DIAGNEST

"Reducing stigma in mental health through architecture"

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Introduction

The name of my master-thesis project, Diagnest, is a play on words using the word diagnoses and a nest, and how different kind of nesting and nurture is needed for everyone in our society.

This project was from the beginning my way of exploring how mental health stigma can be effected by architecture and how mental health can be more integrated in our society. The project is dedicated to my good friend that lost a fight with a mental health disease. Throughout my journey I learned how trying to reduce stigma can also in a way create it and fell in love with the subject and how vulnerable but relevant it is. Through this report I will have interviews and analyse different examples on mental health institutions in order to find a suitable solution for my project and reduce stigma.

Research

Why this project

So why did I choose to tackle this subject?

Not only was it because of my friend that I mentioned earlier but also I came a cross an interview with a friend of mine that had a brother that could not get help when needed because of a financial cut down in the mental health system and for other reasons.

I was interested in how private, semi public and public space can be therapeutic if you integrate it in the right way and define the right thresholds. Coming from Iceland and knowing people who have been admitted in to a mental health facility and having friends that worked there I noticed there was a certain stigma and shame in the air, and was fascinated how architecture could perhaps have something to do with it and moreover how it could erase it. Also I knew and had heard of others that had been in similar situation.

The common discourse about mental health throughout history had a big impact on how we designed buildings in the mental health system.

After a discussion this with my tutor Maria, in the beginning of September 2018, I went back to Iceland to do a month of research since I was working at an architecture company at that time.

I started reading magazines about the Mental Health care system in Iceland that doctors had written among other sources. What fascinated me the most were the human interventions that ordinary people did to minimize the gap between the institution and the society. One of the articles I read was about a woman that had worked at the mental health facility in Reykjavik. After she retired she bought a large family house in order to be able to share it with former patients that were not sick enough to be hospitalized at the psychiatric ward. This woman made me see how mental health patients need different kind of care and also some kind of push to get back to the society. Another example I found in an article from 1970 was about few Icelandic grammar school students that decided to socialize with the people at the mental health facility Kleppur. They created an organization with doctors and other professionals to work in groups with the patients. They wanted people to be more aware and more understanding towards people who suffer from a mental illness and also to observe how the society can look at it from a different perspective.

The system

In order to understand how the Mental Health care works in Iceland I was in a dialogue with some people I knew that were seeking help at the time for either them selves or others in Reykjavik. I wanted to know how they experienced the system and the different steps to recovery.

They told me that the small ceiling entrance rooms and dark hallways in the Psychiatric ward effect the atmosphere of the place and makes it more closed and feel more isolated. The light in the hospital is only through small windows with no apparent view. Patients share a room and they can not enter a garden. The doctors I spoke with said the lack of privacy life made it difficult for patients to have a home like environment. After this analysis I was even more certain I wanted to work with this subject for my thesis and came to the conclusion that the mental health care system needed a step in between.

Figure 1 Morgunbladid "Being admitted to the psychiatric ward"

Figure 2 Englar Alheimsins - Movie about patients at the hospital Kleppur

The award winning author Einar Mar Jonsson, wrote a novel about his brothers life and his who had a mental health disease. In my opinion opening the discussion and humanising the patients give them humour and character helps reduce stigma. The photo is from the movie "The Angels of the Universe" from a scene were patients escape from the facility and go to a fancy restaurant, when the waiter comes with the check they say "We are patients at Kleppur, can you please call the police"

Why a typology

When I had decided on the subject I started to think what type of model I wanted to work with. The history of mental health institutions is interesting in Iceland like elsewhere and the discourse has. The first Mental hospital was originated from a farm called Kleppur and was later turned in to a mental health institution.

I decided to look at 3 different design approaches and view their strength and weakness and how it would help or harm the concept of reducing stigma with architecture.

1. EXTENSION
2. RETREAT IN NATURE
3. A NEW TYPOLOGY

Extension....

is a great way to change a buildings appearance and flow, but to make a statement project about mental health as an extension of an already designed system would not strengthen regarding isolation and a step in between in the mental health care system. The mental hospital, Kristnes (figure 4) is located in North of Iceland. It has served as a mental health facility and was founded by local women in the area in North of Iceland 1930. The building is a 10 minute drive from the town Akureyri. Since I wanted the dwellers to be able to have a various infrastructure around them so it would be easier to integrate in to the society and for the society to access information this model would not strengthen the project.

Retreat in nature....

is said good for patients and therapeutic healing. The problem with that is that it is either located far from any infrastructure or in suburbs or neighbourhoods that don't socially integrate their inhabitants. For my project, location was key and especially location that gave a certain leisure and activities and a city core.

Figure 3. Sjukrahusid a Akureyri. Kristnes Hospital

Figure 4. Sjukrahusid a Akureyri. Kristnes Hospital main building.
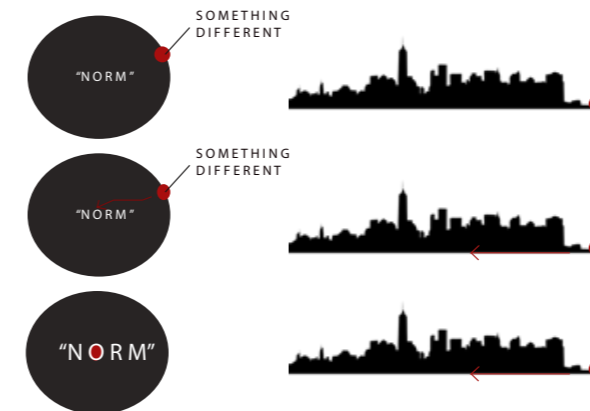
A new typology....

that is dependant on a already functioning system. With designing that kind of a building I can avoid thinking about everything related to Mental Health institution design and more focus on integration and how location can be important through architecture language.

A statement project that could be situated in a city core.

I decided to design the typology or the system, it would be a research of how people with mental health illness are given a step between when they go out of a mental health hospital and try to return to the society again. With choosing this kind of architecture my site and result can be an example of ow we integrate different groups of the society instead of locating them on the edge of cities or towns. The new typology could then be altered in size and construction but the overall idea would rely on certain factors that I will explore in this master thesis research.

Examples

To understand how architecture in mental health works I decided to look at examples from other architects and designers. I took five different cases and then from that developed 6 strategies to continue with my project. The examples all show how respect in architecture and designing for a specific group of people of the society can have positive effect on their every day life. They also show how we can in various ways reduce stigma or stereotypic image of a certain disease and put emphasis on the patients diagnoses while focusing on their needs in the design.

I looked at the Alzheimer Village by the Deutch architecture firm Molenaar&Bol&VanDillen architekten, to focus on projects were the infrastructure provides different kind of functions in order to make it easier for people with dementia to live a normal life. The target group is elderly residents with dementia. The place offers great mobility and an opportunity to lead a normal and active daily life. The innovative care concept of the architecture of the place is based on the requirements and needs of the residents.

Figure 5 Diagram from the architects showing the plan and different function of the area.

The design focuses both on their mental and physical state. The patients that have dementia can live in their own world where worries of finding the grocery store are not a concern. The architecture is designed to enhance the life of the patients and make them feel homelike and accepted by others.
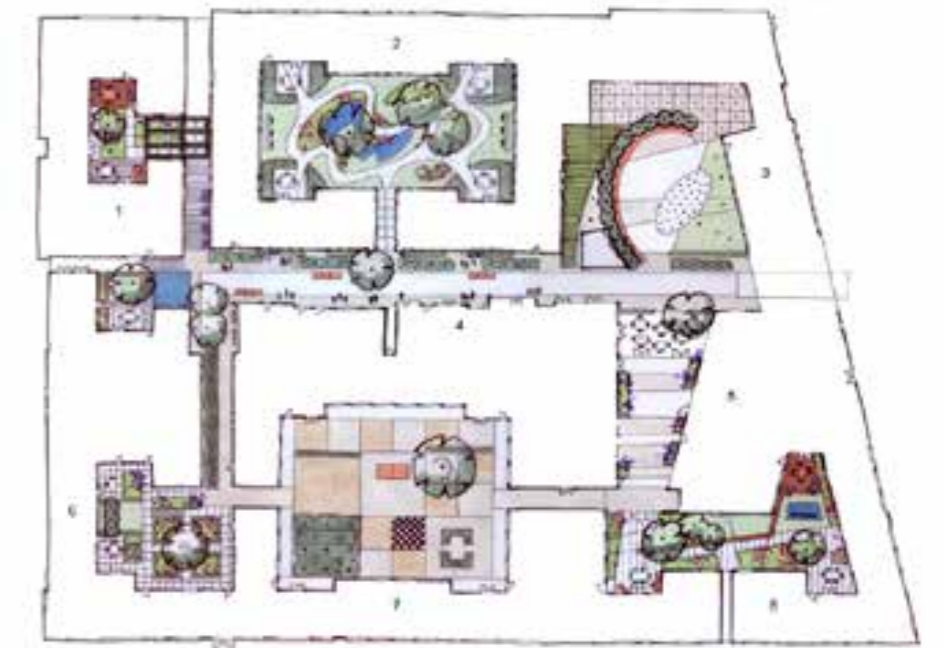

Figure 6. The buildings are united with prolonged balconies and green outdoor terraces.

Some projects in recent years have really tried to tackle stigma and things we feel uncomfortable or shameful to talk about. A hospice by NORD Architects does just that. The whole building is not just designed for inhabitants to interact but is also made to fit in to the context of the area of Fredriksberg. This flow of the people coming in and out and how the building is designed is interesting and gives the same respect for the people coming in and dwelling and then the ones that eventually leave. The concept of death is rather embraced and nurtured then to be something people are dreading.

"Often, in hospices there is a separate out of sight entrance for undertakers. Here you can encounter(as I did) a family age of all ages accompanying a casket as it is wheeled through the public areas of the building and out of the front door to the hearse. This way of doing is a part of the brief Death and life share the same entrance, it shouldn't be hidden away"

(- Helle Tingrupp Hospice Director)

Figure 7. The flow, circulation between patients visitors and staff is important.

Figure 8 The building fits in the context of the historic vibrant area.

With the projects and typology of the Maggie's center, the process of the patient dealing with trauma after a cancer treatment is underlined in the architecture. The spaces are made to be inhabitable and make the patients feel at home with a lot of greenery and people who have had a similar experience. These kind of places reduce stigma in the way that they share information and help people understand and go through trauma in their own way. Maggie's centers have helped a lot of people face their fears and are a certain step between a disease and the society. It also tackles the feeling of being ashamed for going through that experience.

