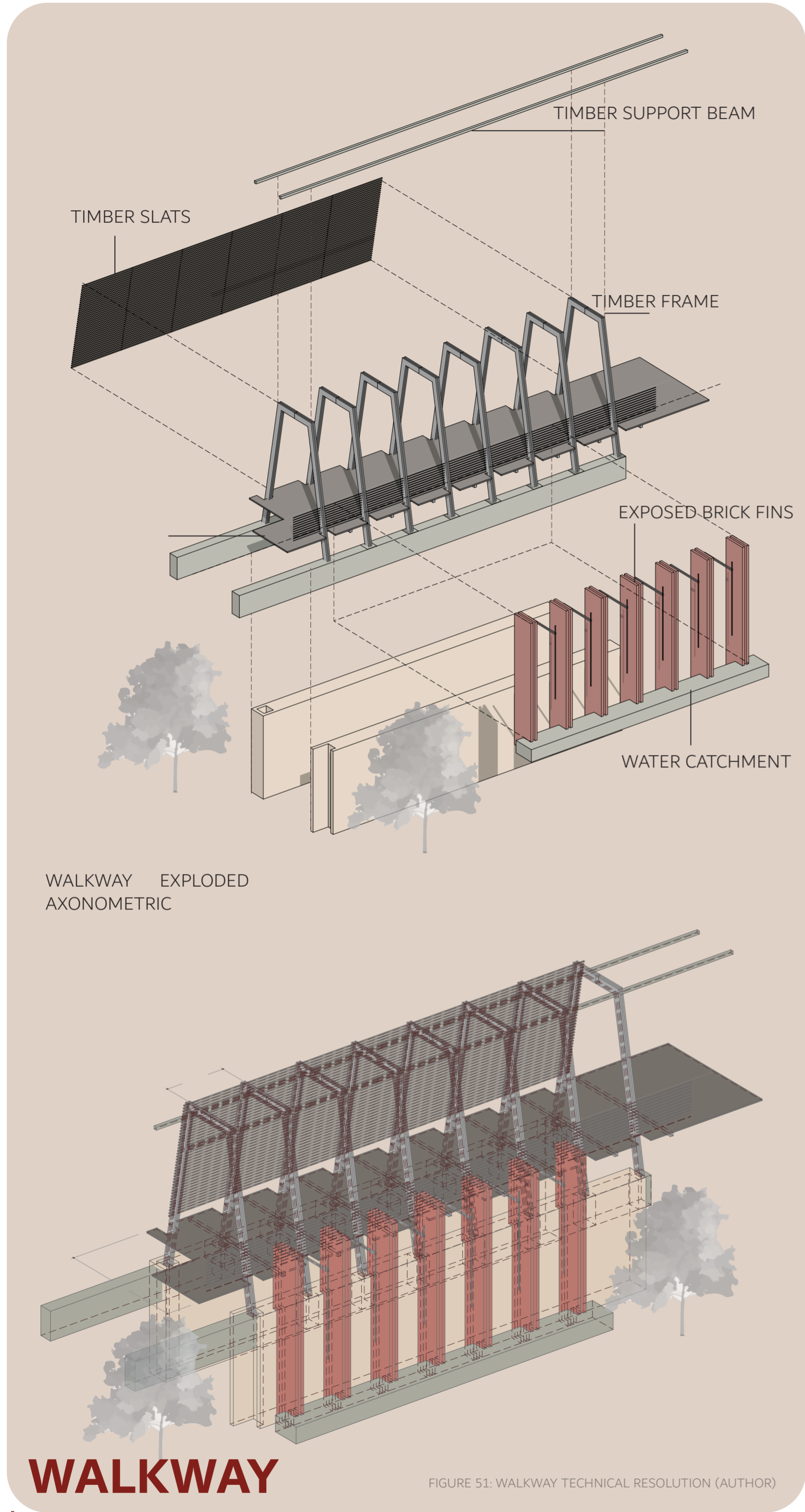
FIGURE 49: SENSORY GARDEN TECHNICAL RESOLUTION (AUTHOR)



The manifestation of the 'type A' pattern language gives a look and feel that is very similar to the current pattern language of the region. One of the pros of this pattern language will be that although it may not be starkly different it is designed better, with a richer connection to the alexandrian properties.

