

HOSPICE THURØ



master thesis

By Line Nørskov

THOUGHT AND PRACTICE
The Narrative & Architectural Quality

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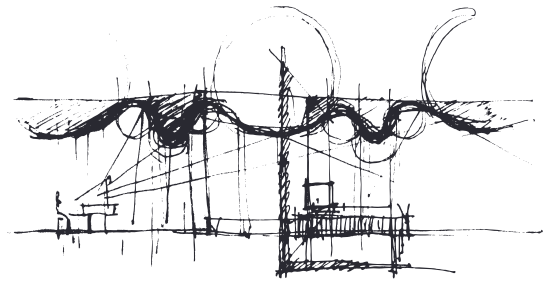
"To at least some extent every place can be remembered, partly because it is unique, but partly because it has affected our bodies and generated enough associations to hold it in our personal world".

(Bloomer & Moore 1977, pp. 107)

When has architecture ever been great if it did not affect you some how?

The moments in life we remember where *place* has played a part are the moments that 'something more' to them; something that sat place apart. My intuitive believe is that these places are special because of 'the narrative' phenomenon that they posses; that they have depth and character to them.

This interest me; the role of the narrative to architectural quality, and thus, this is where the master thesis begin.



1.1 synopsis

On the basis of a widespread discussion of the narrative's role to architectural quality the theme of this master thesis has been the design of Hospice Thurø on Thurø Reef in the South Funen Archipelago of Denmark.

What has been the focus of project, is the private space of the patient as a simulation of 'the bedroom'. This has implied an attention to the furnishing detail of the architectural construct as generator of both the practical and poetic realm of the place; a hospice not quite like a home, but far from an institution. A place suited for people bound by the bed on the verge of farewells.

Hovering above the wet meadow ground of the Reef on white concrete pillars the entire hospice complex at approximately 2100 m² appears as small wooden cellular units; each informed by different functions and their relationship to the landscape. The units are connected by glazed axial pathways, rising from the idea of taking walks in the landscape inside. Thus, as the complex stitches the landscape together from north to south and from east to west, it is a place that compromises a day care centre in the northern end of the complex imbedded in a forest landscape, an entry building, a main common space and 6 ward units, compromising two

bedrooms each, close to the water front in south. The impact of the axuality and strong use of perspective as one walks down the main public corridor is as prodigious as it is sensitive; always, as you move, you are on your way towards the landscape.

As an elongation of the axis from north to south a wooden pier, that begins at the threshold of the common space, runs across the meadow and onto the water ended by a small bench below a humble pent roof. Nothing more, nothing less. Imaging on a sunny day how a patient in bed can be rolled all the way out onto the pier and enjoy one of the last days in life with water all around, sheltered from above.

As an unusual proposal for a hospice, a remote domain on Little Headland of Thurø Reef has become the base of which two guest houses and a bird observatory engage with the open landscape. The potential of the bird observatory has been to give something back to the landscape and the people from outside of the hospice who visit Thurø Reef to appreciate the place and its animal life. Furthermore, the informality and abstraction from the usual hospice programme establishes a setting where especially the relatives can take refuge from sickness and get a sense of distance from the confrontation

of loss and sorrow. Thus, this place, through the adoration of nature and room for quiet reflection, become an informal way of bridging the sacral potential of a place where people essentially come to die.

As a distinct potential of hospice design in general, which until seems to have been somewhat ignored by architects, is addressing the imbedded potential of celebrating music as a tectonic question in the architecture.

As it is music already plays an immense role to the vitality of the caring environment; it is a way to express feelings, to set a certain atmosphere, something to look forward to and a way to bring joy. Thus, in this project, this awareness came to inform especially the corridors that connect the private domains to the common space through an acoustic landscape in wall and ceiling that not only give character and reason to space; it makes the private domains somewhat into a world of its own apart from the rest, yet it creates a correlation between private and social gathering through the movement of sound.

At a distance Hospice Thurø explores a quiet elementary formal language, however, there is indeed something unusual about the architecture as it crosses the landscape.

PROJECT TITLE

Hospice Thuro

ABOUT

A place to die

*Thought and Practice of
The Narrative & Architectural Quality*

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No. 2: Plan of Hospice Thuro, 1:200

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1.3 motivation

THE NARRATIVE POTENTIAL
subjective perspectives on architecture

“What is missing from architecture today are the potential transactions between body, imagination and environment. “

(Bloomer & Moore 1977, pp. 105)

I believe there is a strong relationship between the narrative and architectural quality; that architecture has to reach beyond functionality and evoke an *interest* and *affection*. Thus, I think it is important that architects continue, not to spend too long questioning whether it is possible, but simple to practice how to become better at it. How to realise narratives?

The first time I felt architecture *speak* to me was the moment architecture caught my attention, and when I understood that there is something to architecture that sets it apart from ‘just’ buildings. It was on a study tripe to Vicenza in Italy where I was presented to Villa Rotunda (1591) by Andrea Palladio. It was very early in my ‘architectural upbringing’, so I had no conception of my own preferences nor did I fully understand the magnitude of that specific building to architectural history and culture; up until the point where I was walking up the steps of Villa Rotunda, it was just another building that I was about to see.

Nevertheless, I undoubtedly read a story of a place for *dancing* in the open space of the rotunda. Not just living, but a celebration of a social, extrovert lifestyle, and while speculating about this, I realised that the person next to me, was most likely to have an entirely different perception and appreciation of the space: My image, my perception, had to be entirely subjective; something of my own creation. At the time I had no clear idea of what I was responding to; what it was about this place that addressed me, both body and mind, but I was undoubtedly touched, and I remember thinking how different life would be if every dwelling evoked same kind of excitement.

Since then I have had similar experiences with architecture: I have found myself in the Forbidden City (1406-1420) in Beijing walking down the endless axis of symmetry, attracted by symbolic meanings; narratives that could be read right of the colours of the walls, statues and heavily ritualised sequenced space. A place from which I read a story of ‘the city as a temple’; an idealistic, rebuking billboard of proper behaviour, moral and thought as well as a celebration of the supremacy of the emperor. Again colours, symbols and careful proportions overwhelmed me as I experienced Sainte-Chapelle (1248) in Paris which, to me, from that day on has been the *one* example of *feminine* Gothic architecture and an extraordinary experience of walking into a kaleidoscope. Recently, architecture again touched me, as I travelled to Morocco, and found myself sitting inside a small watch tower on top of the roof of a Kashbar in Ait Benhaddou, where every surface of the red rammed earth wall had a softness and warmth that was instantly attractive and posed images, narratives, of how to sit, how to *not* to stand, and where to place ones dearest treasures (the Koran); a small perfectly sized cavity erode from the mass of the wall opposite of the entrance to underline its importance. This sill, or what that sill held, was surely the essence to this small elevated space. A place of prospect in a much more profound sense: A place close to the heavenly world, where there is room to think and to adore.

What a beautiful detail, what a strong narrative.

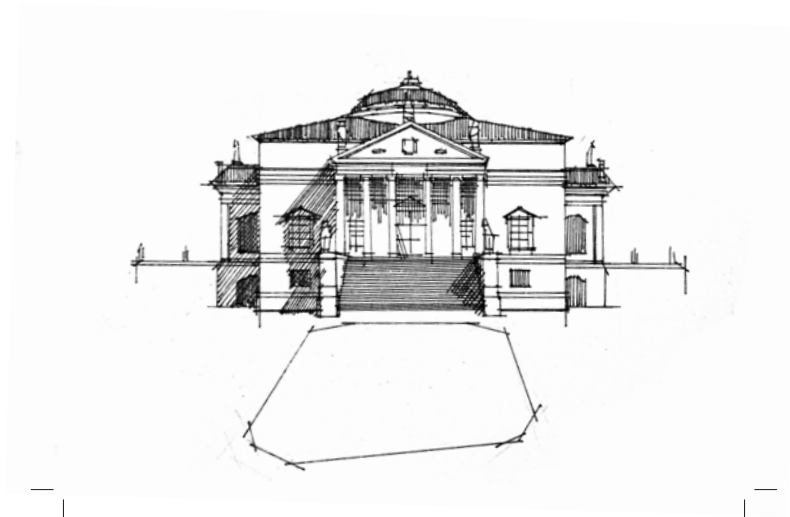
Slowly it has become evident to me, that all of the architecture that I for seemingly spontaneous reasons at the time since that day in Villa Rotunda have been because has been a presence of intention. I have no assurance whether the experience that I have had, have been intentional or not, and it does not really matter, does it? What seems to be important is that architecture have something at heart; that it is potent with meaning. However, I also realise that the narrative dimension to Architecture is a complex question essential to architectural quality, and thus I have begun to address it as a conceptual framework for architectural quality.

... If novels tell stories by texts, by words; if paintings and photographs tell stories by a motif, an image; if movies tell the story by sequences, by motion and sound; then I wonder if architecture tell stories by space, by scale and materials? This I ask."

(Nørskov 2011)

This initial question is how I in the project '*Bridging water - Narrative about bathing*' (2011) initiated the study of the narrative phenomenon. The project was a design proposal for 34 private baths on a bridging structure across a fjord; a concept that explored the ritual of divesting and the poetic potential of bathing. As initiator of the conceptual framework of the bath as a narrative design I studied personal experiences and rememberings of intimate spaces from my childhood in order to understand something fundamental about place-making and how narratives influence us in our surroundings.

The intention of this master thesis is, thus, to study the phenomenon of storytelling in practice by means of case studies of selected narrative architectural works combined with an outlook upon the architectural thought, and to project these ideas into my own workings. Ideas are the stock in trade among architects, and I sincerely hope that this discussion of architectural quality can serve as an inspiration to others.



SKETCH OF 'A PLACE TO DANCE'
Villa Rotunda (1591) by Andrea Palladio

1.4 introduction

1.4.1 WHY A HOSPICE?

In recent years there has been an increased attention to the impact of architecture on our sense of well-being within palliative¹ architecture. Whenever a hospital, institution, hospice etc. are to be built a distinct attention to materiality, daylight, scale, interior organisation, notion to the architectural detail and such are explicitly required in the design brief. Not suggested. Not Hoped for. But required because of its importance to the experience of the place, and thus, to the life and death in a hospice. And what is more, in these programmes scientists are proud to present that this not a truth based on assumptions and subjective reasoned experiences, but based on evidence. Regardless of what one might think of this quantification of architecture, the immediate consequence has, nevertheless, been, that there seem to be a general acceptance of architecture as potentially *life-enhancing* (Real Dania 2009).

As an architect nothing could make more sense; nothing could be more obvious. We do *indeed* respond to our surroundings and space is capable of influencing our emotional life (Pallasmaa 2011) regardless of empirical evidence. However, from the overt raises a question of almost existential significance: Why is it that we have to be dying before we qualify for architecture that is carefully detailed? Before we recognise that architecture is actually important to us, in the sense that it can actually influence how we *feel*? First and foremost, this is a matter of the economical, ethical realm of the society; to show final respect for the dying, to care-take the grieving relatives, but it is deemed unrealistic to have this ambitions for all of our institutions and all of our homes. However, why is enhanced life quality, if it is even influenced by the mere choice of materiality, the density of space or intensity of natural light, perhaps just one little detail that make all the difference, not something we always integrate carefully in architecture, when we have to address it anyway? The irony is that people probably have to be almost dying in order to truly appreciate small things like a small window for stargazing, a change in texture or a 'reflection room'. You can not ask people to live poetically; perhaps because we are too preoccupied to really notice what we neglect (Pallasmaa 2005), but does that mean that we as architects should not try effect life regardless?

In the "Thinking Hand", Pallasmaa discuss the role of the architect in order to rediscover an the haptic and emotional depth of architecture and a collective neglected sensitivity:

The duty of (architectural) education is to cultivate and support the human abilities of imagination and empathy, but the prevailing values of culture today tend to discourage fantasy, suppress the senses, and petrify the boundary between the world and the self.

(Pallasmaa 2009, p. 20)

I have no intention of proposing that I have a solution that respond to the decrease of sensibility in the modern condition, or that I have regained the

depth of perception through this thesis project, however, I am willing to accept, that I have to be a part of the solution, and thus, I take part in the discussion while designing. My hypothesis is that the narrative of the design, the 'beautiful idea that sits in front of the design' is what brings forth the sensitivity and affectuousness of a design. This is something I will discuss on the basis of the design response and case studies in the final chapter of the report.

A tectonic solution

Given the curriculum of the master thesis 'MSc04-ARK S2012 Study Guide' the student must demonstrate the ability to achieve a combination of architectural design and technical solutions in an integrated whole. The work must include relevant theories and methodologies, and be based upon the skills and qualifications acquired throughout the Master's programme in architecture (Study Board 2012).

Hospices require that the architecture narrate a certain attitude towards dying; a narrative about an uncomplicated and peaceful death, and thus, of emotional and poetic depth. However, it is as important that the narrative adapts to the specific needs of palliative care, and thus, the functional and technical nature of the facilitated environment of a hospice. All together, this calls for a tectonic solution in order to make the technical-objective needs of a hospice design unify with the abstract-subjective of poetic intent. Thus, the design approach explored in this project is that of tectonics, where the balance between form, function and structure is essential in order to propose a holistic narrative design. The focus has been on *the furnishing detail* and *acoustics* and how these can inform the architecture narratively. The reason for the choice of focus will introduced as an integral part of the design process, where a special attention is given to the private room; the most intimate place of the hospice, whereas other facilities, such as office space, common spaces and day care centre will be detailed on a much more conceptual level.

1.4.2 OBJECTIVES.

The primary objective of the master thesis is the design of Hospice Thurø. However, subsequently to this design process, the theoretical objective of the thesis is to study and reflect upon the potential of what one might call 'Narrative Architecture' as an approach and to test the hypothesis of the potent relationship between the *idea* and the sensibility of the design. Comprehensive theoretical studies is not included in the curriculum of a short master thesis, which is why these studies does no unfold as a theoretical dissertation, but as *intentional* case studies and widespread discussions of the architectural thought, that serve as a point of return in the design process of creating architecture with a narrative quality, but furthermore, in the final chapters of the thesis, where the role of the narrative to architectural quality is reflected upon.

Preconditions

The hospice design is based upon requirements from "Programme for the Good Hospice in Denmark"² initiated by Realdania, but is, however, hypothetical in the sense that both the site and need of a hospice is self-imposed. Therefore, the local plan for the chosen site has to be disregarded, since this is not officially intended by the municipality (Department of Nature Agency 2011).

1.5 methodology

1.5.1 THEORY OF THE NARRATIVE?

Studying the narrative potential of architecture, and thus, how architecture address the subject from a theoretical point of view, is what makes it difficult to define architectural research as a field, and even more problematic; to gain acknowledgement amongst other professions (Groat & Wang 2002). However, in its origin architecture as a profession is multidisciplinary; it is by nature flirtatious, and so it should be. Vitruvius in “Ten books on Architecture” state it as such:

“The architect should be equipped with knowledge of many branches of study and varied kinds of learning, for it is by his judgement that all work done by the other arts are put to the test.”

(Vitruvius 1960)

When there is a need to address the subject in theory, it is because architecture do indeed raise the question of to what extend the impact of design decisions have on people (Groat & Wang 2002), and therefore, I believe that, it is important to make informed choices.

1.5.2 THOUGHT IN PRACTICE.

When studying the process of architectural creation one is immediately confronted with the inherent heterogeneities and contradictions within the field of practice. Some aspects of architecture can be analysed using positivist evidential methods, and even qualified by concrete measures, whereas other aspects touch upon artistic values, and consequently subjective, emotional and intuitive phenomenological considerations. Therefore, multiple epistemologies is often necessary when approaching a problem. However, to balance between emotion and technique, or to insist upon architecture as a bound art form, seems to be what signifies architectural quality; ‘Arche’ as what sits in front of the creative process as the artistic, emotional idea and the ‘Techne’ that brings forth



DIAGRAMMATIC SKETCH OF THE METHODOLOGY
Relationship between architectural practice and thought

— | this idea in a material, architectural response (Tyrrell 2012). Even though, there seem to be no clear recipe of making epistemologies of objective-technical and subjective-aesthetical character unify, this section, nevertheless, sets forth to create a scaffolding from which theoretical perspectives on architecture may come to contribute to the discussion of the narrative in practice subsequently to the concept development of Hospice Thurø.

“Architecture is an adventure that is best explored through the challenge of doing it.”

(Unwin 2003, p. 15)

This is how the book ‘Analysing Architecture’ by Simon Unwin is introduced. Inspired by Unwin’s considerations on how inspiration from other practicing architect might bring to ones own understanding of architecture, the framework of discussing the narrative is based upon case studies, herein a spacial analysis of selected architectural works and literature studies to support the analysed argument. Thus, the case studies is to inform the perspectives on architectural quality, but chosen specifically because of how they might inform the design process.

1.6 reading guide

Apart from the introductory pages, the master thesis report is divided into eight main chapters.

“A Narrative about dying”, is the first chapter following the first introductory pages, and is dedicated to an inquiry of hospice architecture as a typology, the implementation of “Programme for the Good Hospice” by Raeldania in practice, but most importantly a search for an understanding of the identification of the place in terms of atmospheres and innate narrative potentials. I was the intention to find logics within the hospice as a typology, that could give character to the design. The basis of this inquiry have been, apart from Programme for the Good Hospice, a day visit at Hospice Djursland, where a interview with Hospice Leader Dorit Simonsen have been most useful in terms of getting aligned with the minds of patients, caretaker and relatives in concern.

The chapter “Programme” is an elaboration of the basis of the design process in terms of detailed demands and functional requirements in relation to the spacial experience and the narrative of the design.

The chapter “Case Studies” a collection of three analysis conducted in words and drawing that serve as an inspiration in the design process and as a point of return in the ongoing discussion of the narrative phenomenon.

The chapter “Place” is an analysis of the site in terms of an entry to the distinctiveness of the landscape, vegetation, infrastructure, orientation etc.

The chapter “Ideation” is a documentation of the design process in terms of settlement in the landscape, concept development, technical qualification of the design etc.

— | The chapter is a presentation of the final design proposal including architectural drawings, interior and exterior perspectives, and finally, the seventh chapter concludes upon the design; what the objectives where and what the result has been, but also an attempt to unfold thoughts and patterned ideas of the narrative phenomenon as an entry to practicing architecture in the future. — |

NARRATIVE

ABOUT DYING

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2.1 Stories from a Hospice

2.1.1 A PLACE TO DIE.

In the most primitive sense a hospice is a place to die. It is a place for the those who have been declared terminal, and where nothing more can be done to cure them. Thus, a hospice is a place for them to spend their final days, and where at the least practical burden of the sickened, and the relatives in concern, is lifted (Realdania 2009).

Every occasion is an intimate play of things to remember and things to say. It is a place where you become naked together, because death is apparent. And what is left, when the costume is finally off is only a patient and a family on the verge of farewells and close to what-ever-comes-after.

And even so, as horrifying as it might seem for a youngster like myself, who tries to understand death through the eyes of those who have come close, as you walk down the corridors of a hospice, you find a retired school teacher in a chair with the terrace door wide open uneventfully picking out the songs for her own funeral. Around the next corner is a lawyer sitting in a green velvet armchair keeping his kidney cancer contained as he stubbornly holds on to the good things in life; opera, bridge and cognac. In another room a housewife is dwelling on a base of Nirvana and the sound of her knitting; thinking about the two final e-mails she has to send to friends.

E-mails, not about things she cannot talk about, but things she want them to remember; words that they can keep when she is gone.

During morning song in the common room a small man sits quietly next to the piano as he sings 'My way' by Frank Sinatra. Tears comes crawling down as soon as he sings the first stanza; 'the end is near, but that he has lived a full life and that he is content because he did it in a way of his own'. (Simonsen 2012) A man offering a piece of wisdom; his sole exposed.

These are the cases where death can be orchestrated peaceful, uncomplicated and even absurdly simple; something inevitable and that is okay.

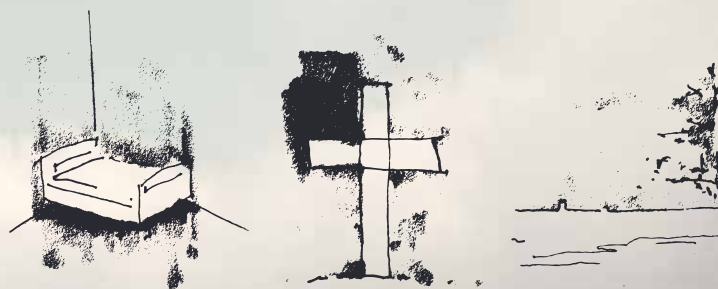
But down the hallway inside the private ward of a 27 year old mother, the realm of dying possesses no sense. For that young woman life was lying ahead just six months ago, but now she has been given the death sentence by her illness. Good-byes and wishes-for-the-best-of-luck with small hand gestures, as she drift in and out of the cracks in the morphine doze, is the last thing for her to do. Around her stands her family not ready to let go, but having no choice. There is no place to park this kind of sorrow. In this room only powerlessness remains.

This essay about stories from a hospice is written on the basis of the conversation with Dorit Simonsen (Simonsen 2012), leader

of Hospice Thurø and the documentary "Sømanden og Juristen" (reg. The Sailor and The Lawyer) (DR1 2011) is included as an entry to the inquiry of hospice architecture in order to stress the diversity in how dying is experienced. Naturally, anything proposed is based upon the feeling of others, but these short real-life stories from a hospice, nevertheless, stresses the importance of the functionality of a hospice; it has to be multistable³ in terms of obliging to the different needs of the dying and relatives in concern, but also that the ones who is committed to live until the end. Most people are not likely to lie down and wait until 'time has come', are they?

Thus, the purpose of the following chapter is to study the hospice culture and philosophy in order to outline potential design principles (in terms of functionality and technical issues), but more importantly, an understanding of what 'a place to die' calls for. What might be needed from the frame of 'crossing over'.

The following chapter is based upon a study of 'Hospice Djursland' by C. F. Møller Architects, based upon 'Programme for the Good Hospice in Denmark' (Realdania 2009), where a conversation with Dorit Simonsen has been a point of return in understanding the practical realm of a hospice as an institution and emotional well.



CONCEPT FABULATION
the architectural narrative of a hospice?

2.2 *palliative architecture*

2.2.1 THE INSTITUTION.

A hospice is a temporary home for terminal patients and their relatives the last days before death occurs. The primary domain of a hospice is, thus, the private wards and guest rooms for relatives in close relation to consultation facilities, the palliative team and common spaces as a social platform. However, apart from these, a hospice is often combined with day care facilities where patients, that does not require a full time enrolment at a hospice can come a spend part of their time in companionship with others who are in the need of extra care and solicitude (Realdania 2009).

In Denmark a stay at a hospice is a public offer covered by the national health service. The only requirement is that it is in the patient's own wish to be enrolled, and that the situation of the patient is at such a critical state, that full-time palliative care is required. Thus, a patient can only aspire if it is recommended by a doctor and if the patients is dying from an advanced disease (Realdania 2009). What is important to stress is, however, that the palliative care is not only intended for the patient, but furthermore, includes the relatives in concern, where there is a specific focus on their mental and emotional state. Thus, the relatives, as well, are an essential part of daily routine, and are welcome at the institution at any time through out the entire care-taking process.

The palliative team is committed to make the final days of the patients life as comfortable for the patient and relatives as possible, however, the median length of a stay at a hospice is only 11 days, so death and sorrow is not an occasional thing, but something that happens almost every day, and therefore, there is only a limited time to make a difference (Simonsen 2012).

In the following the philosophy of hospices is explained followed by an introduction to the 'Programme for Good Hospice in Denmark'. Hospice Djursland by C.F. Møller is the first hospice made according to the programme, and thus, this will be the point of return in a critical case study of hospice design. Conclusionally, the narrative of a hospice design in architectural terms which will be implemented in the programme for Hospice Thurø (chapter 03).

2.2.2 HOSPICE PHILOSOPHY.

What is most essential to the Hospice Philosophy, which has its origins in England, primarily inspired by the initiatives of the Brit Dame Cicely Saunders, is to alleviate the pain and sorrow of the sick and his/her's relatives regardless of whether it is physical, psychological, social or spiritually associated. In that sense it is necessary that each initiative is individually based in order to meet these existential needs. In that sense the care at a hospice is exclusively alleviating, not curative. (Realdania 2009).

The potential of a hospice compared to a hospital is that the main focus of hospices is another, than what usually is the case in hospitals; at a hospice the only purpose is to provide the best possible care for the dying and relatives, whereas in hospitals they have other obligations. Furthermore, the hospice philosophy also includes a great focus on the palliative care not only from day

to day, but through out the entire process where spending a lot of energy and effort on creating an architectural frame that inspires and supports the palliative treatment is essential. This focus has in Denmark evolved into a extensive nationally agreed upon programme for hospice buildings in order to insure the architectural quality of these, and to put emphasis on the life-enhancing potential of architecture (Realdania 2009).

‘Programme for the good Hospice’

‘The architecture plays an important role in the experienced quality of a palliative treatment for the patient, relatives, the staff and volunteers’.

(Realdania 2009)

This is the main conclusion of the report, which describes how the optimal hospice in Denmark looks like and functions, which has motivated the development of a “Programme for the Good Hospice” as a guidebook for future hospice designs in Denmark. Thus, the programme is based upon interviews and workshop with relatives to patients, architects, doctors, nurses, consultant and other user groups, case studies of hospices in Denmark and abroad, conversations as well as deductive reading of relevant literature with in the field of palliative care and the relationship between body, mind and environment (Realdania 2009). The programme consist of a suggested room programme and functional organisation as well of detailed design principles for the interior and exterior design according to practical and experiential considerations, which is the basis for the development of Hospice Djursland, and is, thus, an example on how ‘Programme for the Good Hospice’ can be implemented. Ultimately, what this suggests that, following the theme of this master thesis project, the programme seeks to outline the narrative to which the architectural frame out to address.

2.3 hospice djursland

2.3.1 CASE STUDY.

Introduction

The design of Hospice Thurø will be based upon ‘Programme for the Good Hospice’, in order to meet the most resent requirements and recommendation within palliative architecture as a typology. In order to getter a better understand of these ‘Hospice Djursland’ (2008) by C. F. Møller is analysed based on an interview with the Hospice leader Dorit Simonsen. The potential of discussing the architecture with an employee at the institution is to understand both the functional requirements for hospice design on a daily basis, but also what it actually means for the patient and relatives to experience the last few days in a hospice away from home and together with other dying; the narrative and reality that the architecture have to engage with.

Organisation and facilities

Hospice Djursland is located in a scenic landscape in the eastern part of Jutland in Denmark right of the shore of Kalø Vig (reg. Kalø Cove). The building is organised according to a main arched hallway that orient the building toward the coastline in southern direction. The private rooms is place along the hallway with view towards the cove and the administration facilities occupy the other side of



PLAN SKETCH OF HOSPICE DJURSLAND BY C. F. MØLLER ARCHITECTS
project based on 'Programme for the Good Hospice'

the hall oriented towards the north. The Hospice comprises 12 private wards, reception, library, spa facilities, interior court yards for informal conversations, auditorium space, two secluded guest room, consultation room, work space and break rooms for the palliative team, dinning room with fireplace, kitchen, reflection room, and a garden and playground. Furthermore, there is a terrace environment towards south in connection to the private wards of the patients.

