Architectural Antidotes for a Life Without Pause

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To my Father for walking the paths with me.
ABSTRACT

“A man who dares waste one hour of time has not discovered the value of it”, noted Charles Darwin in The Life and Letters of Charles Darwin. When discovering the issue of our society’s ‘time scarcity’ on the pilgrimage Santiago de Compostela, the paths that were explored provided the contrast needed to see the conditions of it clearer. On the journey, time was allowed to just ‘be’ instead of being controlled. The perception of time in an economical sense, has excited since labour was synced with hours in the industrial revolution. However, our current global capitalism press it further and has begun to erase the line between private time and professional time. In this era of the blurred line, things get increasingly dire. This thesis will explore the architectural possibilities for creating awareness of our current time scarcity and provide antidote spaces, tools and paths to counteract the phenomenon. After I came back from the pilgrimage, the thesis investigation led uncovered the reasons and effect of time poverty in theory. Then I found different people with relation to the topic, called ‘Time Protagonists’. It continued by detecting principles for the conditions of their ‘Pause Spaces’ through ‘Sensing’ and exploring the connection between them in Scandinavian building typologies. The Scandinavian building typologies are additionally taking a stand against standardization, which is a result of Capitalistic Globalization also reaching design. Moreover, the explorations are sited in Umeå, Sweden, as it was concluded that the urban environment has the most prominent need for antidotes. Effectively, it proposes an urban version of a pilgrimage called ‘Pause Paths’, to serve as remedies for a life without pause. The four proposals are in separate ways intervening in the urban context: a hacking of a building, the paths between the points including a new foot bridge, a pause chapel and an extenuation of an existing element. The proposals also serves as a core for additional expansion of the movement and suggests a continuation of civic education on the topic.

INTRODUCTION

When going on a pilgrimage in Northern Spain, called the Camino de Santiago, my father (Physician and Author, Dag G. G. Storla)3 and I, when going on a pilgrimage in Northern Spain, called the Camino de Santiago, to find answers to what it means in our time. According to the Oxford Dictionary a pilgrim can be defined as, "a person who journeys to a sacred place for religious reasons."4 Though, through the research, there was a broadening of what pilgrimage and its aims could be. Materialized in a Camino de Santiago refers to a place in which something unique or special occurs or is experienced. 5 According to the Oxford Dictionary a place for pilgrimage is described as, "Places where a pilgrimage to a sacred place occurs. Such as Geoffrey Simmins (Architect Professor) describes in his book Pilgrim Umeå [Link]. Here, he defines what it means in our time. Another example is a wish to come back from the journey somehow transformed, and with different perspectives, as described in Nancy L. Frey’s Pilgrim Stories. 6 This game of some sort of a “sacred” place.

1.0 SETTLING THE Definitions

1.1 Pilgrimage

The Christian pilgrimage emerged in the Medieval times, when the sanctimony of pilgrimage to a sacred place. Such as Geoffrey Simmins (Architect Professor) describes it. Another example is a wish to come back from the journey somehow transformed, and with different perspectives, as described in Nancy L. Frey’s Pilgrim Stories. 6 This game of some sort of a “sacred” place.

1.2 A pilgrimage destination

As Erik Hasson (Project leader of Pilgrim Umeå describes). Another example is a wish to come back from the journey somehow transformed, and with different perspectives, as described in Nancy L. Frey’s Pilgrim Stories. 6 This game of some sort of a “sacred” place.

1.3 Pilgrim

According to the Oxford Dictionary a pilgrim can be defined as, "a person whose journey is too sacred for a religious reason." Though, through the research, there was a broadening of what pilgrimage and its aims could be. Materialized in a Camino de Santiago refers to a place in which something unique or special occurs or is experienced. 5 According to the Oxford Dictionary a place for pilgrimage is described as, "Places where a pilgrimage to a sacred place occurs. Such as Geoffrey Simmins (Architect Professor) describes in his book Pilgrim Umeå. Here, he defines what it means in our time. Another example is a wish to come back from the journey somehow transformed, and with different perspectives, as described in Nancy L. Frey’s Pilgrim Stories. 6 This game of some sort of a “sacred” place.

