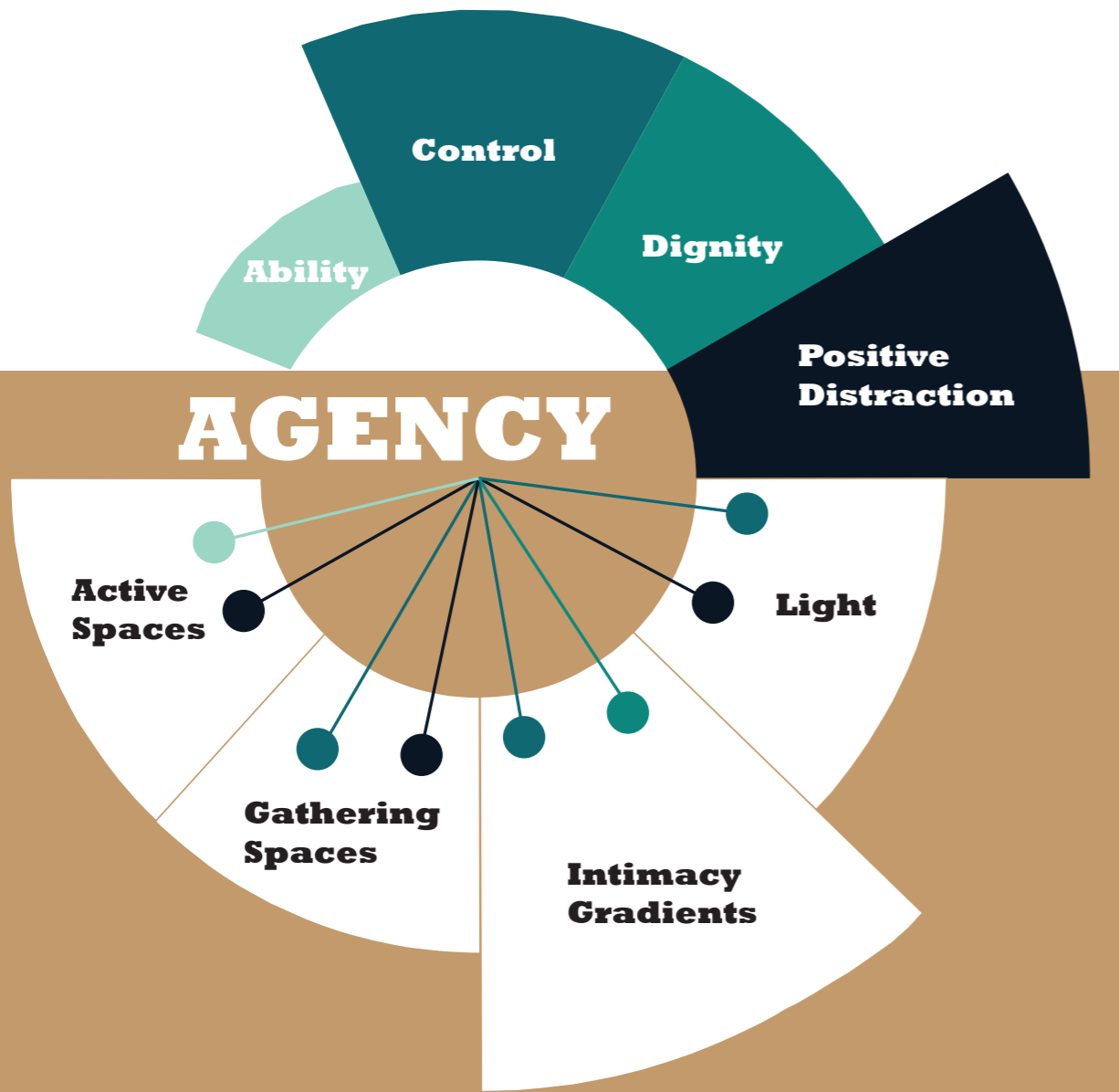


Hospice Timjan





AGENCY -the capacity, condition, or state of acting or of exerting power

In the book, “Innovations in hospice architecture“ Steven Verderber writes about his father’s seven-year-long battle with leukemia, a battle that ended in great physical pain. Towards the very end this caused him to no longer recognise his family and close friends. At no point was he offered palliative care, and the author writes that what the hospital did to his father, keeping up the treatment in the oncology unit, pretending like there might still be a recovery, was; ”tragic, inhumane and mechanical” (2). The family kept their hopes up, thinking he might miraculously recover, never giving palliative care a thought. Verderber writes:

“...for I too (like the medical staff) had been blinded, conditioned by the culture of modern medical technology to accept the view that our family’s acceptance of hospice was tantamount to an acceptance of our society’s failure to do all we could to help him. I too believed too much in the omnipotence of the healing machine”(2).

In this case, it seems little attention was put in to listening to the patients wishes, giving him/her power over their situation. For our project, we felt this was very important.

In order for the guests at our hospice to be able to have agency, in our project, we have worked with 4 notions

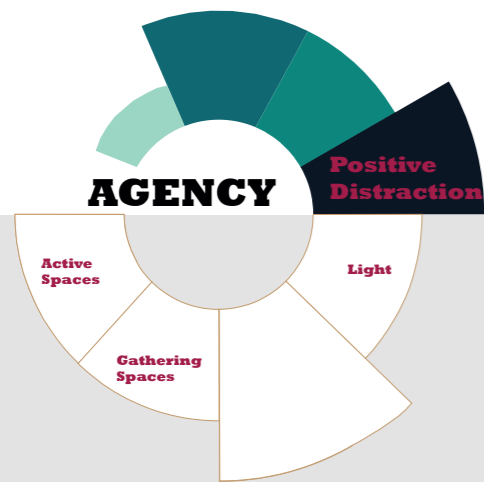
Ability

Control

Dignity

Positive distraction

The next page will go through them- and pair the notions with spatial qualities connected to them.

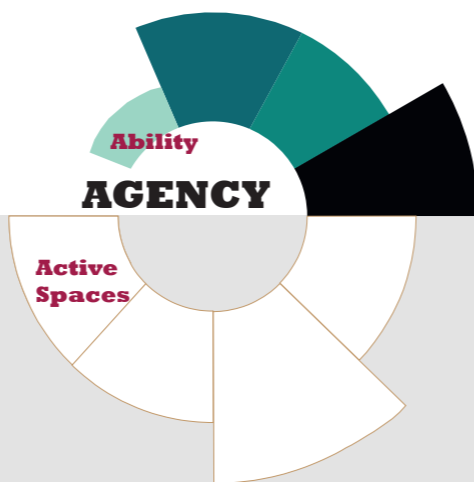


According to the “distraction theory”, pain demands a considerable amount of conscious attention. If a patient's conscious attention directed at pain is increased, the intensity of perceived pain will grow.

If patients are subjected to external positive distraction, such as a view of nature through a window or a piece of art, they will have a smaller amount of attention directed directly towards their bodily sensations of pain. Their perceived pain will decrease.

Some of the most effective positive distractors are natural phenomena such as trees, flowers and water. Animals that don't pose threat and faces that express care or happiness are also effective.

Ulrich, R. Evidensbas för vårdens arkitektur 1.0- Forskning som stöd för utformning av den fysiska vårdmiljön, Göteborg, 2012



Our hospice guests should be able to use what ability they have. If you love to paint- you should still be able to do this here.

For this we provide an atelier, a music room, a meditation room and a sauna. The hospice is situated near a walking path leading to Lövgärdet and Surte.