Death

Caskets leave Hospice Djursland the same way as arriving patients enter. This may seem cynical and bizarre, however, dying is the main reason of a hospice, and there is no point in attempting to hide this.

This unpretentious, unashamed attitude towards death is something one encounters from the first moment one walks in the doors, and it seems as though the dying and relatives can finally breathe because of it.

The death is indeed apparent here. The fact that you get a lot of all 'that something' off... You become a bit naked together because of it. You talk about the important things in life that has been and still is in life, and which things, important things, that one (referring to the patient and relatives) still wants...

(Simonsen 2012)

Arrival

The first meeting between staff and the patient is crucial, and thus, the entry area is vital to the experience of the place. It is important that the patient immediately feels like he or she is expected, and that there is a calm atmosphere. Thus, apart from a reception next to the entrance, the entry of Hospice Djursland is an open space with art and furnishing in order to create a soft atmosphere. However, a criticism must be, that the scale of the space seems to big in order to give the impression of a substitute home. Especially the ceiling height of approximately four meter in the entrance and the hallways gives the hospice away as a public institution and not a place of belonging.

What seems to work quiet well is, that the arriving patients is met by something as informal and joyful as playing children who have a dedicated area of their own in the entry space with toys and television to keep them busy. However, because of the scale of the entry small niche for playing seems somewhat misplaced, and lacks a sense of intimacy. I doubt that children actually feel comfortable there.

The arched hall way

One of initiatives made in order to assimilate the institutional associations and the sense of belong with is important to the experience of the place is the arched hall way that determinates both the exterior expression towards south and north and the interior organisation. Dorit Simonsens explains that for practical reasons it is more efficient to have all the patients in the same floor. The problem is, however, that if you have one primary orientation, as in the case of Hospice Djursland, that you easily end up with every long buildings with long hallways when you place the private wards next to each other. The intended impact of the arched hall way, that seeks to challenge the institutional associations is to enable view towards the end of the hall way, which should imply a sense of shorter distance then what it actually is, and therefor also a more intimate atmosphere. However, as you walk down the hallway the opposite experience is actually the case: Because you can not see the end, but can predict the progression of the space the hall way seems infinite. Another comment might be, that it is not the length of the corridor that necessary calls for associations of the corridor in a



PHOTOGRAPH OF ENTRY IN HOSPICE DJURSLAND
Entry, reception and 'niche' to play in for children

hospital, but that it is internal, clinical and far from intimate in terms of scale and detailing.

A home?

One of the ongoing discussions is how to create a sense of belonging within both the private and the common environment in the Hospice. For some patients it is a matter of less than two weeks before they eventually die when they arrive at a hospice, for some a month or longer, however, to suggest that the hospice assimilate a sense of home, seems unlikely.

It obviously is not their home. We just seek to make it as little institutional as possible.

(Simonsen 2012)

In Hospice Djursland the treatment of the scale and tactility in the private rooms compared to the common areas which suggests a much more intimate atmosphere. Furthermore, the use of colour opposed to white and cold surfaces which is commonly associated with the clinical environment of the hospice is avoided. However, palliative equipment and furnishing like the hospital bed, lifts, and wheel chairs is a necessity regardless of their appearance. According to Dorit Simonsen the challenge is to create an intimate environment and to consider how the patient can be pushed around the least without compromising the functionality:

I think one has to think a lot about not having to move the patients anywhere in order to give them an experience. You should not have to do that. One should try to create the spaces of opportunity. One should try to create nearness around the patient. It (the opportunity) has to be close by.

(Simonsen 2012)

Thus, it seems as though it is important to consider how the bed can be considered as place to be more than a mere furniture, since this is the locus of the patients world. One potential of the hospital bed is of course, that it can be moved elsewhere, and thus, other areas of the hospice should be able to receive a bed in a way so the patient does not feel parked, but also to treat the instant space around the bed, the bedroom; it both has to be flexible in the sense of what one might call 'user-friendly-ness' for the bed bound patient and for the caretakers all the while evoking a sense of something permanent, that the bed 'fits into' opposed to the mobility of the inevitable hospitalised furnishing, such as the bed or the night stand, in order to create a sense of belonging, calm and 'homely' atmosphere.

Assimilation of private and common domains

Likewise, the question of square meters becomes important. According to the Programme for the Good Hospice it is essential to the assimilation of the private domain and the common and therefore it is important that the private space does not become too big. Because the patient is disabled for the majority of the time, the patient is likely to spend much more time in the private ward than in the common room as it is. If the private space is too equipped and too big, the patient is not invited to leave the room. However, the interaction with others and the maintenance of a regular day rhythm as long as possible is essential to the sense of well-being for the patient.

The day is organised in a way that the patient more or less can do whatever they



PHOTOGRAPH FROM HOSPICE DJURSLAND
An intimate place to lie?

— | want... (however) It tries to be such a day where you can enhance a as normal way of life as possible... during the day one is primarily awake, so one can get a good night sleep... otherwise it very easy to turn night and day up-sit down... for these patients the night is when the demons come, ment in that way that the fear and the sorrow and... | —

(Simonsen 2012)

Thus, the balance of the scale of domains does not only affect a sense of intimacy, but also serves or troubles therapeutic initiatives and sense of well-being.

Sky light

The reason why the Hospice Djursland was chosen to be made by C. F. Møller was because of how the space around the sleeping situation was solved. In each private ward there is an light well in the ceiling above the bed, and in that sense, this narrates that this is a place, where you lie and look up, and perhaps even let your mind wander both during the day as clouds drift by or in the night when the starry sky hangs over the bed.

However, I have a concern, that the way the detail is made it alienates the human scale and compromises the intimacy of the space. If a sky window is to explore its full potential, I have a feeling, that the scale and proximity to the body is crucial; it seems to me that the sky is not as interesting in it self as one should think, probably because the feeling of the feet on the ground is lost. However, working with the ceiling (and walls) to inform space in various ways is, nevertheless, a huge potential, because it does not intervene with clinical functionality of space.

Nature

What is somewhat missing in Hospice Djursland is that nature is not an integral part of the architecture, but merely something to look at from inside of the building or from the terraces.

There is an inherent meditative potential of being close to nature, and thus, it is essential that this is explored architecturally. Nature makes a space healthy, does it not?

An example could be, that instead of making a huge panorama window in the private wards, as in the case of Hospice Djursland, it seems much more appropriate to make a small one next to the bed. It is essential to remember that, when one is about to die, it is not only a matter of saying goodbye to family and friends, your pet, you house, your personal life, but you also say goodbye to the world. You say goodbye to textures, to colours, to the sun and to the wind on your skin. Thus a small window would become a small piece of landscape in the scale of the hand. Furthermore, elderly and sick are more sensitive to thermal changes, and thus, a small windows would, furthermore, reduce draft, and is therefor more likely to be opened than a door in a glass facade.

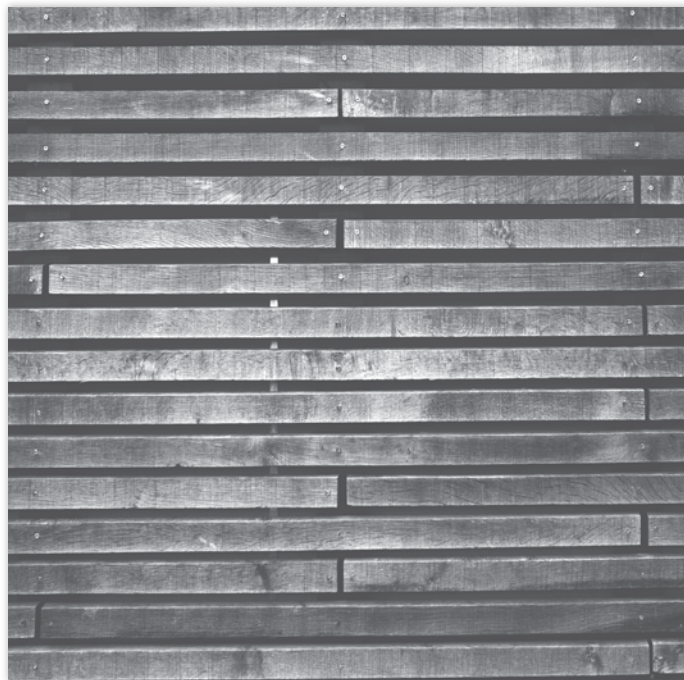
Furthermore, it essential, that the landscape is invited in and that the patient likewise is invited out as long as they can manage to move around. Thus, that the landscape is an apparent part of the architecture is essential, not only in the scale of the hand, but also in the scale of the body and the landscape.

Tactility

In Hospice Djursland there is a wide range of materials that suggest different atmospheres and domains. In an institution it is not possible to work with level changes, small openings and such in order to suggest that you move from one domain to another, because every space has to be accessible by wheel chair.



PHOTOGRAPH FROM HOSPICE DJURSLAND
Southern Facade



PHOTOGRAPH OF FROM HOSPICE DJURSLAND
Facade of untreated oak (above) and wooden flooring (below)

However, as in Hospice Djursland, there is a potential to change the materiality and tactility of the surface in order to suggest these experiential changes. In general wooden flooring is explored in Hospice Djursland in order to divert from the characteristics of an institution and to suggest a soft homely atmosphere. For example, in order to stress the transition and change in domain from common areas into the private wards the flooring material changes. This way of changing the surface material is explored repeatedly in the interior and exterior as a successful yet simple way of creating different atmospheres without challenging the functional scheme.

Work Environment

In 'Programme for the Good Hospice' it is suggested to organise the employees area as an open office environment in order to promote sharing of knowledge between the employees, which is highly relevant because the state of the patients changes rapidly, and to create transparency between the administration, consultation and living associated facilities. In Hospice Djursland there is consequently only a few closed offices; the rest is open and only occasionally divided with glass walls in order to suggest niches and to direct the flow of the building. However, as Dorit Sominsens state:

That openness and accessibility; that is something we really want, and it has a prize. Because it obviously has an affect on the psychological working environment. You interrupt each other a lot. That is just how it is... It is like this with nurses; they talk a lot. They talk a whole lot. Everybody is really eager to tell their own stories, and it is... I am a nurse myself, so I am allowed to say this because that is just how we are. And that has a prize.

(Simonsen 2012)

Therefore, it seems relevant to consider how the office space can be organised in such a way that there is room for both introvert and extrovert working situations in order to accommodate the actual working culture in a hospice.

Refuge

What is not mentioned in the Programme for the Good Hospice is the psychological working environment, and thus, how the employees is expected to deal with the emotional pressure they are facing everyday. However, talking to Dorit Simonsen, it was evident, that is an highly relevant issue to address. In Hospice Djursland the nurses only work part time for the very same reason.

Not too long ago we had a young girl at 27, who died in here. She was not done living her life, and of course we are tremendously affected by that; it could have been our own daughter, you know... You can not help being affected by something like that. I think, when you are a young person ready for life and then is not going to be here anymore, then....

(Simonsen 2012)

Dorit Simonsen suggests that the reflection room or the chapel is not just considered as a spiritual room for patients and relatives, but perhaps even more appropriately a reflection room for whoever that needs it. A place to go to in order to find a sense of relief. Nevertheless, what is important to consider is how architecture can make room a refuge from sickness and sorrow.

Religion

As death approaches the question of 'what comes after' is inevitable, and as a natural continuation of this debate, the matter of religion is introduced. However, a hospice is based on a philosophy where religion is held aside in the sense that a hospice ought not to promote a certain belief (Realdania 2009). However, as in the case of Hospice Djursland, where there is included an auditorium room that can facilitate different uses, there should be room for religious rituals on occasion and on the initiative of the patient.

Music

There is no music room in Hospice Djursland, however listening to the stories that Dorit Simonsen tell, and reading the 'Programme for Good Hospices' as well as articles about the hospice architecture, it is striking how great a role music plays. Music is used as therapeutic element, a way of dealing with feelings, an activity that is suited for the patient that want to be a part of the activities of the hospice but incapable of moving around, a way to set an atmosphere and to evoke memories. Music is everywhere in the hospice - even as I spoke with Dorit Simonsen, people down the corridor started singing. I wonder why music; something that can really inform and give character to a space is not explored more in hospices?

2.3.2 CONCLUSION.

Based on the case study of Hospice Djursland and the interview with Dorit Simonsen, nurse and leader of Hospice Djursland, it is possible to propose four dominating themes, which Hospice Thuro needs to address spatially.

Theme 1: Functionality

Above all functionality is essential both with regards to the palliative team and how the architecture can support care-taking of patients. In that sense the architecture as a palliative machine has to be effective. However, space also need to be able to adapt to the needs of a bed bound. In that sense it is important make architecture operative for the disabled or weakened whilst supporting the functionality of the hospice as a palliative institution. Thus, the furnishing scale seems to be important to address in an architectural proposal for a hospice. As a continuation of this materiality in relation to use, maintenance and cleaning also has to be considered.

The theme of functionality suggest an attention to following subsequent themes:

Theme 2: Death

The attitude towards dying in a hospice is diatomic and so should the narrative of the architecture be: On one hand there is a need for an unpretentious approach and acceptance of death if the patient is ever to feel calm and the place is to evoke a sense of belonging, however, simultaneously the place ought not to neglect the often solemn and ceremonious mind of the patient and relatives. Thus, the mood of the hospice has to balance a sense of optimism with the sacral.

Theme 3: Belonging

In order to create a place where patients and relatives can find a sense of peace the matter of belonging for especially the patient, but also the relatives, is equally essential, however problematic, because of the short time that the patients usually spend in the hospice before death occurs. Nevertheless, this suggests that the associations to an institutional environment is minimised through a treatment of scale, the notion of a 'home' and tactility in order to create an intimate environment. Furthermore, it is equally important to address the matter of privacy opposed to the hospice as a social platform.

Theme 4: Landscape

When you die you do not only say good bye to life; you also say good bye to the world. Therefor, the relationship between architecture and landscape and in that sense a meditation between man and nature, as in for instance Nordic architecture (Weston 2001) is a recurrent theme in hospice design. Therefor, it is essential, that the landscape is accessible and made inhabitable for patients at different stages of their sickness, relatives and personnel, as well as present in the interiority of the hospice.

Architecture and dying, belonging, landscape and functionality

'Functionality', 'death', 'belonging' and 'landscape' as the distinct architectural themes collectively characterise the specific narrative of hospice architecture, and suggests the importance of a tectonic approach in terms of creating a hospice where there is balance between functionality and the experiential characteristics of the themes 'belonging', 'death' and 'landscape'. In order to inform the creative process of developing these themes specially, the case studies, intended to inform the study of the narrative as an architectural approach and method adapt a specific potential.

To explore these specific themes subsequently. Thus, the following case studies is chosen for analysis:

+ Woodland Chapel in the Woodland Cemetery (1915-1940)

Architect: Erik Gunnar Asplund

Location: Stockholm, Sweden

Narrative themes: Death and Landscape

+ Louisiana Art Museum (1958)

Architect: Jørgen Bo

Location: Humlebæk, Denmark

Narrative Themes: Landscape

+ E-1027 (1932)

Architect and Designer: Eileen Grey

Location: Castellar, France

Narrative themes: Functionality and Belonging (through the furnishing scale of architecture)

PROGRAMME FOR A PLACE TO DIE

Based on considerations from chapter 02 that address the functional and narrative demands for a Hospice, room programmes for the different domains of the hospice are conducted. The programmes in terms of detailed demands are based upon the general figures proposed in 'Programme for the Good Hospice' in order to make the design proposal realistic as possible. Each programme chart are combined with a function diagram that, again based on considerations from 'Programme of the good hospice in Denmark', shows the intended functional organisation of the hospice complex according to the necessary facilities.

Scope

Regardless of the 'Programme of the good hospice' The entry, day care centre, the personnel area, the guest rooms and the treatment of the landscape in terms of gardening, pavilions and so forth will be developed on a conceptual level, whereas the private space and adjacent common areas will be the main focus of the design process.

The focus of the technical qualification of the design will be on the furnishing detail and an acoustical analysis and appropriation of the design because of how these respond to the design task (see analysis of Hospice Djursland, pp. 16-31).

Thus, design considerations according to indoor climate, energy consumption, structural optimisation, daylight level, economy and other technical aspect of the construct realm of architecture, that might give character to the building, and thus inform the narrative, will only be developed on a conceptual level and will not be an elaborate part of the documented design process. For that reason, these have also been excluded from the programmes for most parts because of their insignificance for the documentation of the design process.



3.1 room programme 1

BASED ON 'PROGRAM FOR THE GOOD HOSPICE'
Detailed demands + Narrative

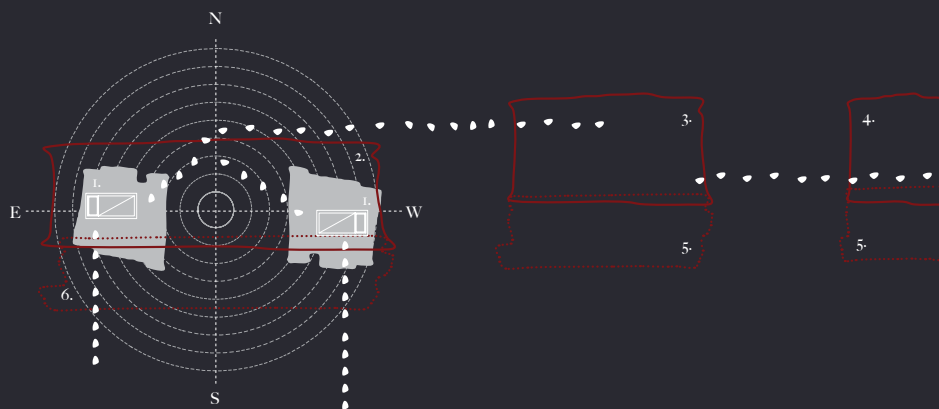
The room programmes are divided into two parts, where the first room programme concerns which the facilities related to the private domains of the hospice. The facilities related to the private room, as mentioned before are the ones, that will be responded to in most detail .

The detailed and functional requirements are based upon 'Programme for the Good Hospice in Denmark' (Realdania 2009).

As the initial conceptual response to room programme 1, a function diagram, that show the principle organisation of the private domain in relationship to orientation, the landscape, shared spaces between bedrooms and the common space (see diagram below), is developed.

One of the most important aspects of this examination and elaboration of functional demands is the potential of grouping the

private bedrooms in pairs of two or three. According to the study of hospice architecture and philosophy (see p. 16-31) it is necessary to assimilate the private and common functions of the dwelling. Thus, the dwellings, a part from the most essential function 'the place to lie', have a shared living room space that can be included or exclude from the private space and is somehow in direct connection with the general common domains of the hospice.



FUNCTION DIAGRAM FOR A WARD UNITE

1. Bedroom, 2. Shared Space, 3. Common space shared between the rest of the ward unites, 4. Guest House, 5. Transition between inside and outside.

DOMAIN	DETAILED DEMANDS					ARCHITECTURAL RESPONSE
	FUNCTION	SIZE area	SIZE users	AMOUNT	DETAILED DEMANDS Regulations, form, technique	SPACIAL POTENTIAL narratives

WARD

12 Dwellings	Entrance	3 m ²	1-2	1	1. Lockable front door 2. No change of levels or threshold in floor plan	<p>Focus of the narrative: The balance between functionality, landscape and belonging.</p> <p>1. Not an institution, nor a home, but an intimate place with a sense of belonging, privacy, comfort and calm; the private rooms a simulation of the bedroom.</p> <p>2. A place that is flexible and 'usable' for the caretakers and yet sets a permanent frame around the bed.</p> <p>3. A place that can be used in different ways to accommodate different needs.</p> <p>4. A place where the company and comfort of others is close by; a place where one does have to feel alone.</p> <p>"A place to lie"</p>
	Sleeping space	5 m ²	1-2	1	3. Accessibility and flexibility according to the requirements of work- and handicap friendly environment.	
	Living space	5 m ²	1-4	1	4. Access to bed from both sides 5. Possibility of installing and extra bed for guests next in sleeping space	
	Bathroom	10-15 m ²	1-2	1	6. Possibility for use of lift 7. Access to private bathroom and toilet	
	Terrace	10 m ²	1-3	1	8. Mirrors ought to be small and potentially place to enable redirection 9. Bathroom with both shower cubical and bath tube. Bathroom ought to enable palliative therapy.	
	Storage	2 m ²		1	9. Storage for personal belongings 10. Regulation of acoustic environment towards common areas and other dwellings 11. Control of light, ventilation, facade screen etc. 12. Terrace: Oriented towards south	
					1. Lockable safe 2. Closet	

	DETAILED DEMANDS					ARCHITECTURAL RESPONSE
DOMAIN	FUNCTION	SIZE area	SIZE users	AMOUNT	DETAILED DEMANDS <i>Regulations, form, technique</i>	SPACIAL POTENTIAL <i>Narratives</i>

WARD

Common rooms	Entrance to ward	15 m ²	1-5	1	1. Same entrance for inhabitants, staff, relatives and caskets	<p>Focus of the narrative: The balance between functionality, landscape and death.</p> <p>1. Music room, living room and dinning area as conjoined functions and as spaces that can be used by the patients of the day care centre as well, to make the most of activities in hospice.</p> <p>2. Common domain as gathering point for the hospice with a focus on music.</p> <p>“A place of gathering, a joint, a heart”.</p> <p>A remarkable place. Something that sick out from the rest.</p> <p>Not somewhere central, but somewhere apart.</p> <p>“A corner of the hospice.”</p>
	Kitchen-dinning area	15 m ²	1-10	1	1. Kitchen-dining area for inhabitants ad relatives for simple cooking in close proximity to the living room. 2. Living room: Fireplace, Library and playroom for children. 3. The common areas is preferably open, but with niches is informal places to meet. 4. Common function in near proximity to dwelling wards.	
	Living room	20 m ²	1-10	1	1. Handicap friendly 2. Place to meet for patients, staff and relatives. 3. Possibility for bed bound patients 4. Flexible organisation which can accommodate different activities of varying size and character such as birthdays, Christmas eve, smaller seminars and talks, concerts and such.	
	Library	20 m ²	1-10	1	1. Library: Archive requirement - 12 running metre	
	Music Room	40 m ²	10-20	1	2. Handicap friendly and accessible for beds	
	Conversation room	10-15m ²	1-5	min. 1	1. For conversations between relatives and staff as well as staff and inhabitant.	
	Medicine storage	15 m ²	1	1	1. For collective storage and dosage of medicine 2. Lockable and undisturbed.	
	Storage	15 m ²	1	2	1. Storage of lifts, wheelchairs, mattresses, oxygen masks etc.	
	Toilet facilities	10 m ²	1-2	min. 1	1. Toilet and sink 2. Handicap friendly in terms of accessibility and flexibility	
	Bath	20 m ²	2	min. 1	1. For bathing as palliative care 2. Acoustic regulation with use of music as a part of the therapy 3. Storage for mats, benches and chairs 4. Controllable light 5. High level of privacy 6. Possibility for use of lift 7. Mirrors ought to be small and potentially place to enable redirection	
	Fire Place	20 m ²	1-10	1	1. Has to be apart from the primary common functions because of how open fire complicate breathing for patients that require oxygen.	
	Rehabilitation and therapy room	15m ²	1	min. 1	1. Flexible massage facilities 2. Regulation of acoustic environment 3. Depot for storage of massage chair, couch 4. Controllable light and ventilation 5. Mirrors ought to be small and potentially place to enable redirection 6. Access to sink 7. High level of privacy	
Common rooms	Guest room	15 m ²	1-5	min. 2 in total	1. For relatives 2. Access to common bathroom and toilet. 3. Basic furnishing: Beds, storage, table and chair.	A remote place as a retreat from sickness potentially also a place for the patient whenever it is possible.

3.2 room programme 2

BASED ON 'PROGRAM FOR THE GOOD HOSPICE'
Detailed demands + Narrative

The second room programme concerns with the day care centre, the office space of the palliative team, recreative areas in relation to the landscape etc. Again the room programme is accompanied by a function

diagram that shows the principle relationship between the various facilities and domains of the hospice. Thus, The overall plan for the complex is divided into four main domains: A public domain (the day care centre) in close

proximity of the entry domain, from which the common space and the private domain can be reached.

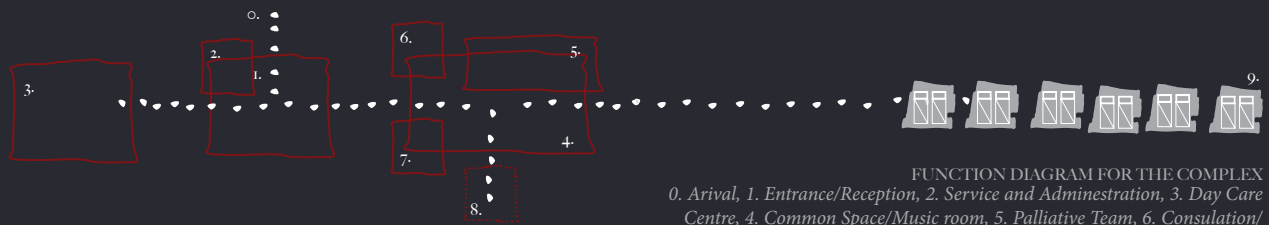
	DETAILED DEMANDS					ARCHITECTURAL RESPONSE
DOMAIN	FUNCTION	SIZE area	SIZE users	AMOUNT	FUNCTIONAL DEMANDS <i>Regulations, form, technique</i>	SPACIAL POTENTIAL <i>Narratives</i>

ENTRY

	Main Entrance	25 m ²	1-10	1	1. Easily accessible for caskets and biers	Focus of the narrative: Functionality and Landscape A place with a strong sense clarity inbetween functions. "A place where one feels greeted."
	Parking space	-	-	min. 20	1. Parking for relatives, inhabitants, users from the day care centre and staff 2. Car and bike parking	
	Reception	10 m ²	2-4	1	1. Personal welcoming 2. Visual connection to 'point of arrival'	
	Wardrobe	7m ²	1-4	1		
	Toilet facilities	5 m ²	1	2	1. Handicap friendly	
	Storage	5 m ²	1	1		

EMPLOYEE AREA

Palliative Team, Adm. and Service	Work stations / Office space	17 m ²	1-4	5	1. Team based work environment 2. Grouping of working areas 3. Visual contact to the private wards and the day care centre 4. Estimated journal achieve requirement: Wards: 5 running metres (rm), hospice leader: 12,5 rm, palliative team: 10 rm	Focus of the narrative: Functionality The palliative team can potentially be place together with the common domains of the hospice in order to create a as safe and informal caring environment as possible. Practical functions such as journal archives, storage etc. can be build-in- elements in order to reduce the experience of an institutional environment. "Care taking as an integral part of life in a hospice".
	Print and copy room	10 m ²	1-2	1		
	Formal meeting room	20-25 m ²	10-12	1-2		
	Informal meeting room	10-15 m ²	1-5	2		
	Journal Archive	10 m ²	1	1		
	Break room	10 m ²	1	1		
	Storage	10 m ²	1	1		
	Toilet facilities	5 m ²	1	2	1. Handicap friendly	
Consultation area	Changing rooms	20-30 m ²	1-5	2	1. Gender segregation 2. Lockable closets, bench, hangers, shower cubicals etc.	Focus of the narrative: Functionality Not somewhere central, but somewhere apart. "A corner of the hospice".
	Examination room	10-15 m ²	2	1	1. Equipment: Couch, desk, two chairs and a zinc 2. Possible to operate the couch from both sides	
	Waiting Area	10 m ²	1	1	3. Close proximity to journal archive	
	Toilet facilities	10 m ²	1-2	2	4. Close proximity to the rest of the employees domain	
Other	Storage	5 m ²	1	1	5. Waiting area: Room for sofa/chairs	If the kitchen is introduced as a part of the day care centre, cooking become a part of the activities in the hospice. "An open kitchen".
	Kitchen	~120 m ²		1	1. Cold and warm kitchen for the private ward, the day care centre and the employees.	
					2. Room for scullery, baking section, frost, cold store, storage, garbage, dish washing section, depot, kitchen personnel and such.	
					3. The kitchen should be organised in such a way that personal preferences of the patients, potentially relatives and employees.	