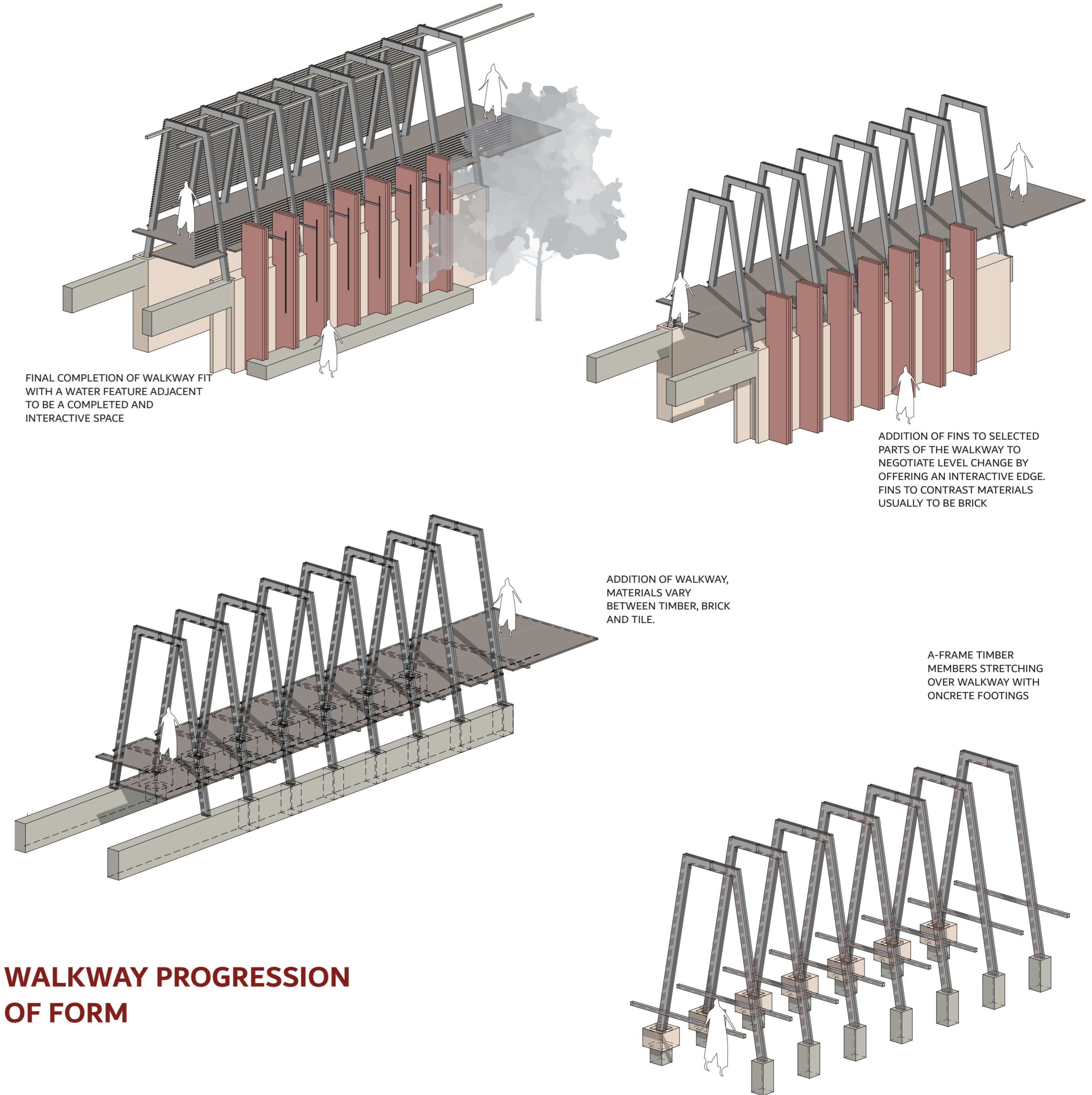
HOUSING UNITS

FIGURE 50: HOUSING UNIT TECHNICAL RESOLUTION (AUTHOR)