We also make so that the guests have access to outdoor areas and that their beds can be rolled out to them



Matisse in bed

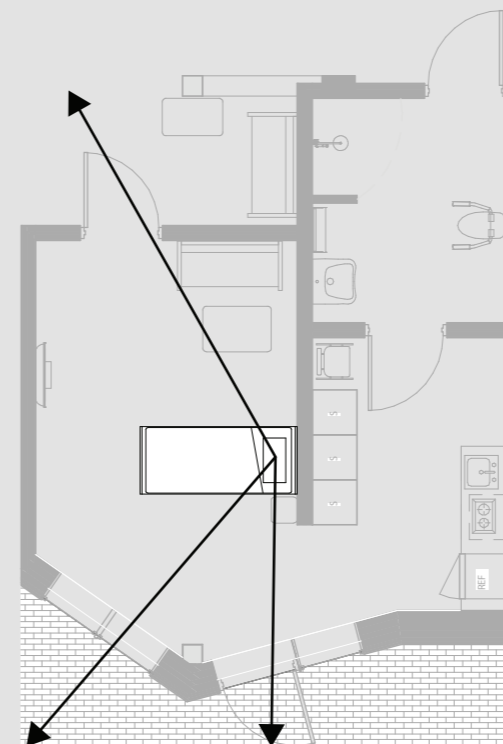
IMAGE: Unknown (1949). Matisse designing the Chapel of the Rosary in Vence. Available from <http://www.huckmagazine.com/art-and-culture/art-2/artists-bed/>



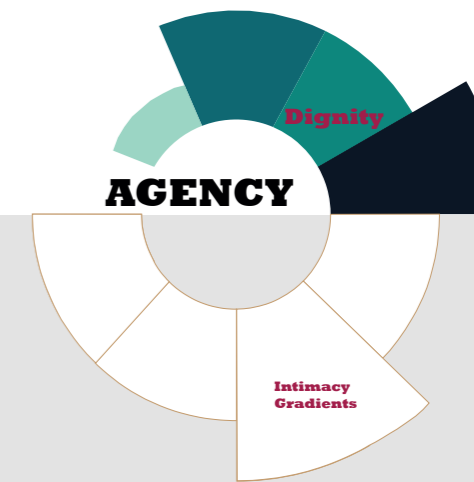
Sickness and dying can be associated with a feeling of lost control. In light of this, we want the guests to have as much control of their living situation as they can.

In the case of our hospice, this entails control over who they see and when. For this, we try to provide a lot of different types of gathering spaces- depending on if you want to talk privately with a relative- or if you want to have a birthday party and invite 30 people.

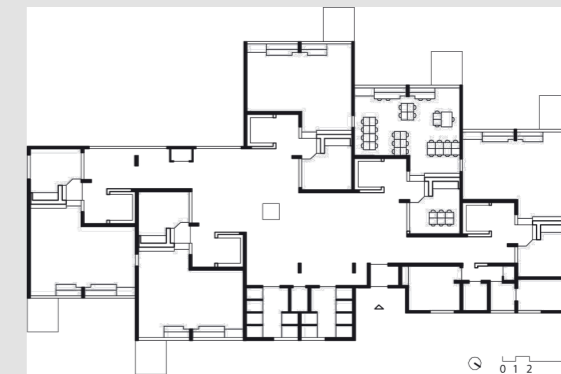
We also work a lot with gradients of intimacy- providing buffer zones in front of each guest room so that the person living here can choose how private he/she wants to be in any given situation.



Guest room with site lines, our project



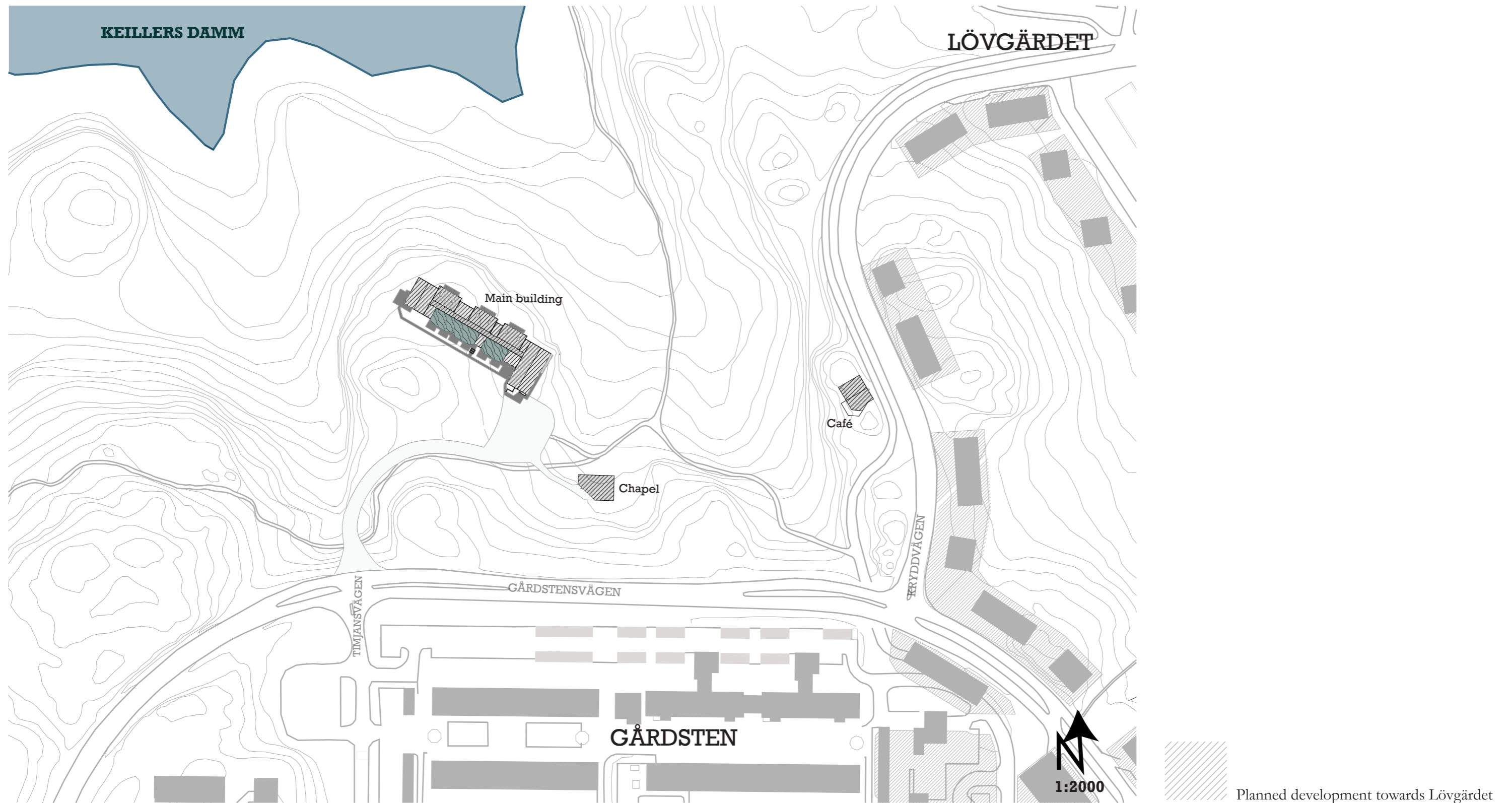
We want to provide the guest with dignity throughout our building- starting with the room (buffer zones and clear views of who comes in, ability to close off a part of the guest room for privacy when nurses come in) and continuing with on the building scale where we put atelier and music room next to an existing walkpath, and more private functions (meditation room and sauna) in the innermost part of the building.