FUNCTION DIAGRAM FOR THE COMPLEX

0. Arrival, 1. Entrance/Reception, 2. Service and Administration, 3. Day Care Centre, 4. Common Space/Music room, 5. Palliative Team, 6. Consultation/Rehabilitation/Spa, 7. Fireplace, 8. Sacral Space in nature

Other	Sluice, washing and linen room	35-40 m ²	1-2	1	1. Well ventilated room to avoid obnoxious smells 2. Sluice: Preferably divided into clean and unclean areas 3. Sluice: Room for bedpan boilers, washing and washbasin 4. Washing, drying and linen: Room for washing machines, driers, waste bins and storage	
	Room for caretaker	10 m ²	1	1	1. Office and workshop for minor repairs and storage of tools 2. Achieve requirement: App. 8 running metre 3. The room ought to be close to the remote warehouse	
	Remote warehouse	70 m ²	1-2	1	1. Garbage room 2. Can potentially be placed in the basement if there is access to elevator with room for transportation of larger machinery and beds. 3. Room for wash down of beds	
	Supplies delivery	15 m ²	1-2	1	1. If possible own access to remote storage, however is not necessary	
	Technical/plant room	20-25 m ²	1	1	1. Central location	

RECREATIVE

Sacral space	Ceremonial space	20 m ²	10-15	1	1. Spiritual, multi-religious room 2. Handicap friendly in terms of accessibility and organisation 3. Lockable storage: religious artifacts, Candles etc. 4. The Chapel is for both private ceremony and public use	Focus of the narrative: Death and Landscape. A sacral space where nature is 'the divine church'. The peer and observatory is introduced according to site considerations, see p. 38-51, and is intended to serve as a out door reflection room in meditation with the landscape.
	Conversation room	10 m ²	2-4	1		
	Observatory	10 m ²	1-5	1		
	Storage	5-10 m ²	1	1		
Other	Peer	30-40 m ²	1-10	1	1. The Playground in close proximity to private domains of the hospice and in relation to potential neighbouring buildings.	
	Play ground	40 m ²	2-10	1		

DAYCARE CENTER

	Library	20 m ²	1-10	1	1. The personnel of the day care centre sits in common personnel area 2. Small kitchen facility 3. A maximum capacity of 12 patients in the centre and 2-3 employees 4. Handicap friendly, but not necessarily access for beds	Focus of the narrative: Functionality and Landscape A place where one function substitute the other. A flexible place. "An open plan".
	Music Room	40 m ²	10-20	1	5. Access to outdoor spaces 6. Library: Archive requirement - 12 running metre	
	Dinning Room	70 m ²	40-50	1		
	Courtyard/Terrasse	20 m ²	1-10	1		
	Auditorium	50 m ²	40-50	1		
	Gym facility	50 m ²	10-15	1		
	Changing Room	20-30 m ²	1-5	2		
	Break Room	10-12 m ²	1-2	1	1. Intended for patients or users of the centre that need to lie down 2. Room for bed and small chair	
	Toilet facilities	10 m ²	1-2	2	1. Handicap friendly	
	Storage	5-10 m ²	1	2		

PLACE

THURØ REEF

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4.1 architecture & landscape

INTRODUCTION
perspective on the significance of 'place'

On the following pages attention to the building site will be drawn as the next step of the design process. The intention of the site analysis is to conclude, on the basis of considerations from the room programme and the function diagram, how the site ought to be treated according to distinct character of the place, and how the detailed demands and the narrative of the hospice can adapt to these.

As concluded in the chapter "A Narrative about dying" on page 16-30 there has been an increased focus on the importance of the landscape as meditative element in the palliative care: 'Sensoric gardens', park areas, integration of natural elements in the architecture, exterior spaces, natural light... These are all elements which are explicitly suggested as an integral part of the architecture in the design programs for

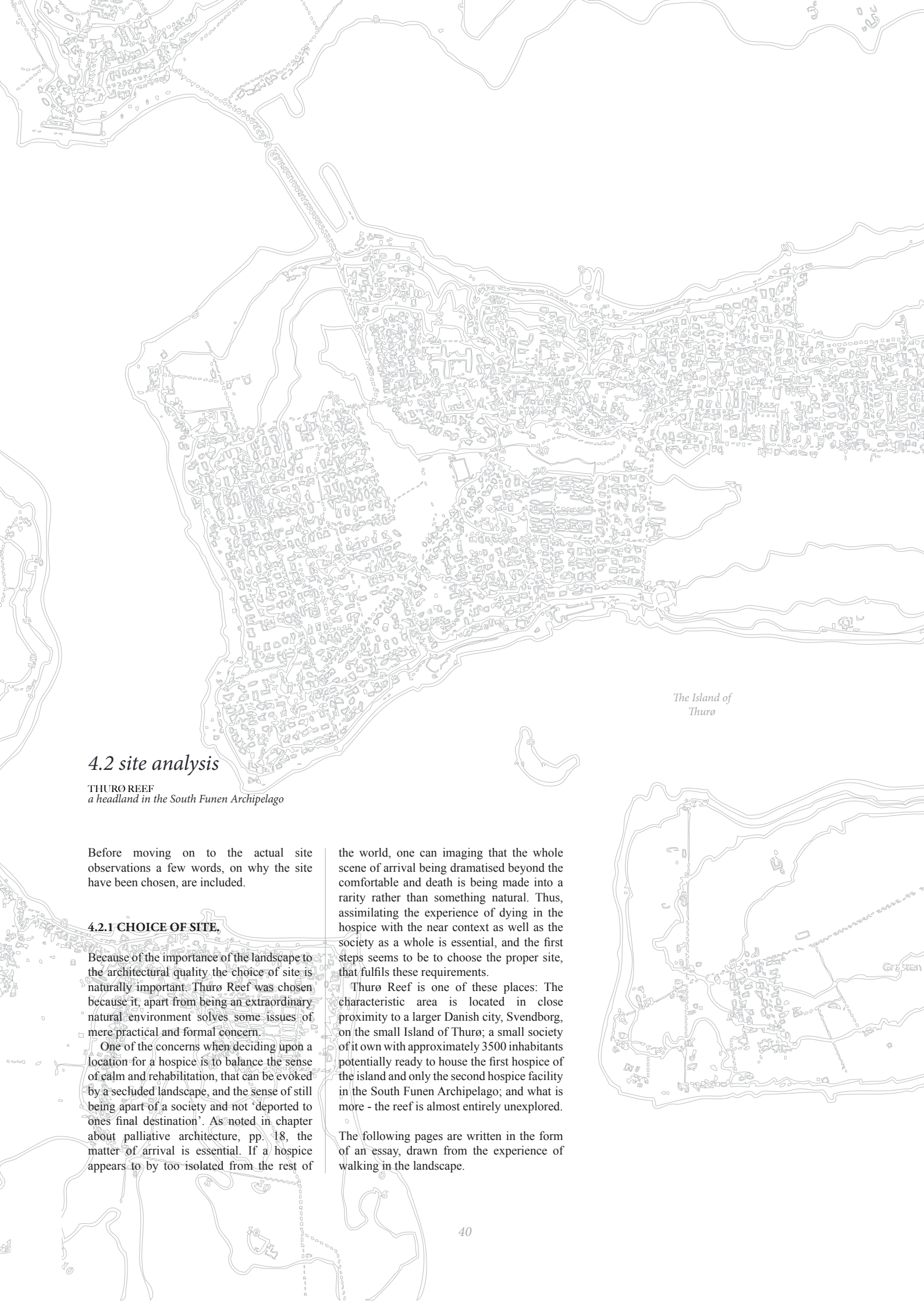
Hospice Buildings (Realdania 2009). The programmes even go as far as suggesting how the landscape can be incorporated in such a way that it aspires a sense of silence, and therefore, in a sense, how the landscape can *narrate* finding peace (Realdania 2009). There is undoubtedly something about the presence of the landscape that suggest a healthy environment, which is crucial as ever when sickness and death dominates life.

Yet again, as I suggestively touch upon in the introduction of the report, one must wonder why we have to be on the verge of dying before we qualify as worthy of architecture that invites nature in? Architecture that appeal to our senses. As an architect there is nothing more obvious, nothing more essential to architectural creation, than to explore the landscape fully in any given setting, because, if I may be so bold; what is more of a rival to architecture than the natural world?

Therefore, illuminating the distinct qualities of the site is essential to the design process in order to explore this as narrative element; not just because it is suggested in the design programme of Hospice architecture, but because adaption above all is in any case essential to architectural quality and has an inherent narrative potential (Norberg-Schulz 1991). Thus, the focus of the site analysis has not been to analysis the site from a to z, but to enlighten what makes the landscape distinct and how it invites for settlement.

Observations are depicted in essay-form in order to be truthful to the actual process of analysis. However, in order to adapt a conceptual framework of how a place can be described through words, the methodological frame work of Christian Norberg-Schulz in 'Genius Loci' has been an implicit point of return in the organisation of the observations.





The Island of
Thuro

4.2 site analysis

THURO REEF
a headland in the South Funen Archipelago

Before moving on to the actual site observations a few words, on why the site have been chosen, are included.

4.2.1 CHOICE OF SITE.

Because of the importance of the landscape to the architectural quality the choice of site is naturally important. Thuro Reef was chosen because it, apart from being an extraordinary natural environment solves some issues of mere practical and formal concern.

One of the concerns when deciding upon a location for a hospice is to balance the sense of calm and rehabilitation, that can be evoked by a secluded landscape, and the sense of still being apart of a society and not 'deported to ones final destination'. As noted in chapter about palliative architecture, pp. 18, the matter of arrival is essential. If a hospice appears to be too isolated from the rest of

the world, one can imagine that the whole scene of arrival being dramatised beyond the comfortable and death is being made into a rarity rather than something natural. Thus, assimilating the experience of dying in the hospice with the near context as well as the society as a whole is essential, and the first steps seems to be to choose the proper site, that fulfils these requirements.

Thuro Reef is one of these places: The characteristic area is located in close proximity to a larger Danish city, Svendborg, on the small Island of Thuro; a small society of it own with approximately 3500 inhabitants potentially ready to house the first hospice of the island and only the second hospice facility in the South Funen Archipelago; and what is more - the reef is almost entirely unexplored.

The following pages are written in the form of an essay, drawn from the experience of walking in the landscape.



4.2.2 ARRIVAL & SETTLEMENT.

Reached either from the seaside or via the small dam that connects Funen with The Island of Thuro (see map pp. 40-41), the area of Thuro Reef sits on the southern edge of Thuro; a small island in the South Funen Archipelago of Denmark. With its back up against the Eastern Forest the headland a distinct landscape clearly defined by specific atmospheres and its surroundings.

Through the Forest

After only a 15 minute drive from the centre of the Svendborg the site is approached. Through a 'window' in the eastern forest one gets the first glimpse of the site in the far distance below the horizon (see photograph pp. 42). Through the window one can walk into the forest and onto the site where the landscape immediately changes from a dense forest landscape to a open, flat and wet meadow, opposed to the massive sky above (see photograph pp. 43); a landscape that sits so low, that if one was to dig a pit in the ground water would rise creating the pit (See photograph pp. 50-51 and photograph 04, pp. 57).



PHOTOGRAPH FROM ARRIVAL TO THURO REEF
towards a window in the forest



PHOTOGRAPH FOR THE THURO REEF
walking on the meadow on a rainy day



PHOTOGRAPH OF THE 'EASTERN FOREST' OF THURO REEF
*entrance to the meadow: From the density of the forest to the of
the headland*



PHOTOGRAPH OF THE VEGETATION ON THE REEF
water that rises through the ground

This is the most picturesque point of arrival, and the one that seems to be preferred by people who come there to walk the landscape, however, as I walk on to the meadow and the landscape opens up before me, I start to look for other ways to arrive; somewhere less dramatic, somewhere with a natural sense of settlement.

A corner.

As I look to the west the forest that rises up from the meadow as a strong wall breaks and forms a corner; and just like that a small domain of the meadow is defined. Not surprisingly, next to the corner, a small cluster of buildings has gathered on the edge of the water. The cluster, an area with holiday houses, accessed by a small gravel road align the edge of the forest (see photograph pp. 47) has the remembrance of an informal homely atmosphere; a place with a sense of optimism (see photograph pp. 48) . What a wonderful area to arrive through; an arrival that aspires a sense of that life for those who stay behind.

On the other side of the corner a small scout hut is peaking out of the forest (see photograph pp. 49). Today know one is there, but it is easy to imaging how the place might come to life in the weekends when the place become busy with children playing, building and familiarising with the landscape. Nested in a corner, sheltered from the strong western wind, in-between the informality of the only other activities on the entire site, seems to be the proper place to settle.



MAP 01. ORIENTATION OF THE PLACE
roads, buildings and pathways



PHOTOGRAPH FROM 'VALBORG KASSE' NEXT TO THE REEF
approaching the site by car through the holiday house area



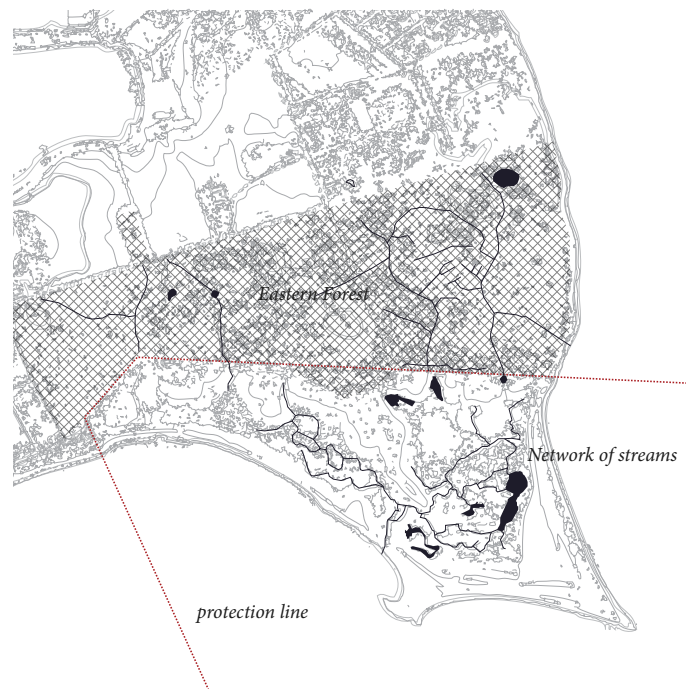
PHOTOGRAPH FROM 'VALBORGS KASSE' NEXT TO THE REEF
Looking on to the building site behind a holiday house



PHOTOGRAPH OF THE SCOUT HOUSE ON THE REEF
A scout hut on the edge of the 'Eastern Forest'

4.2.3 WALKING THE LANDSCAPE.

By now my feet are wet, but I can not bother to be annoyed because what would this meadow be if small streams did not break through the ground, as it does. I have to jump from time to time as I walk across the landscape - something the site truly calls for, to cover vast distances - to avoid the wettest areas or seek towards a small path, dry because elevated, merely defined by use; no more than a line of wear on the dry embankment conducting a boundary between the scenic domains of meadow and the rocky beach. As the day go by the idea of taking walks in the landscape inside of the building grow inside of me. Even the disabled, even the patient bound by the bed should be able to take this landscape in. *A Hospice as a place across the landscape*; from the forest to the archipelago all the while tracing the horizon that runs from east to west in order to invite the warm southern sun in and emphasising the marshy meadow is it stands on top of it.



MAP 02. IDENTIFICATION OF THE PLACE
streams, meadow and forest



PHOTOGRAPH FROM THE CORNER OF THE REEF
meadow, water and the blue sky

CASE STUDIES

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5.1 drawing & construing

THOUGHT AND INSPIRATION
narratives in architecture?

The three projects; “E-1027” by Eileen Gray, “Woodland Chapel” by Gunnar Asplund and “Louisiana Museum of Modern Art” by Jørgen Bo, are chosen for analysis because of how they respond to the narrative themes of a hospice; “functionality, death, belonging and landscape”, and because how they respond to the threads of conceptual ideas that rose from the site analysis, see pp. 38-51. Furthermore, they have been selected because of the conviction that these in different ways are examples of Narrative Architecture in practice. Thus, the objective of the case studies is bilateral: Both to inform the discussion of the narrative phenomenon and to inform the actual design of Hospice Thurø. The analytic method follows the example of Simon Unwin in ‘Analysing Architecture’ where there is an intimate relationship between words and drawing.

Architecture is a concrete matter, and thus,

it seems prominent to suggest that what one learns most from is *doing* architecture. However, as Unwin suggests, much can be learned from looking at the works of others. Therefore, a few works that in different ways address the narrative themes of hospice architecture have been included to inspire the design process and the perspectives upon the role of the narrative to architectural quality. For that reason, it is important to stress, that the case studies is not a comprehensive investigation of architectural quality in relation to the narrative phenomenon in general, but selected according to the specific purpose of the thesis project.

Depending on the medium of analysis the cases chosen, independent of time and style, is shown in either plan, elevation or perspective drawings and analysed according to some of the recurrent themes of “Analysing Architecture” (Unwin 2003).



5.2 woodland chapel

*Reference for the analysis of the Woodland Chapel (1918-1920) by Gunnar Asplund:
Caroline Constant - The Woodland Cemetery; Towards a Spiritual Landscape, 1994.
Study tripe with Architecture and Design, Aalborg University, Spring 2011*

5.2.1 ANALYSIS.

Condition

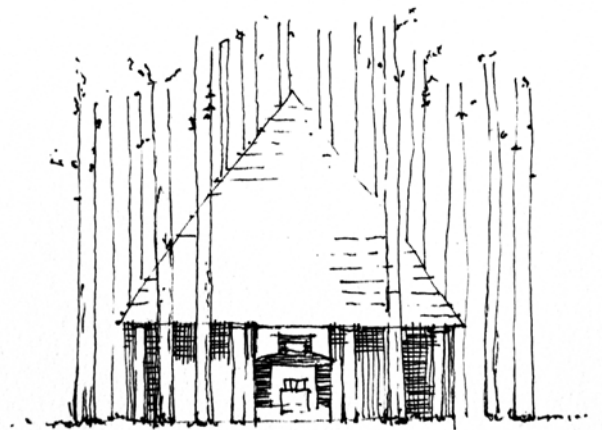
On the outskirts of the extensive grounds of the Woodland Cemetery By Gunnar Asplunds is a small chapel, one out of four, hiding in the forest. The chapel is design for child funerals, in a time shortly after World War I where a romanticist perspective on life grew, and thus, where death was regarded as the natural course of life (likely as a response to the meaninglessness of the war and losses of life as a result). Thus, the chapel, seemingly unpretentious as a small hut in a pristine forest, was design before the modern movement dominated the field of architecture in Sweden, and therefor explores the prevailing interest of traditional forms and methods of building.

Identification of Place

What immediately draws the attention from a distance is the steep hipped roof, as a clear triangular shape rising in-between the slender trees of the forest: A place is identified by the mere use of contrast and geometric markers. Thus, from a distance it is far from clear what kind of place that has been spotted, but the invitation has nevertheless been send - a place of gathering.

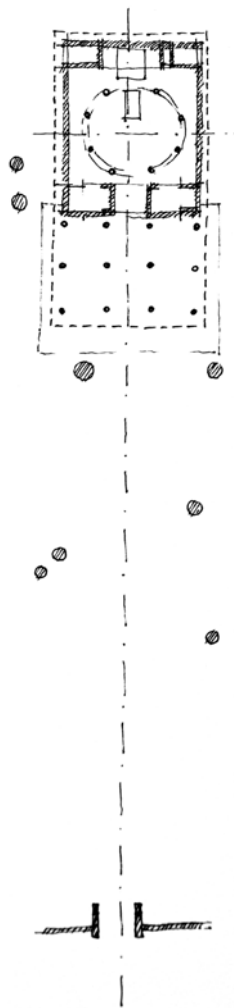
Basic Elements

The composition of roof, walls and floor constitutes a cell, as a barrier between landscapes, and separates the in-between space from everywhere else; thus, making it into a distinct place of it own as well as provides a view in, or out, as it sets up an axial relationship, reinforced by perspective effects, between close and distance (Unwin 2003).



SKETCHES OF THE WOODLAND CHAPEL
Elevation

The path runs from the open grounds of the cemetery in a straight line all the way into the forest and in under the roof and into the small domed cell that takes shape from a circle enrolled in a perfect square. On the axis of arrival and departure, a platform is extruded from the ground and become the place where the coffin sits. Yet another platform in the far back of the chapel is used as a lectern. To give strength to the enrolled circle, which somehow bear witness of the sacral space without introducing religious artefacts, the floor around the perimeter of the circle is lowered. The strength of geometry.



SKETCHES OF THE WOODLAND CHAPEL
Elevation (above) and Plan (below)

Modifying Elements

Cast by the saturated light of the forest the chapel is lined by light and shadow. The authority of axis and the use of perspective dramatise the experience of arrival. Inside the chapel the domed room is shed by light coming from above through a round skylight window that gives the room a subtle pink/blue colour temperature. Sound is reflected on the hard surfaces of the space which finally emphasises the solemnity of the occasion.

Elements doing more than one thing

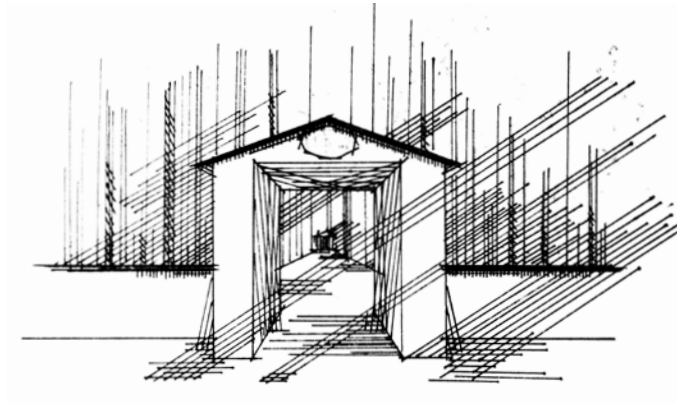
The roof defines the place below all the while serving the purpose of 'marking place' in the forest. The columns on the porch in front of the entrance supports the roof, acts as a formal joint or intermediate space between the inclosed cave-like space of the inside and the verticality of the forest all the while emphasising the channelled route into the building. The internal columns that stands on the perimeter of the circle acts as supporting elements as well as defining the central ceremonial space - like an internal clearing in the forest.

Using things that are there

One of the reasons why Asplund was chosen as architect for the cemetery was that he was the one who proposed a design, as the only one out of all the entrees, that change the site the least; something quiet radical at the time. By exploring the forest as a mythical frame of burial, the chapel adapts a peculiar setting essential to the experience. Thus, instead of removing the trees that stands on the channelled path, they have been left standing, as if to suggest that nature is greater or at least something to respect.

5.2.2 CONCLUSION.

The Woodland Chapel is not just an example of dramatic architectural scenography imposed by the mere use of distinct and contrasting domains, but suggests how basic elements, that at one hand marks the human intervention in the natural landscape, and at the other hand unpretentiously picks up the images



SKETCH OF GATE TO THE WOODLAND CHAPEL
Landscape scenography

in the near surrounds, such as the slender tree represented by a column, can be introduced as strong narrative elements; apt poetic ideas about 'death' construed from as the place is experienced by the simple means of a quite, if I may be so bold, elemental building. Poetic ideas, that is, perhaps, in a constructional point of view unnecessary, but nevertheless makes the place more interesting, more potent and purposeful because of it.

The things which seems to be appropriate consider in relation to the design of Hospice Thurø is how a sense of sacral can be introduce by the use of modifying elements such as perspective and axiality as well of the exploration of simple geometries that somewhat empowers space with analogies.

Furthermore, if the cemetery is regarded as a whole, there is a potential to work with satellites in the landscape, such as the chapels, instead of making the hospice as a singular building. The result is a place that inspire conversation with the landscape and engagement through walking.

5.3 louisiana museum of modern art

Reference for the analysis of Louisiana Museum of Modern Art (1958-1991) by Jørgen Bo: Michael Brawne - Jørgen Bo, Vilhelm Wohlert, Louisiana Museum, Humlebæk, 1993. Museum visit, Summer 2010



SKETCHES OF LOUISIANA MUSEUM OF MODERN ART
Perspective of glass corridor

5.3.1 ANALYSIS.

Condition

Lousiana Museum of modern art, acknowledged as a milestone in Danish architecture created by Bo Jørgen in collaboration with Vilhelm Wohlert, is the most visited art museum in Denmark; constructed and expanded over a period of about thirty years. The museum is the home of an extensive permanent collection of modern and contemporary art dating from World War II and up until now as well as an extensive programme of running exhibitions.

Identification of Place

“Thinking about architecture as frame-making is a part of conceiving it as identification of place” (Unwin 2003, pp. 97). Like a frame, Louisiana define boundaries of exhibition of art and landscape alongside one another.

Basic Elements

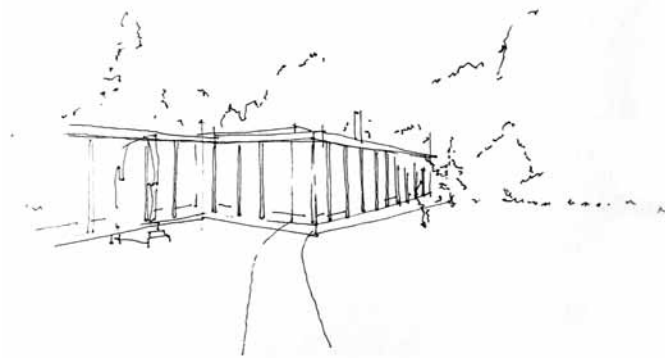
The museum at its present state constitutes a circular building composed by the mere use of glass corridors lined by columns along its perimeter, that connect building envelops formed by pairs of parallel walls at selected vista point.