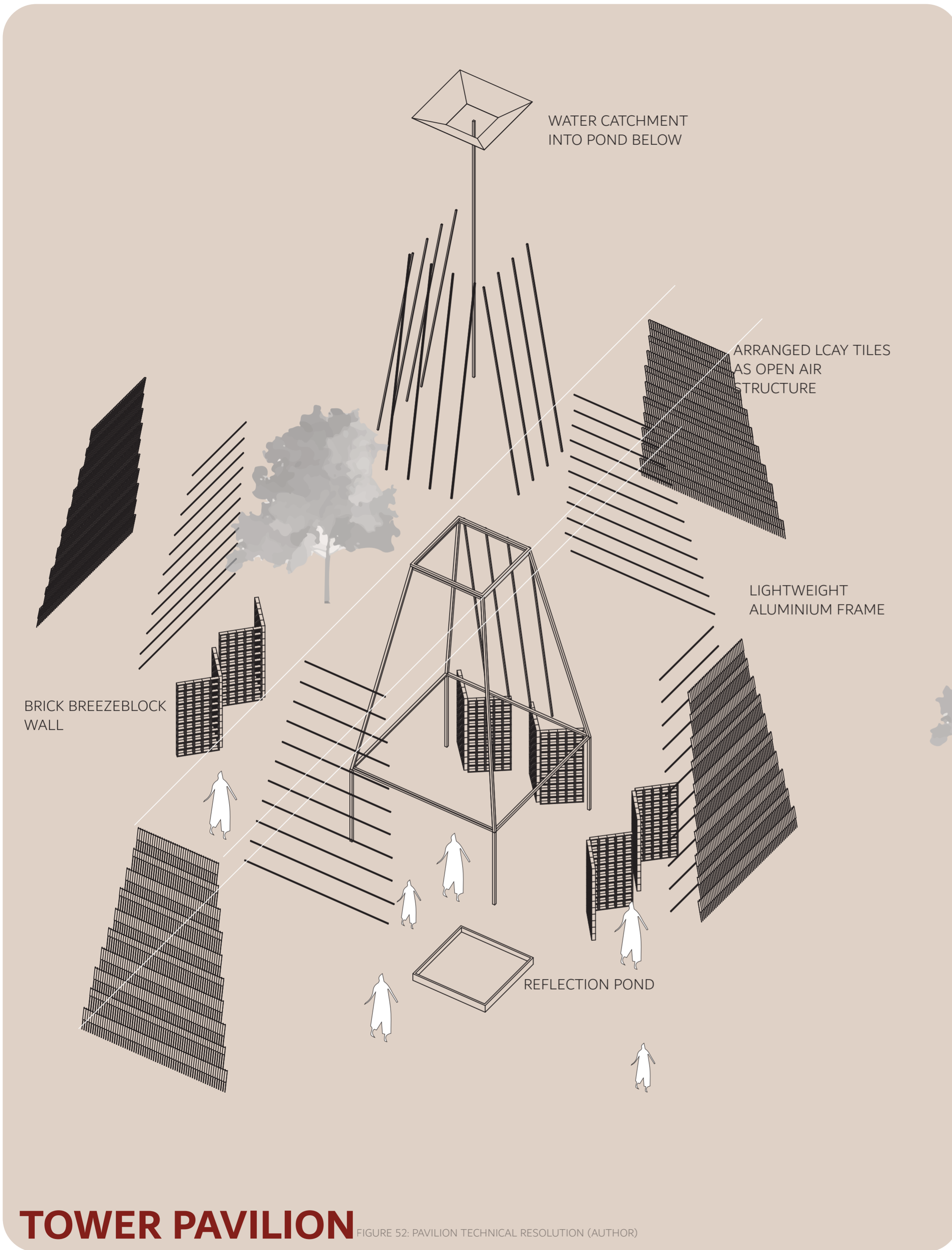


WALKWAY

FIGURE 51: WALKWAY TECHNICAL RESOLUTION (AUTHOR)