On the path, immersed from our everyday life, we could see the patterns of our society’s time scarcity clearer. In a symbiosis of our physical and metaphysical worlds, we started to read over the sanctimony of time. In the article "Time scarcity and led to the thesis investigation. "4 Noting the connection between said compression associated with global capitalism."4 Noting the connection between said compression associated with global capitalism. The relationship between the time-space and its overall context is at its most dire? Is it possible to gain a new body of time perspectives through Architectural interventions? 10.0 Conclusion

1.0 SETTLING THE Definitions

1.0.1 Pilgrimage

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Dr. John Storla, Camino de Santiago, intro, Santiago-Compostela.net, June 2002, http://santiago-compostela.net/
Dr. Ole Bouman, Architect Professor, recent project, University of Bergen, 2017.
2.0 DISCOVERED ON Pilgrimage

Pilgrimage and Christianity

The direction of this thesis unfolded when venturing on our pilgrimage to the Camino de Santiago. Volunteering on the pilgrimage, the function of our team stood out. The number of practising Christians in Europe (arguably Christians who get up on a Sunday and go to church) is rapidly declining. Meanwhile, the amount of people who go on pilgrimages has increased. These two trends have ramifications for both the church and society.

125
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200
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1.4 Capitalistic Globalization

Firstly, in the essence of Capitalistic globalization, it is an economic model, referring to political and technological aspects of societies. "Capitalism, as a concept is simply explained as an economic model where trade and industry are managed by private owners for profit. When the Oxford Dictionary defines scarcity, it uses time as an example, "The state of being scarce or in short supply; shortage, e.g. a time scarcity."

It came about in the rise of transnational capital, class and state. But is further described as, "Globalization is the spreading and intensification of human interconnectedness, on a wide scale, socially, ecologically, politically and anthropologically its aspects of existence." Capitalism, as a concept is strictly organized in a economic model where trade and industry are managed by private owners for profit. When the Oxford Dictionary defines scarcity, it uses time as an example, "The state of being scarce or in short supply; shortage, e.g. a time scarcity."
Therefore, we may question if pilgrimages are merely for the purist of an ancient time? Descriptions of people walking miles barefooted and even parts of it on their knees, may lead us to believe such rituals have no place in our modern world. Francisco Canals describes the purist as, “excessively contrived.”

And that is exactly how I think many view the traditional pilgrim. However, when you look at the work of photographer Iwan Baan, the purists seem few in a herd of millions, who still journey on the pilgrimage called Ruta Del Peregrino in southwest Mexico. Instead, his impression is that, “It is like a great festival.” And in 2008 the provincial government decided it was important enough to invest in an improvement to the infrastructure along the route. Explaining the gains to be “accentuated its relationship with the landscape…” These structures were designed for resting, praying, or meditating – as viewing points, stopping and starting places, or for staying overnight.

Seeing these modernistic approaches to an active pilgrimage community, made me think there is something rich and exciting in this movement that is very much alive beyond the Medieval rituals it spurs from.

22: (Ibid)
Furthermore, the pilgrimage is no longer limited to Christians. There is so many other layers to a pilgrim that tempts the modern human. Our time is also experiencing a counter-movement to a life without pause, where pilgrimage can play an important part. This theme is a focus point in this thesis. The pilgrims can benefit from certain aspects of being a contrast to it. After having the opportunity to step outside and reflect on the meaning of life and society, making the pilgrimage could create a shift in the way society deals with the pressure and stress. Doing the contrast provides the hectic and stressed lifestyle of our modern societies and daily routines in production. This may, in return, provide new routines, new routes, and new reflection in our current lives. In the book *Christian Pilgrimage, Landscape and Heritage: Journeying to the Sacred*, the authors also outline the same basic assumptions, which display that religious and non-religious perspective have much in common. In the sense of the layers in a pilgrim’s identity, being Christian or non-religious, there is huge potential in perspective giving views.