Using Things That Are There

The site is originally the garden of an old classical Villa that has become the entrance of the Museum from which the galleries, cafeteria and places emanates. As the museum spreads out onto the site every fraction of the building respond to the exciting landscape; a park-like environment overlooking the strait and in the far distance - Sweden. Thus, the site with its trees, the lake, topography and vista-points become essential to the architectural produce.

5.3.2 CONCLUSION.

Louisiana in an almost Japanese manor becomes not only a place of exhibition for modern art but an exhibition completely adjacent with the garden under,



SKETCHES OF LOUISIANA MUSEUM OF MODERN ART
Perspective of glass corridor

inside, around and above the building; an experience of exhibiting the landscape while walking the grounds. This is by no means an effective way of constructing architecture in materialistic technological terms: There is indeed an excessive use of square meters, the surface area is increased along with its physical footprint and in that sense the concept could easily be reduced. However, what is given in return is a building that could not lie anywhere else. A building that is unique. The basic principle of parallel walls and framed views could easily be applied in other projects, however, the experience would always be different, because of what is adored: Not the building, but the landscape. In that sense architecture has become a tool of the picturesque; the narrative of the peaceful rivalry of nature. And perhaps, because architecture is somewhat secondary to the landscape this is to me the one strong example of architecture that is appreciated not because of its value as *a building*, but as its quality as *a place*. In continuation of this it is interesting to note that Louisiana was the hardest of the cases to represent by sketching; not because the building is complicated to draw, but because the museum is not remembered as a frame (for what it looks like), but for what is framed.

Learning from the analysis of the site and knowing the importance of the landscape to the narrative of a hospice, there is an innate potential of exploring the landscape as an integral part of the architectural design - to take walks in the landscape even inside of the building. Thus, the use of glass corridors that traces the landscape, as in the case of Louisiana, and thereby, apart from inviting the landscape into the build, break down the hospice into smaller units and loose the heaviness that is usually the case of institutions.

However, because of the practical realm of a hospice, the corridors need to adapt efficiency and internal logic. If potentially the corridor adapts the authority of the axiality, as explored in the concept of arrival for the woodland chapel, perhaps this balance between walking the landscape and functional organisation could be found, while suggesting a place where the intangibility of the sacral is apparent.

5.4 E-1027

Reference for the analysis of E-1027 (1924-1929) by Eileen Gray:

Philippe Garner - Eileen Gray, 2006.

Caroline Constant - Eileen Gray 2000.

5.4.1 ANALYSIS.

Condition

In the forward looking spirit of the modern movement, and highly inspired by the dutch avant-garde, furniture designer Eileen Gray followed her instinct into redefining her priorities in an intensely personal experiment; offering new directions within the field of architecture manifested in her design of E-1027 between 1924-1929. E-1027 was completed in collaboration with Jean Badovici on an isolated site on the Mediterranean coast in Roquebrune-Cape Martin.

Even though, E-1027 is widely overlooked in the historical account of the modern movement, probably because of Gray's resistance to theory and to the object qualities often associated with the modernism, it can nevertheless rightfully be regarded as a pioneering statement on how architecture can equip

life through the exploration of basic architectural geometries and elements in the scale of the furniture.

Identification of Place

The place is identified as a living and working machine even from distance. The horizontal lines dominating the facade, the exposition of the use of industrial building materials such as concrete and steel immediately sets off the building as 'artificial' opposed to the natural raw landscape of the hill side overlooking the sea.

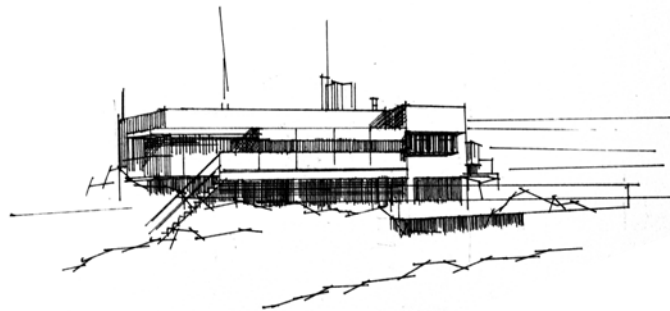
Basic Elements

Gray's integration to the scale of the furniture facilitated multiple uses of each corner E-1027. As an example Gray designed an immensely useful guest bedroom in the corner of the living space as she explored the concept of a divan. Defined by an elevation of the bed onto a low plateau, making it into a space of its own; a space secluded from the rest of the living space by the mere use of foldable screens, that ultimately creates a sense of temporary intimacy. Gray provided the divan with cushions that could be put aside and placed on the floor and serve as extra places to sit. The sensuousness of the divan is combined with practicalities as it is equipped with a foldable end table, light fixtures, and padding on the wall.

Thus, when the guest room is not in use by overnight visitors, the bedding becomes a place for seating and relaxation, and thus, becomes an integral part of the living room space.

Using Things That Are There

In contradiction to the approach of Bo Jørgen, when he designed Louisiana Museum of Modern Art, the formal expression of E-1027 is given potency by its contrast to the surrounding landscape as an emphasis of the essence of the place. However, the way the building is organised in terms of interior is fully adjacent with the natural favours of the landscape in terms of orientation, exploration of daylight, arrival and relation between the floor plans and the dramatic hillside.



SKETCHES OF E-1027
Perspective of facade and relation to the landscape

5.4.2 CONCLUSION.

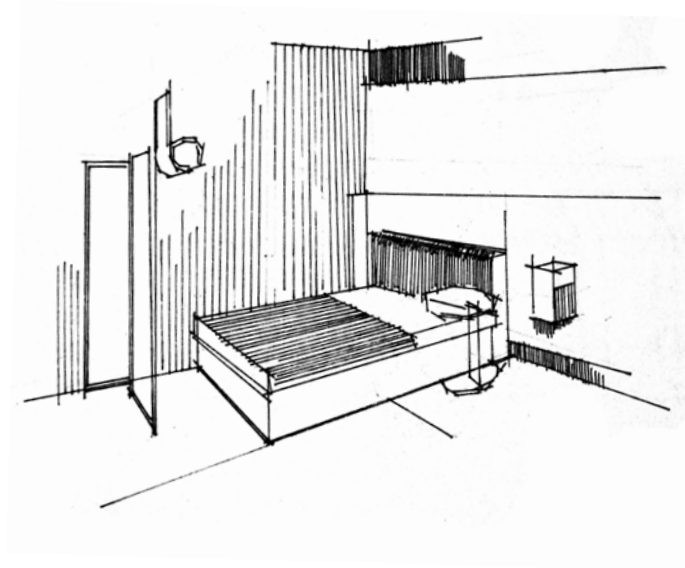
Gray's own account for the essence of E-1027 and her activities as an architect in a none-heroic approach to modernism says everything:

"External architecture seems to have absorbed avant-garde architects at the expense of the interior. As if a house should be conceived for the pleasure of the eye more than the well-being of its inhabitants."

(Gray & Badovici 1929)

Gray explore an approach to architecture, where the building is conceived from within the private domain of the dwelling; from the interior and outward, regardless of the urban concerns of concomitant and contemporary architects such as Le Corbusier. Even though the house is not large, it is striking to observe in the works of Gray how volumes can be sculpted to create a sense of space and light. Gray shows a meticulous concern for the furnished detail, where the underlying narrative - the interest in the process of living is ever apparent.

From an intimate understanding of the functions of the body and mind she created novel architecture as a response to what it essentially means to sit, to relax, to read, to eat, to converse, to entertain, to sleep, to enter, to wait and so forth that explored a sense of compactness, multistability³, respect for the inhabitant without compromising the necessary practicality of a machine for dwelling and working. In that sense the architecture of Eileen gray is inhabited by a strong sense of humanness through the furniture as a 'mould' that invites for interaction as well as incorporating practical and rational functionality; something that beckons to be introduced in the way institutions are being build.



SKETCHES OF GUEST BEDROOM IN E-1027
Interior perspective

IDEATION PROCESS

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6.1 tale to detail

PROJECT DEVELOPMENT
from sketches to calculations

The design process is divided into four parts that addresses the concept development at different scales:

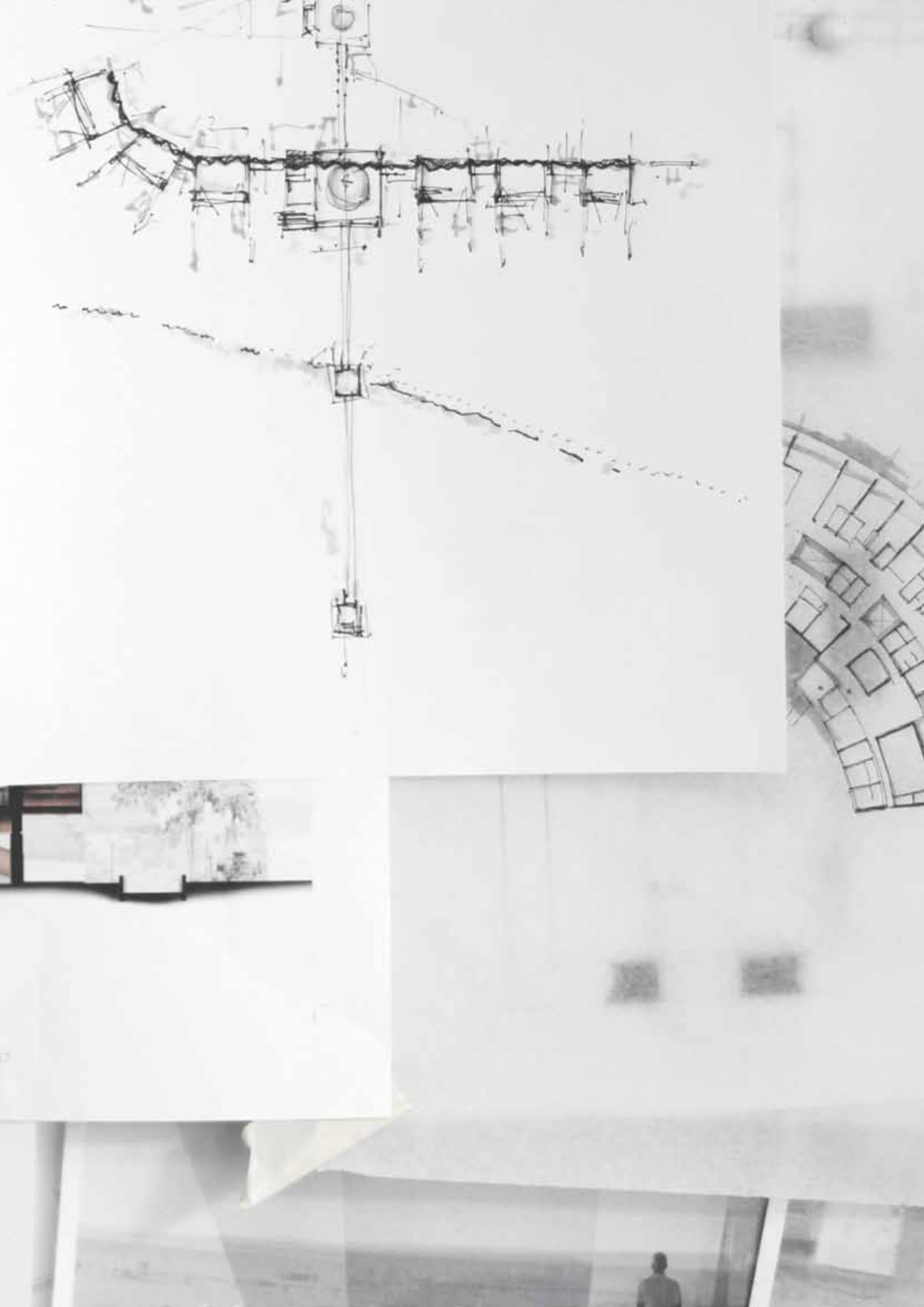
The first part 'Crossing the Landscape' addresses settlement in the landscape, and thus, the design process with regards to the concept of the hospice as a whole.

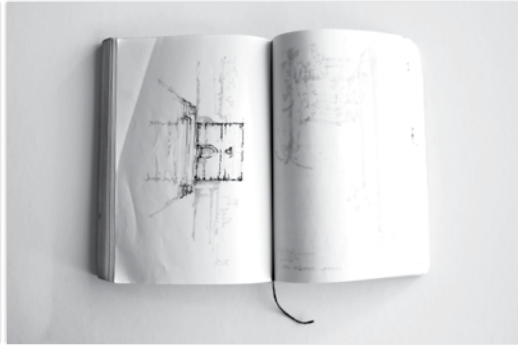
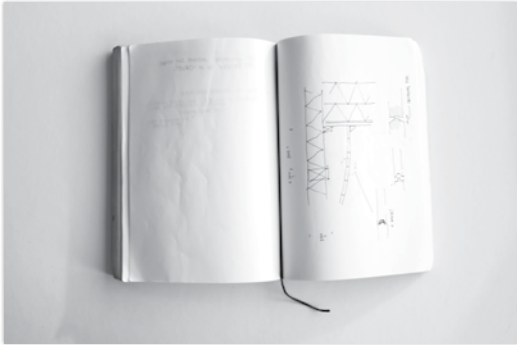
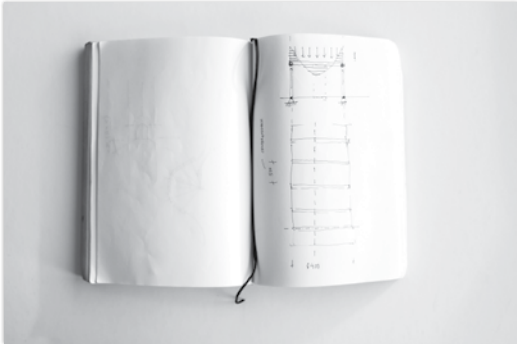
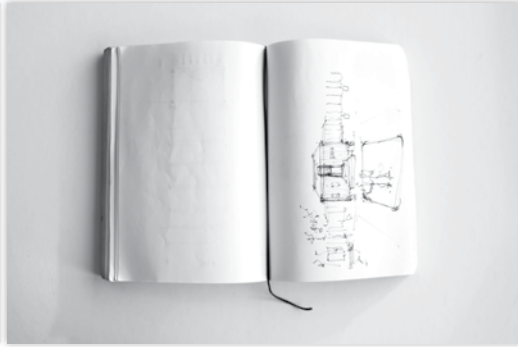
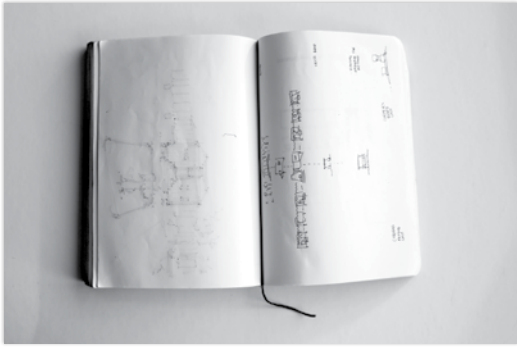
The second phase focuses on the private space as a simulation of the bedroom, and how this is developed from the concept of a 'corner'. Thus, this phase has an emphasis on concept development in the scale of the body and the hand in terms of bedroom as a furnishing element, tactility, prospect, formal joints between indoor and outdoor ect.

The third phase 'The Acoustic Landscape' describes the tectonic development of the

acoustic properties of the project; a concept initiated by considerations from both 'crossing the landscape' and 'the bedroom as a corner', and explores the potential of extending the 'interface' of the private space acoustically to the common areas of the hospice, but also formally suggesting a sense of unison between the private space across the landscape. Thus, this phase includes both technical considerations, and calculations of the behaviour of sound in the hospice proposal evaluated according to its architectural potential.

The final part 'Solving the Detail' has an emphasis on material and formal joints; units of significance in the architectural narrative. Thus, this phase includes final detailed drawings of the construct detail from private bedroom and of the acoustic landscape.

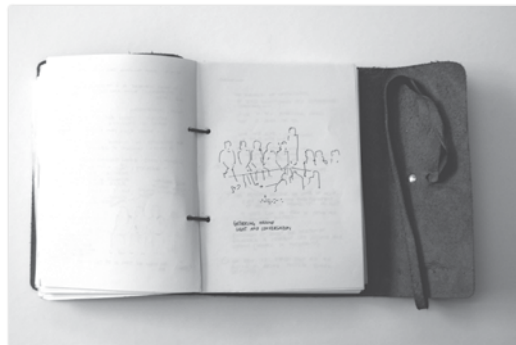
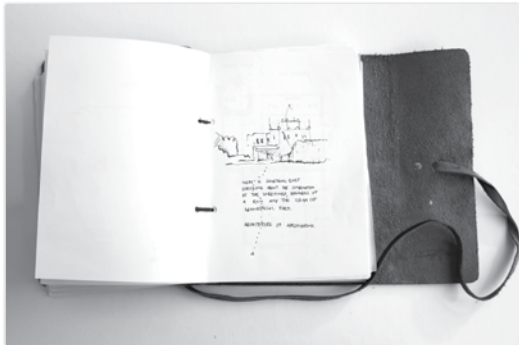
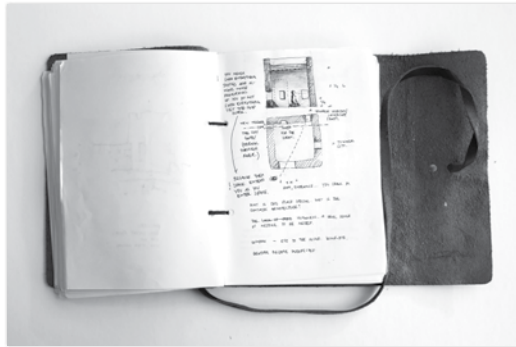
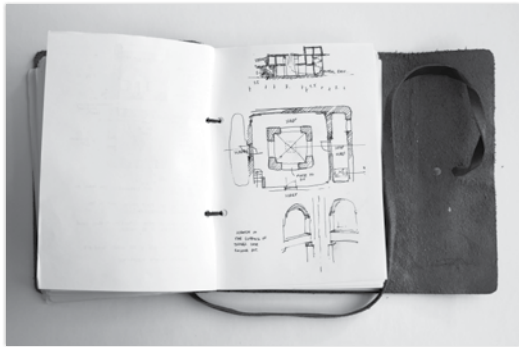
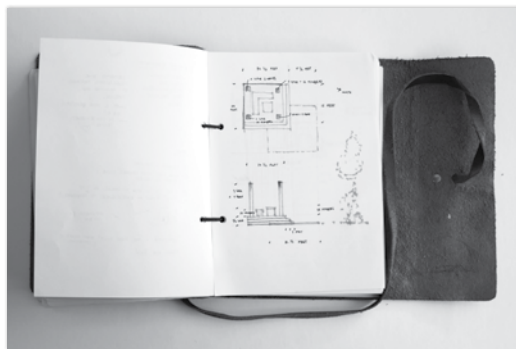




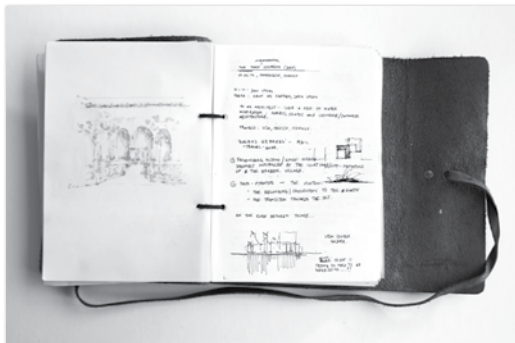
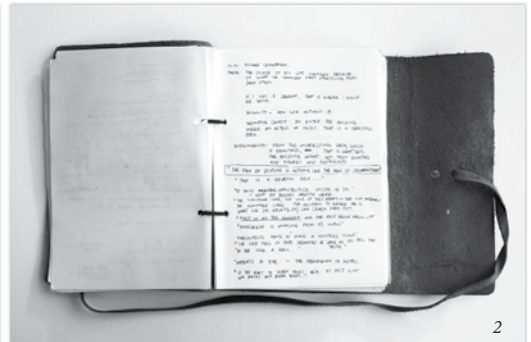
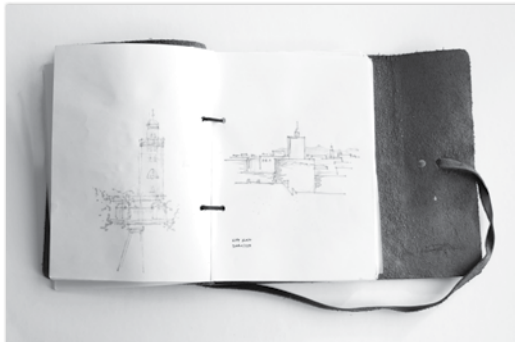
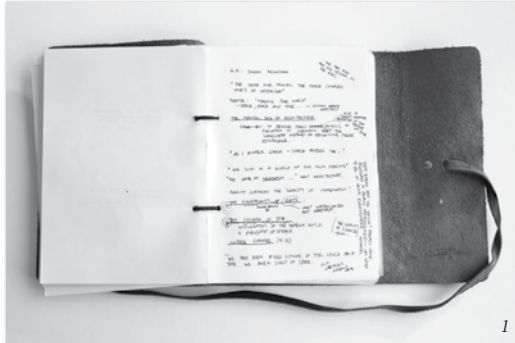
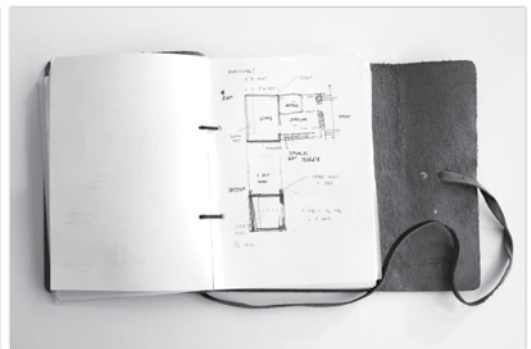
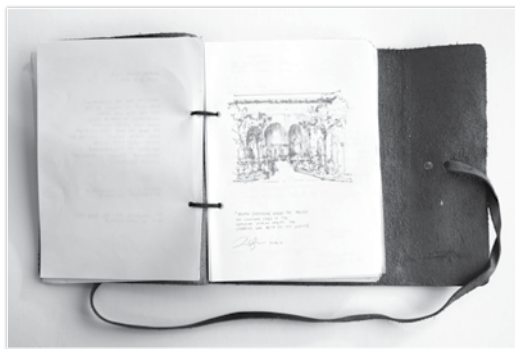
EXTRACT FROM SKETCHING PROCESS
Case studies, diagrams, essays & ideas...



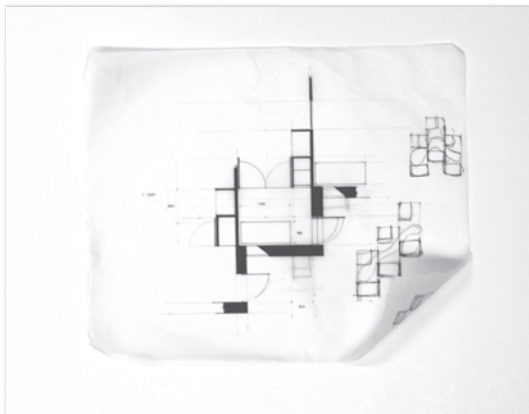
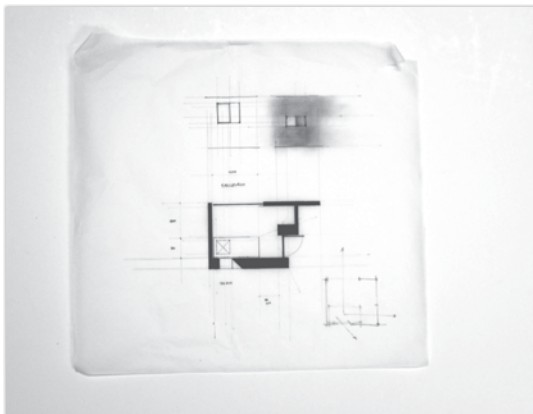
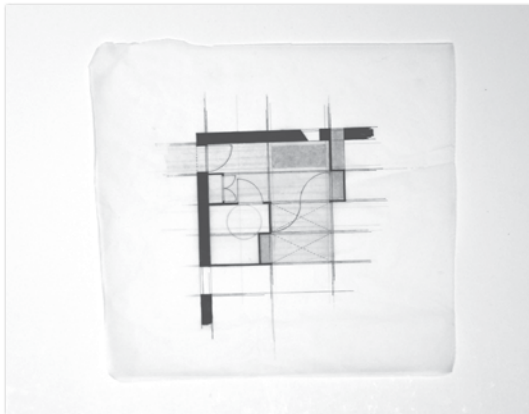
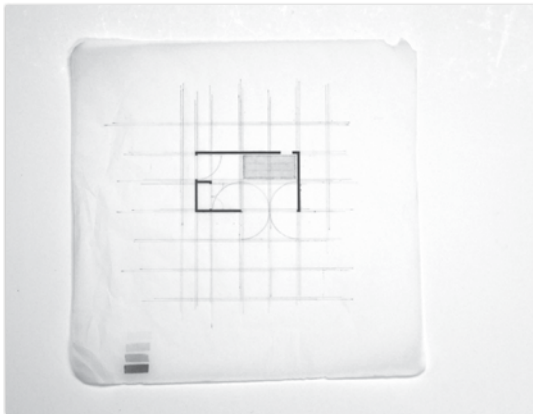
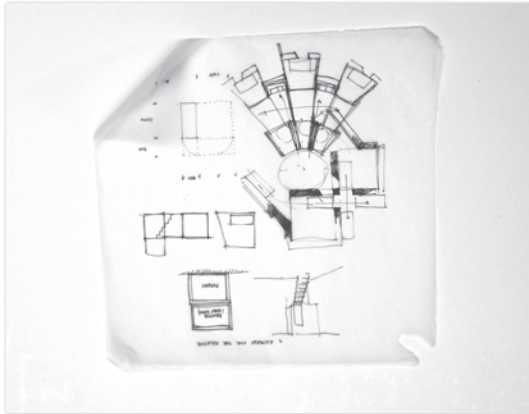
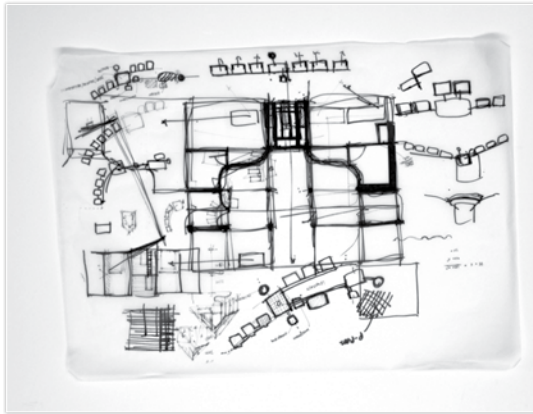
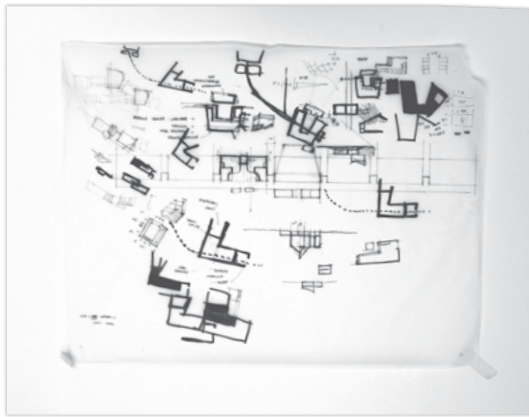
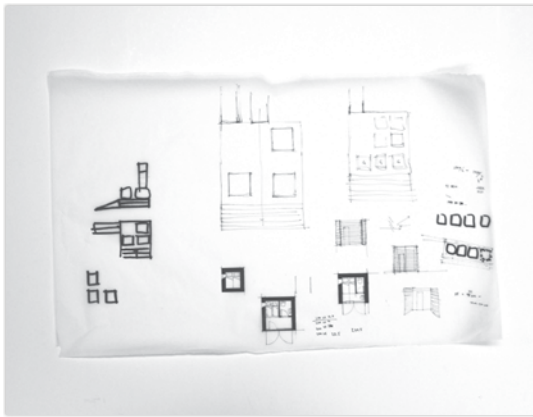
EXTRACT FROM SKETCHING PROCESS
the idea of the bed as a module (1) took shape along with an acoustic landscape
(2) as something that reaches out of the private corner.