The interesting thing about the concept is also the typology which has been used across the world by different architects and designers. Each place has a specific approach but all follow the same protocol and the respect of the patients ordeal.

Figure 9. The buildings are often like a small village with different functions and in contrast to it's environment.

Figure 10. The buildings view often is very specific and easy to recognise.

Alvar Aalto's Sanatorium was a pioneer in breaking up the traditional hospital. The building reduces stigma in the way it is designed for a specific group of the ill and reacts to their needs and how they can socialize with other patients. The patients are treated with respect and all have the same view. The site is located in a remote place in the middle of a forest. The beautiful landscape was a big part of the reason for the design and to offer the patients an environment they are surrounded by all the hours of the day. Aalto in this way makes it possible for the ill patients to be around each other and with that he creates a community which he enhances with warm and inviting social spaces that the patients can use to relax, sunbath or have a quality time together.

I think the way Aalto designed the rooms and the spaces shows a great understanding and analyse of the patients' disease and their needs and how they can live a better life in the health-care system.

Figure 11 The building is located in the nature

Figure 12 Exterior balconies for the patients

When Aldo Van Eyk designed the Orphanage in Amsterdam he in my opinion focused on elements to make the children feel like they were free but yet safe. The Orphanage by Aldo Wan Eyk breaks up a certain form but is all under one roof. The little spaces in between and the closeness of the garden gives the children a space to play but also to experience the outside world at their own pace. The light is projected into oval shaped roofs that form an interesting unity and shape of the building as a whole.
Aldo was specific to detail of the shapes and the materials. The bricks create a indoor outdoor feeling and the dark concrete of the playing spaces also feels like in an inside park.

The project also reduces the typical orphanage design and creates a different typology for children that have been through a lot and lost their parents and need nurture and to be around other children. In this way Aldo changes the format of the typical orphanage with the individuals, the children in mind.

Figure 13 The interior design focuses on the children and in what environment they can explore life and play.
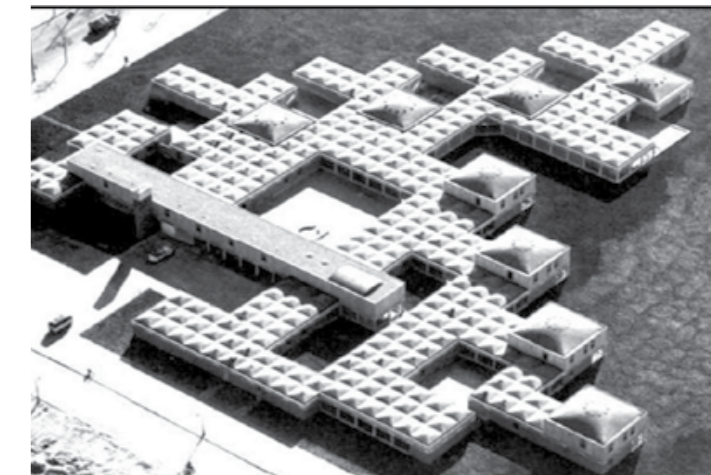

Figure 14 Small gardens and spaces are used to break up the volume of the mass and create a common playground but also a certain division.

Design strageties

1. A City within a city

(Alzheimer home in The Netherlands)
I found out that certain groups rely more on a specific infrastructure
provided close to them. That also gives them the choice to choose if
they want to travel within the building or seek other places for infrastructure.

2. An noticable structure integrated in the environment.

(Hospice in Fredriksberg)
From the Hospice in Fredriksberg and the similar environment I intended my site to have.
I wanted to integrate the building in to the context of the place. I also aimed to locate it
close to a neighbourhood so it will be easy for families to visit and the structure
to not be "hidden away'.

3. An information and awareness center for Mental Health

(Maggie's center)
From the concept of Maggie's centers, not only patients can seek information
about cancer and how people are affected by it . The place offers calm
environment and a place for dwellers to meditate. It usually has a strong design
language and is a little alien to it's context, so people can easily find it.
In that sense it is not hidden away but put at a place where traffic of people runs
through or past the place. I want my place to have a similar purpose, where old
dwellers can rediscover themselves and come back to the building anytime they want.

4. Designing for the individual dweller

(Alvar Aalto Sanatorium, Finland)
Every room should like in the Sanatorium have a view and a calm environment.
The structure itself should be located where there is nature and dwellers can
feel like they are free.

5. Borders between inside and outside are transparent

(Orphanage by Aldo Van Eyk)
I wanted my structure to have some kind of invisible border between inside
and outside and in that way invite people to the building. Like the children
in the Orphanage the dwellers would feel more like they are integrating the
space and nature and thus interacting and engaging with people walking by.

6. A part of the society

(Diagnest)
The structure of the building should integrate the society in a way that it flows
through it and creates mixed societies where people can more easily take steps to
feel as a part of the society again.

Process & reasoning

Location

Akureyri is located in the north of Iceland deep in the fjord Eyjafjordur. The town is a very important place in the North of Iceland. The city is often called the capital of the North and people living around rely on the town's infrastructure and society.

For me choosing this town as an example for my typology was both for personal reasons and for professional. My dear friend that studied with me in the town lost her fight to a mental illness. I believe shame and this big gap that can be created with mental health institutions is really difficult for young adults and can have heartbreaking consequences.

I will use a branching system so the infrastructure provided in the area can also serve my building. With the typology, the location is perfect to connect the city, neighbourhood and the idea of institution and make an attempt to combine them into one building.

50% of the year is is estimated really dark, and many people in the society suffer from depression

The healthcare system in Iceland is from a old model and needs to rein-just to the current situation and that more and more people openly suffer from depression then before.

1/3 will at some point in their life experience a mental health episode

Site introduction

I chose this site over others in the town because of the various infrastructure surrounding it. The site has already been designed in a master-plan as a park by the local architecture company Kollgata. When you look at the connection to the town centre you can imagine the flow that would eventually run through the site like the river that was there before.

I felt like this was the perfect place for a typology that both involves the neighbourhood and the city-core. A place that has a beautiful view and nature but also has infrastructure the typology or design approach can rely on and improve the architecture of the place as a whole.

Plans and topography

In order to understand my site better and the future plans for this area I went to the municipality office in Akureyri. I was curious to see drawings of the topography. The proposal for a park like design for the little central valley is to the right. For my project it was essential that the plot should not just stay as it was because it was better that there were already future plans how to change the area. The area has a place in history in the town and many people used to play there as children. Today it is used for a left over snow. The photo to the left shows the topography and the decline of the street Oddagata.