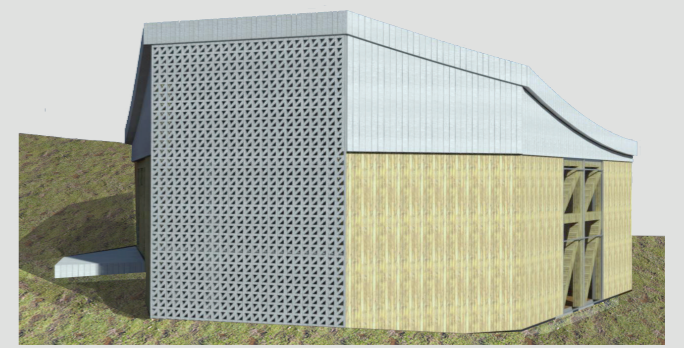
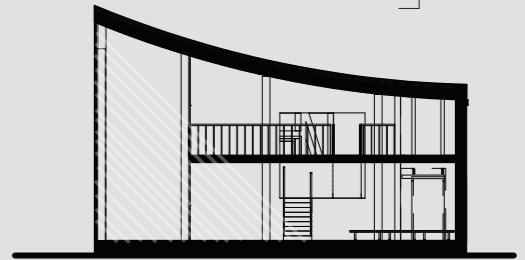
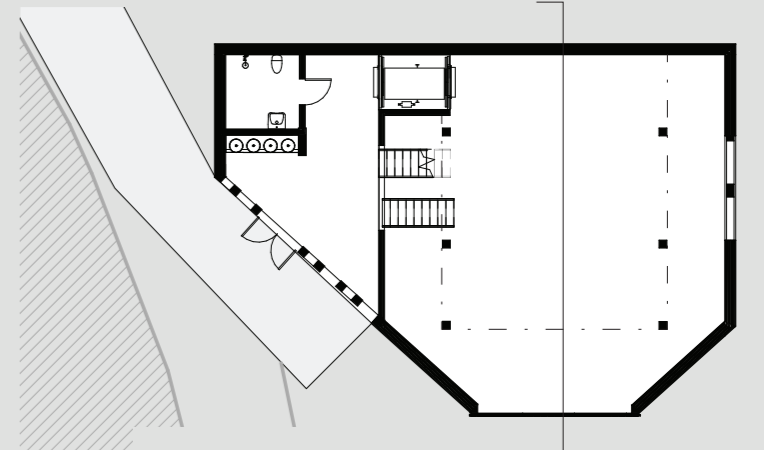
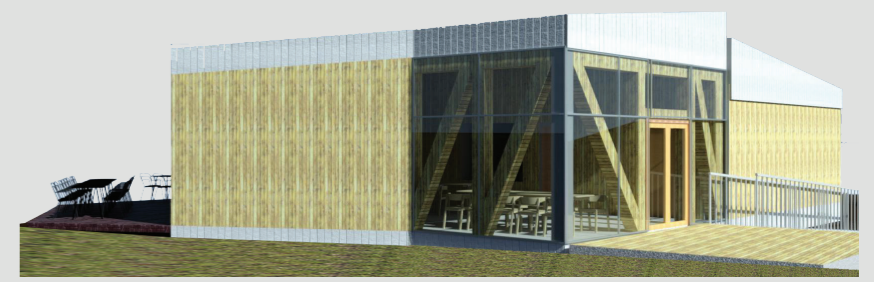
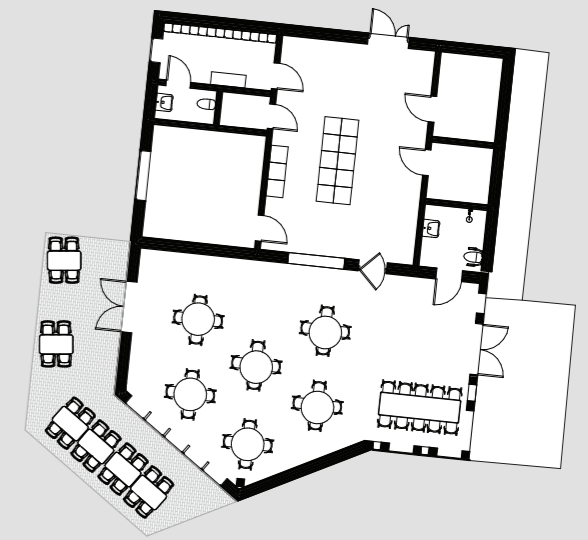
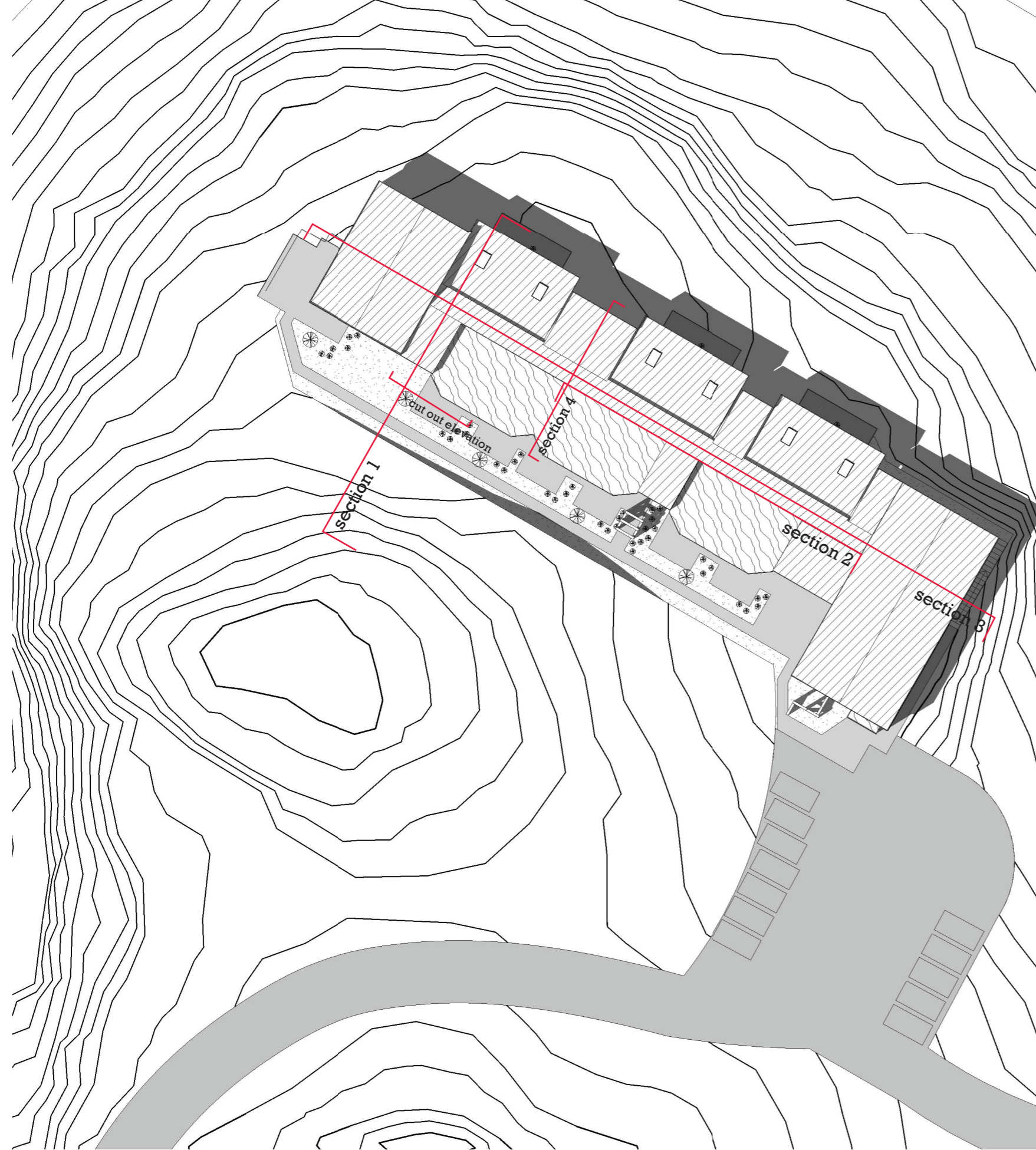
Herman Herzberger, Montessori School in Delft, Netherlands

PLACEMENT ON SITE

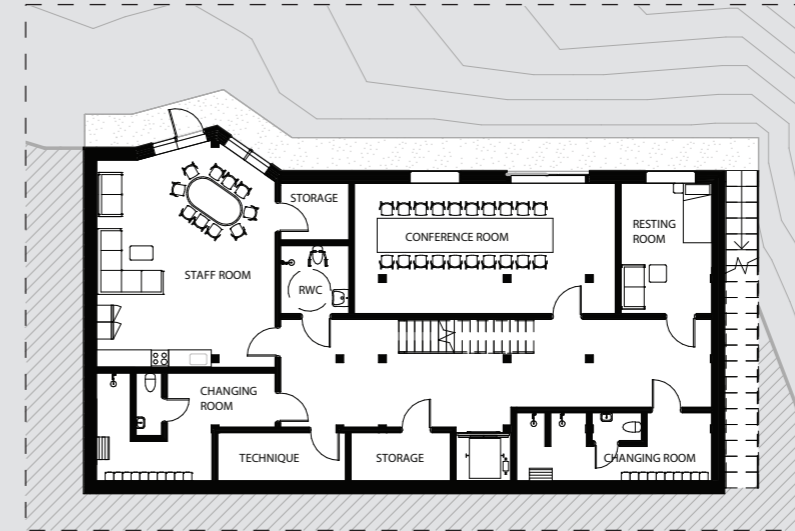
Gårdsten Hospice is situated in- between Lövgärdet and Gårdsten, a bit south of Keillers damm. Within this project, we also propose a café along Kryddvägen, and a small multi-faith chapel southeast of our Hospice. This way we try to tie Lövgärdet and Gårdsten together while connecting to the first stage of planned development.