The importance of time

Firstly, I needed to grasp the importance of our time. Time gives legitimacy to human existence, time is a basic unit by which we measure our lives. Without time, we do not exist. Another issue we should unpack is the economy of time and how that has affected our perception of it. "Ever since a clock was first used to synchronise labour in the 18th century, time has been understood in relation to money. Once hours are financially quantified, people worry more about wasting, saving or using them profitably." Furthermore, I want perspectives on time scarcity, but to do so I need to fathom the conditions of it. So here are some underlying and visible issues of the concept.

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A society without pause: driven by fear

Andrew Stanley (Theologist) in his sermon series "Breathing Room", speaks of fear as humanity's main motivator towards a life without pause. A fear of missing out, a fear of failure, a fear of not being good enough, a fear of not measuring up, a fear of not mattering, are described. Clocks, books, deadlines, tasks, figures, faces and accomplishments seem to mingle with our every waking moment. Without the constant presence of fear, we would lose our ability to function in society. Fear is the driving force of our modern world, at the expense of our mental health and overall wellbeing. Understanding the root cause of fear and its effects on our lives is crucial.

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In the book Globalization and Time, Luchien Karsten (Business Professor) describes the impact of the fast-increasing globalization in very premature between different sectors of our lives. The division between work and leisure has become blurred, the "social time" is extraordinarily stressed, and thereby creating a state where the individual's sense off. This leads to the formation of mobile phones, apps, and other technologies that have led to the formation of the 24/7 life. This finding is in line with the data of the pilgrimage. The Singaporeans, 26 out of 30 of them that I talked to, definitely stressed the importance of leisure time. It was more rare a power and a fulfillment of the life that they cherish. Today, our society is completely dependent on the managing (control) of time, to function. Further, what Crary writes about the military agenda can be translated into the proposal...
4.0 Rediscovering the Pilgrimage

Field Work

This thesis began describing my pilgrimage journeying a part of the Camino de Santiago. It took place from the 15th to 24th of November 2017 and was ultimately the experience that triggered all the emerging inquiries. Therefore, I would like to explain what transpired in the form of Narrative Research. After reading other people’s experiences, I found that I needed to be honest and authentic when documenting the process, giving a voice to both the joy and sorrow of each step. From here to there, the Camino is both the path to Santiago, a town in western Spain, but also a metaphorical path not bound to space. It is the ‘between’ of ‘from’ and ‘to’… it also operates between inner and outer, self and world.40 His work explains the underlying point of not ‘to go’, but ‘to be’. This could be an interesting discussion on the difference between ‘Dérive’ (French word for ‘Drift’, described by Guy Debord as an unplanned journey through a landscape), a pilgrimage or a new middle ground between the two. The new middle ground would be to have a planned destination, yet drift towards it in a non-determined way, knowing the drifting is the purpose. By having the planned destination it gives a frame to lean on and rest in.

Pause on the Pilgrimage

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Documentation

I have never ventured by foot for such an extended period, nor done so in the company of my father. The dimensions of the physical strain, the time experience and the deep familiarity with someone to reflect with, created a dwelling complexity. Hence, the most important feature of my ‘academic’ curiosity, was the documentation. It may sound simple, but it nearly sabotaged the expedition. By having to document the trip, it deprived ability to simply be a pilgrim, dwelling in the path. Practicing numerous ways of documenting in smaller pilgrimages in Umeå, Sweden42, was of course not like the Camino itself. Still, the collected documentation has proven to be invaluable and the foundation of which my inquiries now stands upon.

Chosen Methods of Documentation:
- Filming (Go-Pro 4)
- Photographing (Panasonic Lumix GX800 12-32mm)
- Journaling (by hand in sketchbooks)
- Audio-recording (Zoom H1 MB)
- ‘Exchange vest’ / ‘Pilgrim vest’ (made myself to exchange objects)
- Sketching
- Collecting maps and items
- Interviewing

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39. Scho-D. H. Stanley, Dr. Laurel Watson, Kansas City, Missouri, Recording the voices of architectural discourse: A case for qualitative research, PDF, 2013
The Western Pilgrimage.