EXTRACT FROM JURN WORKSHOP, MOROCCO
Thought and fundamentals of architecture

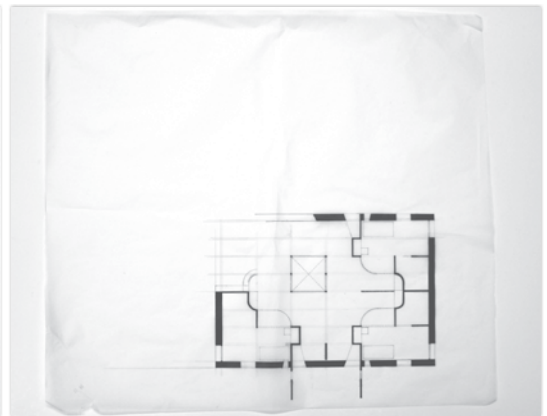
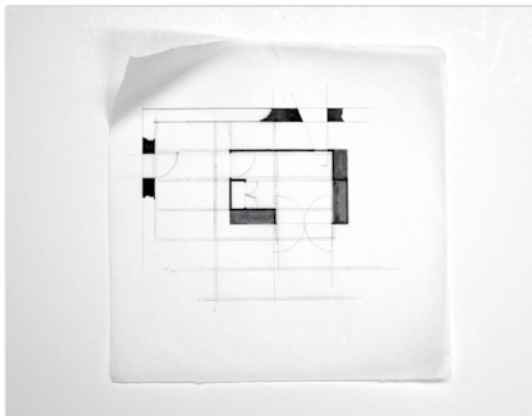
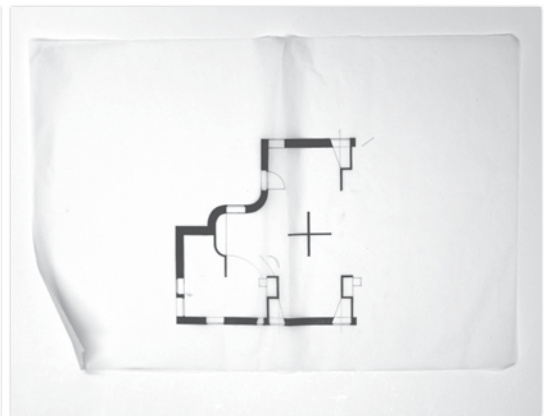
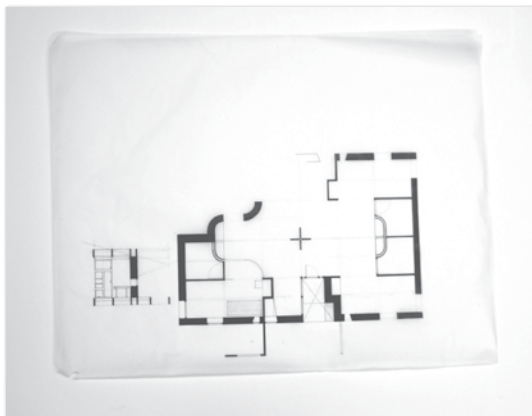
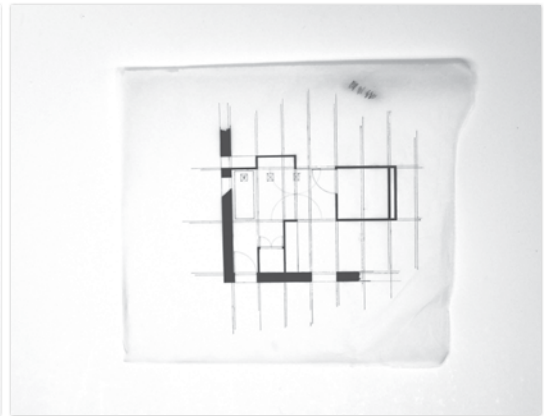
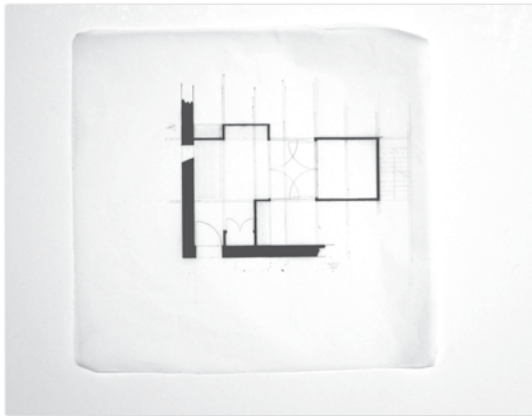
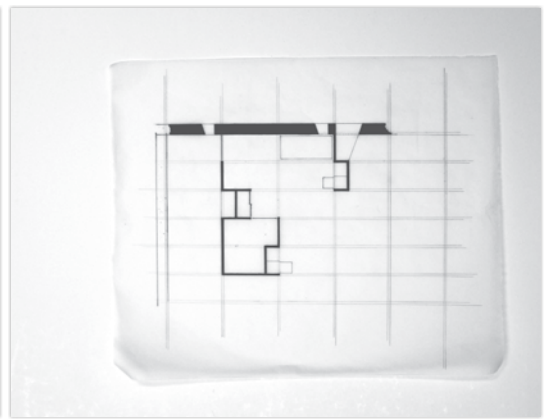
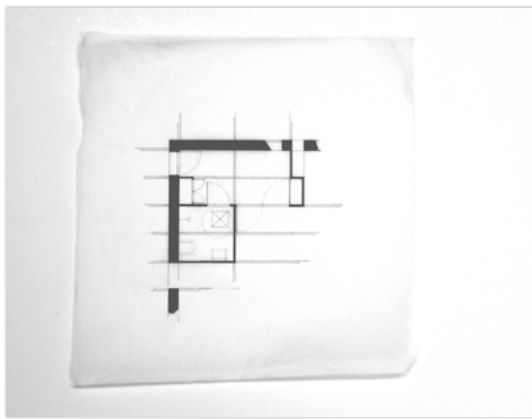


EXTRACT FROM JURN WORKSHOP, MOROCCO
learning from the ideas of Juhani Pallasmaa (Pallasmaa 2012b) and Rick
Leplastrier (Leplastrier 2012) at Utzon Spring Workshop, Morocco.



SKETCHES PLAN PROPOSALS DEVELOPMENTS

The bed as module for the bedroom is explored to inform space considering the practical realm of accessibility, flexibility of the plan, potential structural systems, scale and prospect from the bed.



6.2 the idea of 'crossing the landscape'

CONCEPT OF SETTLEMENT

'Walking the landscape, walking the hospice'

The landscape is the first fact of architecture whether you respond to it by appropriation, by contrasting it or changing it. Either way architecture always relate to the place of its construction (Norberg-Schulz 1991).

In the case of a hospice design, where the landscape is not only something for the architecture to relate to, but something that bear importance to the palliative treatment and the experience of dying essentially, the landscape is naturally of even greater interest.

Drawn from the site analysis and the case studies in the initial chapter, what was a point of return in the creation of a concept for the entirety of the hospice was how the act of walking the landscape could become essential to the design without compromising the functionality of the place.

This evolved into a concept of a complex that forms a cross, where one arm is a public axis connecting the forest landscape to the water across the meadow. The private domain of the hospice was introduced as an orthogonal element that in a much more subtle way relates to the nature of the landscape in terms of one wing that stretches out onto the meadow and another that meets the landscape in a soft motion as the coastline break over. Another potential of making the private ward as a longitudinal element running from south to west is to maximise the view towards the horizon equally between the private bedrooms, to increase the solar gain on outdoor spaces connected to the dwelling facilities, to break down the heaviness of the build while gesturing three distinct outdoor domains that each serve different potentials. The first domain in the north western corner is the place of arrival; a 'meadow plaza', the second is the space on the opposite side of the public axis which relates to the scout hut as a natural place to introduce a playground that is both sheltered and invites for interactions with other children already playing in the site, and finally the front of the hospice which becomes an in-between space that naturally orientates towards the waterfront and bears the same reason as a front garden, however in a much more unrefined way.

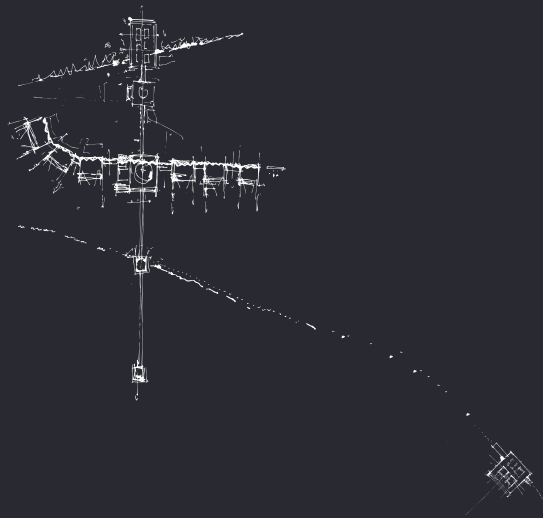
The intersection point between the public and private axis is the main common room, the music room, as a natural place of gathering for the whole hospice. Thus, this is also where the palliative team has an open office space around the periphery of the round music room, to make the palliative treatment an integral part of the atmosphere of the place. In the far end of the public axis inside of the forest is the day care centre proposed to be build on the opposite side of the entry building (that sits on the middle of the arrival space). The day care centre, because it has to accommodate changing functions, is made as an open plan, and as a result a strong relationship between the inside and the forest floor is strong. Apart from entrance and reception in the entry building administration and service offices, changing room for the personnel and storage space are incorporated. Finally, The public axis runs off in to the water as a wooden pier, that in a quite subtle way suggests a place of reflection with its two small pavilions: One as a crossing between the axis and the natural pathway that traces the landscape on the edge of the water, and the other as a point of prospect out

on the open water. The pier finally determines the sacral potential of a strong use of perspective and axuality of the building that is ever apparent from the moment the building is entered.

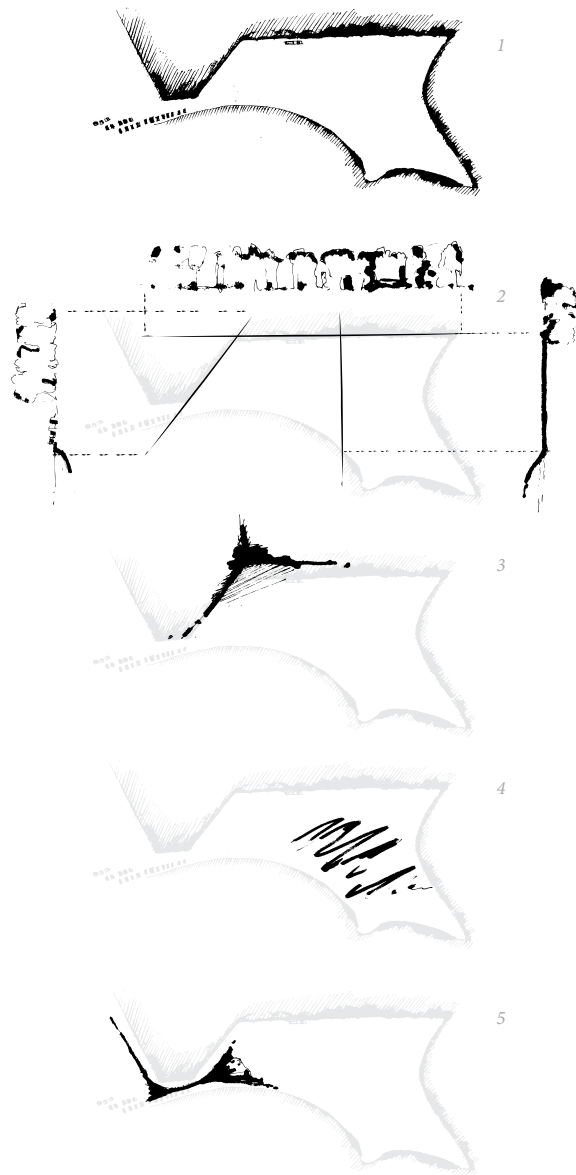
Thus, the cross shape, which is a quite obvious symbolic reference to death, however, was never initiated for the sake of the cross, but because of landscape considerations.

As a satellite in the landscape, the guest house is taken out of the complex and sat aside out on the headland. The reason for this is both to give the grieving relatives an opportunity to get a sense of distance and to include the landscape and the people who use it further in the programme of the building. Thus, the two guest houses, that sits on a platform is combined with a observatory and a small fireplace celebrate sojourn in the landscape.

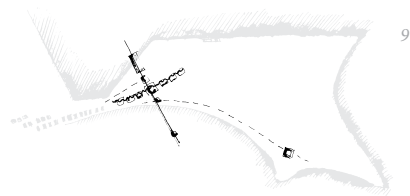
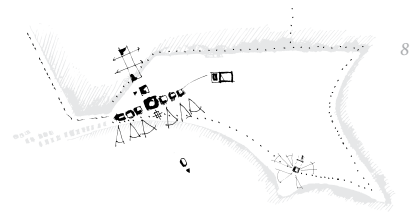
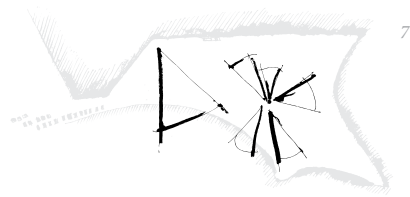
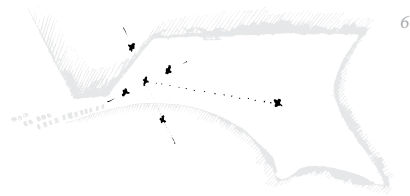
On the following pages some of these conceptual considerations are explained by diagrammatic sketches from the design process.



CONCEPT SKETCH OF HOSPICE THURO
"across the landscape"



THE LANDSCAPE IN CONCEPTUAL TERMS
 (1) Experienced edges (2) Edges defined by forest and water (3)
 Place type one: A corner (4) Place type two: a plane (5) Place type
 tree: a funnel.



SETTLEMENT ACCORDING TO THE LANDSCAPE
 (1) points of interest (2) Ways to orientate according to the
 landscape (3) Conceptual settlement according to programme and
 landscape (4) Interior and exterior pathways (5) The concept of
 settlement as a crossing of the landscape and a place, a guest house
 and observatory, apart.

6.3 the idea of a 'corner'

CONCEPT FOR THE BEDROOM
'the last place to be'

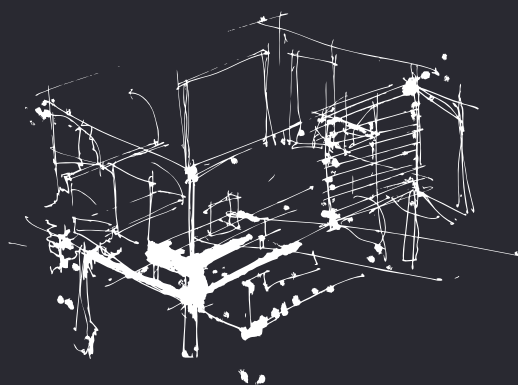
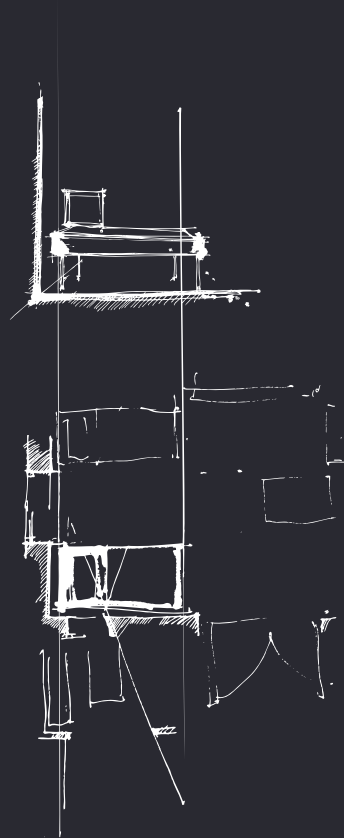
What I have been searching for is in the interiority of the design is a sense 'the beautiful of the practical'. In this process, what caught my attention, was how especially the intimate space around the bed functions as place of both belonging, dying, primary treatment and farewells. In my best belief this is the real challenge of a hospice, because this is the place where no one is really willing to make compromises and where the contradiction between institution and belonging collide.

In the conceptual design proposal for Hospice Thuro one can find many examples of solutions that is far from of purely practical, but is given reason by other considerations, for an example according to the landscape, formal solutions, functional prepositions and so forth (see pp. 105 or enclosed drawing no. 02), and there seem to be room for this in the Programme for Good Hospices and in the attitude of the palliative team (Simonsen 2012). However, in the private room, if the bed can not turn, or if one can not go to the bathroom without having to meet other people, or if there is not room to have company, then the consequence is instant. This has resulted in a design that has developed from a corner because of how the corner as a spacial typology instantly responded to these practical issues and suggests 'a way to be' that reaches beyond the practical issues and bridges the soft values of what it means to dwell (Hvejsel 2010).

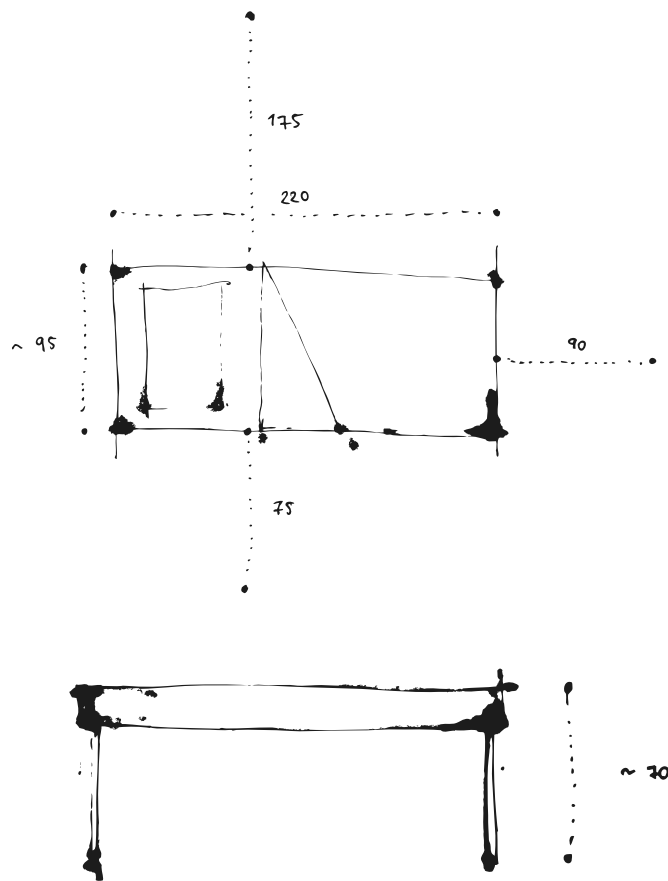
Essentially, what makes the corner appropriate, as a fundamental space typology, is, that there is a side from which the corner is open, and a side from which it is closed. Thus, the corner both governs the place to lie as well as accentuating that there is indeed an outside world without compromising the functionality of the space. This has evolved in a design where the intimate space adapt the scale of the furniture and where the surrounding walls, that confines the corner within a space have been informed with functions that support the functionality of the place and instantly relate in various way to the place to lie as the natural locus of the bedroom.

In the corner a small window, where the top of the sill have been aligned with the top of the mattress, making the sill into a night stand and formal joint between inside and outside. The frame of the window, emphasised with the edge of the darkened edge of the birch-veneer plywood (see drawing no. 09 or page 117) have been angled in order to maximize the view towards the landscape. The space out side of the window is a place for seating and what is wonderful about this is, that if the patient is too weak to join relatives on the terrace, the window does not only become a framed landscape or night stand, but liaison for conversation. All small architectural decision, not evident at first sight, but what nevertheless gives reason and 'persona' to the place and evokes a real sense of belonging without compromising the functionality.

As apart of this process considerations about the bed as place in it self along with an attention to the bed as module was an a part of the process of informing the design. The final proposal can be seen on pp. 113-117 (or enclosed drawing no. 05, 06 and 09).

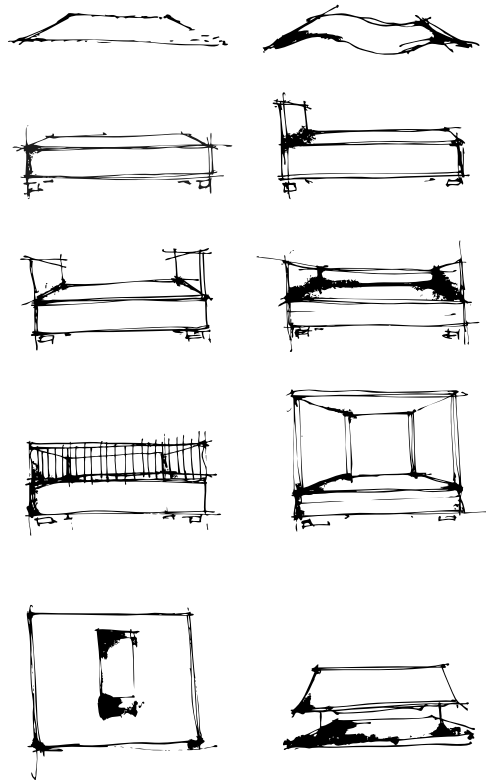


CONCEPT SKETCH OF THE BEDROOM
"a corner of the world, a place to belong"



THE BED AS A MODULE

The development of the private room has a point of return in the bed as module; the private room as a simulation of the 'bedroom' - 'A place to lie'.



EXPLORATION OF THE BED AS A PRIMITIVE SPACE
The bed as a: (1) defined area on the ground ? (2) a carpet ? (3) a platform raised from the ground ? (4-7) a platform with one, two, three or four walls ? (8) a platform with roof ? (9) a cell of its own ? (10) a tent ? (Unwin 2009)

6.4 the idea of an 'acoustic landscape'

A TECTONIC POTENTIAL
'the company of sound'

6.4.1 THE NARRATIVE AS A TECTONIC QUESTION

Regardless of the differences between approaches to tectonic design, it seems to have general background to a vitruvian understanding of architecture. Thus, architectural quality in its most primitive sense a balance between form, structure and function. Thus, 'Transparency' is essential in order to appreciate the coexistence of these, and thus, integrity and honesty in materials plays a vital role in order to expose how this balance is found. However, what is interesting to consider, and especially in relation to narrative architecture as an approach, is how this balance between the 'tectonic core elements' occurs and according to what? In 'Studies in Tectonic Culture' Kenneth Frampton suggests that architectural quality rises not only from a coexistence of form, structure and function, but if they are equally dominant (Frampton 2001). Thus, Frampton suggests that both structure, form and function is equally important and that it should be apparent in architecture. However, what is interesting to consider is if not the matter of tectonic architecture is a much more complex question, and that, in continuation of the discussions regarding the case studies of narrative architecture, that the balance can occur not just when elements are equal, but perhaps according to that 'something more' that sets architecture apart from *just* 'a buildings'.

In the first year of architectural school I was introduced to by Lector Poul Henning Kirkegaard and Marie Frier Hvejsel a slightly different approach to Tectonic Design that I still return to regardless of its novelty. Kirkegaard and Hvejsel suggest that architectural wholeness and integrity comes from a balance between form, structure and materiality according to what they already then chose to describe as 'the narrative' (Hvejsel 2010). Based on this definition of narrative architecture it is tempting to suggest if a narrative approach to architecture is indeed a tectonic one? Or in other words: Is tectonic design a narrative design? Regardless, as the understanding of complexities of a hospice building, that at one hand calls for a pragmatic, functional design, there is undoubtedly a longing for something more that calls for a much more poetic solution, and from these speculations of how to bridge practicalities and poetry, to give functionality sincerity and depth, the idea of what has come to be named an 'Acoustic Landscape' grew.

Music and Feelings

'The corner' as bedroom addresses the importance of privacy, nearness and intimacy, which is significant of the feeling of home, however, from this concept, the question of longing for company and the matter of assimilating private and common functions rises. Dorit Simonsen explained, during the day spent at Hospice Djursland, that she believed, that it was important to consider how architecture could "give the patient an experience without moving them too much around" (Simonsen 2012). From this statement, the idea how an acoustic landscape, that, as sound - the sound of talking, a piano, laughter - is carried down the private ward corridors and ties together the ward units as well as the main place of gathering and gives the patient a sense of company and

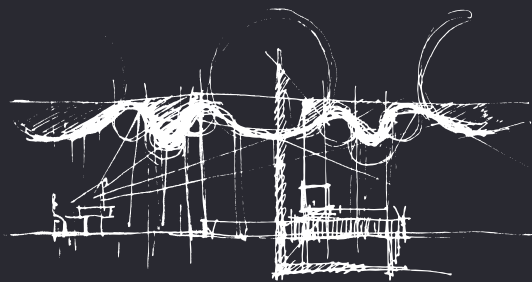
participation even when the bed is the only place where they can be, took form. Correlation through sound.

"Music expresses that which cannot be put into words and cannot remain silent".

This is well-known quote is ascribe to author Victor Hugo and expresses the inherent potential of exploring music as a way of express feelings. This is also the role of music in hospices, where it is widely used as therapeutic element, and thus, music is not just essential to the atmosphere on a hospice, but also something which is just as essential and necessary to a hospice building as other facilities (Simonsen 2012, Realdania 2009).

A Balance According to the Landscape and Privacy

To introduce acoustics as something essential to the peaceful death, is not to suggest that it is rendered necessary to use acoustic properties as focal point for the design. It seems much more interesting to see how the sense of remoteness in the bedroom can be balanced with how architecture relates to the landscape, and finally how acoustic properties can be enhanced. Thus, the landscape have been, and always will be, the first fact of architecture. Secondly practical and experiential consideration of how the interior space according how these relate to the outside world came about. This naturally suggested hierarchy in the narrative of the design, where the architectural concept according to the landscape is the most determining, however it also shows how the narrative of a hospice as a place to die works in different scale that relate to the sense of being in different ways - the scale of the landscape, the scale of the place, the scale of the body and the scale of the hand, where the acoustic properties in this hospice design of the design is a crystallisation of scale of the body and hand.