SITEPLAN MAIN BUILDING, PLANS FOR CAFÉ AND CHAPEL

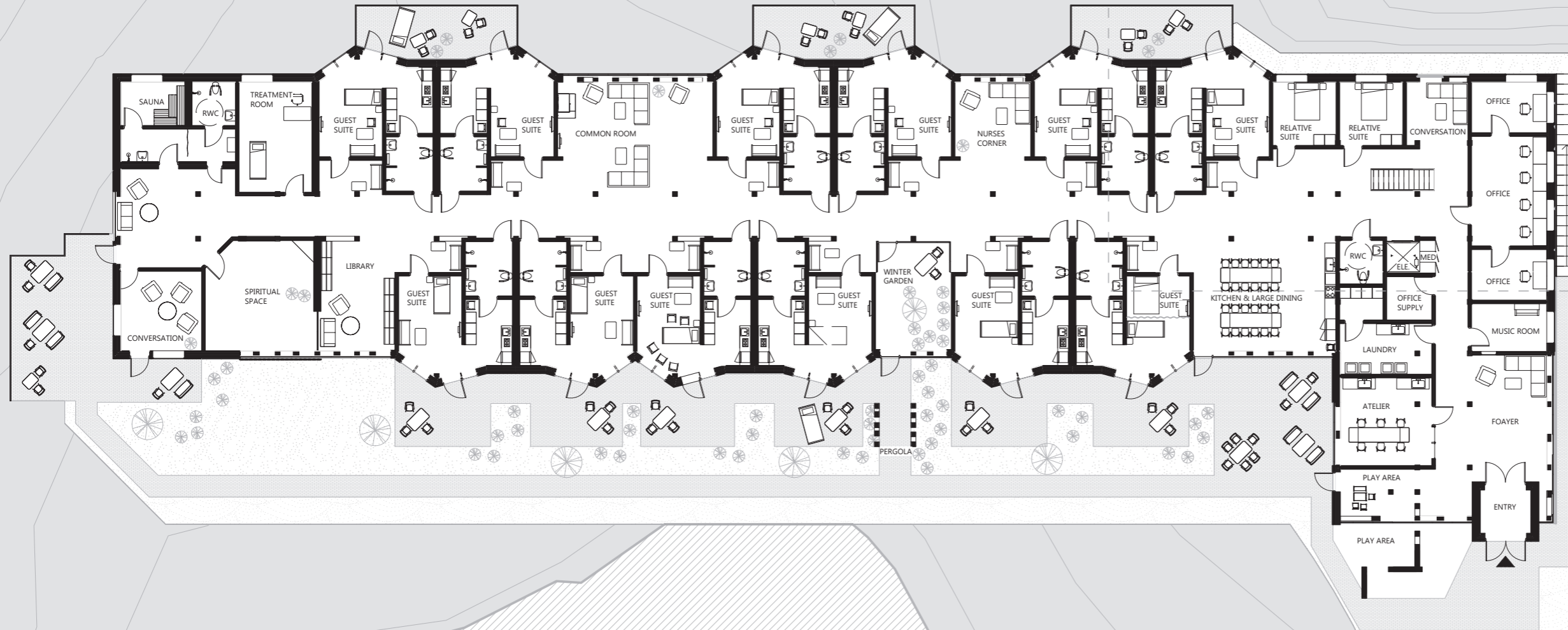


PLAN MAIN BUILDING



PLAN
SLOPING BASEMENT FLOOR

PLAN GROUND FLOOR



COMMON SPACES

1. COMMON OUTDOOR AREA- SUNNY DAY

This space is placed in connection to the common kitchen. It is possible to roll out beds from the hospice rooms to this area. This outdoor area is connected to a lot of more “common” functions of the hospice.

2. ATELIER

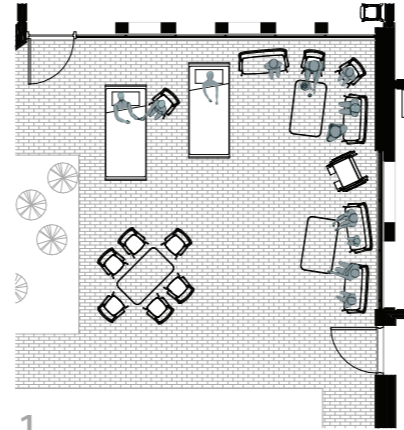
This space has room for 7 people. This space enables you to create something on your own or together with your relatives and might help in expressing feelings that might be hard to verbalize. The atelier is connected to the entrance of the building, visually connected to a children’s play area

3. SECLUDED CONVERSATION ROOM

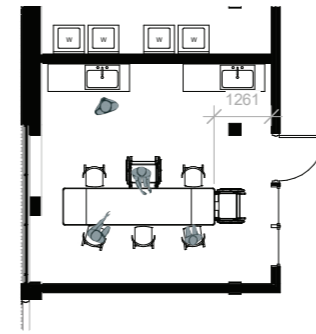
A space suited for 2-3 people where issues can be discussed without other people hearing.

4. MEDITATION ROOM

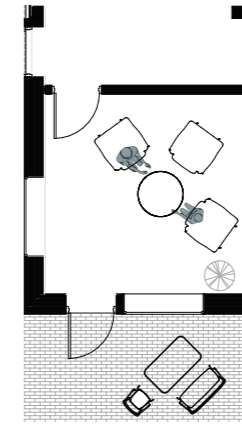
A nice secluded place to use if you want to pray or just be alone with your thoughts. This room is located at the very end of the hospice corridor and is located in connection to two wash basins.



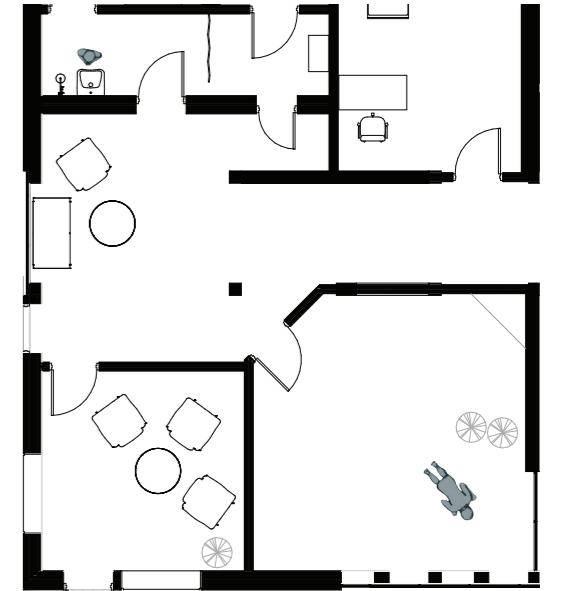
1.



2.



3.