I wanted to keep a part of the proposal especially the one with the path leading downtown but also add a building that would combine the neighbourhood street and a park. In that sense all inhabitants of the area as well as visitors could enjoy the space and the design.
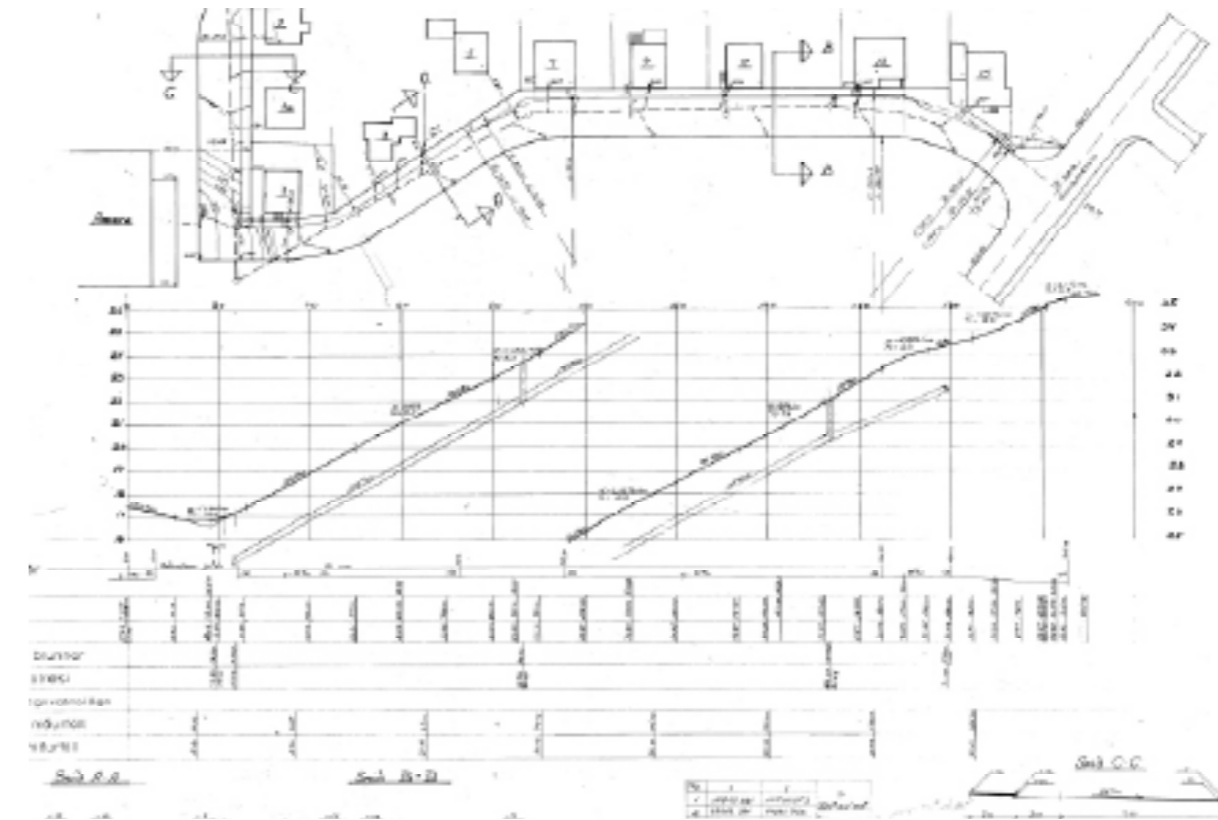
I chose this site since it represents the things I wanted my topology to have.
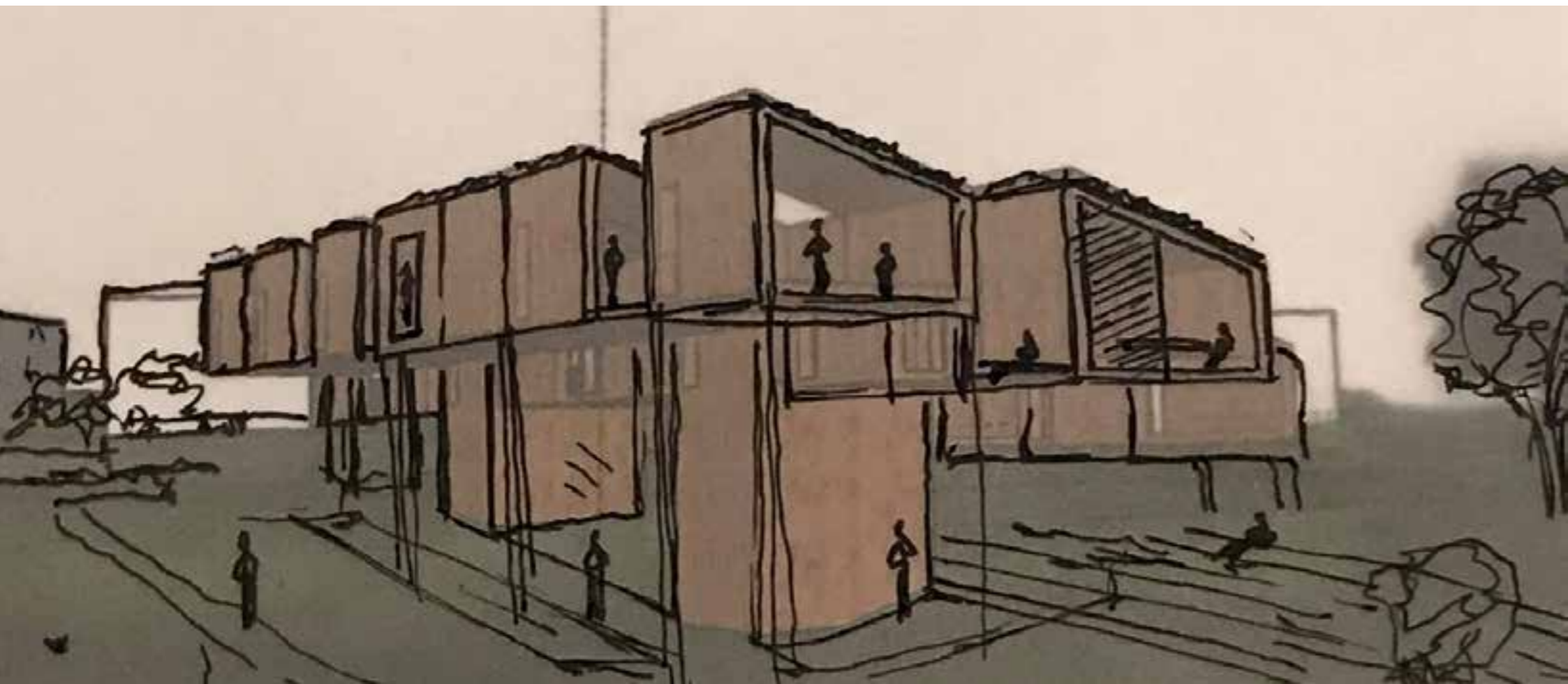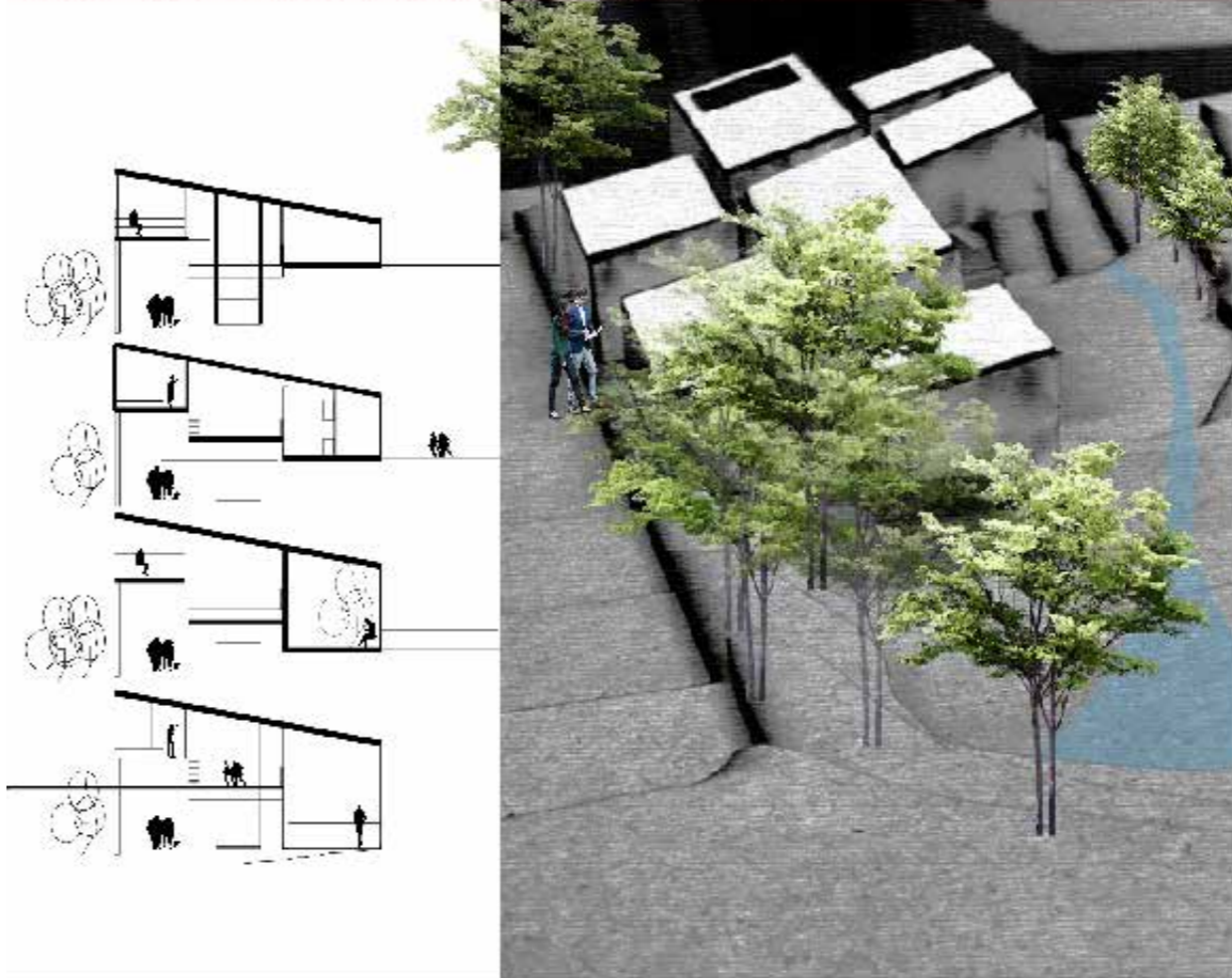
A good connection to the city center

A beautiful view

The topography's sloped hill going upwards creating a dynamic in spaces.

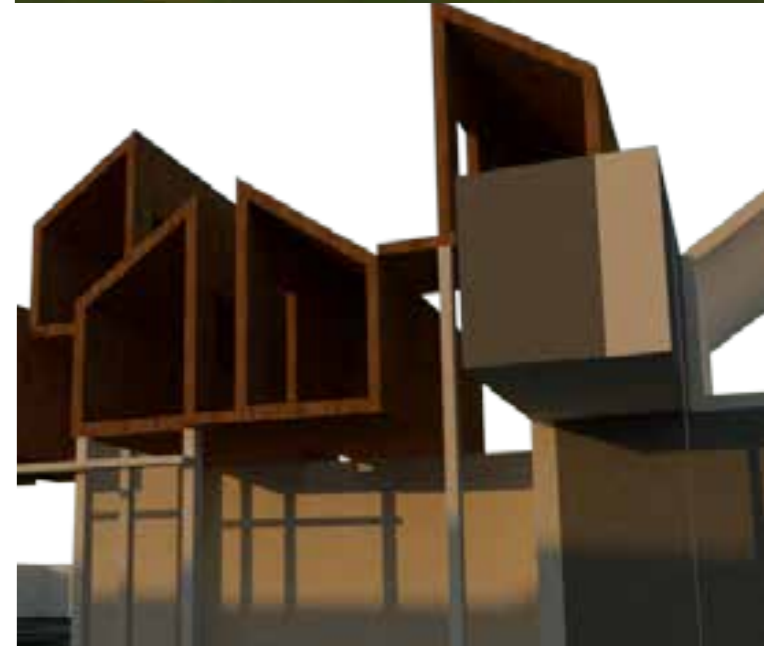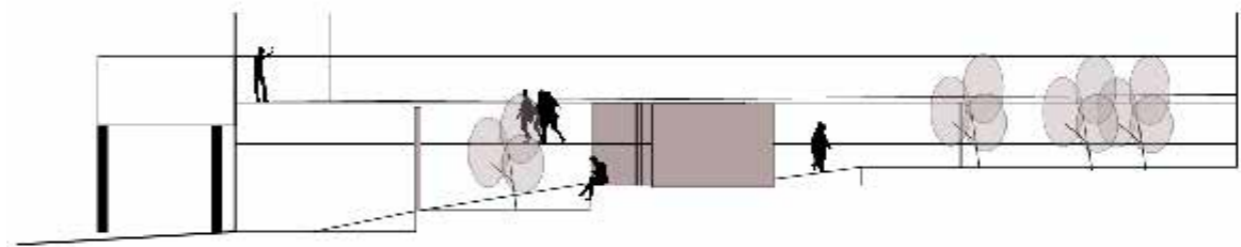A place that is considered to be a park and a street

Sketch and model ideas

the nature plays a big part

........the height of space increases when the floor follows the typography

Qualities of a site

When looking at the site and what it requires for my kind of typology the size and the infrastructure of the town was very important. The beautiful view also charmed me, as did the architecture of the buildings around. Since this is planned as a park in the near future, putting a mixed use public function there seemed to make sense.