CONCEPT SKETCH OF THE ACOUSTIC LANDSCAPE
"an extension of the private space"

6.4.2 ACOUSTIC STUDY I. MUSIC ROOM + CORRIDOR

The principle organisation of the hospice complex was initiated by consideration of settlement in the landscape according to movements, inclinations, prospect and orientation subsequent to experiential ideas about a proposed balance between 'community and participation and the sense of refuge' (see pp. 70-77). Therefore, the initial acoustic study was informed by this decisions, and for that reason the studies was intentional from the beginning. Nevertheless, the first acoustic study was aimed to inform the shape of the main common space, the music room, according to acoustics properties both internally, and according to its ability to transmit sound in certain directions down the to private ward wings that connects to the private domains of the hospice to the common areas (see illustrations on pp. 80-81).

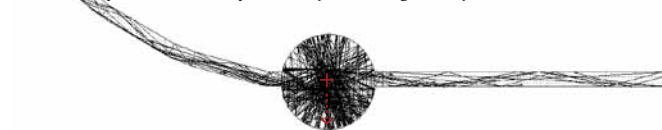
Analysis set up

Analysing acoustic rays within an enclosure is an important part of the geometric design of acoustic auditoria. Once the geometry has adapted the appropriate reflection properties, there is a fair bit of flexibility in the amount and placement of sound absorber. Thus, spraying rays can become an invaluable way of shaping walls and other surfaces to reflect a sound source to its maximum effect. The simulation of the transmittance of sound has been made in Autodesk Ecotect Analysis, based on scattered particles (visualised by static rays in this study) from a given source. This simulation is used to determine how sound is reflected by a given geometry.

In order to understand the mechanics the sound transmittance, the geometries is shown in plan view, and the amount of rays from a source that transmit sound spherically and evenly from a height of 1000 mm (in order to simulate a piano), is reduced by an inclination of 15 degrees. The quality of sound in terms reverberation time nor deception of the sound images according to echo, reverbed sound, masked sound, boarder sound and such direction of the sound is not included in the acoustic studies. Furthermore, the travel range of sounds is reduced to only 8 bounces (the default setting in Ecotect is 16 bounces). This settings is chosen in order to get a better understanding of the mechanical behaviour of the transmitted sound.

MUSIC ROOM AS A ROTUNDA

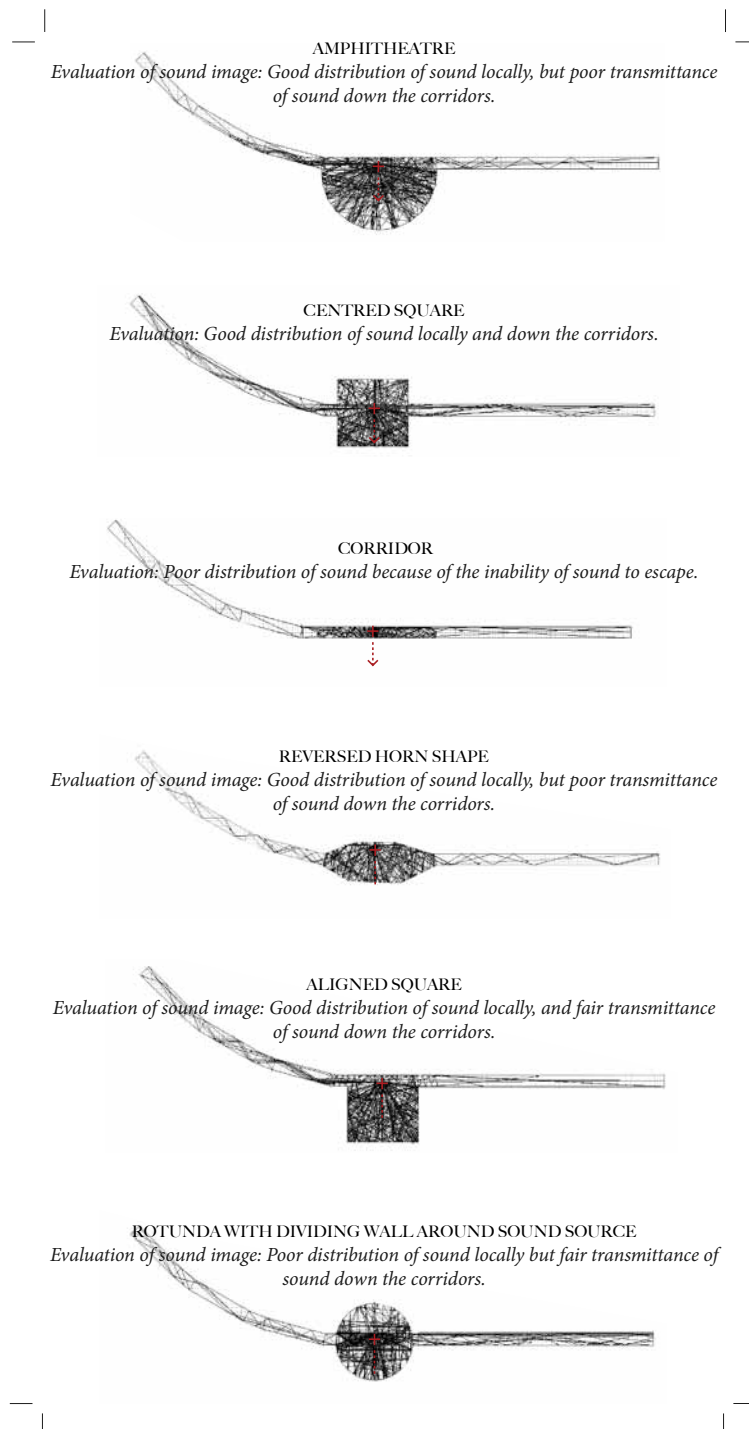
Simulation of transmittance of sound rays, chosen geometry



Evaluation of sound image: Good distribution of sound locally and down the corridors. Because of the relationship between incident and reflection angle, the rays is reflected in a diagonal pattern across the centre of the room, where they eventually is reflected down the corridors.

Architectural consideration: Because of the importance of the music room as an intersection between the private and the public axis of the hospice, the circular shape is preferred because of its distinctiveness, lack of hierarchy and natural focal point of the complex.

SIMULATION of 'ROTUNDA'
the music room chosen to be a circular space



SIMULATION 02-07, 'ALTERNATIVE PROPOSALS'
 acoustic studies of different geometries

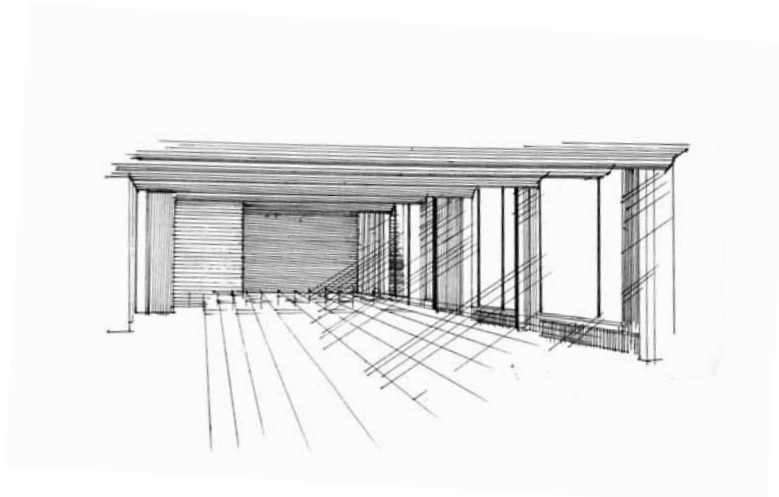
6.4.3 ACOUSTIC STUDY II.

According to the principle plan organisation of a single ward unit consisting of two bedrooms, a shared kitchenette accessed from the connecting corridor running along the side of the bedrooms towards north (see pp. 115) the transmittance of sound has been studied (see pp. 84-85). The purpose of the study has been to optimise the reflection of sound into the bedrooms as well as down the corridor (see also pp. 78-79) to read about conceptual consideration of an acoustic landscape) by informing the surfaces of the unite formally.

Ceiling and Wall

The practical realm of a hospice, to a great extend excludes the possibility of exploring the acoustic potential of shaping the floor surface according to it acoustic properties because how this would influence the accessibility and flexibility for both patient and the personnel. However, as mentioned in the initial investigation of hospice architecture (see pp. 16-31), there is an inherent spacial potential in exploring what the wall and ceiling might bring to space. The wall confines space in plan and the ceiling in section, however, dealing with the wall and ceiling, not only as spacial components, but in a relation to the sound image of a space, they have the potential to gesture space beyond what can be drawn.

As a part of this process a system of curves with a differentiating radius was developed from an intuitive understanding of how the behaviour of sound (see photograph, pp. 83) according to the principle plan proposal for the ward unit, but seemingly according to an attention to actual architectural quality, might offer space. Inspired by the acoustic ceiling in the auditorium space in Viipuri Library by Alvar Aalto (see sketch below), the curvature takes shape from where, it is beneficial to reflect sound deep into the private rooms through the sliding wall openings; otherwise project the sound onwards down the corridor. In order to test the impact of the curvature both spatially and acoustically the study was build up around a comparison between combinations of the ward unit without any interventions and proposals where the curvature is introduced in wall and in ceiling (covering the ceiling in the entire ward unit or only in the corridor).

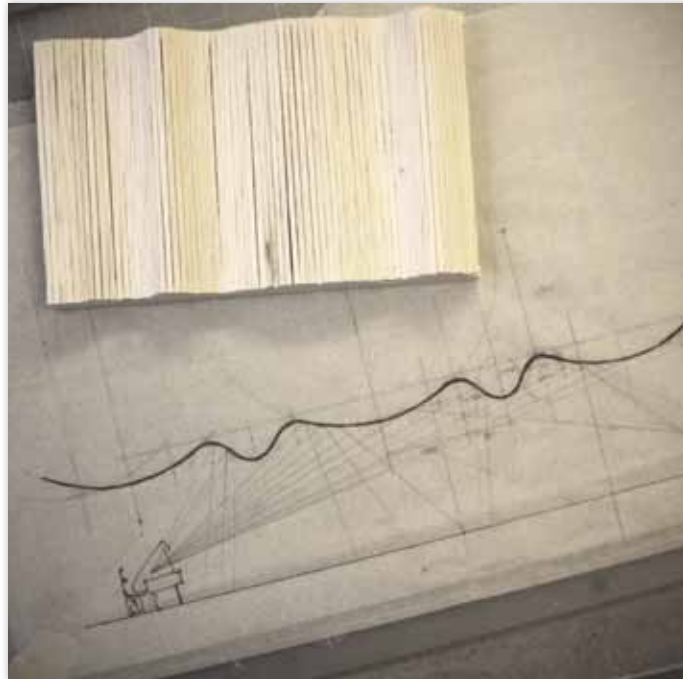


SKETCH OF THE AUDITORIUM IN VIIPURI CITY LIBRARY
Interior with curved acoustic ceiling

In order to test the affect of the developed curvature a simplification of it was included in the studies for further comparison (see pp. 84-85).

Analysis set up

Like the initial study, acoustic study I, the simulation was made in Autodesk Ecotect Analysis. In order to understand the behaviour of sound in relation to spacial qualities of the acoustic landscape, the geometries, with or without the 'landscape in ceiling and wall plane, is shown in plan view accompanied by a principle section to show the extent of the landscape in ceiling plane together with a simple perspective drawing of the space of the hallway. The rays are scattered from a source relative to direction of which the music room is situated according to the analysed ward unit. As in the initial acoustic study the sound is transmitted spherically and evenly from a height of 1000 mm, and is reduced in amount by an inclination of 5 degrees and is limited to 8 bounces. The quality of sound in terms reverberation time nor deception of the sound images according to echo, reverbed sound, masked sound, boarder sound and such are again not included in the evaluation since sound absorption is not taken into consideration in order to be able to compare the results between acoustic study I-III and because materiality and absorption properties is still not introduced as a parameter.



PHOTOGRAPH OF 'AN ACOUSTIC LANDSCAPE'
developing the wall and ceiling as sound reflectors

Case I : No Curvature

Sound image evaluation: Inhomogeneous distribution of sound and low density of rays.
Spacial evaluation: The corridor and room without any acoustic applications has a calm and order expression, however, compared to case II - XII misses identification and seem to lack distinction between the common corridor and the private bedrooms.

Case II : Simple Curvature, Wall

Sound image evaluation: Fair distribution of sound, but low overall density of rays.
Spacial evaluation: Fine relationship between the somewhat disbursed, functionally inform walls of the private rooms and the sculptural qualities of the subtle curvature of the corridor wall.

Case III & IV : Simple Curvature, Ceiling

Sound image evaluation: Inhomogeneous distribution of sound and low density of rays. The impact of the curvature covering the whole ceiling (Case III) or just the corridor (Case IV) is limited.
Spacial evaluation: The curvature, when in ceiling alone, seems a bit heavy, however, there is something quite interesting about informing the ceiling, when this is what the eyes of a bed bound rest upon.

Case V & VI : Simple Curvature, Wall & Ceiling

Evaluation of sound image: Improved distribution and density of sound. A curvature that covers the whole ceiling seems to be restraining the transmittance because of reduced volume of the space.
Spacial evaluation: The curvature in both ceiling and wall makes the hallway space seem more balanced when looking down the corridor.

Case VII: Landscape, Wall

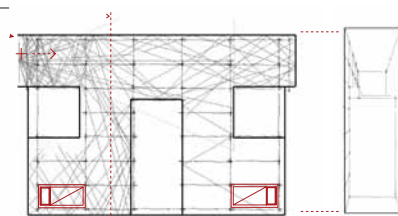
Evaluation of sound image: Good distribution of sound into the private rooms and improved density of rays.
Spacial evaluation: Again, a fine relationship between the disbursed, functionally inform walls of the private rooms to the right and the sculptural qualities of the acoustic landscape. However, because of the increased volume of the wall, the acoustic landscape creates an opportunity to consider how the wall can be explored functionally, how the wall can be inhabited

Case VIII & IX: Landscape, Ceiling

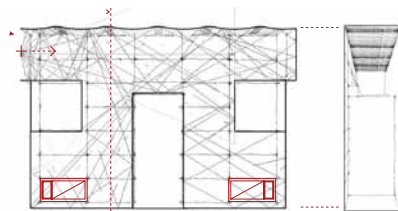
Evaluation of sound image: Inhomogeneous distribution and low density of rays.
Spacial evaluation: The curvature, when in ceiling alone, seems a bit heavy, however, as in the case of Case III and Case IV, there is something quite interesting about informing the ceiling.

Case X & XI : Landscape, Ceiling & Wall

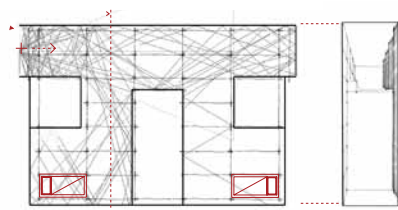
Evaluation of sound image: Good distribution of sound locally and down the corridors. There is a noticeable acoustic advantages by only having the ceiling transformed in the corridor in terms of distribution of sound.
Spacial evaluation: Because of the much more vibrant expression of the acoustic landscape compared to the simple curve (Case III-VI), the transformed ceiling and wall dominates space much more. In order to make the intimate space around the patient less dramatic, Case XI seems more appropriate.



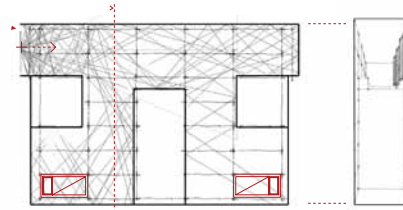
Case I



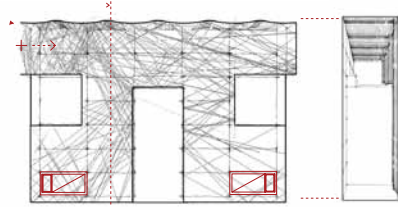
Case II



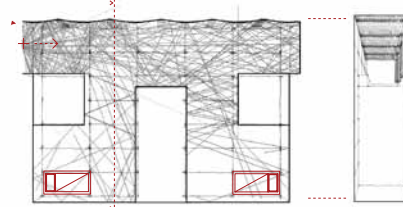
Case III



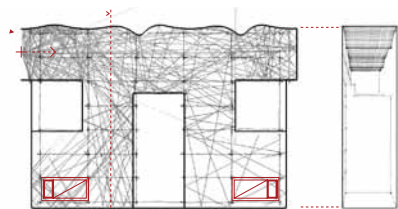
Case IV



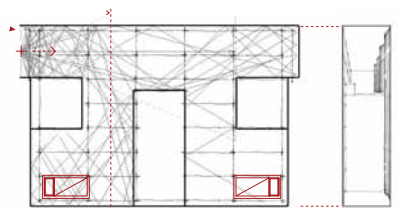
Case V



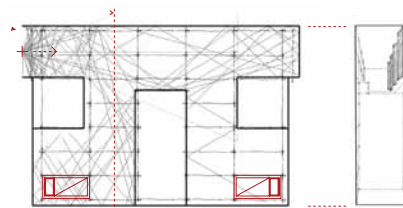
Case VI



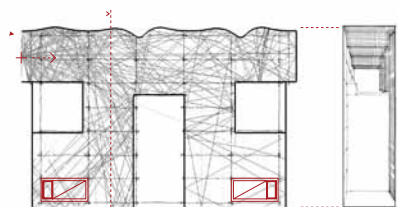
Case VII



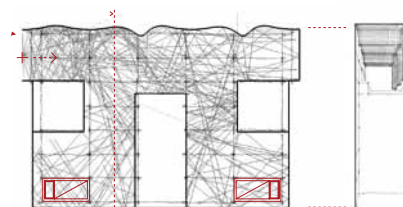
Case VIII



Case X



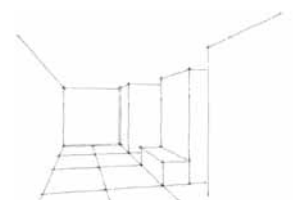
Case X



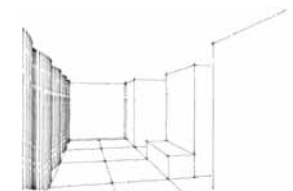
Case XI

PLAN AND SECTION OF GEOMETRY

A part from simulated sound rays, the plan view shows the sound source (+), section line (x---x) and the primary place to lie (□) according to the plan development and the view from which the interior view is drawn (-).



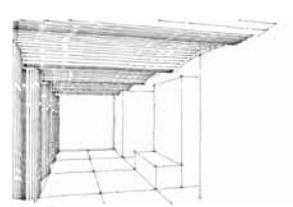
Case I



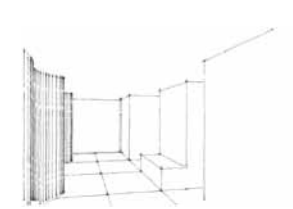
Case II



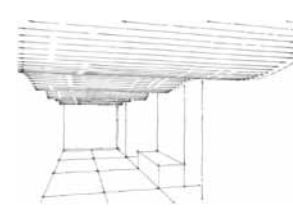
Case III / IV



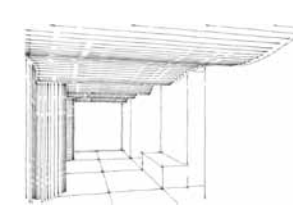
Case V / VI



Case VII



Case VIII / IX



Case X / XI

INTERIOR VIEW

Interior view of hall way in order to study the spatial impact of acoustic initiatives.

Sub conclusion

Taken the evaluation of both the sound image and spacial qualities from study II into account, geometry case XI is chosen as the most promising proposal for further development.

The combination of the acoustic landscape in ceiling and wall of the corridor poses an interesting potential of both improving the sound image, where especially the wall has proven to be important to the transmittance of sound into the bedrooms, but also in terms of how wall and ceiling have begun to form niches along the aisle. Under a concave curve of the ceiling an intimate space is suggested which started to inform the plan development of the ward units in terms of 'places to sit' and where to suggest 'places to lie' along the corridor (see 'the idea of a corner', pp. 74-77). Attention to tactile, material quality of the acoustic landscape is developed both as a part of this section, because of its importance to the acoustical performance, but is also discussed as a part of the development of the construct detail (see pp. 90-99).

Finally, from this study, it is evident, that it has not been possible to validate the potential importance of the landscape in both wall and ceiling of the corridor in order to project the sound onwards, which is why this will be another point of return in the following acoustic study of an entire ward units wing.

6.4.4 ACOUSTIC STUDY III. CORRIDOR + WARD UNITS

According to the intended settlement in the landscape and interior considerations of organisation (see 'the idea of crossing the landscape', pp. 70-73), one of the two ward units wings composed of three ward units, with the capacity of two bedrooms, connected by a corridor that runs down along the northern side of the wing, has been studied for its sound transmittance performance (see p. 87). The purpose of this study has been to optimise the reflection of sound collectively. In order to delimit the acoustic study, only one of the two wings, the eastern wing, is chosen for analysis.

Analysis set up

As in previous studies the simulation has been made in Autodesk Ecotect Analysis, where the corridor without the landscape in ceiling and wall is used as point of reference (Case I, pp. 87), when discussing the effect of the acoustic interventions. The default settings of the analysis are the same as in study II (see pp. 84). How sound is transmitted is showed in plane view, but in order to discuss potential spacial qualities of each proposal an interior rendering looking down the corridor, is held together with the results.

Sub conclusion

From the study it was possible to include that a combination of the acoustic landscape

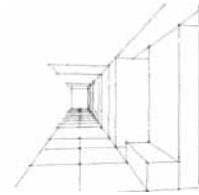
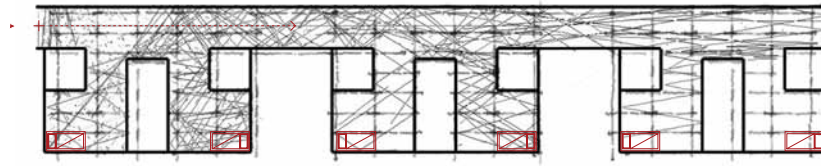
in ceiling and wall is important in order to optimise the transmittance into the rooms and down the corridors, but also to increase the density of rays in general. Thus, the wall is crucial to direct sound into the room and the ceiling plays an important role to how sound is cast onwards.

Regardless of the *slightly* improved sound image in case IV and V, case II is chosen due to spacial considerations. The connecting pathways in-between the wards serves as 'pauses' in the dramatic expression of the curved surfaces when in corridor is experienced from the inside, and from the exterior, because these are envisioned as glazed walkways which breaks the building up and invites to a greater interplay with the natural landscape of Thuro Reef.

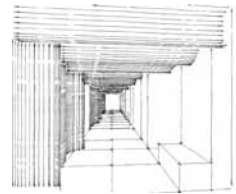
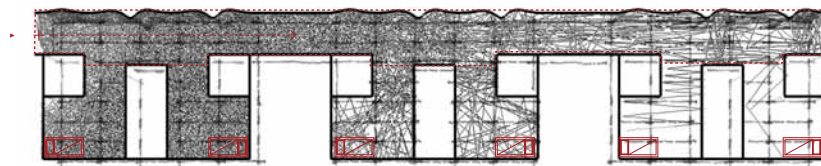
From the chosen proposal, case II, it seems as though, the transmittance of sound down into the room in the end of the corridor, however, it is important to keep in mind that it is only a limited amount of sound rays, that has been included in the studies, and thus, what the illustrations show is not that sound does not travel all the way down the corridor and into the bedrooms, but merely that the level of sound is decreasing.

This could have been avoided by reducing the distance to the music room, however, this would have had a great impact on the interior organisation according to the landscape, which has been rendered more important to the general architectural concept.

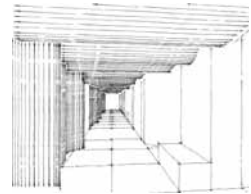
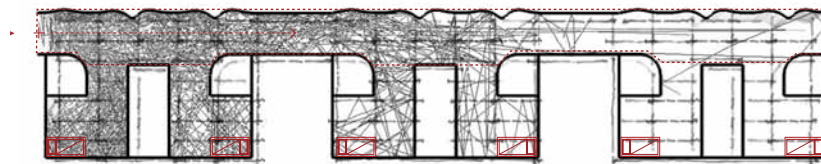
Case I: No curved Surfaces



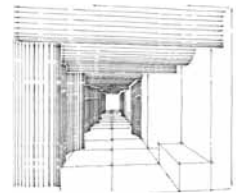
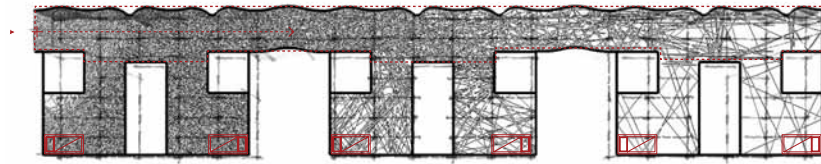
Case II: No plane surfaces in-between ward unites



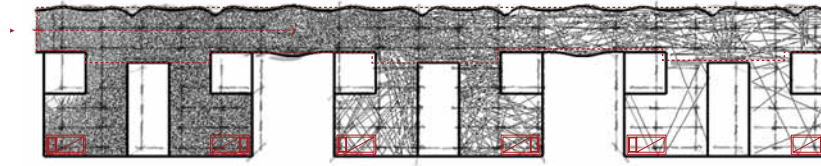
Case III: The rounded corner of bathrooms




Case IV: Convex curved surfaces in-between ward unites



Case V: Concave curved surfaces in-between ward unites



PLAN AND SECTION OF GEOMETRY

A part from simulated sound rays, the plan view shows the sound source (+ →), the primary place to lie () according to the plan development, the view from which the interior view is drawn (•), and marking (.....) of the extend of the curved surface in the ceiling plane.

INTERIOR VIEW

Interior view of hall way in order to study the spacial impact of acoustic initiatives.

6.4.5 ACOUSTIC STUDY IV. MATERIALS + REVERBERATION TIME

What is good sound? It seems almost absurd to suggest that something as sensitive as the sound image can be quantified. Nevertheless, given that the sound absorption coefficients of materials in a model have been properly defined, the reverberation times at a range of frequencies for any zone can be determined; a method widely used as an objective measure of the appropriate balance between growth and decay of sound.

Static Reverberation Time

When the pianist starts to play in the music room, the sound intensity measured at a particular point will increase suddenly with the arrival of the direct sound, and will continue to increase in a series of small increments as indirect reflections begin to contribute to the total sound level. Eventually an equilibrium will be reached, where the sound energy absorbed by the surfaces of the room is equal to the energy which is radiated by the source, the Piano. This is because the absorption of most building materials is proportional to sound intensity; as the sound level increases, so the absorption will as well. This gradual decay of sound energy is known as reverberation and, as a result of this proportional relationship between absorption and sound intensity, it is exponential as a function of time. If the sound pressure

level (in dB) of a decaying reverberant field is graphed against time, one obtains a reverberation curve which is usually fairly straight, although the exact form depends upon many factors including the frequency spectrum, the shape of the room and material properties.