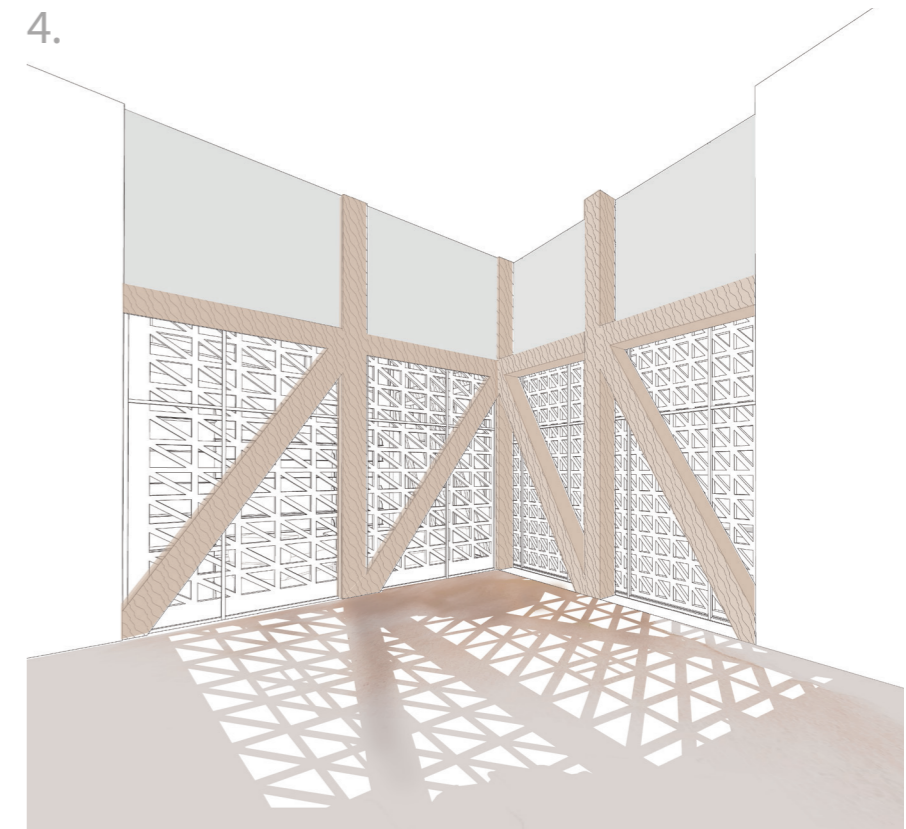
4.



1.



2.



4.

COMMON SPACES

In order to create positive distraction, a sense of control of the environment, and create grades of privateness, we have worked a lot with gathering spaces in our hospice.

1. COMMON KITCHEN

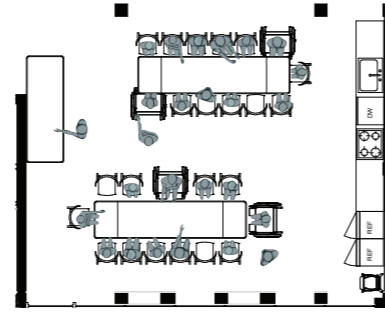
The kitchen has room for ca 30 people, so this room is good for bigger gatherings. involving guests from outside of the hospice as well.

2. COMMON LIVING ROOM- IDOL ON TV

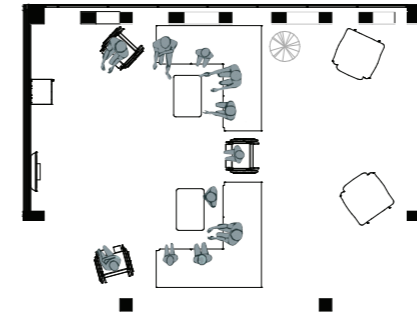
The living room for ca 12 people, so all the guests at hospice can gather here at the same time. It is placed a bit more secluded than the common kitchen.

3. BUFFER ZONES- FIKA IN THE CORRIDOR

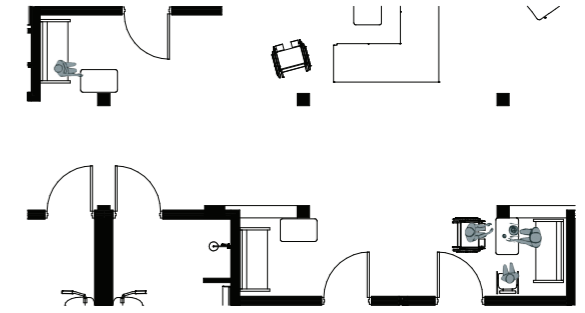
The buffer zone spaces have room for 1-3 people and are good for when you want to be alone or maybe just together with a few people but still want contact with the everyday life in the house. This space is also a buffer space between the room and the hallway.



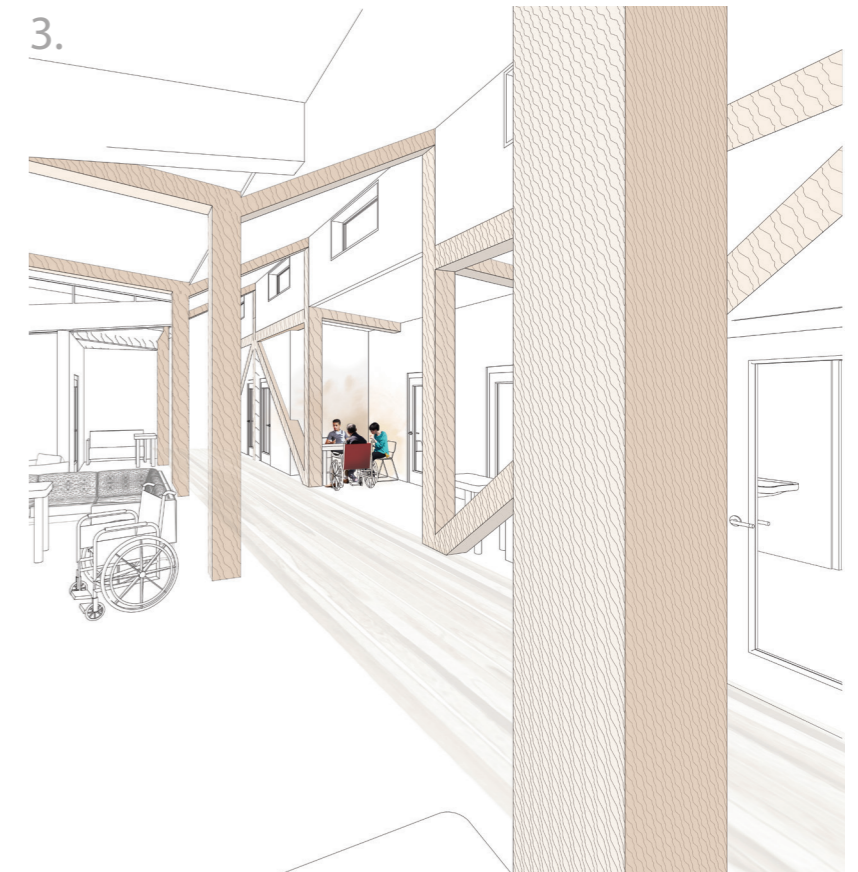
1.