[Map Diagram of the Western Pilgrim Umeå Route]

IRS - Intended Religious Structures
SNIS - Semi or non-intended Structures
NS - Non-Structures supporting the Pilgrimage

Umeå city church
Udden
Energicentrum
Klabböle missionshus
Gamla färjeläge
Lundåkern
Bölesholmarna
Tegs church
Gamla Lasarettet
Backens church

©Liv Storla
After some days on the journey, it became apparent that documenting as subtly as possible was incredibly important. This made others we encountered feel more at ease. I started filming certain views and conversations and sequences in a selective way. Then it became more premeditated and time/energy effectual. When reflecting individually, using an audio recorder was great. And when the walking part of the day was over (between 8-30 km per day) my father and I journaled and meditated using a meditation book written for pilgrimage.43 Included in the journal, was also my ‘exchanges’ on the way (see journal scan below). These interactions were foundational for a site-specific ‘map of exchange’ where, doing a workshop with Public Works44. By making a vest with pockets, labelled for each day, I could wear the map and easily exchange the prefilled objects linked with my identity for objects found, gifted or consumed on the way. This method provided several interesting interactions with people and places. For example:

The second day we stopped at a water station set up for pilgrims by volunteers in the local community. As we filled our bottles, a man emerged from his house across the road. He was the patron of this water station and was eager to hear our story. This man also collected sea shells for the pilgrims and my father and I were each gifted one. He refused payment for the water and shells, but in exchange I offered the item of the day from my vest pocket. That day it was a polaroid picture of my family. He smiled fiercely and pocketed it. This transaction made me feel like we created a memory attached to the items.

A mapping beyond territory overviews. A piece gained, a piece left behind. Trying to lean into the idea from one of our guidebooks advising, “A tourist demands but a Pilgrim give thanks.”45

43: Anna Ramskov Laursen, Meditasjoner til Pilgrimsreisen, Oslo, Norway, Verbum, 2017
44: Andreas Lang, Situated Mapping, Umeå, Sweden, October 2017, https://www.publicworksgroup.net/
45: Laura Perazzoli, Dave Whitson, Pilgrim Route: The Northern Caminos, Portland, USA, Cicerone, 2015
THE JOURNAL EXERPTS
(The route in section)

IMAGES OF THE PILGRIMAGE
(The route in section)
Furthermore, as said in the introduction, I found the strongest characteristic of this journey to be time. There was a breaking point in my mind after about the third day (not Father recognized it in the end). A rhythm started shaping as physically and mentally. Pilgrims had been important using as a tool. As Slavin is describing it, “the walk becomes meditative as the body falls into a rhythm.” He interviews a fellow pilgrim who explains his relation to it as, “The rhythm. It’s like when you sing. The time passes more easily.” For me, when resting in the melody of the body, time took on a new form in the sense of adjusting to natural clock instead of the machined one. In the globalized capitalistic society, I am not allowed to have a natural internal clock. But in the project, a system introducing a bioregulated level of production.

I believe it is somehow necessary to contribute to society at large. However, give the production system of the time it needs, and it will take all of you, as it is true human and not consider human needs (such as pause and sleep). What is often destroyed is our time. In our society, you can fly over the pilgrimage to direct flight to reflect on time and dwell in it. Through the senses breathe, they asserted and permeated with a sort of clarity. The senses breathed better arising in (consequent order) to the density of the hardware, as a natural time flow in an irrational between light directly, high-level presence and memory critical. Naturally, that leaves the cities as major problem areas as we have discussed. How we to translate the variation of the pilgrimage we have described into an urban context?
The proposal needs to be anchored on a site and have program derived from the users’ needs. It should also be tied to the history and theory done on this subject so far. The location of my work desk will be in Umeå, Sweden, so it can give perspective on time scarcity in urban contexts and give a touch of the cabin and land accessible to me city. I am a student, working and in transition. I work with different roles that identify the spaces that I use. I have an identity as a student, as an employee or as a private person. I sit and I listen to history podcasts. They make daily mundane conditions of time scarcity less humid and at the same time, I clear up my thoughts. Production spaces are enclosures that cut out their ‘pause’ and ‘innovation’ spaces and the spaces they relate to them. The time-protagonists mention into three main ones.