I had a meeting with the planning department in Akureyri for a discussion, drawings and contour lines of the place. I was told that residents did not use the area and it was mostly for getting rid of snow since Akureyri is known for it's snowy image during wintertime. With that information I felt like the choice of site was relevant to the project and creating a place that enhances social flow through the site and brings people there.

My argument for placing my building in quite central and close to different kind of infrastructure was that many times mental health facilities are located in remote places or on the edge of cities. When discussing stigma in architecture these locations were not good for the people dwelling there since infrastructure to help them was far out of reach and many times people became isolated in their own home. I also wanted to address factors like "Buildings hidden away" and NIMB(not in my backyard) and challenge them. In the book "Miljo for livet" tackles the difference between a "neighbourhood" and a "district" and claims that in a good living environment there are not just residential houses. We need to think of a mixed city with mixed functions. In the book they also reflect on segregation and isolation and how some areas are meant to create segregation and class division and that architecture can help avoid that.
Thinking about society outside the society with a aim to not be integrated reminded me of the movie "Citizen Jane", were she fought against a segregation and class division being formed in the city of New York.

I think my site really helped me to analyse the possibilities and how a typology like that could function in an urban context. In the history of Akureyri there is a mental health institution located outside the city. It has qualities of a calm place, but in my study I also wanted to focus on what we do after the calm parts. I drove up to the building and actually at first thought about making an extension to it. Then I started thinking, would I not just been doing the same thing over again, with a different kind of design.
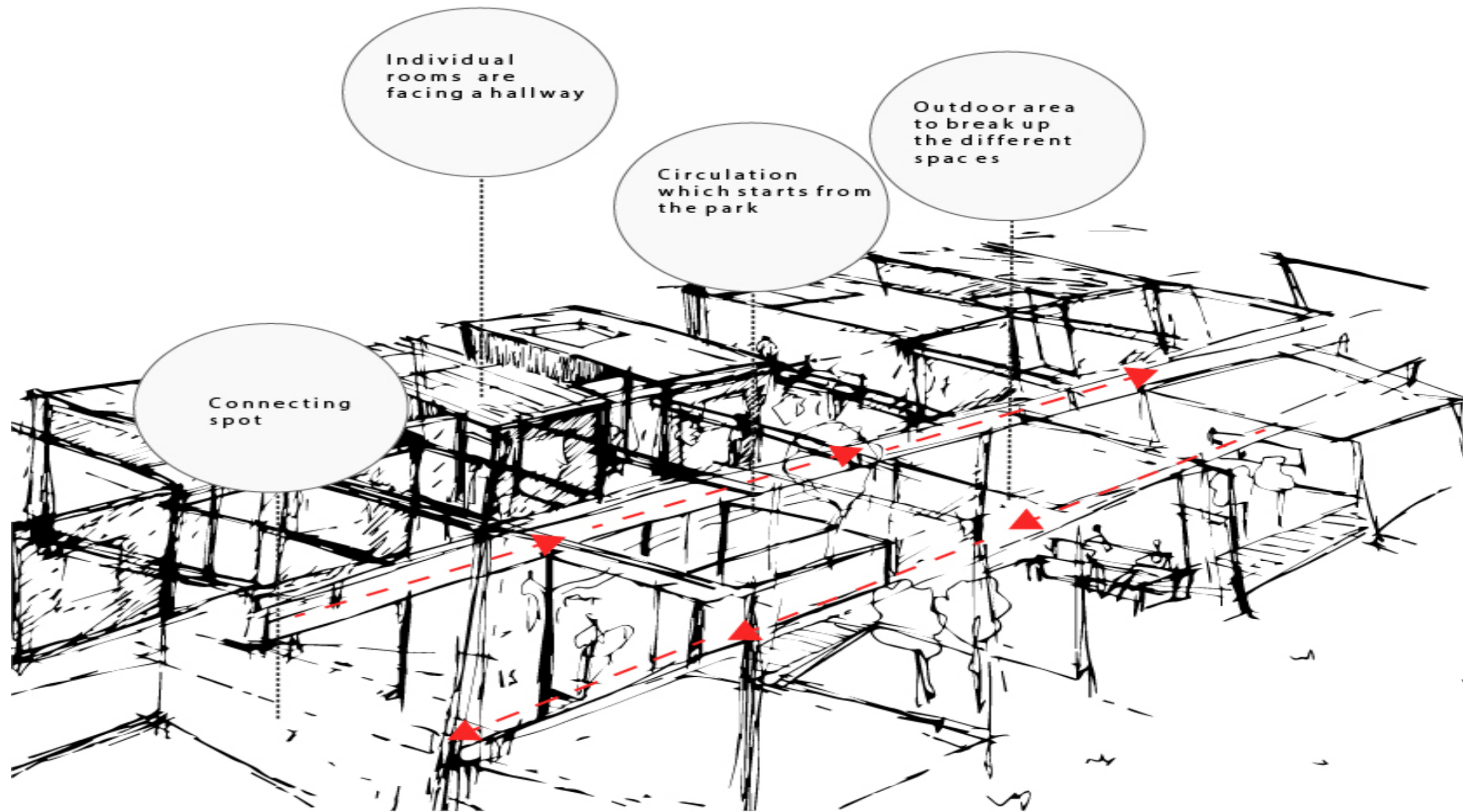
My site location was picked after analysing different kind of sites and compare them. The social flow was strongest in this one between the houses and the best candidate for this typology.

The cycle of society

It is important not to forget certain thresholds people need to have to feel safe in a mental health building. For me it were the little interactions from the society and the connection between their neighbours and the public that created these thresholds. Back in the days, in mental health institutions, a certain class division was formed within the institutions. Patients that were working were often on the top of the pyramid and had stayed there for a long time, the others were lower, and the new patients were lowest in the chain. In my building I wanted people to be in touch with the nature elements on the site but also feel safe and in their own world. Since this is a project about a step in-between mental health and the society I didn't want the steps between public semi-public and private to be too big and people could create their own thresholds and barriers that they could cross with time.
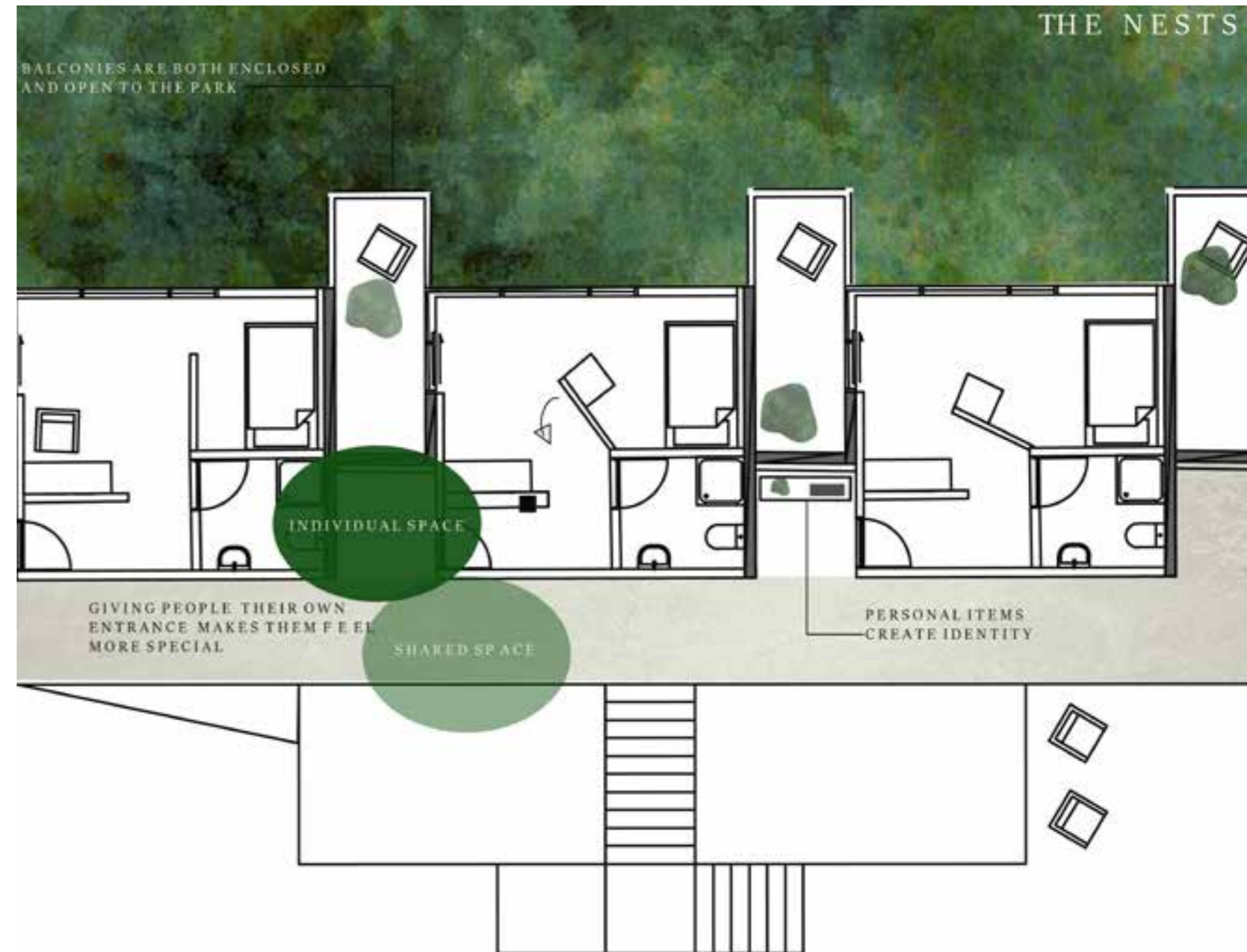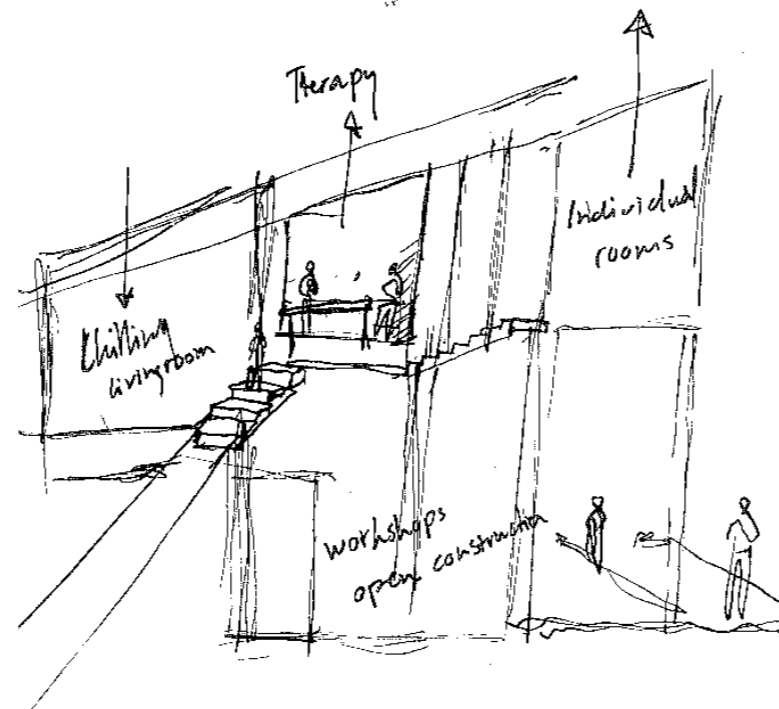
The most privacy should be in the **individual nests**, then move to the corridor balconies, in to the mutual spaces with the social and the therapy rooms in the **collective nest**, down to the common coffee house and then to the public activities in the **public nest**. Creating a typology with common nests that all have their purpose and having a rotating system that people dwelling there always change and rotate roles and in that way bring in a different knowledge every time.