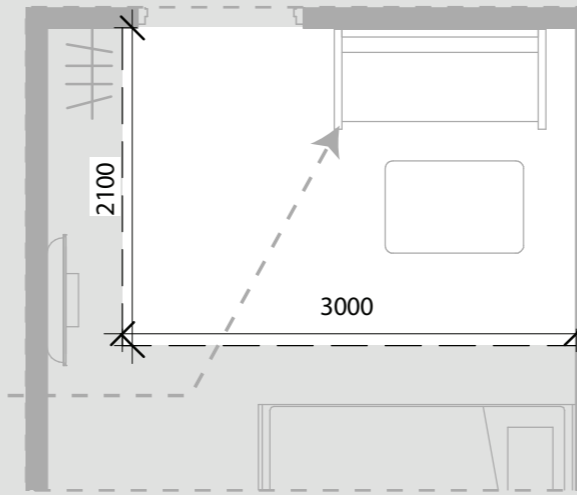
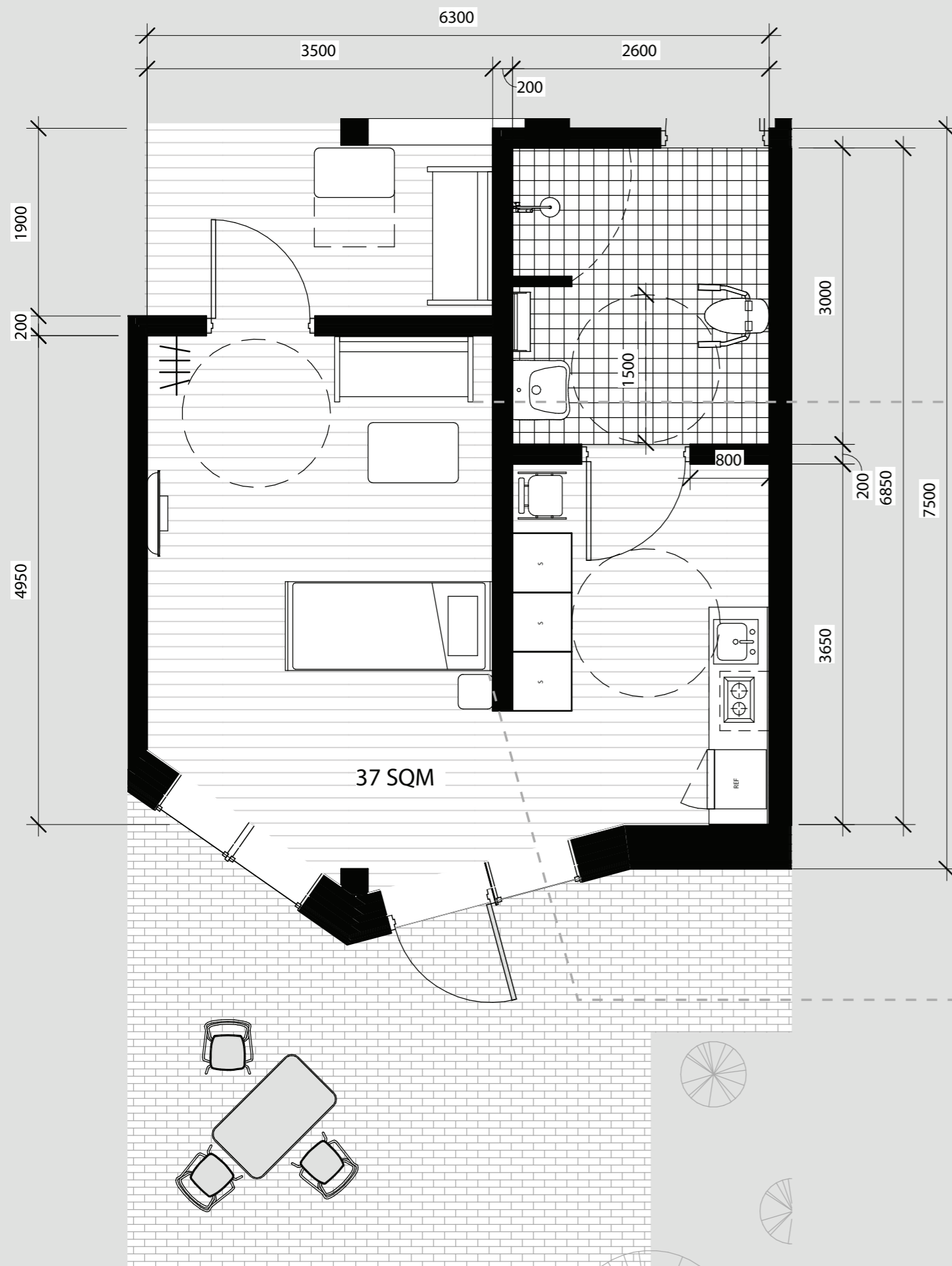
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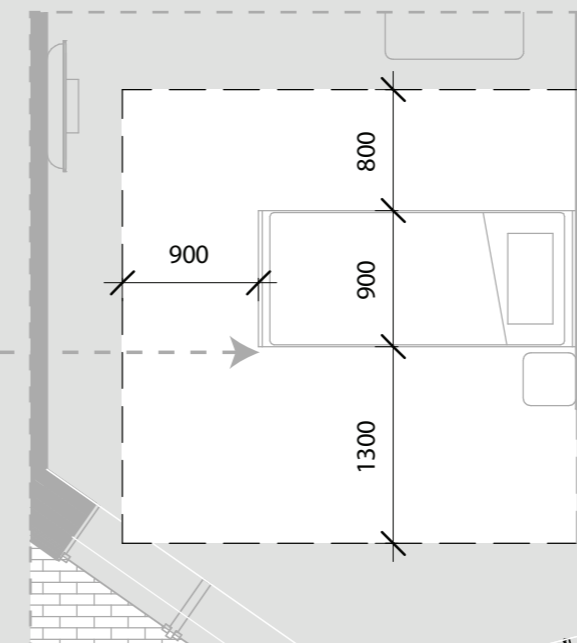
3.



GUEST ROOM

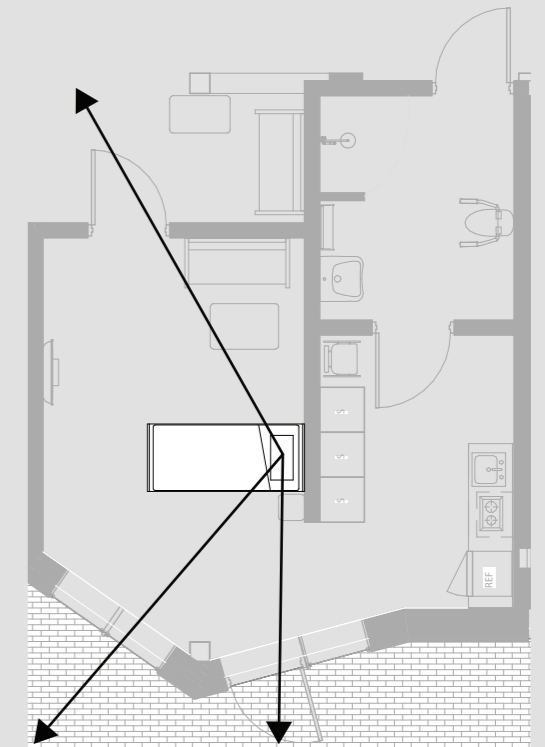


Functional measurements for sitting area



Working spave for staff around the bed

We have tried to design a room that would provide a lot of light and good views for someone who is bed ridden. We have also tried to create a room that can be furnished in different ways so as to be flexible and able to accommodate many situations. This also makes the room suited for other types of living if the facility is converted to another tpe of housing.



Sightlines from the hospice bed. The guest has a view of the front door, the door out to the patio and has a nice view out in two directions

