dawn. skansberget is empty.
The sun is rising over the rooftops in the east, awakening the interior through the openings in the eastern wall.
07.00

A couple of early city dwellers venture to the lower plateau of skansberget to care for their beans and tomatoes. The staff is arriving for work.
09.00
The lobby is coming to life. Staff and patients are grabbing a cup of coffee. The stone wall in the back is illuminated by the warm morning light, beckoning everyone further into the building.

10.00
The day starts with physiotherapy, slow movement and reconnecting with the physical body. Light from the courtyard illuminates the back of the building.
lunchtime. Staff and patients meet in the lobby to eat and socialise.
a rain shower makes the greenery thrive and the courtyard is surrounded by a rainwater curtain.
the raking light moving across the walls forms a backdrop for the therapy rooms

the small openings in the lobby wall are illuminated by the mid-day sun
as night sets on the empty building, only small electric lights puncture the darkness.

**17.00**

patients are leaving and public visitors arrive. The evening sun shines through the courtyard to light up the lecture space where tonight’s public lecture on stress just started.

**21.00**

as night sets on the empty building, only small electric lights puncture the darkness.
as society and our professional lives become more stressful, an increasing number of people fall ill from the way we live. this is a proposal for a stress rehabilitation centre for people with burnout syndrome. the project is an investigation of how we experience time in architecture, trying to create an environment where people can change their relationship with time by experiencing it sensually. the linear time perspective that dominates society contributes to the notion of time as something we can run out of and many may feel that they are losing in a race against the clock. a lot of architecture today is unnecessarily static. it contributes to the alienation from the subjective notion of time by counteracting any direct experience of changes in our environment—such as cyclic daylight changes or the weathering and wear of materials. this proposal will serve as a hideout for people who experience negative stress and is also aimed at spreading knowledge to the public. the design emphasizes social interaction in an introvert and protected space, where the passing of time becomes intuitive by linking a certain light pattern to a specific time of the day or year.

Finding Time

Proposal for a Stress Rehabilitation Centre

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**BACKGROUND**

**CONTEXT**

Gothenburg is the second largest city in Sweden. Its urban population is growing, and with it stress-related disease and sick-leaves are increasing.

**LOCATION**

Skansberget is one of the large green areas in proximity to the city centre. The northeast slope is a popular recreational area, while the southwest part is more sparsely used.

**HISTORY**

Skansen Kronan is a fortification and landmark built in 1689. Originally the hill was owned by the crown and used as grazing land.

**HOUSING**

In the beginning of the 20th century the southern slope was developed for housing and the terrain terraced with large stone walls.

**AN ABANDONED PLACE**

On the southern slope a dead end is formed by the terrain. These levels are abandoned and covered in graffiti, used mostly for drug dealing.

**PROGRAMME**

On the lower levels of the terrain the municipality are developing a public urban farming project with raised plantations.

**CONNECTIONS**

The top of the hill can be reached from two directions. By joining existing roads, a third path could be created from the south, activating the southern slope.

**SUN CONDITIONS**

The site has great sun conditions all throughout the day. Thanks to the high location no buildings shade the site.

**ENVIRONMENTS FOR BURNOUT PATIENTS**

**SHELTER**

The environment should feel protective and shelter the patient from intense activity and noise.

**SENSUAL EXPERIENCES**

Sensual experiences help patients live in the presence and cope with their illness.

**EVERYDAY MOVEMENT**

Calm physical activity is vital and should be an integrated part of the patient's environment.

**DAYLIGHT**

The positive effect of daylight on all kinds of rehabilitation is well established.

**SOCIAL INTERACTION**

Spaces for social interaction help patients find support and inspires collective rehabilitation.

**REFERENCES**

1. 1932, Alvar Aalto, Pemars Sanatory, Finland
2. 1996, Richard Murphy, Maggie Centre Edinburgh, Scotland
3. 1999, Herzog de Meuron, Basel Rehab, Switzerland
4. 2006, JDS+BIG, Helsingør Psychiatric Hospital, Denmark
5. 2012, NORD, Healthcare Centre for Cancer Patients, Denmark
6. 2011, OMA, Maggie Centre Gartnavel, Scotland

**OFF CAMPUS**

A location off hospital campus helps counteract prejudice and feeling of institutionalisation (2,5).