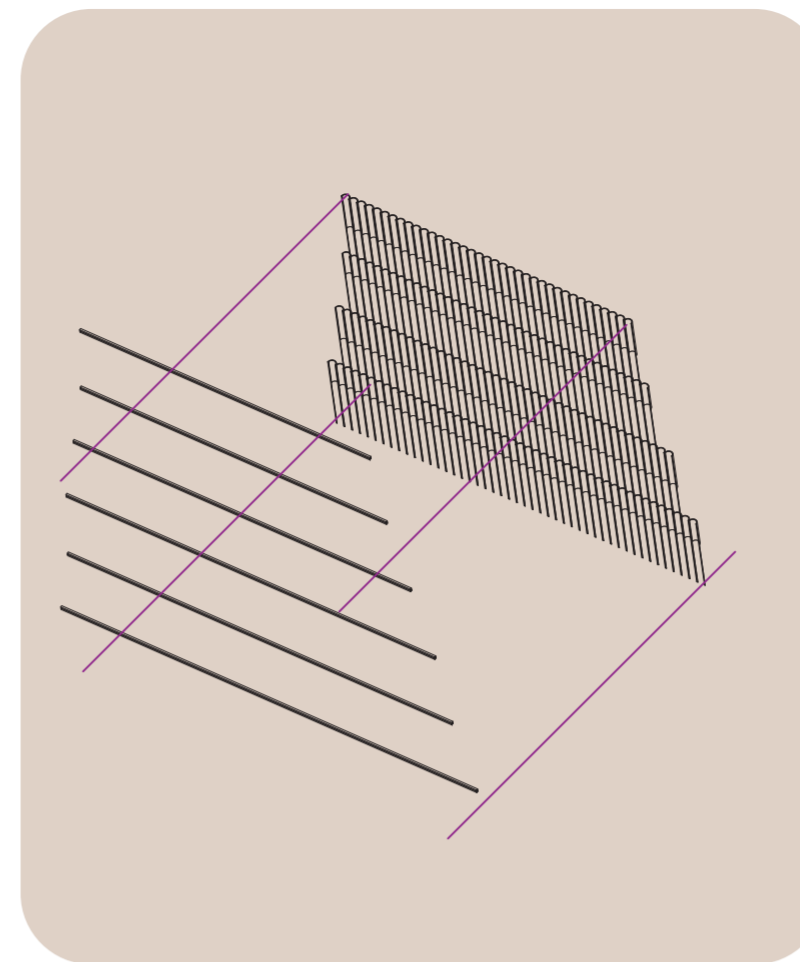


WALKWAY PROGRESSION OF FORM

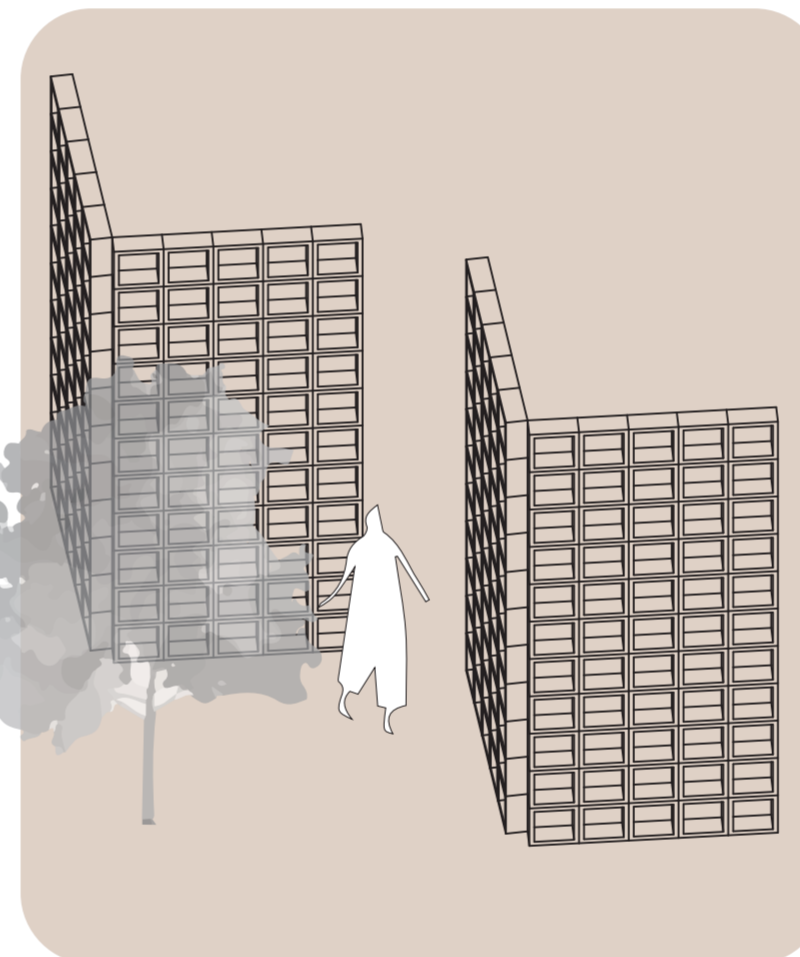


TOWER PAVILION

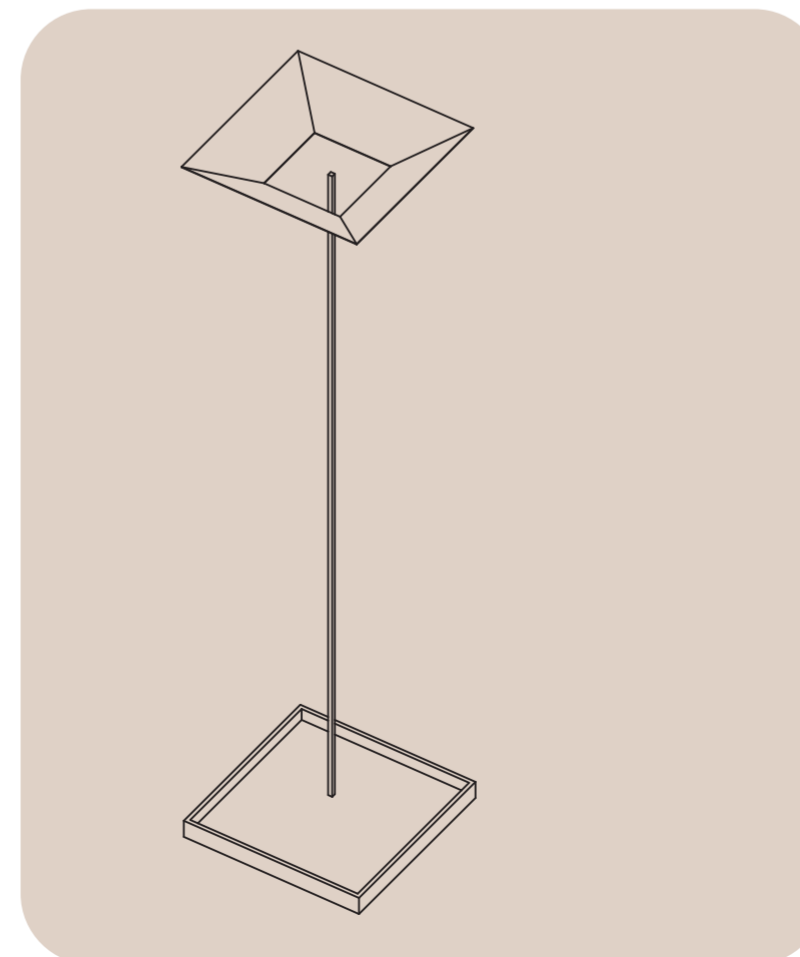
FIGURE 52: PAVILION TECHNICAL RESOLUTION (AUTHOR)



CLAY TILES PLACED ON A LIGHTWEIGHT ALUMINIUM FRAME FOR SUPPORT



BRICK BREEZEBLOCK WALL



WATER CATCHMENT STRUCTURE TO BRING WATER INTO REFLECTION POND AT BASE ALSO PRATIALLY FEEDS OTHER WATER FEATURES ACROSS SITE