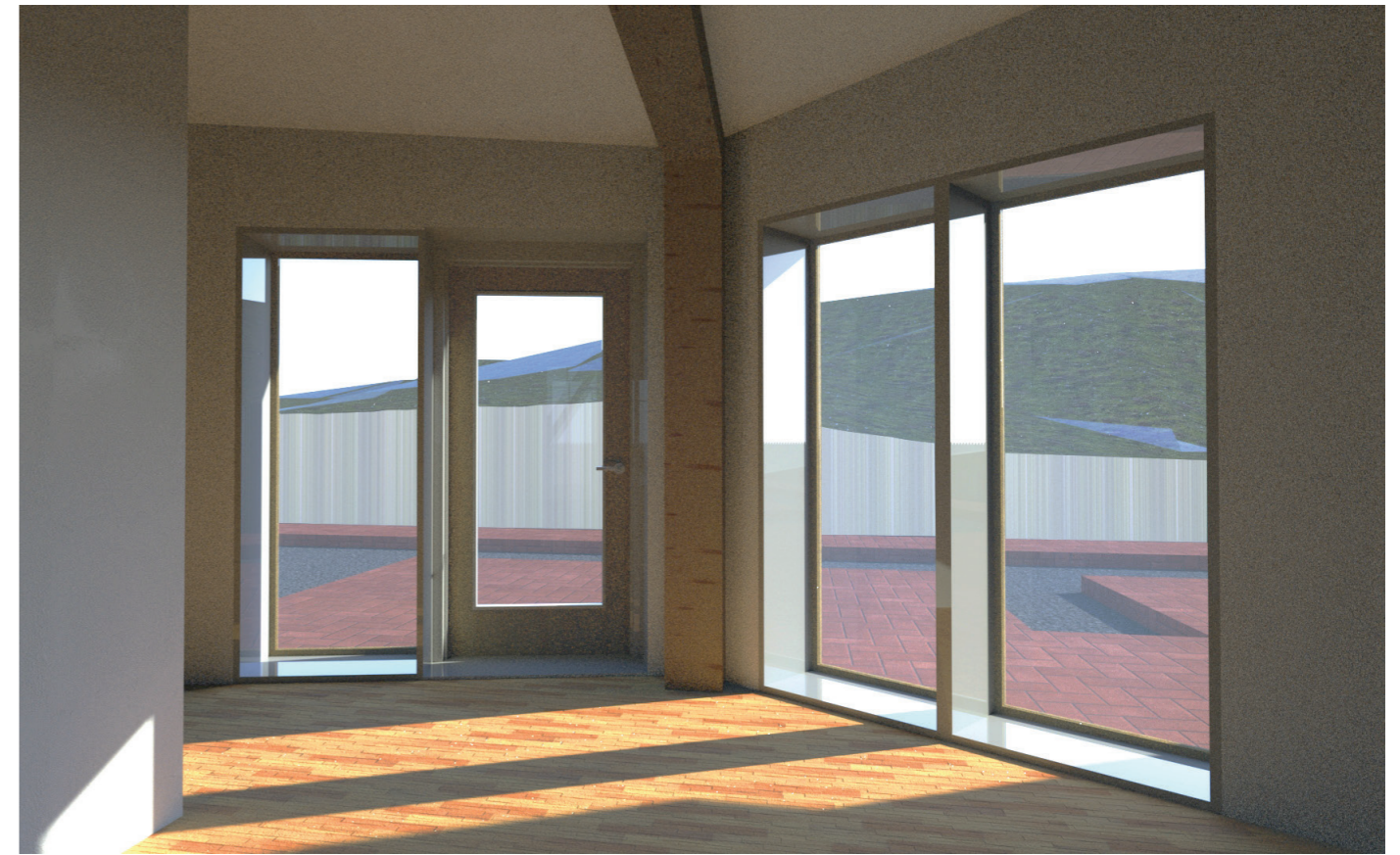
GUEST ROOM

SITUATIONS

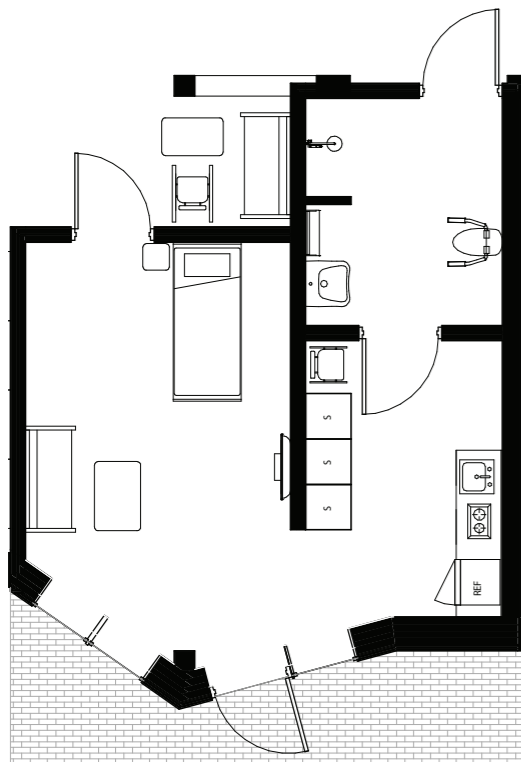
1. bed by the door- good visual connection to the outside.

2. Bed placed with visual connection both with outside and the entrance and buffer space. This furnishing is good for gathering around the bed- and also allows for dividing the room with a curtain at night. When the curtain is drawn- staff can enter the room through the bathroom.

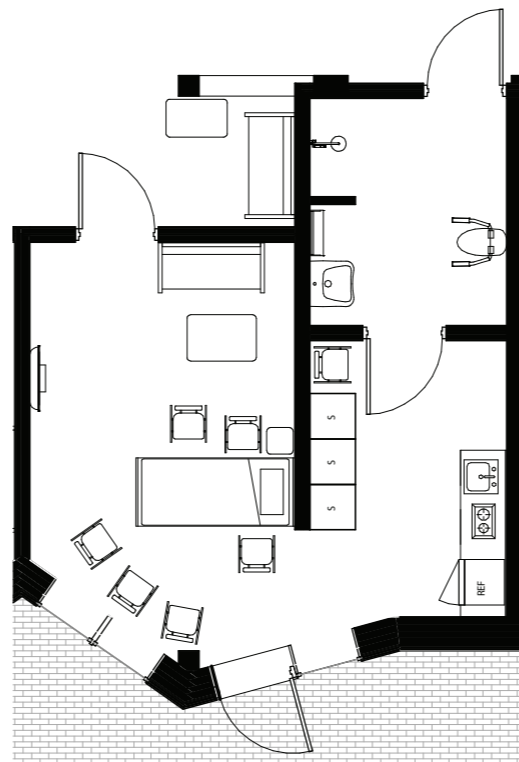
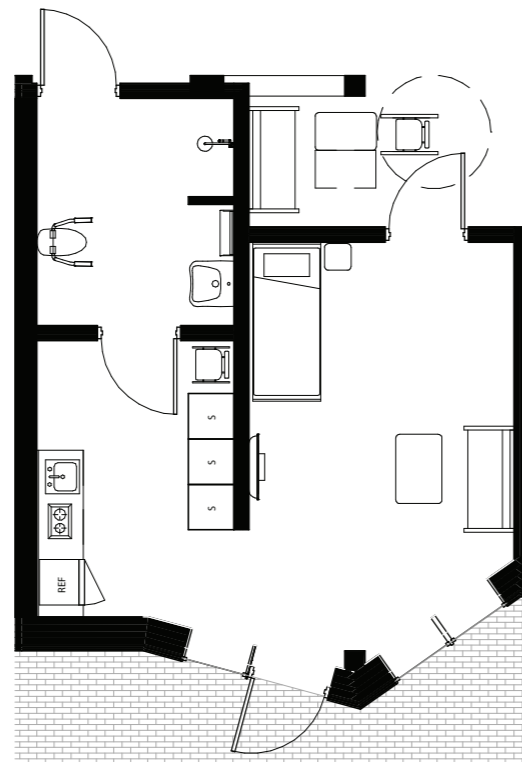
3. The guests are able to roll out their beds onto their private patios.



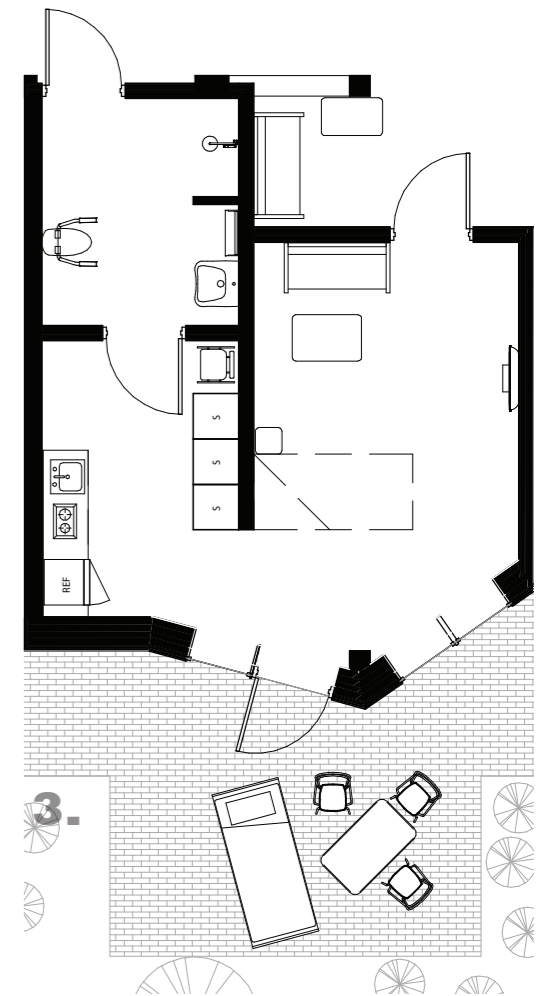
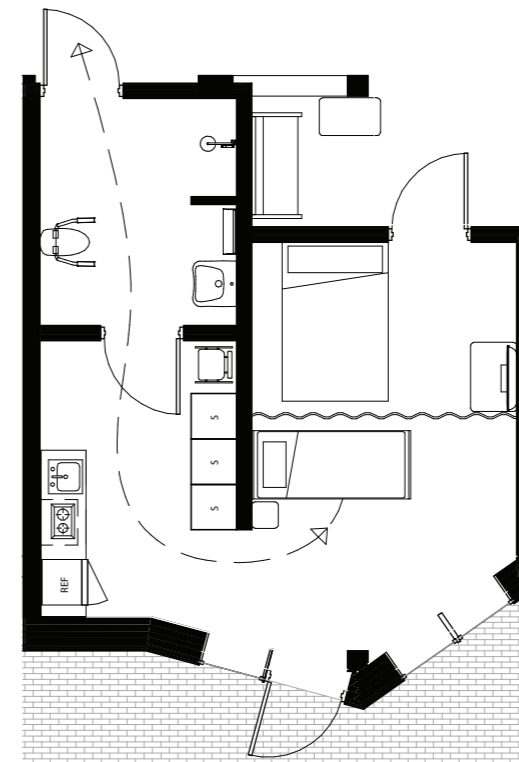
view from the bed



1.