1) "The Yes-Person": is a full-time student, yoga teacher, restaurant worker, sitting, while others are working and walking around. I have this ‘Pause Chair’ at the medical library where I sit and listen to history podcasts that are funny and off-topic. “Pause Chair” at the medical library where I sit and listen to history podcasts that are funny and off-topic.

2) "The Concerned", "The Sky and River": Need Antidote for: Being concerned/responsible for and what that antidote was for them at the time.

3) "The Commuter", "On the Plane": Need Antidote for: Being an active person retaining/gaining medical knowledge

4) "The Endaul": Need Antidote for: Being an academic person retaining/gaining medical knowledge

The Journal kept by the Time Protagonists

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The sky

"You don’t need to go so far. Just look up. The sky talks to you."

The Journal kept by the Time Protagonists

©Liv Storla

To go deeper into why their ‘Pause Spaces’ were elected, I had to dissect the conditions making up their atmospheres. Considering all the conditions the protagonists mention into three main ones.

1) No wi-fi. Shut out from the virtual world and connection with things outside this

2) Enclosed in deep chair. (Preventing productivity)

3) Few/No people. (Not having to concern yourself with others surrounding you)

After this, it was important to interview them further on the different time perspectives, also in accordance to what was revealed in their schedules. There are the most questions I asked:

1) What time of your week has the most time pressure?

2) What do you do to relax?

3) What would you change in your schedule?

4) Here and where do you take a pause?

Conditioning Spaces for Pause and Reflection

To just delve into why their ‘Pause Spaces’ were elected, I had to dissect the conditions making up their atmospheres. Considering all the conditions the protagonists mention into three main ones.

The Yes-Person, "Bildmuseet",

1) A full-time student, yoga teacher, restaurant worker, sitting, while others are working and walking around. I have this ‘Pause Chair’ at the medical library where I sit and listen to history podcasts. You don’t need to go so far. Just look up. The sky talks to you."

2) Enclosed in deep chair. (Preventing productivity)

3) Few/No people. (Not having to concern yourself with others surrounding you)

The Concerned, "The Sky and River":

1) No wi-fi. Shut out from the virtual world and connection with things outside this

2) Enclosed in deep chair. (Preventing productivity)

3) Few People. Quietly moving. (A reverence in museum spaces that prompts people to act differently, more intentionally and silently than usual)

The Commuter, "On the Plane":

1) No wi-fi. Shut out from the virtual world and connection with things outside this

2) Enclosed in deep chair. (Preventing productivity)

3) Few People. Quietly moving. (A reverence in museum spaces that prompts people to act differently, more intentionally and silently than usual)
Trying out my own Glove

I decided to claim my own legitimacy in this thesis by developing principles through 'sensing'. Architects like Peter Zumthor are not creating atmospheres for these proposals and it needs to be more specific to the problem. The conditions found in the protagonists are incredibly valuable and sets the agenda, so what principles can I cross-reference with them to start materialize into design? I have not worked with architecture long and do not claim high proficiency in the field. What I do have however, is something from birth, something that all humans have: instinct. Instinct comes from the senses and is something people grossly neglect in this society. Moreover, the 'sensing' is a big part of the pilgrimage, "This kind of walking…calls a 'return to the senses'".57

As I am trying to replicate a pilgrimage feel and effect in the city, I deemed it appropriate to use the senses as principles, getting a fuller picture of our body and mind.