**INFORMAL**

The atmosphere is either informal (4,3,5) or even domestic (2,6). Meetings with medical staff are casual and friends and relatives are encouraged to visit.

**SOCIAL INTEGRATION**

More intimate zones are connected by well integrated social spaces (all) where patients can heal collectively.

**MATERIALS**

Materials and architectural elements associated with hospitals, are avoided in favour of natural, tactile materials (2,3,6).
DEAD-END CIRCULATION
conventional health-care circulation - often based on long corridors and small enclosed spaces

ENDLESS CIRCULATION
the circular shape allows endless movement with no dead ends, the different programmatic zones are organised in an open landscape

ALL CARDINAL DIRECTIONS
the circular shape offers a big variety of cardinal directions, enabling great sun conditions and bigger transformations in light

INTROVERT
an inner courtyard allows all spaces direct sunlight from two directions at different times during the day, it also creates a connection to the outdoors

EXISTING STONE WALL
the circular shape is cut by the existing stone wall in the back of the site, forming a rough and deeply textured backdrop to the interior

PUBLIC PROGRAMME
the main public functions are placed in the front of the building, connecting to the new public path to the top of the hill

3 x SKETCHES

COURTYARD
- the building allows for circular movement
- program reflects the movement of the sun
- the hill is made accessible
- easy to understand and orientate
- the courtyard offers noise shelter and a private outdoor space
- difficult to integrate in the landscape
- all interior spaces have the same basic shape

SEPARATE VOLUMES
- the building allows for circular movement
- every volume can be easily adapted to the function it contains
- the courtyard offers noise shelter and a private outdoor space
- doesn't include natural public access to the hill
- could come across as shattered
- difficult to orientate
- volumes shadow each other

STAIRWAY
- the building could be a public attraction
- the hill is easily accessible
- patient privacy is threatened by public access to roof and terraces
- the more private side of the building is only directed towards the southeast which limits the experience of light and cardinal directions
- main movement is linear
TIME + LIGHT

SUNLIGHT
framed - distant & directed
deeper - more distant, more introvert

LIGHT RAYS
raking light
openings
surface topography (+ raking light)

• large contrasts
• big transformation
• unpredictable light
patterns
• large contrasts
• big transformation over time
• variation in light
effects

DIRECTIONAL
porosity
geometric
abstraction

RAKING LIGHT

LAYERS

EPHIMERAL

1990, Peter Zumthor, Kunsthaus Bregenz, Austria
1968, Jørn Utzon, Bagsværd Church, Denmark
1994, Steven Holl, St Ignatius Chapel, USA
1980, Tadao Ando, Koshino House, Japan
1988, Tadao Ando, Church of Light, Japan
1982, Shoei Yoh, Light-Lattice House, Japan
1300-tal, Alhamba, Spain
1995, Herzog de Meuron, Dominius Winery, USA
2003, Peter Zumthor, Kolumba Art Museum, Germany
1985, James Carpenter, Sweeny Chapel, USA
1990, Tadao Ando, Water Temple, Japan
1265 bc, Ramses II’s grave Abu Simbel, Egypt
1984, Juha Läiviskä, Myyrmäki Church, Finland
1962, Sverre Fehn, Nordic Pavilion Venice, Italy
1956, Alvar Aalto, Vuoksenniska Church, Finland
118, Pantheon, Italy
2011, Peter Zumthor, Bruder Klaus Chapel, Germany
1954, Le Corbusier, Notre Dame du Haut, France
2010, SANAA, Teshima Art Museum, Japan