Individual rooms are facing a hallway

Circulation which starts from the park

Outdoor area to break up the different spaces

Connecting spot

THE INDIVIDUAL NEST

Designing the individual nests was a interesting task cause they both needed to provide privacy but also give them the urge to enter the society. I decided to have them 5x5 square meters so they could both have balconies and a space to write or read and be with themselves. I wanted to avoid the corridor feeling so all the rooms have their own entrance (see photo). In that way they can invite guests but also personalize their room for the time they stay there. The park and the view over the town was also to give them the freedom to be amongst themselves but as well around other people walking in the park or on the other side of the street. They should easily be able to see what was going on in the collective nest from the corridor balconies and then defining their own thresholds and boundaries.

As a exterior design I wanted all of the rooms to have the same qualities since this project was a lot about quality over quantity. Therefore I didn't want some of them to be higher then the others and follow the topography and therefore the public nest only does so. I wanted the individual nests to hoover over the public nest and the park and create shelter for the pedestrians walking there.

Therapy
Chilling livingroom
Individual rooms
workshops open construction

THE NESTS

BALCONIES ARE BOTH ENCLOSED AND OPEN TO THE PARK

INDIVIDUAL SPACE

SHARED SPACE

GIVING PEOPLE THEIR OWN ENTRANCE MAKES THEM FEEL MORE SPECIAL

PERSONAL ITEMS CREATE IDENTITY

THE COLLECTIVE NEST

The **collective nest** started to emerge in the project through the process and model making phase. The beauty and simplicity of the connections between the collective social space and the private **individual nests** shaped the building and marked the location of each of them.

The **collective nest** should include different kind of functions and spaces so people could engage differently in the activities. It should be divided in to a home space and therapy space and have a stronger presence to the street then the park. I wanted the dwellers to feel like they had a home, neighbours and a street of their own as well as the park on the other side where they could sit and look at people passing by. The **collective nest** is the point where the interaction from the society starts to flow in to and through the house. Where choices start to form and where curiosity of the dwellers starts to emerge.

Indoor corridor balconies are the threshold between the **individual nests** and the **collective nest**. It was designed in a way dwellers could see what is going on outside their door instead of deciding to walk a long hallway and maybe turn around until they reach the common spaces. They have an easy access to choose where they want to exit the building since there are three exits from the **collective nest**.

THE PUBLIC NEST

The public nest should be the integration or the social magnet from the park. It should both include meditation spaces and open workshops. In the public nest there would be a coffee house over looking the workshops that is one of the ways down from the **collective nest** to go out and take a walk in the park or the town. In that way the **public nest** should also be a attraction for the dwellers to participate in workshops or other things happening. The **public nest** should be a **common nurturing station** for people to come and relax and be with their own thoughts, a safe haven to the daily noise we have to deal with. Silent movie room and a yoga space would also be located there. In the **public nest** the space could be opened to the garden and in that way let the garden flow in to the house itself. To work with the topography. Ramps are between each platform and also gives the architecture a more interesting feeling and form but with function and flow as a reason.

In order to make the **public nest** be an attraction it was important that the garden was not alienated from it. In that way no pillars hold up the **individual nests** cause that would create a certain barrier. The visitors passing by the building while walking in the park should feel welcome and know it is a place they can use. With that I wanted to also work with materials and the overall structure of the building and cantilever the **individual nests**. In that way the roof and the nests are held up by beams that goes in a grid system through the building.

Architectural "choices"

The decision of placing the building between a neighbourhood and a rural park leading from the city was to let the different groups interact. I didn't want the building to be invading neither a neighbourhood nor a public space so in order to give that illusion I placed it in both. Neighbours are important for people to feel like they have a home, something to relate to and someone who shares a similar world. Neighbours are therefore essential to feel a part of a society. A public space serves a different purpose but has still important quality to let people interact and engage with other individuals.

We all have good and bad days but people who suffer from mental illness are likely to have their days up and down. Therefore the ability and possibility of choice for their everyday routines is important. Placing the building between these really essential parts of being a human being was important to me. With that one day you can decide you want to take the exit through the coffee house and sit down with a cup of coffee amongst people. The other you maybe want to walk your "neighbourhood" street and the other you just want to go to the park and relax. The importance of choice is also how and when you have the longing to engage as a part of the society and when you want to isolate yourself. The reason why I decided to have the social home spaces face the neighbouring street is so people can feel connected and experience themselves in a home. Sitting in the deep windows and looking down to the park is more their way to explore but be safe up there and start wondering when they want to start going down there. The park is more for the curious side of life and the street for the normal everyday happenings we all have.

In the old days mental health institutions were located central or at public spaces to make the patients look like animals, therefore it was really important to elevate the rooms over the park so the dwellers would have a overview of the park and not the other way around.

THE INDIVIDUAL NEST

THE COLLECTIVE NEST

THE PUBLIC NEST
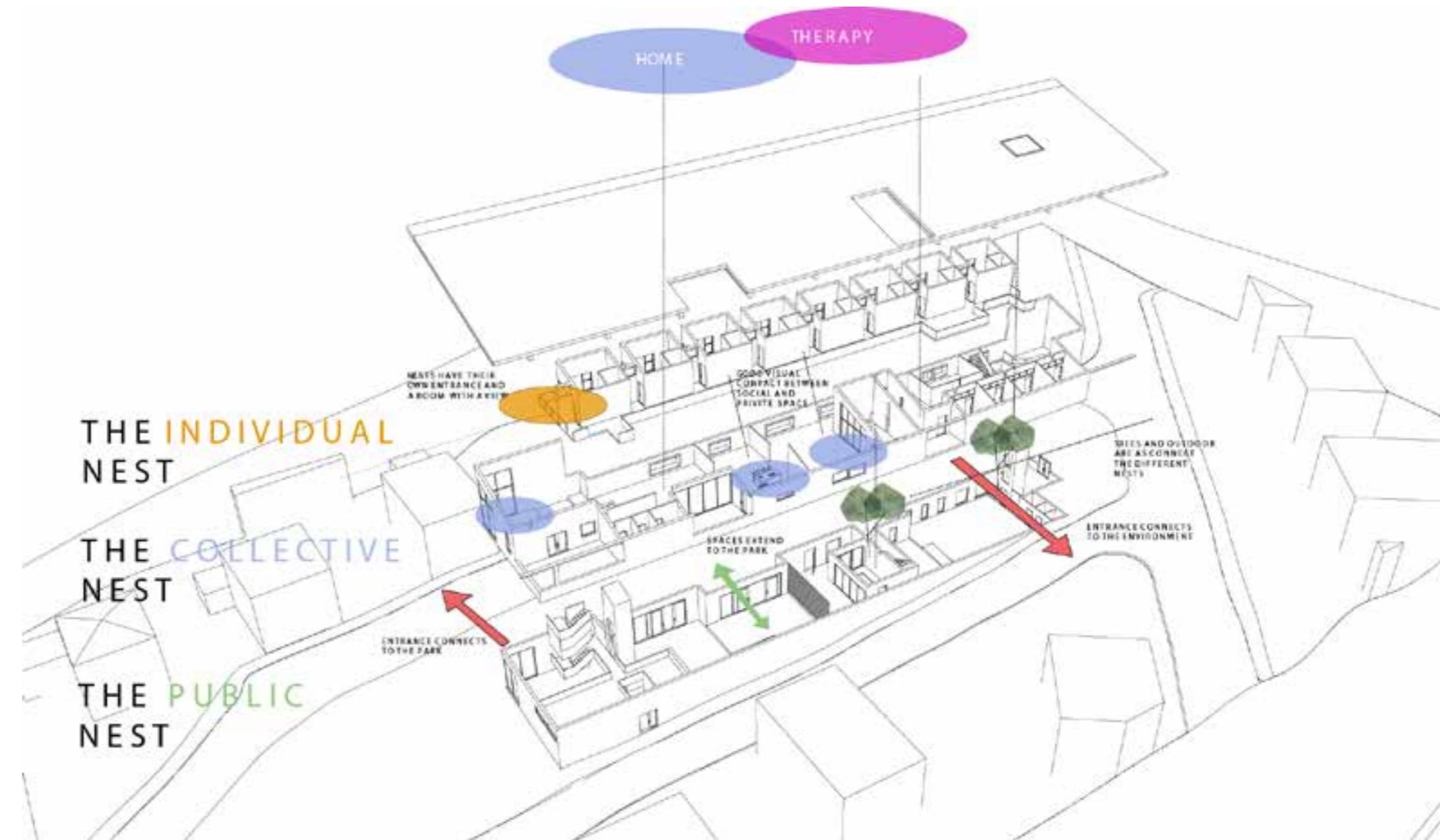
Materials and structure

Structural construction

The building is founded on a solid rock.