Since the calculation methods (the most appropriate for calculation of reverberation time down in the corridor is Sabines Method) used to determine the reverberation time is purely static in nature, and thus, neglect all of the geometric information of the room, the reverberation time can not be used to predict anomalies within a room, such as discernible echoes, acoustic shadows and such. For that you need a detailed geometric analysis of the space; one even more detailed than the studies undertaken in this design process, where the focus has been on improving the transmittance.

Materials

The choice of materials has been determined by their tactile qualities - how they relate to use and the 'touch' of space - and necessarily also to their reflecting or absorbing properties. In order to ensure the proper growth of sound, sound reflecting surfaces of especially the acoustic landscape, but also the partition walls of the bedrooms is necessary. For this purpose wooden surfaces are explored because of their absorption properties, and because

of the warm tactile quality appropriate of a healthy and intimate atmosphere. A system of tongued-and-grooved boarding with a cavity behind is explored for the acoustic landscape and birch-veneered-plywood is used for partition walls (see inclosed detail 13 and 14 or pp. 96-97). The sliding doors that encloses the bedroom are equally important. If the door is closed the sliding door ought to work as a reflector, and when closed, it ought to absorb as much sound as possible in order to enhance the sense of privacy (see inclosed detail 12 or pp. 93). The tactile and spacial quality of the detailing of the project will be addressed further on pp. 90-99.

Sub conclusion

According to the Ecotect calculation the optimum reverberation time for music at a frequency of 500 Hz in the hall way is 1.43 s. Given that the material properties of the space have been rightfully informed the reverberation time will be, down the hall way will be 1.48 s at a frequency of 500 Hz. With the calculation methods used in this project this result is considered to be acceptable.

Additional calculation of the reverberation time for the bedroom when the room is sealed off, and simulation and calculation of the reverberation time for the music room is also included. Additional calculations are enclosed as digital material on the CD.

ABSORPTION COEFFICIENTS for chosen materials

SOLID TIMBER WITH CAVITY BEHIND (THE ACOUSTIC LANDSCAPE)

Freq (Hz):	63 Hz	125 Hz	250 Hz	500 Hz	1 KHz	2 KHz	4 KHz	8 KHz	16 KHz
Value:	0,17	0,10	0,07	0,07	0,08	0,05	0,04	0,05	0,05

FRAMED PLYWOOD (FLOOR, CEILING, PARTITION WALLS)

Freq (Hz):	63 Hz	125 Hz	250 Hz	500 Hz	1 KHz	2 KHz	4 KHz	8 KHz	16 KHz
Value:	0,15	0,10	0,07	0,07	0,08	0,05	0,04	0,05	0,05

DOUBLE GLAZED WINDOWS, TIMBER FRAME

Freq (Hz):	63 Hz	125 Hz	250 Hz	500 Hz	1 KHz	2 KHz	4 KHz	8 KHz	16 KHz
Value:	0,11	0,09	0,05	0,03	0,02	0,02	0,02	0,03	0,03

HAVY CARPET ON PERFORATED MINERAL FIBERBOARD

Freq (Hz):	63 Hz	125 Hz	250 Hz	500 Hz	1 KHz	2 KHz	4 KHz	8 KHz	16 KHz
Value:	0,37	0,41	0,63	0,85	0,96	0,92	0,70	(0,70)	(0,70)

CALCULATED REVERBERATION TIMES

for the corridor and for the bedroom and music room when doors are closed

THE CORRIDOR

The calculation method explored is Sabine, because the materials compared to the volume can be considered to be 'uniformly distributed'.

Volume: 1130 m³

Surface Area: 1726 m²

Occupancy: 9 (36 x 25%)

Optimum RT (500Hz - Speech): 0.82 s

Optimum RT (500Hz - Music): 1.43 s

FREQ.	RT
63Hz:	0.69
125Hz:	1.03
250Hz:	1.34
500Hz:	1.48
1kHz:	1.36
2kHz:	1.60
4kHz:	1.48
8kHz:	1.04
16kHz:	1.03

THE BEDROOM

The calculation method explored is Millington-sette, because the materials compared to the volume can be considered to be 'widely varying'.

Volume: 65 m³

Surface Area: 109.5 m²

Occupancy: 2 (6 x 40%)

Optimum RT (500Hz - Speech): 0.44 s

Optimum RT (500Hz - Music): 0.93 s

FREQ.	RT
63Hz:	0.46
125Hz:	0.61
250Hz:	0.52
500Hz:	0.36
1kHz:	0.23
2kHz:	0.27
4kHz:	0.32
8kHz:	0.21
16kHz:	0.20

THE MUSIC ROOM

The calculation method explored is Sabine, because the materials compared to the volume can be considered to be 'uniformly distributed'.

Volume: 430 m³

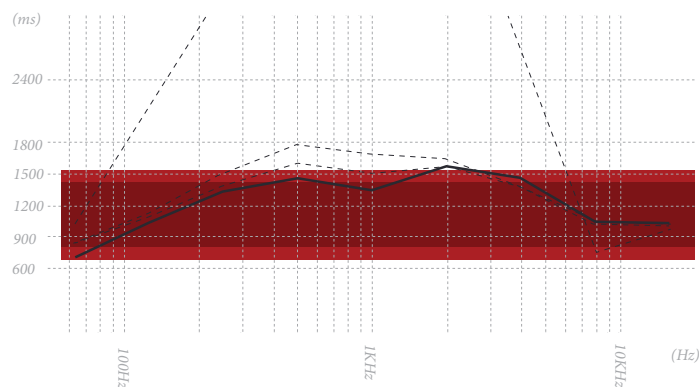
Surface Area: 402 m²

Occupancy: 59 (65 x 90%)

Optimum RT (500Hz - Speech): 0.69 s

Optimum RT (500Hz - Music): 1.26 s

FREQ.	RT
63Hz:	0.88
125Hz:	1.32
250Hz:	1.29
500Hz:	1.20
1kHz:	1.08
2kHz:	1.11
4kHz:	0.97
8kHz:	0.64
16kHz:	0.62



DECAY OF REVERBERATION TIME ACCORDING TO MATERIAL

The graph shows the reverberation time for the analysed private ward wing, where the result with the longest reverberation time is build primarily in brick and timber and the result with the shortest reverberation time (the bold line) explores wooden surfaces with a cavity behind in order to reduce the absorption coefficient. The red field shows the range for optimum reverberation time.

6.5 Solving the Detail

MATERIAL AND FORMAL JOINTS
'the narrative detail'

As noted by Marco Frascari in 'The Tell-The-Tale Detail' the dictionary definition of a detail as 'a small part in relation to the greater whole' is somewhat defective in architecture (Frascari 1981). A window is as much a detail as it is a larger whole in it self, and a guest house sitting remotely on a headland is sometimes a detail in a larger scheme. However, as Frascari points out, it is possible to determine that an architectural detail is always a joint; either 'material' or 'formal'. In the case of the window, the connection between glass and frame is a material joint, where the transition from inside to outside is an example of a 'formal joint'. For that reason details are much more than fragments of a larger whole, but "mediate or immediate expressions of the structure and the use of building" (Frascari 1981, pp. 2). The potential of this definition is that the detail can be considered as a generator for the production of significance and meaning; the *locii* of the concept, which traditionally has been ascribed the plan, but if ascribed the detail adapts a much more haptic potential (Pallasmaa 2005).

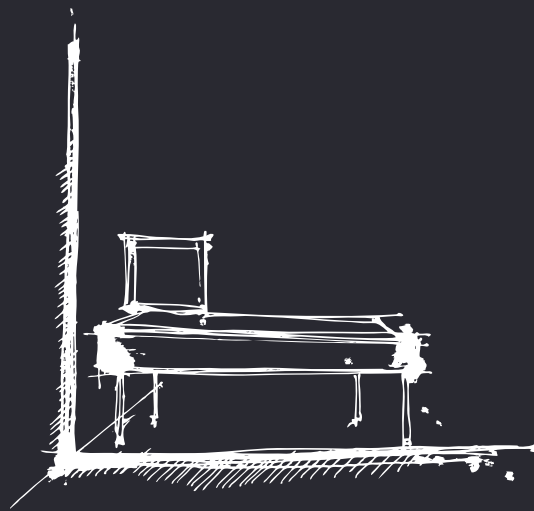
Frascari continues on by introducing another level of conceptual analogy for the system of architecture as balance between 'the total architecture', the plot, and the 'detailed architecture', the tale, or in other words the concept of architecture has both a material and mental reality. Thus, architecture is not just constructed from what is optimum in constructive terms, but "becomes the art of appropriate selection of details in the devising of the tale." (Frascari 1981, pp. 4)

In the case of Carlo Scarpa's work, that seems to be the perfect example of 'Architecture of Appropriation' (first introduced as a theory of architecture by Leon Battista Alberti 1443/1452 largely depended on a Vitruvian understanding where architectural quality is validated through the Vitruvian triad, which defines its purpose), every detail tells a story of its own making and placing according to scale. Thus, the appropriate detail is a result of its functional realm according to its practical realm as well as phenomenological consideration (Frascari 1981).

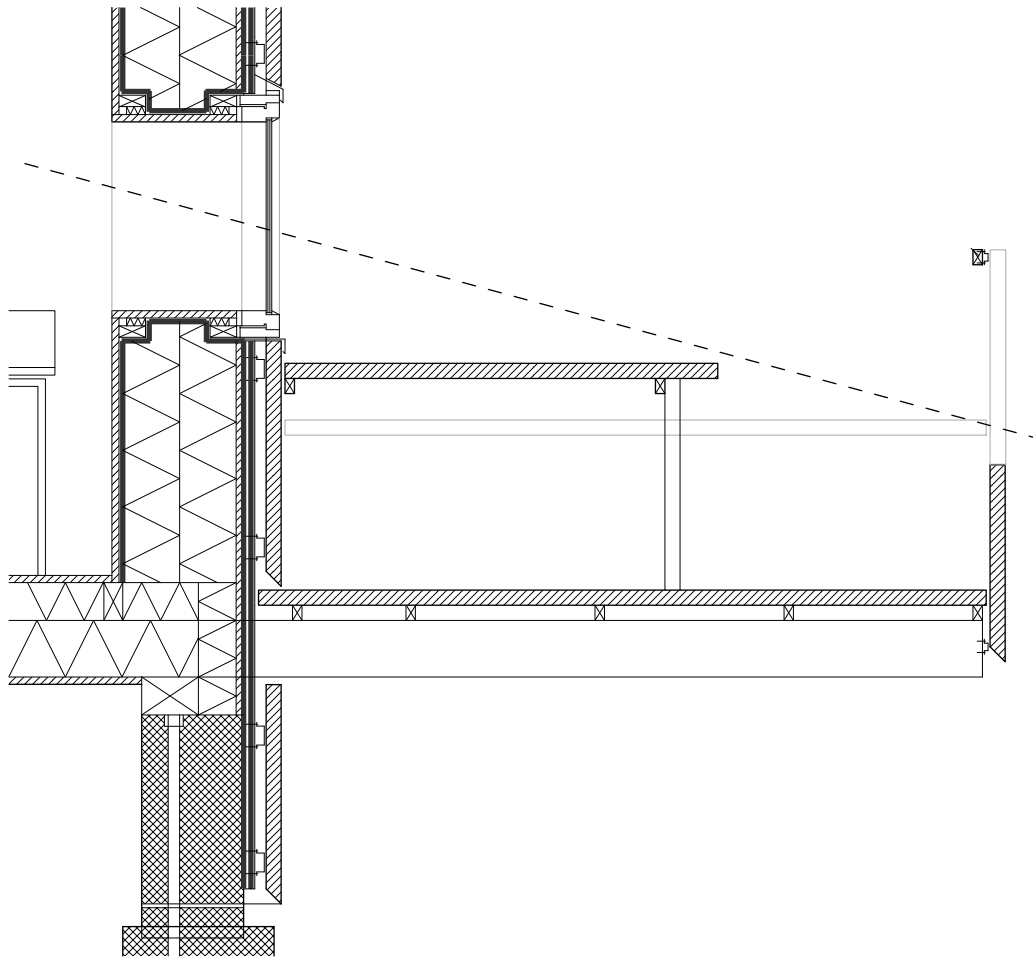
Returning from this widespread discussion adoration of the joint as the place where both "the constructing and construing of architecture takes place" (Frascari 1981, pp. 11), the generator of the intimate space around bed has had a point of return in the development of a joint: An intersection between wall, floor and ceiling - a corner. As described in "The idea of a Corner", pp. 74-77, the design development had its origin in a search for a formal joint that could serve as a permanent frame around the place to lie, which because of the realm of an institution have to allow a certain amount of flexibility and somewhat intimidating cavitation in the eyes of the patient.

On the following pages drawings of detailed solutions are presented along with small paragraphs that serves as a point of departure in understanding the intention of the joint; the tale of the detail. Naturally, there has been a focus on solving the detail, that relate to the corner directly, but also offer material and formal joint that relate to the construct principle and the landscape have been included.

See also enclosed scaled drawings, no. 8-15.

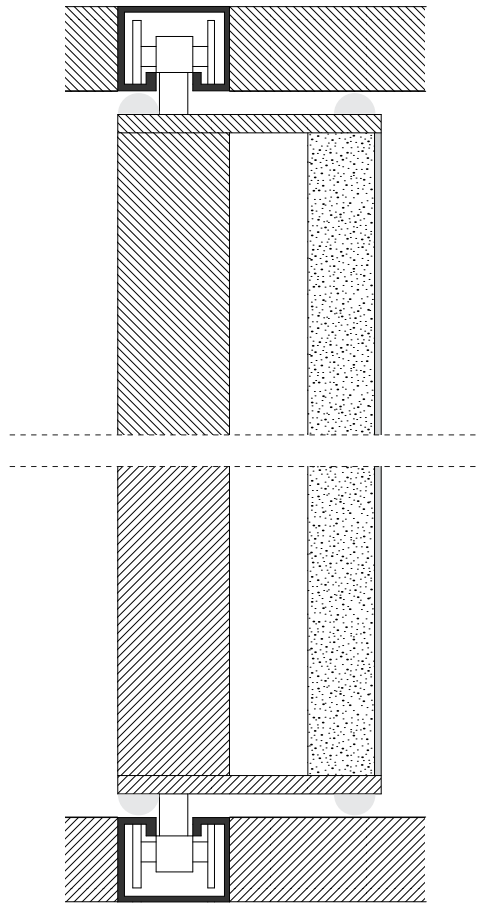


CONCEPT SKETCH OF THE CORNER
"a narrative joint"



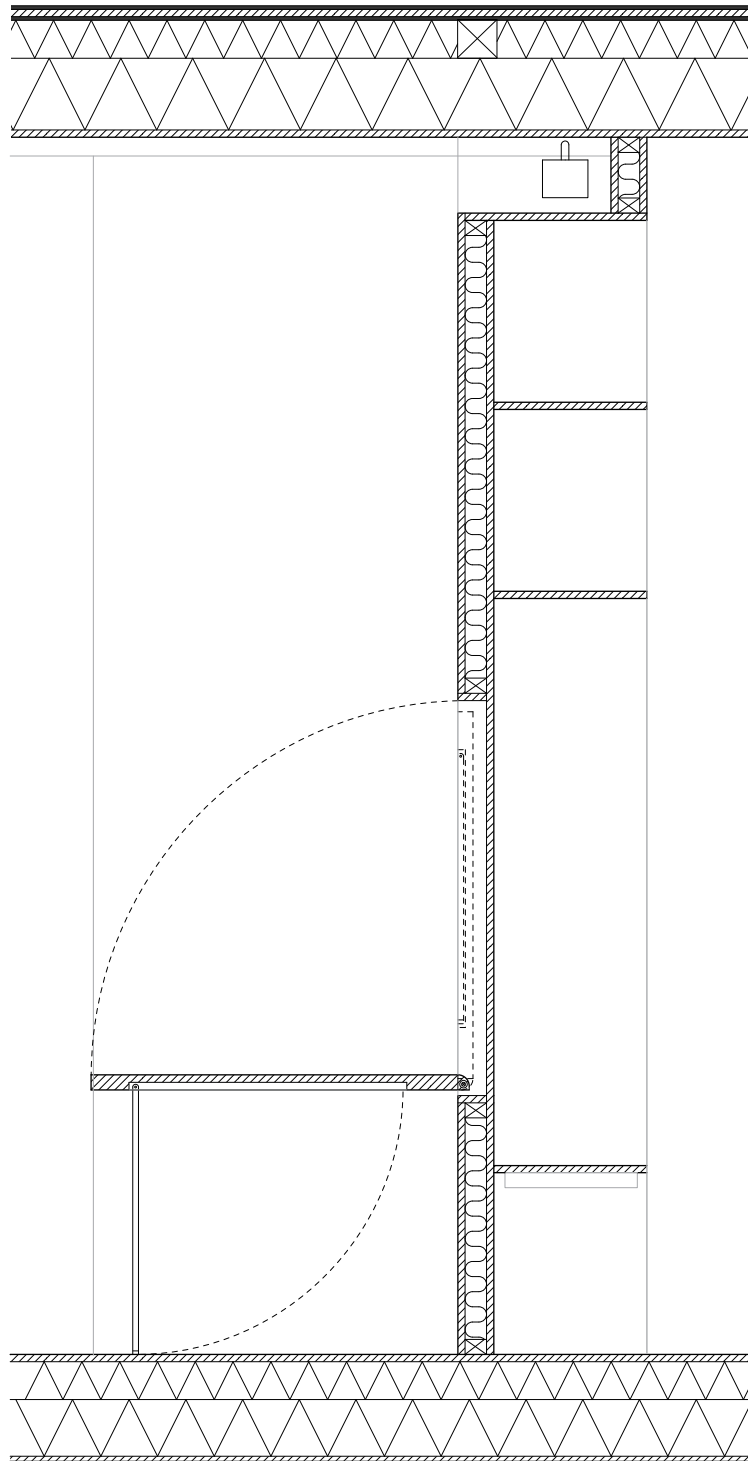
DETAIL OF THE CORNER, 1:20

The comfort of a corner offers a permanent frame around the last place one might be; the place to lie. As the small window is aligned with the height of a bed, it becomes a night stand, a point of prospect, reduces the impact of direct sunlight all the while marking the link between the bedroom, the semi private domain of the terrace, the ground below and the horizon in south. The 'joint' between the round concrete pillars of the base and the wooden ceder facade is emphasised with a small gap creating a shadow. This is to emphasise the tactility of the compiled materials and to empower the landscape to which the concrete pillars somewhat belong. An area on the terrace railing out side of the window is removed to widen the perspective from the bed. Thus, the space the window define inside is extended to the outside; a formal joint that seeks to frame the landscape in the scale of the hand. (see also enclosed drawing no. 09)



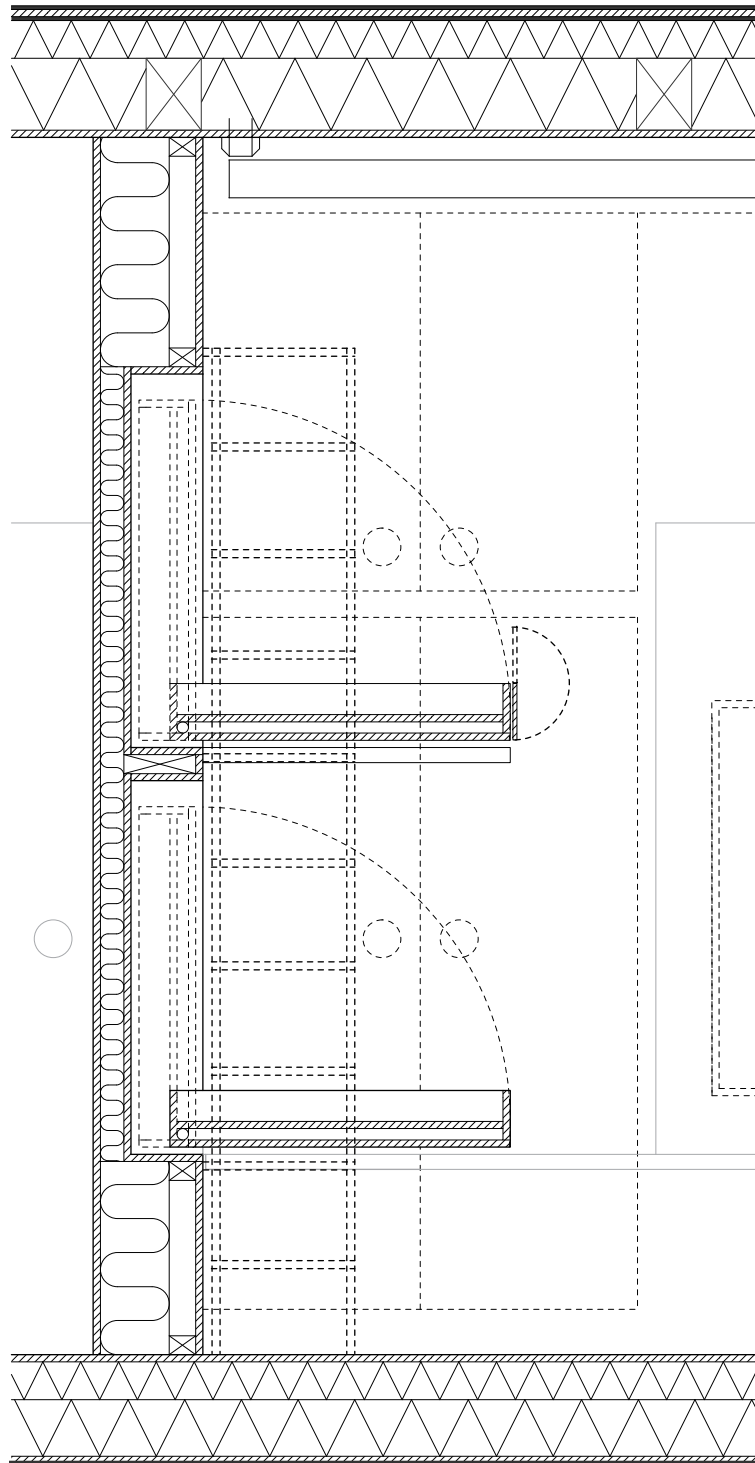
DETAIL OF THE DOOR BETWEEN CORRIDOR AND BEDROOM. 1:2

“the door, as a threshold between the private domain and the corridor, is both a material and formal joint; at one hand a composition between the sound-reflective surface of wood and the absorbing surface of a soft velvet panel joint by a cavity and at the other hand a transition between sound><silence, but also in a sense living><dying.” (see also enclosed drawing no. 12)



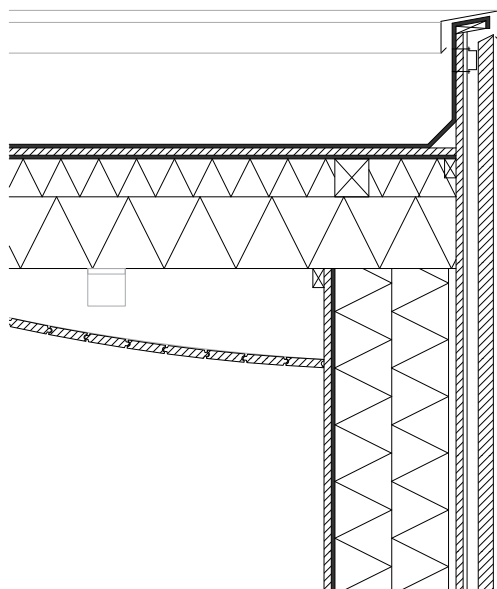
DETAIL OF FOLD OUT TABLE, 1:20

The wall that defines the barrier between the bedroom and the shared kitchenette is a bench for seating on one side, a table that can be folded down on the other and a cavity below the ceiling where the ceiling lift can be positioned, when not in use. The table, inside the bedroom, is positioned in front of the big terrace door, and thus, when the table is folded down one can sit and look out onto the landscape. When the table is folded away it makes room for the bed to be pushed over along the wall on the threshold of inside and outside. In the interior of the bedroom walls, floor and ceiling is covered with birch-veneer plywood. This material is chosen for its light colour, warm tactility and vast surface, which is easy to clean and maintain. This gives the space a sense of warm otherness; not quite a home, but far from an institution. (see also enclosed drawing no. 11)



DETAIL OF WALL BED, 1:20

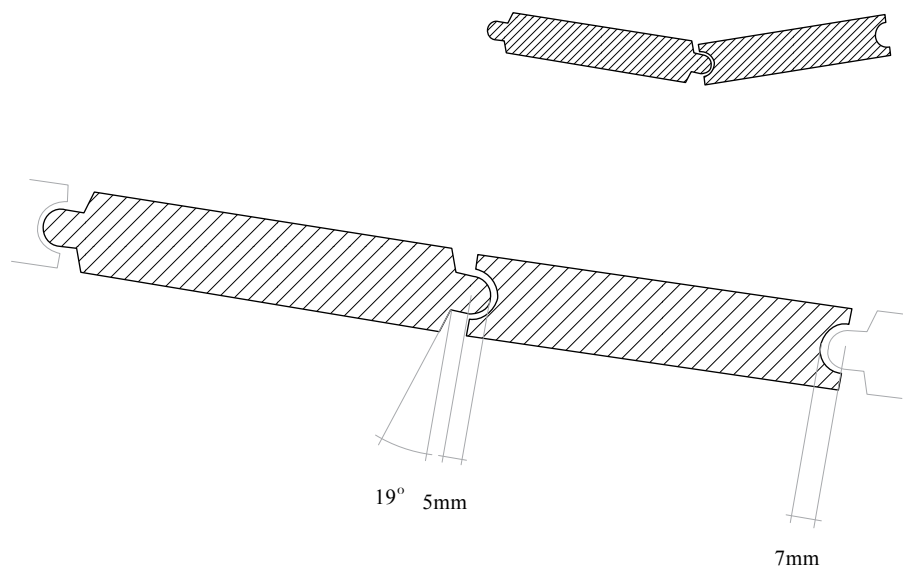
Opposed to 'the corner' the wall adapts multiple purposes. Apart from being a barrier between the bedroom and the toilet, the wall becomes a storage space for guest beds that can be folded out when need. Apart from a place to sleep, the lower bed adapts the purpose of sitting and can, if the hospital bed is pushed up next to the wall bed, become the other part of a double bed. When death approaches and the care is intensified the beds can be folded away and the room is yet again undisturbed. (see also enclosed drawing no. 10)



DETAIL OF THE ACOUSTIC LANDSCAPE, 1:20

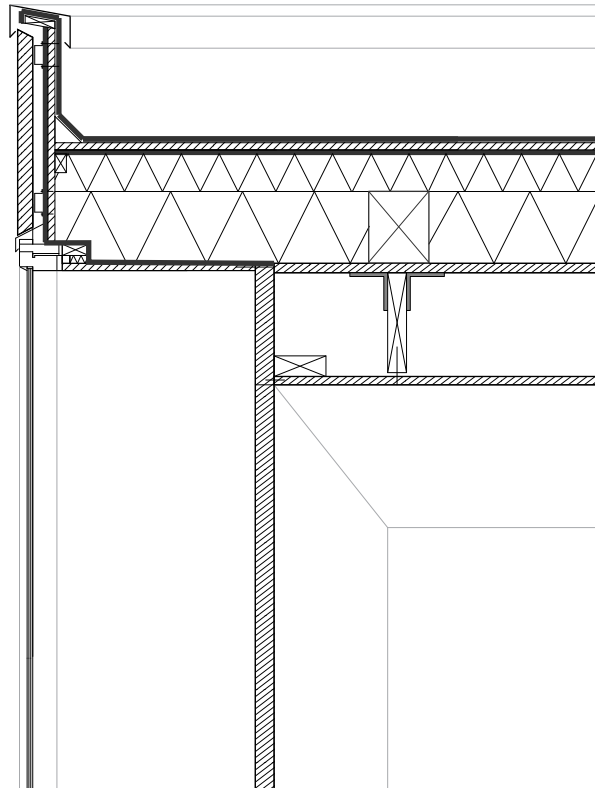
The acoustic landscape is a formal assimilation of private and common function; a correlation that holds the place rooted and emphasis the sense of community as a well of making an intimate caring environment, where it is possible to give the patient an experience without moving them around. Music as atmosphere. Music as company.