EXPERIENCE OF VIEW

CURVED WALL

shallow - close

winter - raking light ceiling

summer - raking light walls

7.00 reception

6.00 backdrop to courtyard from entrance

9.00 backdrop from entrance

12.00 library

12.00 reception & dining area

12.00 library - transparency of courtyard

17.00 lecture area

18.00 dining area

15.00 single patient therapy

OPENINGS: WALL

OPENINGS: SMALL & DIRECTIONAL

light rays

OPENING: ROOF

09.00

14.00

15.00

12.00

14.00

15.00

18.00

winter

summer

winter

summer

18.00

12.00

18.00
COURTYARD LAYOUT
The light from the curved roof opening spreads詹姆斯. The circular shape makes it possible to create a horizontal space, which is supported by the weight of the roof. Pressure in the roof is even along the entire wall. The upper part of the wall is tensioned by the weight of the roof, which is self-bearing to keep the main space open. The roof is constructed like the wheel of a bicycle with wires carrying a heavy circular steel construction at the centre.

LIGHTSHADOW
The asymmetry of the shape is a result of both the position of the sun and the effects of the roof.

HARD SURFACE
The asymmetry of the shadow is only a result of the angle of the sun making it more apprehensible in situ concrete.

WATER
The light ray effects are also only present in summertime. The thin dimension of the wall in summertime.

PLANT
The presence of the sun can shine through the small openings in the lobby wall.

CONSTRUCTION:
- Post-Tensioning
- Wire
- In situ concrete
- Steel construction
- Concrete walls carry the load of the roof, which is self-bearing to keep the main space open. The roof is constructed like the wheel of a bicycle with wires carrying a heavy circular steel construction at the centre.

LOAD BEARING INNER WALLS
- Separates the building from the terrain
- Divides the interior space and takes focus off the courtyard
- Easy to overview the movement of the water
- Simple graspable shape when seen from the top of the hill
- Collects rain water to the courtyard
- Creates variation in the interior
- Illuminates the topography of the stone
- Results in raking light during the day
- Results in raking light on the ceiling in summertime when light can shine through the small openings in the lobby wall
- Results in raking light on the inside of the wall in wintertime
- Collects rain water to the courtyard
- Creates light reflections
- Offers a different experience than the rest of the building
- Blocks the view
- Reflects the seasons
- Does not contrast to the buildings surrounding the wall
- Does not add to the expression of the building
- Makes it more of a foreign object in the building
**TIME + MATERIALITY**

### STAINING
- Verdigris + Rain: weathering but not decay, big transformation over time, process accelerated by rain and solar radiation.
- Direct sunlight: the yellow tone is enhanced and the surface gets a deeper texture; too much addition to the concrete mixture has weakened it.

### WEAR
- Sandpaper: the gravel shows as small sparkling dots, large amounts of pigment are needed to colour it.
- Plywood Board Formwork: rough surface similar to plaster.

### RUST
- Verdigris Stains on Concrete: big transformation over time; reflects the seasons; cyclic changes.

### POLLUTION
- Decomposition: big transformation over time; deep surface topography collects pollution, water, mildew, etc.; enhances the sound of rain.
- Plywood Board Formwork: a very deep texture almost resembles a stone surface.

### CYCLIC
- Cyclic Vegetation: Ivy: big transformation over time; reflects the seasons; cyclic changes.
- Thermochromic Paint: big transformation over time; changes reflect the conditions of the site.

### REFLECTION
- Thermochromic Paint: big transformation over time; changes reflect the conditions of the site.
- Plain Concrete: the natural yellow tone of the concrete is enough to enhance the warm sunlight.
The lecture area overlooks the private garden and offers a view of the stone wall as it continues on the outside. A shortcut into the building for patients who want to avoid the public lobby. The pattern of small openings in the lobby wall are just big enough to get a glimpse of the outside.

The main entrance is a deep passage that creates a physical and mental distance between the inside and the surrounding. The large opening in the dining space wall overlooks the green rehabilitation farming and the outdoor serving area.

The inside of the building is cast with a rough formwork of sawed fir. It results in a deep texture that catches the raking light. The facade is cast with a plain wooden formwork which creates a smoother texture. It clearly shows the weathering, while it is still textured enough to catch moist and pollution and provide friction for mold and climbing vegetation.