In Iceland the forest are rather young and almost all wood in construction is imported. Therefore the bearing structural construction in most of the houses in Iceland are of insitu concrete. This is also the case in this building except that the structural construction of the roof is of laminated wood beams.
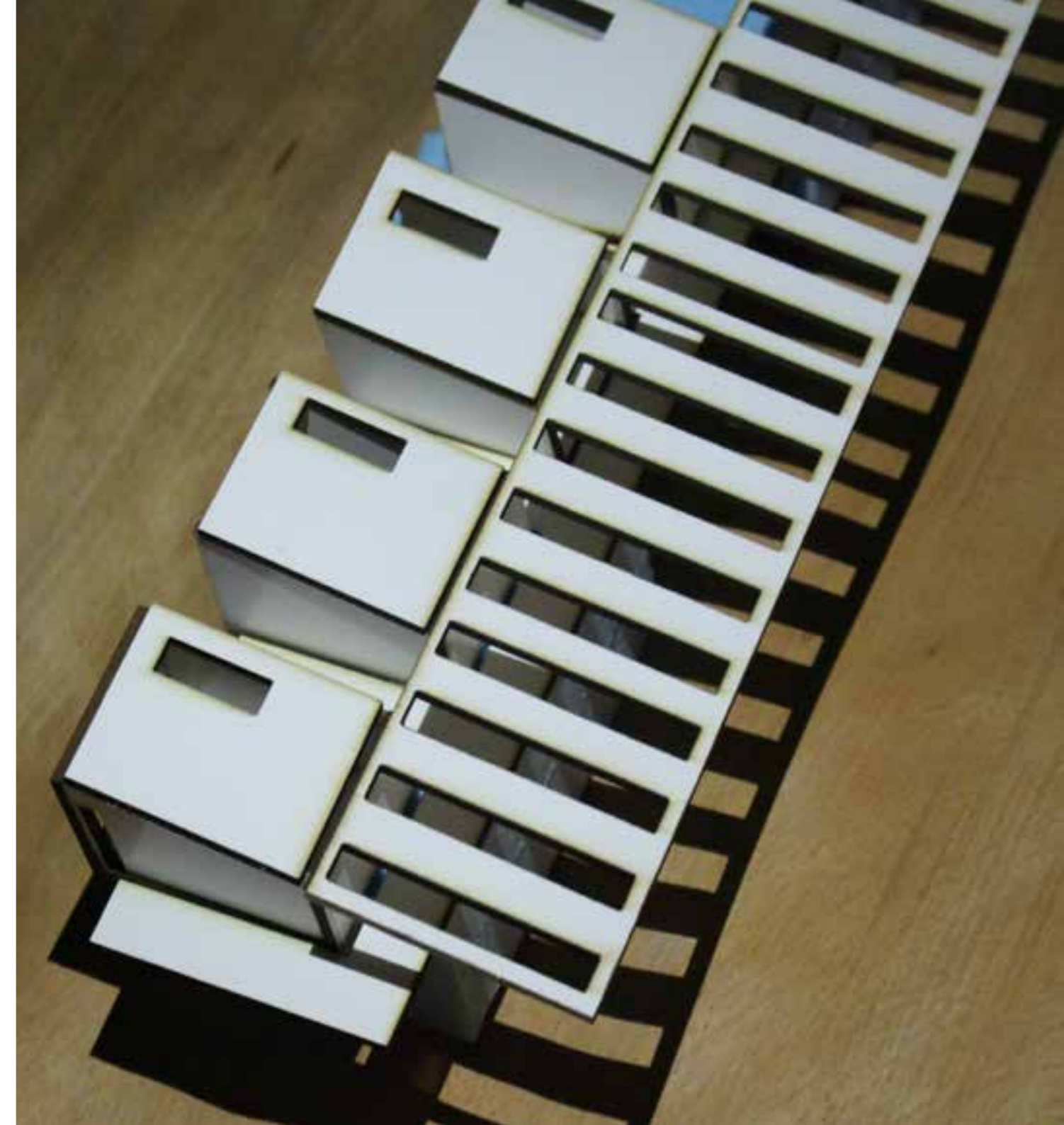
Between and in line with the upper side of the laminated wood beams, there are bearing wood 50x225mm cc 60 cm.   Finally the roof construction is cladded with 25x150 mm wood boards that is nailed into both the laminated wood beams and the 50x225mm wood.
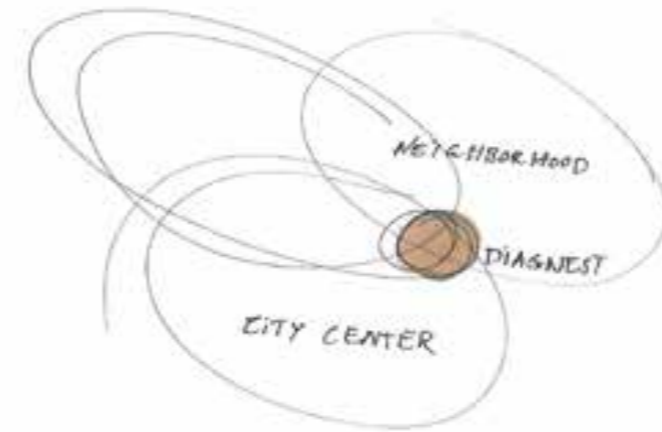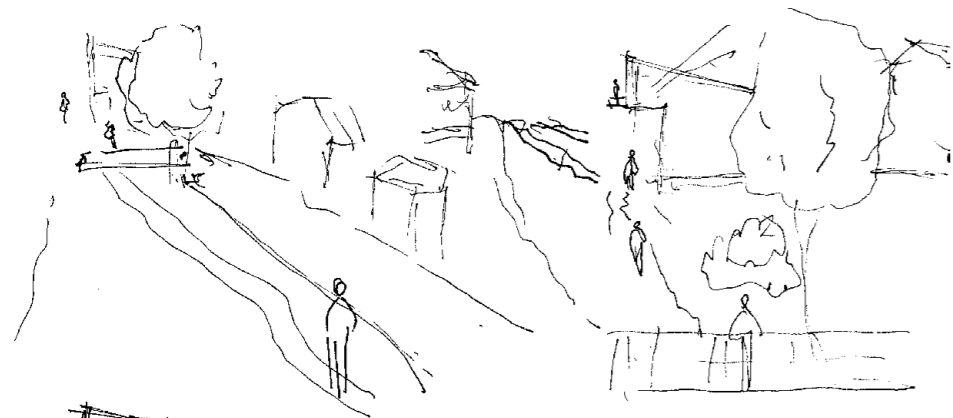
Insulation and cladding

The concrete outer walls are insulated, cladded and painted inside but visual concrete outside. Inside concrete walls are either cladded or visual concrete. Other inside walls are light construction walls, insulated with mineral-wool and cladded with gipsium plates.
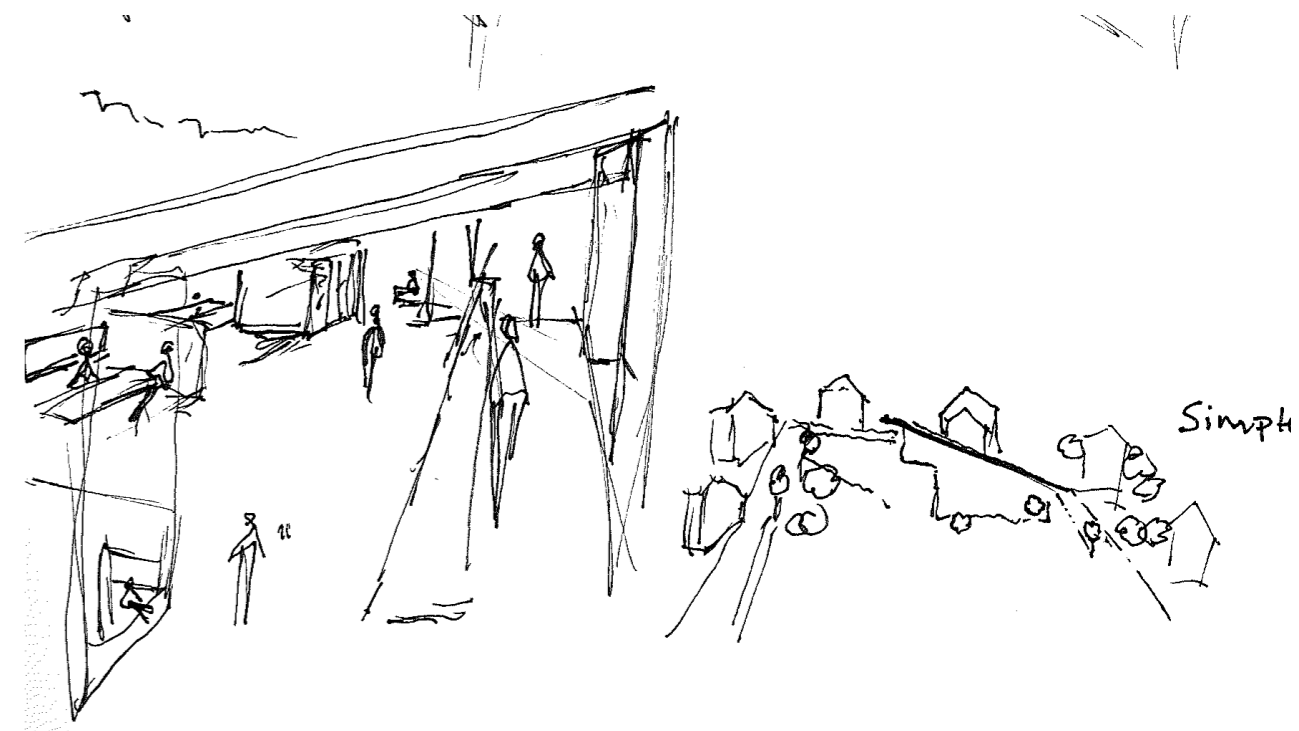
The roof is insulated with 200 mm mineral wool with wind protection layer. The mineral wool insulation is placed between and in line with the lower side of the 50x225mm wood profile. Between the wind-protection layer and the lower side of the 25x150 mm wood boards we then have 25 mm ventilation gap. On the top the bearing construction is cladded with asphalt layer and then aluminium corrugated cladding.
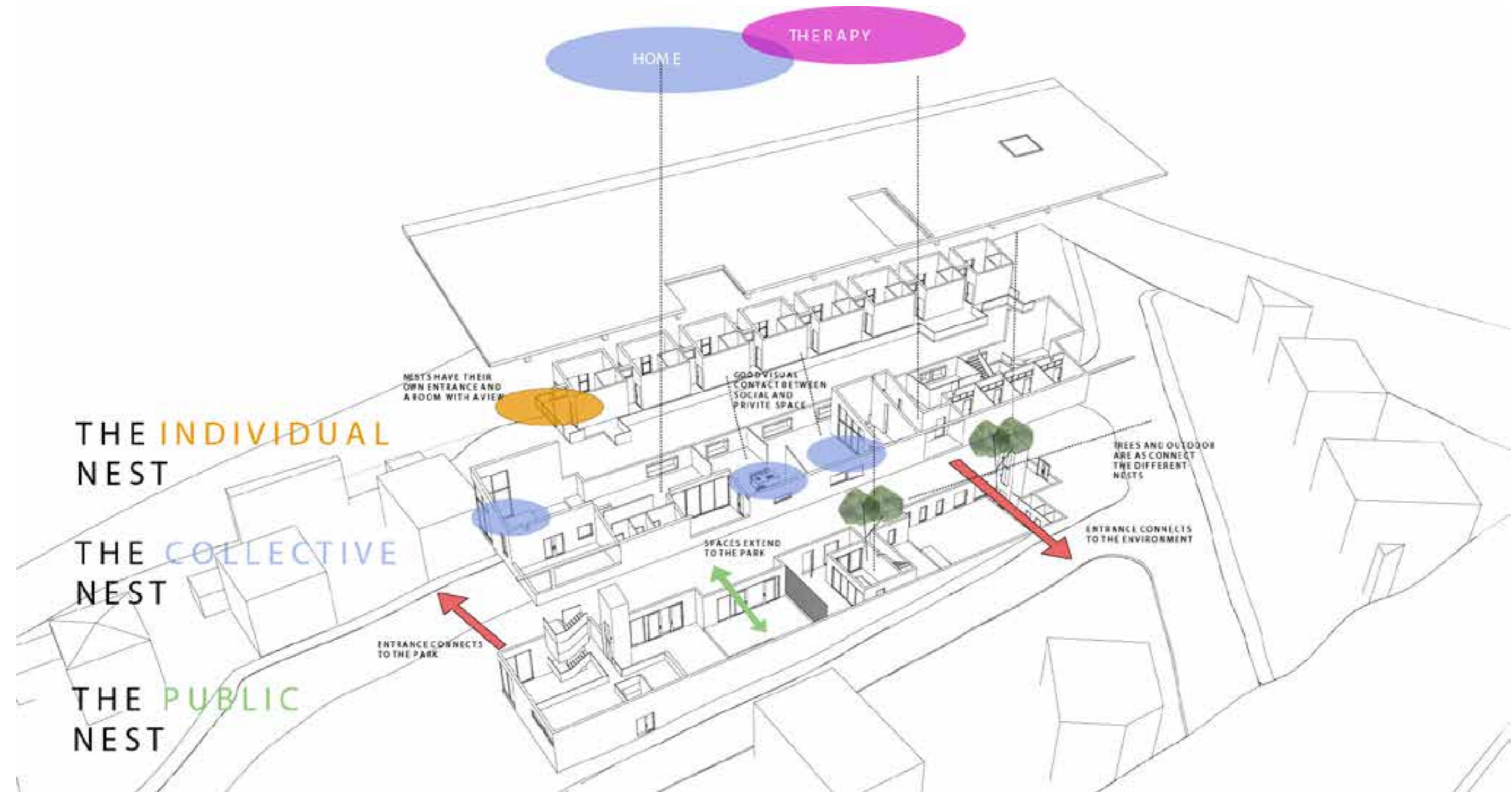
On the inside, below the 50x225 mm wood the roof is „cladded" with moisture film in order to prevent to fast moisture flow from the inside of the building into the roof construction. Then we have the electric grid and finally the inside cladding.