Music as a way of expressing feelings. (see also enclosed drawing no. 13)



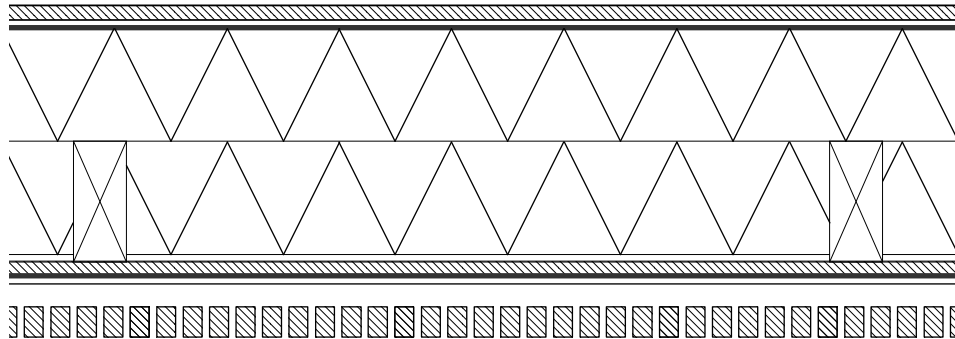
DETAIL.06. PANELLING, 1:2

*To enhance the continuity of the acoustic landscape, the landscape is assembled by tongued-and-grooved panels moulded in width and fittings so only two panel types of varying length can be used, to make the surface of the landscape as smooth as possible.
(see also enclosed drawing no. 13)*



DETAIL OF CAVITY FOR SEATING, 1:20

The landscape along the corridor has to have a cavity behind it to decrease the absorption of sound. Thus, the cavity behind the wall-landscape across from the bedrooms has become an intimate place for seating with a view towards north. The potential of this is both to make a place for children to take hiding, to expose the internal acoustic landscape on the exterior as well as letting in the soft northern light. (see also enclosed drawing no. 14)



DETAIL OF FACADE (PLAN), 1:10

The facade is finished with oiled cedar stocks on the entire hospice. This material is chosen for its durability and warmth, and installed in stocks to give the facade a sense of depth, and thus, give life to the rigidity of the cellular units. The choice of exploring the same material on the facade of the entire hospice creates a sense of consistency and emphasis the relationship between the different domains. (see also enclosed drawing no. 15)

PRESENTATION

HOSPICE THURØ





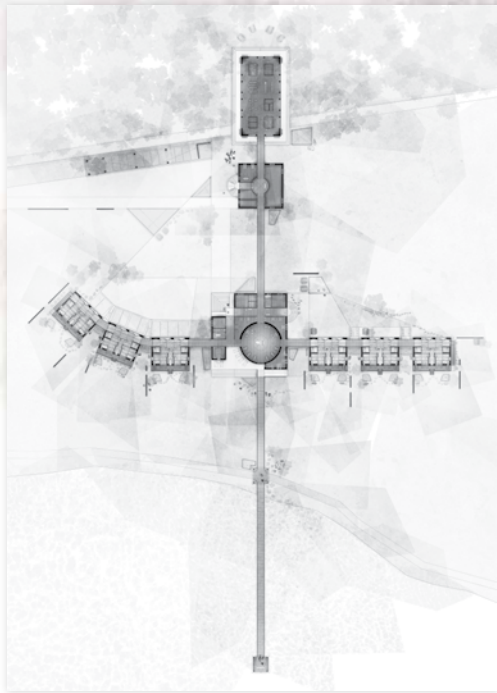
WALKING THE LANDSCAPE

*Hospice Thuroø; not as self-contained mass,
but a primary and secondary domain settled
according to the landscape of Thuroø Reef.*

*The primary domain connected by glazed
pathways holds the main function of the
hospice: The private bedrooms, common space,
day care centre and office facilities.*

*The secondary domain is the two remote guest
houses conjoined with a bird observatory and
a fireplace.*

See also enclosed scaled drawing no. 01



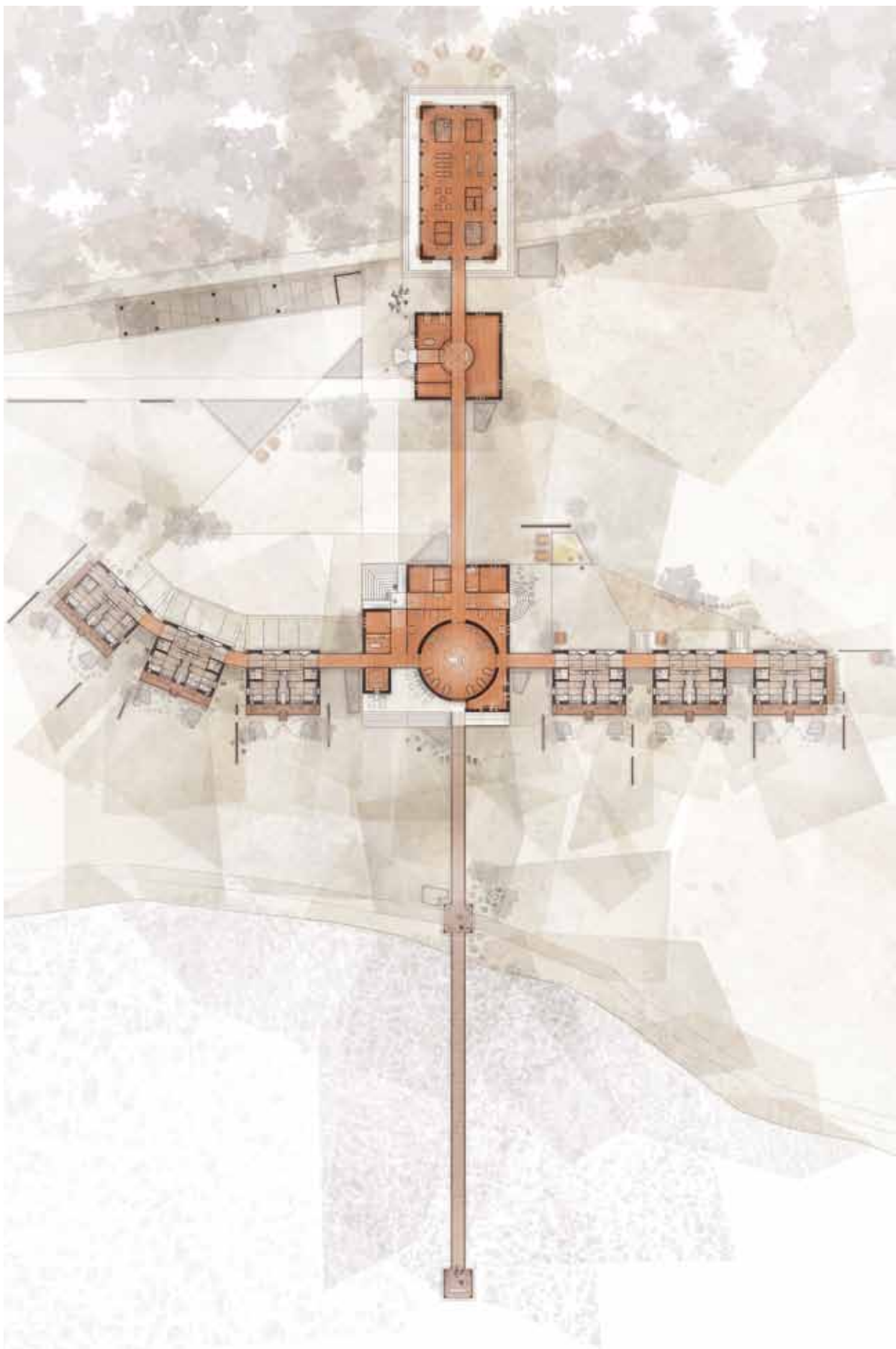
**NORTH TO SOUTH.
WEST TO EAST.
FOREST TO WATER.
SOFT TO CONSEQUENT.
VIVID TO SACRAL.
LIFE TO DEATH.**

*As a cross that reaches out for the landscape,
the primary domain is made up from a
public and private axis; each addressing the
landscape in different way.*

*The public axis, in-between the day care
centre, entrance, common space and pier; a
dramatic experience of walking towards the
horizon.*

*The private axis has a much more subtle way
of following the landscape as it lies along the
waterline, orienting towards the sun and
engages with the wet meadow at the scale of
the hand.*

See also enclosed scaled drawing no. 2





DAY CARE CENTRE.

*The open plan in dialogue
with the forest floor.*

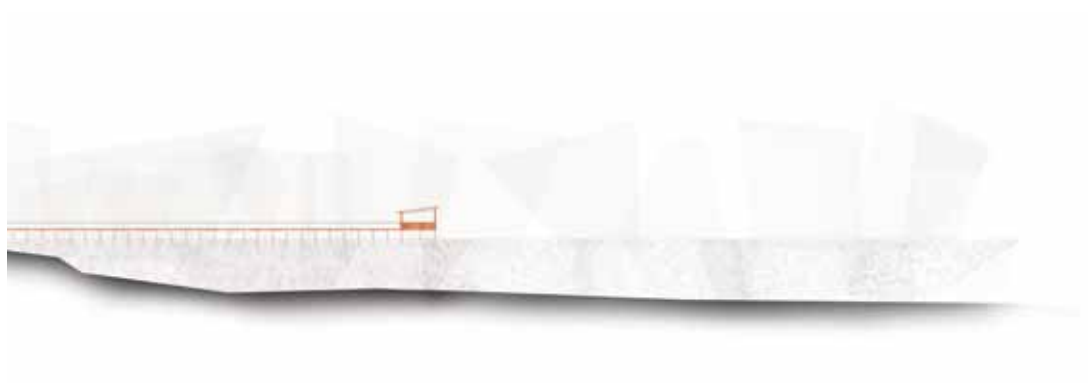


CROSSING OVER.

From the haze of the forest floor to the clarity of the water. A building across the landscape. Walking the building, walking the landscape, walking the place.

See also enclosed scaled drawing no. 3







IN-BETWEEN BUILDINGS.
Glazed pathways in the landscape.



**A BED IN A CORNER BESIDES
A WINDOW: PROSPECT,
REFUGE AND REASON.**

*A sense of 'peaceful longing' in the landscape.
A place where the mind and eyes can travel
when the body is contained.*

See also enclosed scaled drawing no. 09 or 05.



**THE PRIVATE WARD AS
A SIMULATION OF THE
BEDROOM.**

*Wall, floor and ceiling as furnishment;
architecture as images of action. A narrative
from functionality.*

Not quiet a home, but far from an institution.

See also enclosed scaled drawing no. 05



**SHARING MUSIC. SOMETHING
TO GATHER AROUND.**

*The corridor as an instrument;
Reflector of sound as it moves along the
natural landscape while emphasising the
interchange between the private and gathering.
Cradling space next to, under, behind and in
front.*

See also enclosed scaled drawing no. 04.

**THE PRIVATE WARD AS
A SIMULATION OF THE
BEDROOM.**

*To building on pillars; to elevate. To sink
a concrete frame into the ground; to set
underwater free. Stepping stones; to be gentle.*

*Ways of emphasising what is wonderful about
the wet landscape.*

See also enclosed scaled drawing no. 06.

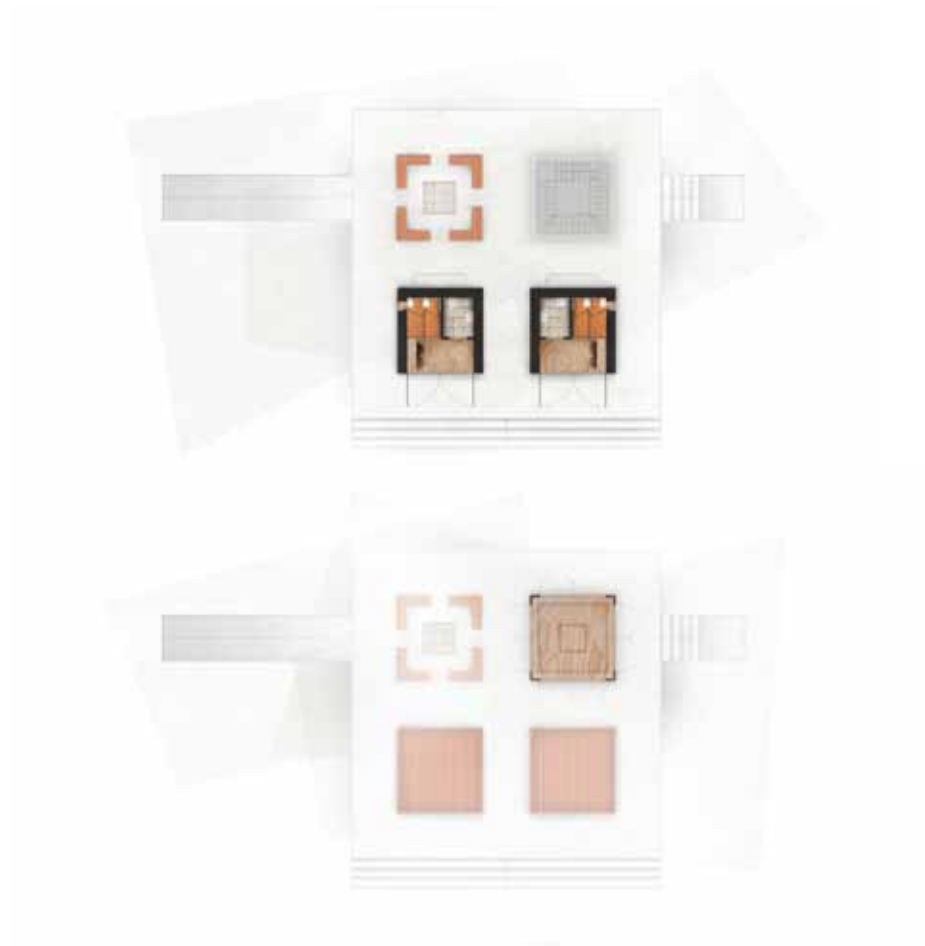


**TWO GUEST ROOMS, A FIREPLACE AND
A TOWER COMBINED.**

*The power of geometry, a marker in the
landscape: A place is identified in the middle
of nowhere.*

*Plateau, path, ramp, staircase, cubes, tower..
A place of clarity and order surrounded by
nature, by life; A refuge from sickness.*

See also enclosed scaled drawing no. 07.





CRITIQUE OF PROJECT

The final chapter is a critique and evaluation on the project; what has been the produce and what is learned. Thus, the chapter includes

concluding perspectives for Hospice Thuro and for the widespread discussion of the role of the narrative to architectural quality.



8.1 concluding perspectives

A NARRATIVE
about crossing over

Hospice architecture is still a rather recent phenomenon within the field of architecture, and thus, it is not until the past 10 years or so, that it has become a subject of attention among architects. For that reason it also a somewhat unanswered question how to address the matter of creating ‘a place where life is ended’ and where the practical realm of a palliative institution compromises the sense of belonging and intimacy necessary to the patients and relatives in concern. As a result, as stated in the introduction, something, that ought to be interesting to the field of architecture in general, has happened: Extensive design briefs are conducted and published; most recently the ‘Programme for Good Hospices in Denmark’ (Realdania 2009), where an attention to the role of architecture as a supporting element in care-taking is a point of return in how architecture is designed. In other words: Architecture is considered to be a partaker in the palliative care.

This is happening all the while renowned architectural thinkers and critiques like Juhani Pallasmaa (Pallasmaa 2012) claim that the sensitivity in architecture is in decay. This contradiction, that palliative architecture seems to be unaffected by any decrease in the attention to the phenomenology of architecture, is something that caught my attention and sat off a whole series of questions with regards to the connection between sensitivity, the narrative (or what Pallasmaa also refer in other terms such as ‘the image’ and ‘imagery of architecture’ (Pallasmaa 2010)), and architectural quality. Thus, hospice architecture as master thesis subject was a theme that allowed me to reflect upon the complex question of architectural quality in general subsequently to making an architectural response that has quite elaborate demands to respond to of both technical, practice and poetic nature and how these could inform one another.

9.1.1 THE NARRATIVE PHENOMENON

The process of designing Hospice Thuro, initiated by an analysis of hospice architecture and a commentary on the philosophy of these (and what that might imply in architectural terms) was followed by case studies that has inspired the design, as well of given me further reason to discuss the architectural produce of today. As promised in the initial chapters of the master thesis report, it has been the intention to return to these speculations and elaborate on what is really meant when the statement that architecture has a ‘narrative potential’ is proposed. Here it goes:

What seems to be missing, when Pallasmaa states that the architectural quality is in decrease and that there seem to persist an age of architectural euphoria due to an unforeseen accumulation of wealth (Pallasmaa 2012), is an attention the underlying idea that give architecture reason. To understand the philosophy of the design drawn from its realm and to explore it as a point of return in how decisions are made in the design process. Perhaps architecture has somewhat become detached from what we really need?

I realise that to state ‘the philosophy of a design ought to be drawn from its realm’ must sound really complicated and abstract, perhaps even somewhat

confused, but what it comes down to is, that I as an architect, when I sit down and start designing a hospice, I have a philosophy lying in front which is agreed upon by architects, scientists, patients and professionals, and gives me reason to put deeper meaning and significance into my design solutions because these are accepted to have an impact the quality of the place that it frames. I needed not to invent a narrative from personal preferences or my own, perhaps limited, knowledge or intuitive understanding of what it might be like to die, but I can conclude it from what I read. The real challenge is “only” to translate these tales into architectural terms; to construct the narrative from scale, material and space.

One could suggest that we as architects should be able to make reason of any giving design task of our own and that we, for that reason, do not need these elaborate design programs to begin with if we just did the job we have been trusted to do properly. I do believe that one of the great potentials of the field of architecture is that it is flirtatious; that it is interdisciplinary by heart. Architects seem to have a curiosity that drives a longing to uncover the mechanism of life, of society, and to understand how we can make it better. However, clearly not all architects are as attentive about this potential of the field, or at least something comes in the way so it does not come forth. This condition of architecture, that the narrative - the underlying philosophy - is missing, is something that is evident when one consider for example many of the designs that are being build in Copenhagen in Ørestaden. What is found here at every corner is grievous examples of architecture where one must really ask what kind of quality some of the housing projects give to living apart from perhaps ‘newness’ or an extravagant facade. Within palliative architecture, we need no longer to look for excuses to discuss the soft values of architecture because it is actually asked for; the narratives are waiting to be told, and that ought to be a great relief.

I believe what is significant of the great architects of yesteryear and today, who I continuously seek inspiration from, is that they have an intuitive, other times a knowledgeable, understanding of the condition of their time, and what that is required from architecture as a frame. They understand what story to tell. You see that in the work of Le Corbusier or Eileen Gray (see pp. 59-61) who understood that, with the new possibilities of technology, architecture needed not only to explore these through new construction methods, but that architecture also needed to frame a new way of feeling. In Gray’s work that meant that the narrative became evident through an almost semiotic attention to the furnishing scale of architecture (Eco 1976). These furnishment became images of action; architecture as a machine for living and a narrative about new visions for a modern way of life (Garner 2006).

It is evident in the work of Gunnar Asplund, who with his design for Stockholm woodland cemetery gave people what they did not know they needed. In the wake of world war I, what had been lost during the war was somewhat the trust in manhood, and thus, what Asplund rightly did was to propose a design where the sense of ‘going back to nature’ was strong. Thus, his design was the winning proposal of the competition because he was the one who, ironically, changed the least. He won because the underlying idea made the architecture of his sustainable (Leplastrier 2012, Jones 2006). In similar ways it is evident in the work of Bo Jørgen, that he understood, that what ever he introduced when he was ask to be architect on the project of Louisiana Art Museum, that what ever he made in this specific site, it was as much about exhibiting the landscape as it was about the art piece within. Thus, he spend months getting to know the landscape and learn to appreciate it fully before he started designing (Brawne 1993).

I believe that it has great value to learn, perhaps even imitate, the ways of architects like Le Corbusier, Eileen Gray, Gunnar Asplund, Jørgen Bo, Alvar Aalto, Peter Zumthor, Tadao Ando, Jørn Utzon, Luis Barragán and many others, because of their commitment to that architecture might be a bound art-form, it may be a concrete matter, but that does not make it any less deep; any less narrative or sensitive in the way that it responds to its realm. And what is even more interesting to discover is, that architecture, where the narrative is strong, regardless of its nature or time of construction, have an architectural value that transcendent time and style - perhaps because it has had an immense value at its time, but it also might be because they still, even to day, speak loud and clearly and wake our interest, attract or disturb us, because of it. The narrative in architecture is indeed what make architecture affections to me, and I think I have a reason to think so.

Perhaps, what we need is to be as critical with our surroundings as we have come to be with hospices. Perhaps we ought to discuss what the philosophy of a school building might be? Or a philosophy for bus stops or ice-cream stalls? At least that would be step towards a society where the role of architecture is explored fully and where life is better because of it. Where we do not just make total architecture, but detail it according to the appropriate narrative (Frascati 1984). Why not?

9.1.2 HOSPICE THURØ

Now, having concluded upon perspectives for the narratives necessity to architectural quality, and admittedly expressed an appreciation of the works of great architects, it is no less humbling to look inwards and suggest what the potential of the created design proposal Hospice Thurø might be in relation to this. Nevertheless, I will seek to explain my reasons Hospice Thurø; a building that, admittedly is very elemental in its essence and appearance, but does bring something new to the table with regards to hospice design.

In the initial chapters of the report and inquiry of the hospice philosophy and an analysis of a project based on this (see analysis of Hospice Djursland, p. 16-31) was undertaken in order to understand what this philosophy, the narrative of the design, might imply in architectural terms. The narrative themes, concluded from the outlook upon palliative architecture the extensive design brief of 'Programme for Good Hospices' by Realdania, 2009, that gave character to the project was 'Functionality (above all), death, the landscape and belonging'. This developed into a project, where the focus was on the private space, where architecture adapted the scale of furnishment; both to respond to the practical issues with regards to the private rooms as a frame of care-taking and but also to embody the space with a sense of 'persona' responding to the themes all together. The landscape was addressed as a meditative element - both to touch upon the theme of death as a poetic reference - but also to give something back to the

place that the hospice occupy and by consequence create a healthy atmosphere within the construct place of the hospice.

The acoustic landscape

As a distinct element of the design improving the acoustic properties of the design became essential as a correlation between the private and the common. In that sense the development of an acoustic landscape in wall and ceiling plan was an attempt to assimilate the hospice as a place of gathering among dying people and their relatives as well as a place to find peace. What is interesting about music is that it is bilateral in the sense that it can make as distance, as you drift off when a familiar song is playing, and it can make you aware that you are not alone. Thus, this is an architectural respond to what might be interesting to focus more on within palliative architecture in order to continuously seek out how caring environment can be better.

This, however, does not imply, that the way the building has been designed is anywhere near optimal if it is evaluated purely by its acoustic properties. To begin with the way the building settled in the landscape, in this case specifically according to the orientation of the ward unites towards south, was deemed more essential to the design than its acoustical properties, and by consequence long corridors is naturally formed. This corridors was made even longer, because it was important that the relationship to nature was even stronger in the design and thus the building was broken up into cellular units. This decisions undoubtedly compromise any 'optimal acoustic proposal' because of how sound moves in such geometrical formations. However, what grew from this is quiet interesting in a tectonic sense, I believe.

An acoustic landscape that not only improved the sound image, began to furnish space along the corridor. A small niche as a hiding place for children was evolved naturally for the necessity to have a cavity behind it to reduce the absorption value of the surface. A space moulded by the soft encapsulating gestures of the curvature in ceiling and wall created became a soft corner to place the bed if the patient wished for a view towards the piano down the corridor as the music is playing, or simply just to be a greater part of the hospice; to be less isolated. In that sense the acoustic landscape is an example of how balance between form, function and construction can occur according to the underlying narrative.

I like to think, even though, that I am quite humble to architectural quality, that Hospice Thurø is not just a proposal for a hospice building that works, but it has that 'something more' that sets it apart from a mere buildings. This, both in the scale of the hand, with regards to how the detail is solved; not just as a material joint, but heavy with formal intend (Frasconi 1984), how furnishing elements initiated by practical considerations give character to space instead of taking it away, the way death is represented by means of informal landscape elements (such as the pier), but also in the way the building is organised as a whole, but first and foremost because the narrative of functionality, landscape, death and belonging, is architectural narratives essential to the design.

9.2 notes

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9.2.3 GLOSSARY

1. *Palliative architecture*: The term 'palliative' refers to a treatment or medicine, that is intended to relieve pain or alleviate a problem without dealing with the underlying cause. Thus, palliative architecture as an emerging typology is a generic term for hospices, day care centres, certain institutions etc.

2. *Programme for the Good Hospice in Denmark*: Programme For the Good Hospice initiated by the foundation of Realdania first released in 2006 and updated in 2009 is a model for hospice projects in Denmark, and is intended to rethink Danish institution design in terms of how the architectural environment and palliative demands can unify in order to support the patients whom inhabit the hospice as well as relatives and the personnel.

3. *Multistable Architecture*: Mustistability is a term within phenomenology, that refer to a perceptual phenomena as a form in which there are unpredictable sequences of spontaneous subjective changes. This implies, when designing according to this awareness, that because actions are spontaneous and can not be predicted, that architecture should be open to the possibility of spontaneous application.

(Botin, L. 2012)

9.2.4 ILLUSTRATION LIST

All illustration not listed here are created by the author

Pp. 19, Photograph by Maria Grønne 2012
Pp. 23, Photograph by Maria Grønne 2012
Pp. 25, Photograph by Maria Grønne 2012
Pp. 27, Photograph by Maria Grønne 2012
Pp. 28, Photograph by Maria Grønne 2012



"Whoever is born a poet, becomes an architect"

(Hugo 1831)