Cross-referencing the senses and the conditions of the ‘Pause Spaces’

<table>
<thead>
<tr>
<th>Senses:</th>
<th>The Yes-Person, ‘Bildmuseet’:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sight</td>
<td>All-White surroundings with art pieces, but also an incredible view of the river.</td>
</tr>
<tr>
<td>3. Touch</td>
<td>Big, smooth volumes do so that the body only touches what it wants.</td>
</tr>
<tr>
<td>4. Taste</td>
<td>The air is clean and mechanical owing to necessity in preserving the art pieces.</td>
</tr>
<tr>
<td>5. Smell</td>
<td>The smell is like the air you taste, but also depending on the art on display and the people who are there.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senses:</th>
<th>The Concerned, ‘The Sky and River’:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sight</td>
<td>View of the Sky and river and all other surroundings in the proximity.</td>
</tr>
<tr>
<td>2. Hearing</td>
<td>People walking, nature sounds and the elements. A symphony of sounds.</td>
</tr>
<tr>
<td>3. Touch</td>
<td>Moving your body in your tempo and touching what you want in the landscape.</td>
</tr>
<tr>
<td>4. Taste</td>
<td>Our natural habitat, tasting berries and drinking water from the river.</td>
</tr>
<tr>
<td>5. Smell</td>
<td>The dynamic, uncontained smell of nature as well as pollution from the near city.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senses:</th>
<th>The Commuter, ‘On the Plane’:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sight</td>
<td>View from high above. Seeing different countries in different heights.</td>
</tr>
<tr>
<td>2. Hearing</td>
<td>The humming of the engine, air ventilation system, intercom and the people.</td>
</tr>
<tr>
<td>3. Touch</td>
<td>The fabric of the cotton seat, plastic arm support and tray, mechanical surfaces.</td>
</tr>
<tr>
<td>4. Taste</td>
<td>Airplane food and circulated air.</td>
</tr>
<tr>
<td>5. Smell</td>
<td>The air and people in different countries smell different to each other and vice versa.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senses:</th>
<th>The Student, ‘Pause Chair’:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sight</td>
<td>View of others being productive.</td>
</tr>
<tr>
<td>2. Hearing</td>
<td>Shutting up the productivity of the space with off-topic podcast (headphones).</td>
</tr>
<tr>
<td>3. Touch</td>
<td>The fabric of the deep chair in wool and sturdy wooden floors beneath your feet.</td>
</tr>
<tr>
<td>4. Taste</td>
<td>The air, mechanically circulated, contains the smell of the students (and you).</td>
</tr>
<tr>
<td>5. Smell</td>
<td>The air in hospitals is particular and contains antibacterial and bacterial. The smell of books in a library is also a particular one, different ages of cellulose.</td>
</tr>
</tbody>
</table>

7.0 EXAMINED IN Case Studies
Typologies of Architecture for Pause and Reflection

Moving forward it is quite useful to examine typologies that has created spaces for pause and reflection. They are many and range (spectacularly) in their expression. To further, few case studies will be presented to show different artistic and spatial languages to achieve qualities I am looking for. There is from an architectural point of view, and in to find an artist's point of view and the last in landscape architectural point of view.

Case Study 1 (Architectural Point of View)

Atmospheres is a book based on a weekend lecture series held by Peter Zumthor. I wanted to experiment how his principles would apply to the conditions of my pause places. As I believe he has achieved spaces of true pause and reflection by creating atmospheres. One example of atmosphere he created is his project Steilneset, in Norway. He did this project in collaboration with the artist Louise Bourgeois. Zumthor's wooden framework supports a suspended silk envelopment.

Within the envelopment, you walk along the corridor, which is about 122 metres long and is a memorial for the witch trials that took 91 people to the stake in the 1600s.59 When walking along Zumthor's 'spine', there is an atmosphere of reflection and humility. Pausing to think of a society that burnt people for witchcraft and perhaps feeling of what the environment might be like. Being a Norweigner myself, it is hard to digest this part of my people's history. Nonetheless, it is places like this, that make us face the inconvenient truths. Truths make you grow in perspectives, looking backwards, forwards and inwards. Furthermore, the architecture seduces us forward and introduces us subtly to each element on display using light and materials. The formation of the structure makes us experience it through a 'journey', mostly owing to the linearity of it.