SITE PERSPECTIVES



FIGURE 53: SITE PERSPECTIVES (AUTHOR)

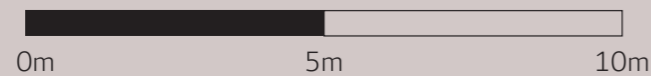
THE BUTTERFLY GREEN HOUSE IS DESIGNED TO ENSURE THE HEALTH OF THE GARDEN AND NATURAL ENVIRONMENT OF THE VILLAGE

WATER FEATURE SERVES AS A TERMINATION POINT ON THE JOURNEY THOUGH THE SITE

ARCHES AS LOOK OUT AND REST POINTS

LOOK OUT POINTS TOWARDS THE REST OF THE VILLAGE

GARDEN SECTION



BUTTERFLY GREENHOUSE ENCLOSURE

PATIENTS

NON-PATIENTS

FIGURE 54: GARDEN SECTION (AUTHOR)



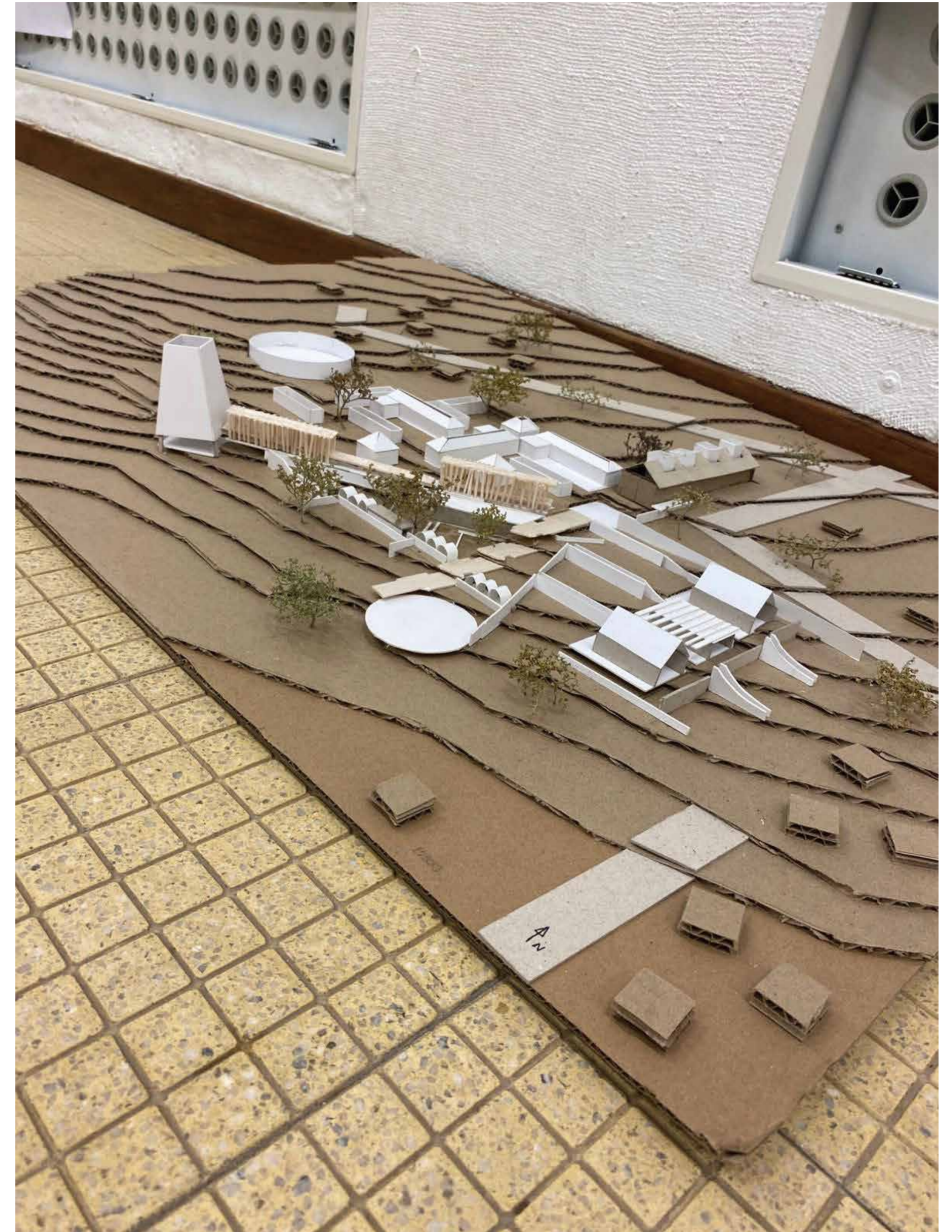
VILLAGE OF VIRTUE

PSYCHIATRIC REHABILITATION CLINIC
IN WESTFORT VILLAGE

CRITICAL REFLECTION

In exploring the gestures that made-up this project, from the start of the year to where it is now, there had to be a leap of action moving from compassion and empathy to investigating what it is in architecture that can care for people. The true state of architecture as a representation of society is found in the architecture that is given to those that can least afford it, those that are on the outskirts of society, those that are misunderstood, and those that are treated with a level of ignorance that has no place in our society today. This Project has grown from being basic exploration of space to bearing the responsibility of actively engaging with psychiatric patients on whatever level they may be on in the journey of rehabilitation and restoration. The architecture of this project has taught me to engage my craft with a level of diligence and respect for the subject matter. Although this project will never be built, it has grown my own convictions to work towards participating in a kind of architecture that changes the way people feel and encourages them to explore the world around them and all that it has to offer in spaces that have the same desire.