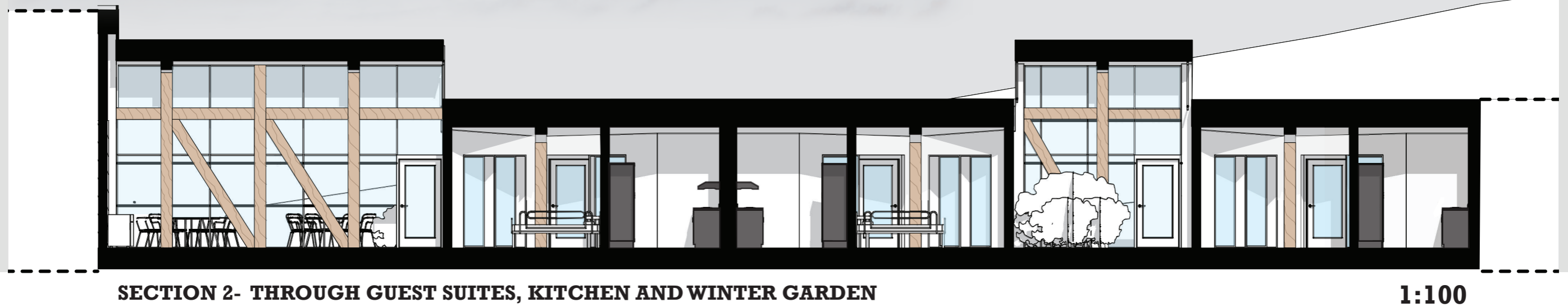
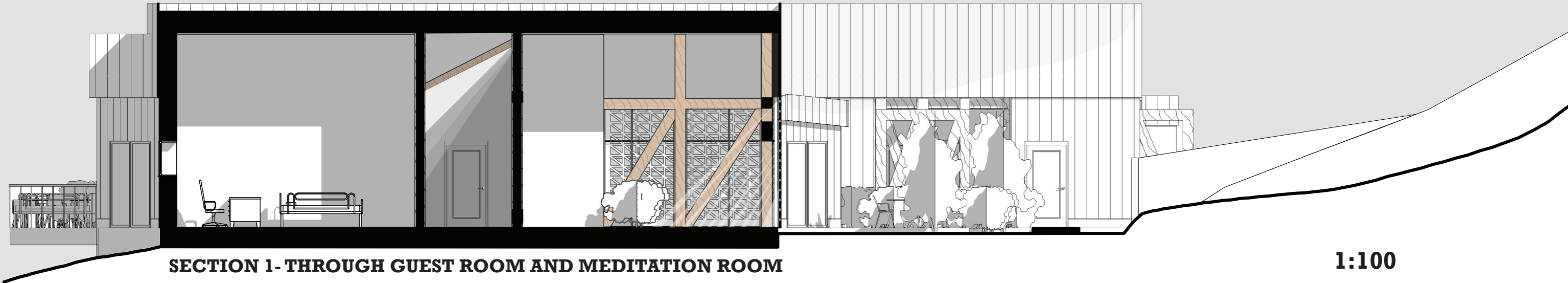


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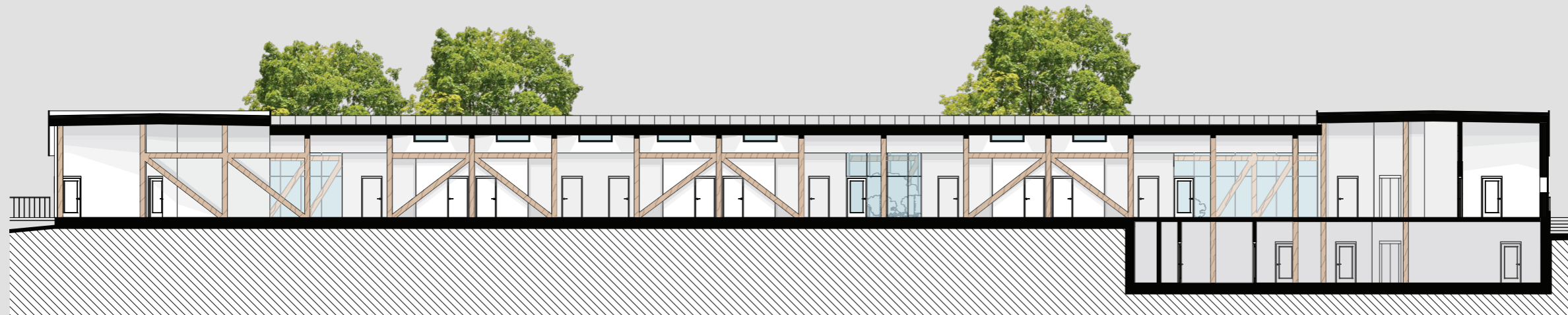
SECTIONS





NORTH ELEVATION

1:250



SECTION 3- THROUGH CORRIDOR

1:250

We have worked with a structural system of glue lam wooden beams inspired by traditional half-timbered frame houses.



SOUTH ELEVATION

1:250



ELEVATION TOWARDS WEST

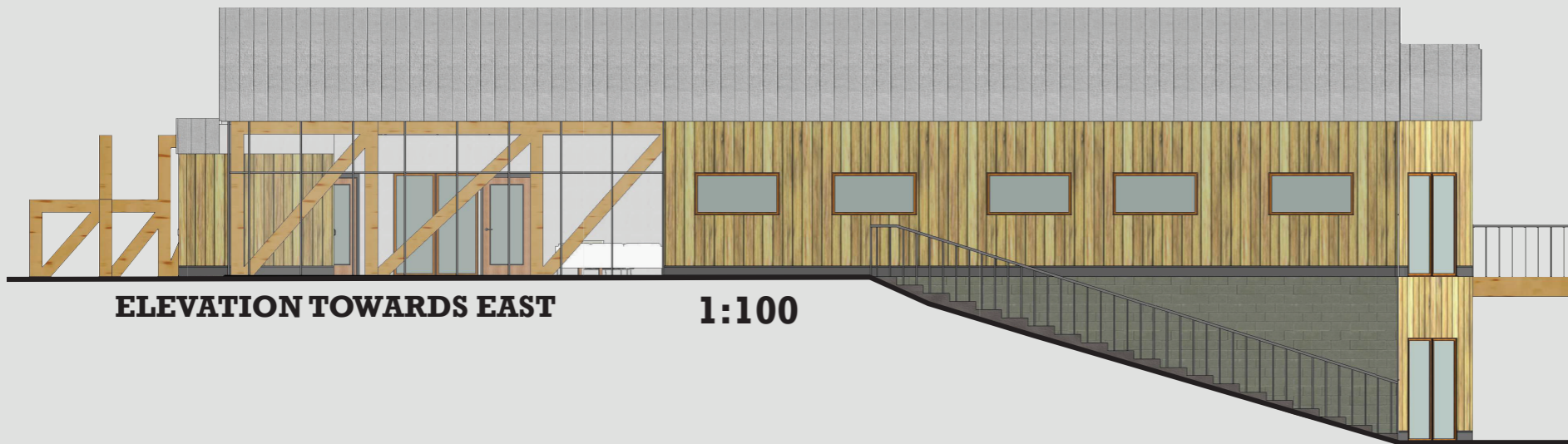
1:100

looking on to the perforated metal raster of the meditation/prayer room facade- the pattern is designed with the wooden structure as inspiration and wants to allude to islamic architectural ornaments.



CUT OUT OF SOUTH ELEVATION

1:100



ELEVATION TOWARDS EAST

1:100