Drawings

THERAPY

HOME

NESTS HAVE THEIR
OWN ENTRANCE AND
A ROOM WITH A VIEW

GOOD VISUAL
CONTACT BETWEEN
SOCIAL AND
PRIVATE SPACE

TREES AND OUTDOOR
AREAS CONNECT
THE DIFFERENT
NESTS

THE INDIVIDUAL
NEST

ENTRANCE CONNECTS
TO THE ENVIRONMENT

THE COLLECTIVE
NEST

SPACES EXTEND
TO THE PARK

THE PUBLIC
NEST

ENTRANCE CONNECTS
TO THE PARK

k:29,00　　　k:28,60　　　k:28,20　　　k:27,80　　　k:27,40　　　k:32,45　　　k:27,05

SECTION C-C 1:100

ENTRANCE

k:31,05

YOGA/RELAXING ROOM

k:29,00

SILENT MOVIE

k:28,60

k:28,20

MEDITATION SPACE

k:28,20

KITCHEN/STORAGE

k:27,80

WORKSHOP SPACE

WORKSHOP SPACE

k:27,40

CAFE

k:27,05

ENTRANCE

GROUND FLOOR 1:200

THERAPY ROOM   THERAPY ROOM

ENTRANCE

KITCHEN

DINING ROOM

BALCONIES

k:32,45

ENTRANCE

k:31,05

GYM

k:32,45

GATHERING ROOM

ACTIVITY SPACE

ACTIVITY SPACE

LIVING ROOM

FIRST FLOOR 1:200

KITCHEN

DINING ROOM

k:32,45

k:35.05

GATHERING ROOM

ACTIVITY SPACE

ACTIVITY SPACE

LIVING ROOM

ACTIVITY SPACE

SECOND FLOOR 1:200

ELEVATION SOUTH 1:200

k:36,10

50X250
ISOLATION
VENTALATION   METAL CLADDING
PLYWOOD

T- BEAM C/C 7000

GUTTER
WOOD CLADDING
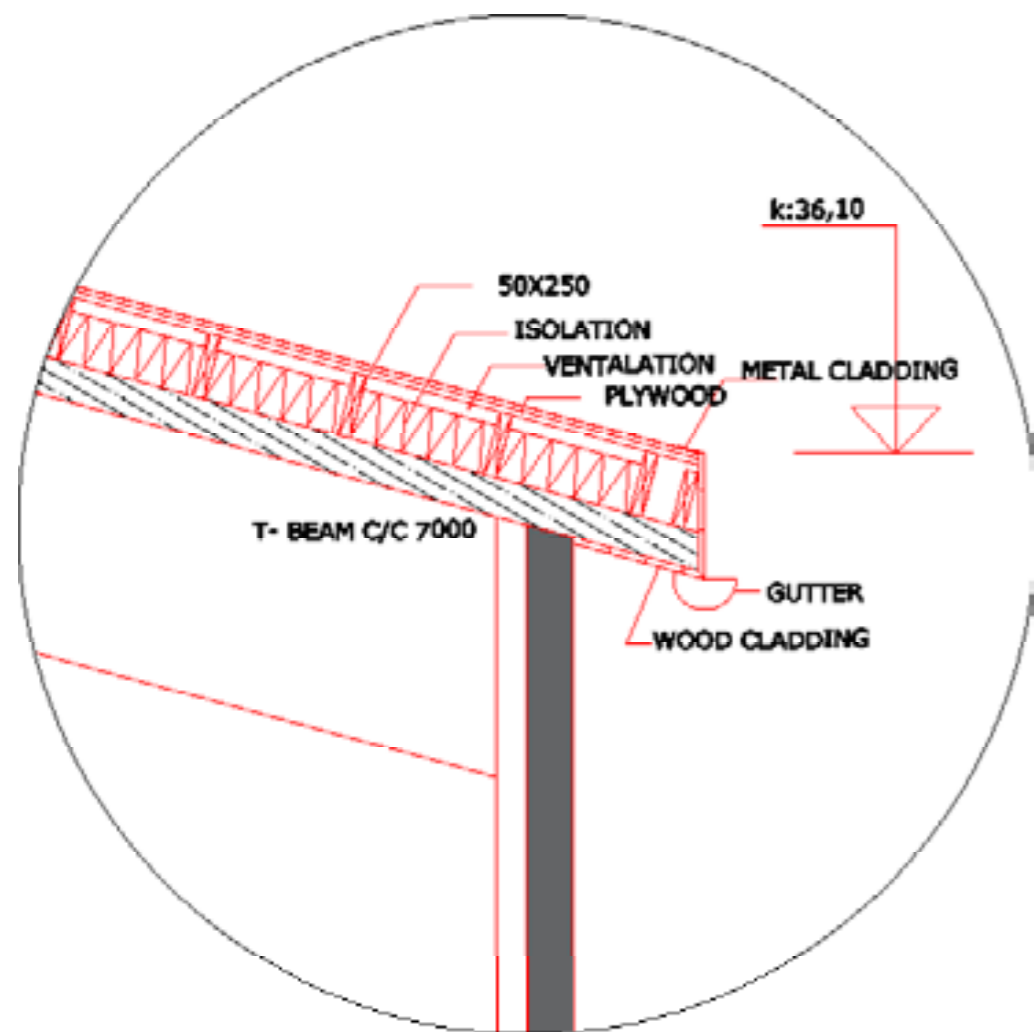
SECTION A-A 1:100

S E C T I O N   B—B 1:100

The little interactions

Transparacy

Observing
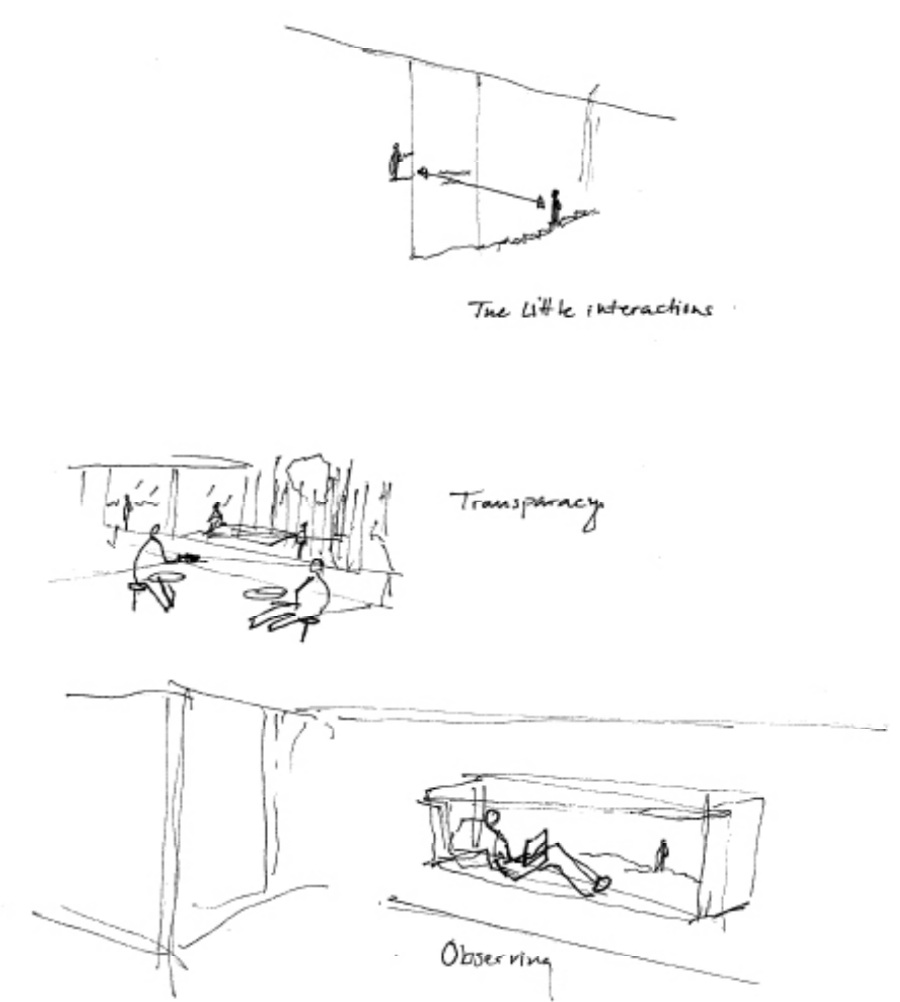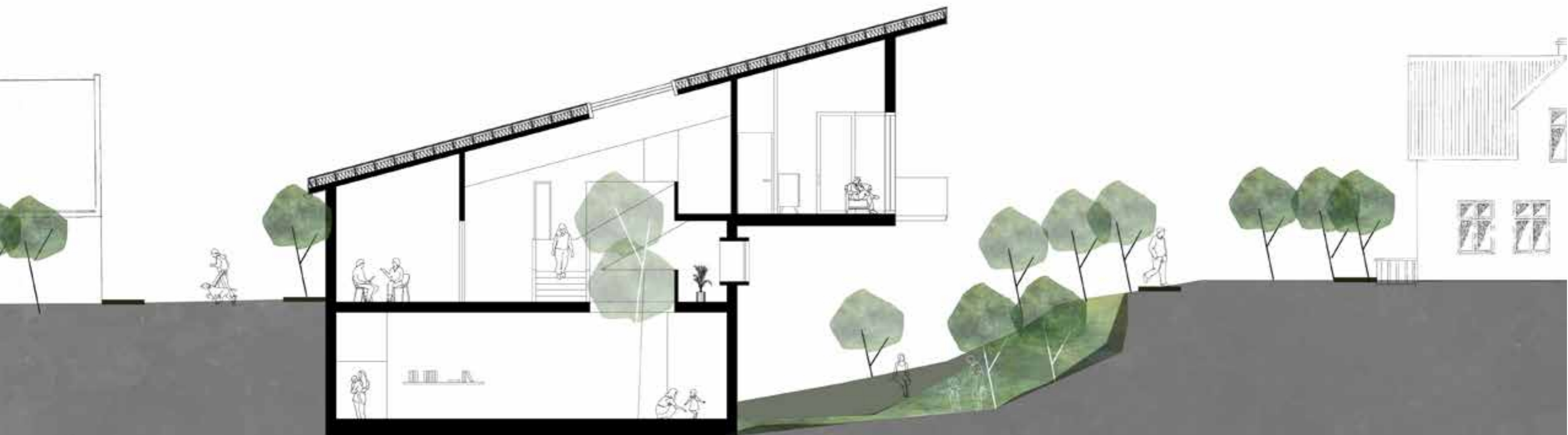
Conclusion

When I started on this project I had no idea just how hard and challenging tackling stigma could be. Then I saw mental health facilities as something else entirely. After reading about the subject and about different typologies similar to my topic I can see that a lot of it is about respect and how we treat people. Through my research of both exemplary design strategies and other elements like interviews and common knowledge I experienced how architecture can surely make a difference. My idea or concept was about tackling stigma through location and integration, it was about how we can place a building in a context that is not alien to the people living there. I learned a lot from this project, mostly that designing a stigma free building is like trying not to think of a pink elephant, it is almost impossible but at least the topic is out in the open, we are addressing the elephant in the room, that is that stigma is a problem in our society.
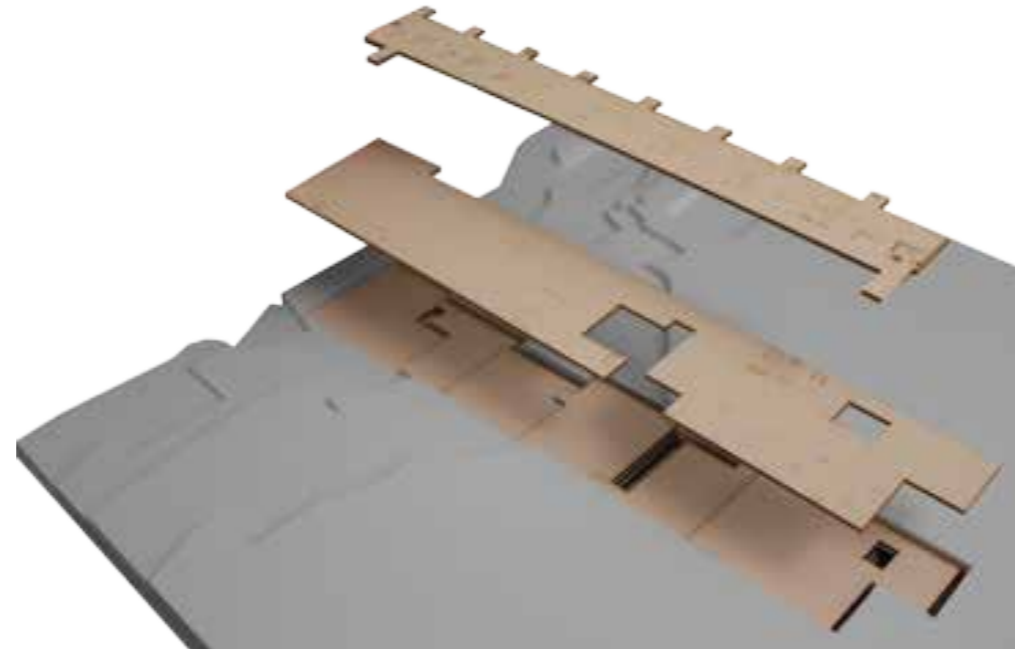
I believe research like this is essential to design better for different groups of the society and not to generalize when it comes to mental health and what kind of structure people really need. There is a danger of doing something like the De-industrialization movement did and in that way declare mental health as not a disease. I think the reason for that movement was more because of economical reasons then to make a difference for people. It is my opinion that we as designers actually need to find that step between where we still treat the illness with the respect it needs. I am satisfied with the decision to chose a typology, cause it helped me to look at the subject in general and be able to understand some key factors that creating a place that can be a in-between state of mind for a circulation of people is essential to not isolate those groups or make them feel different. Thresholds are important to have certain boundaries intact, for the people