END.



- FIGURE 1: RELATIONSHIP BETWEEN CENTRES (AUTHOR)
- FIGURE 2: COLLISION BETWEEN CENTRES (AUTHOR)
- FIGURE 3: 15 PROPERTIES OF WHOLENESS (AUTHOR)
- FIGURE 4: DESIGN SPATIAL GESTURES (AUTHOR)
- FIGURE 5: JOURNEY OF RECOVERY (AUTHOR)
- FIGURE 6: PROJECT CONCEPT(AUTHOR)
- FIGURE 7: WESTFORT VILLAGE MAP (AUTHOR)
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- FIGURE 14: SITE PERSPECTIVE OF WESTFORT VILLAGE (AUTHOR)
- FIGURE 15: BUILDING ANALYSIS OF WESTFORT VILLAGE (AUTHOR)
- FIGURE 16: SITE PERSPECTIVE OF WESTFORT VILLAGE (AUTHOR)
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- FIGURE 21: SITE PERSPECTIVE OF WESTFORT VILLAGE (AUTHOR)
- FIGURE 22: PATTERN A FLOOR TYPES (AUTHOR)
- FIGURE 23: PATTERN A WALL TYPES (AUTHOR)
- FIGURE 24: PATTERN A ROOF TYPES (AUTHOR)
- FIGURE 25: USER PROFILING (AUTHOR)
- FIGURE 26: USER PROFILING (AUTHOR)
- FIGURE 27: BRICK COLLAGE (AUTHOR)
- FIGURE 28: TRENTON BATH HOUSES PRECEDENT STUDY (AUTHOR)
- FIGURE 29: EX ADUANA SAN BLAS PRECEDENT STUDY (AUTHOR)
- FIGURE 30: HEALTH CENTRE PRECEDENT STUDY (AUTHOR)
- FIGURE 31: DESIGN DEVELOPMENT (AUTHOR)
- FIGURE 32: URBAN FRAMEWORK MAP (AUTHOR)
- FIGURE 33: URBAN FRAMEWORK (AUTHOR)
- FIGURE 34: URBAN STRATEGIES (AUTHOR)
- FIGURE 34: URBAN STRATEGIES (AUTHOR)
- FIGURE 35: URBANAC STRATEGIES (AUTHOR)
- FIGURE 36: URBAN STRATEGIES (AUTHOR)
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- FIGURE 54: GARDEN SECTION (AUTHOR)

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