to have a choice. That is what I like most about my project it combines choice and flow. People have the ability to choose how much they want to acknowledge that they need help, and that they are not trying to hide it. With a building like awareness centers mental health is treated as a thing people are facing in every day life. Decisions I took along the way were to enhance this choice and mix in different elements that defines us as humans and that all of us need some kind of nurturing nest from time to time.

In the end I would have wanted to focus more on the design of the building and how the lower floor connects to the collective nest, I believe the integration of the collective and the individual nest function quite good and it shows the concept idea well. I am happy I was able to do a project that changes our

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PICTURE SOURCES

Picture 1:   From a scene in the movie „Angels of the Universe".

Picture 2:   National University hospital of Iceland, The Psychiatric ward.

Picture 3:   Kristnes Health Facility

Picture 4:   The trend has been „Something Different" placed in the suburbs

Picture 5:   The dementia Village Hogewey in Netherland –

Picture 6:   The dementia Village Hogewey in Netherland –„street picture"

Picture 7:   The flow, circulation between patients, visitors and staff is important.

Picture 8:   The building fits in the context of the historic vibrant area.

Picture 9:   Maggie's buildings are often like a small village with different functions and in contrast to it's environment.

Picture 10:   Maggie's buildings look is often very specific and easy to recognize.

Picture 11:   Alvar Aalto's Sanatorium -The building is located in the nature.

Picture 12:   AA Sanatorium -Exterior balconies for the patients

Picture 13:   The interior design focuses on the children and in what environment they can explore life and play.

Picture 14:   Small gardens and spaces are used to break up the volume of the mass and create a common playground but also a certain division.

Picture 15:   Streetplan of Akureyri, the red mark is the Site.

Picture 16:   Several facts concerning mental healt in Iceland

Picture 17:   Picture (google maps) of the Site.

Picture 18:   Picture of Site: Taken from p 1 in fig. 17.

Picture 19:   Picture of Site: Taken from p 2 in fig. 17.

Picture 20:   Picture of Site: Taken from p 3 in fig. 17.

Picture 21:   Picture of Site: Taken from p 4 in fig. 17.

Picture 22:   Picture of Site: Taken from p 5 in fig. 17.

Picture 23:   Picture of Site: Taken from p 6 in fig. 17.

Picture 24: View from Site - towards the city center.

Picture 25:   The pictures show how the height of space increases when the floor follows the typography

Picture 26:   Hand-drawn sketch - Development phase.

Picture 27:   Computermade sketch - Development phase.

Picture 28:   Hand-drawn sketch/section – function and flow in the building – Development phase.

Picture 29:   The Nests – Floor plan

Picture 30:   Computermade rendering – the view from the inside balcony 3rd floor.

Picture 31:   Computermade rendering –

Picture 32:   Diagram of the function and flow in the building (the nests).

Picture 33:   Modeling work – Development phase – Roofs of the building with windows.