58: Peter Zumthor, Atmospheres, Basel Switzerland, Birkhauser Verlag AG, 2006
59: Karissa Rosenfield, Steilneset Memorial, ArchDaily.com, March 1, 2012
The Cross-refrencing of Zumthor’s principles and Protagonist’s conditions

©Liv Storla
Basel Switzerland, Birkhauser Verlag AG, 2006

Peter Zumthor’s 9 design principles from ‘Atmospheres’:

A: ‘The Body of Architecture’. Material presence that “touch the body.”
B: ‘Material compatibility’. Materials meaning to reach other. The critical proximity between liquids.
C: ‘The sound of space’. He describes interior as large instruments.
D: ‘Temperature- enclosed in, yet freer in big space. You feel bigger in a big source of natural light.’
E: ‘Surrounding objects’. River and sky, trees and everything owing to limited space. Other elements and myself? Archaic Architecture is hard to define, but it is an approach to Architecture on a broad front.
F: ‘Movement- Of plane through social norm of behaviour in the hallway, yet freer in big space. View of others walking in and out of the building, active. That you usually ‘live in’. Travelling and is dominant. Hearing the river, wind and the machines movement. Ex. ‘fasten seatbelt’ (sit down).’
G: ‘Exterior/Interior’. Looking at others being meek way. The passage into the inner space is structured like a pilgrimage. In the plan enhancing the beauty that already exists and tries to connect with it in an un-forced/meek way. The passage past the inner space is structured like a pilgrimage. For the planner and not the inner interior animate the inner journey to the central core. It is a simple example of a typology that is not necessarily comfortable. Sometimes, it is fragile to disrupt with the introspexit atmosphere of peace and reflection.
H: ‘Light- Almost submerged in shadow and outside. The light of things’. Natural or synthetic. There are two main ways to light a place, H: ‘Tension between exterior and interior’. Thresholds, transitions and relations between inside and outside.
I: ‘Scale’. You feel big in a big space compared to the function. Reading, information, emergency.

Going back to the book, I collected what he calls his nine main principles of design. Preceding, I applied letters to them, as to systemize as well as paraphrasing them into my own simplified version. 

Case Study 2 (Architectural Point of View)

Tadao Ando (Architect), with an ‘architectural’ style, in my next analysis. Relevant is his approach to exploring and manipulating the exterior and interior of the built form. In his approach to design, he explores the idea of ‘Atmospheres’ or the potential to create environments that are both intimate and powerful. Ando’s approach is characterized by the use of natural light, minimalism, and a desire to create a sense of intimacy and connection with the space.

Roemer van Toorn (Architect professor and theorist) jokingly pronounced Ando as “a monk in the world of Architecture, in a lecture I attended, one January morning.” Roemer van Toorn saw Tadao Ando as a pure purist, who tries to connect with the pure and simple. Ando’s approach to design is characterized by the use of natural light, minimalism, and a desire to create a sense of intimacy and connection with the space.

On the Plane
“ENCLOSED DEEP CHAIR”
“MOVING YOUR BODY”
“BIG VOLUME”
“NO WI-FI”

The light of things. Natural or synthetic. There are two main ways to light a place.

To force the brain to think of other things.

Image 1: Church on the Water interior by Tadao Ando. Hokkaido, Japan.
© Pritzker Architecture Prize
On the Plane
Case Study 2 (Artistic Point of View)

Janet Echelman, an artist, has since 2010 been creating a series called *Earth Time*. Her latest piece, known as *1,78*, is suspended over the Plaza Mayor in Madrid, bearing the name *1,78*. It is a reference to an earthquake in Japan that shook the earth so thoroughly it sped up the rotation of the earth by 1.78 microseconds. The artwork evokes the true complexity of the physical world and larger cycles of time. It is reflected in the body of the sculpture. The materials interact with each other, so that when one component moves, all the components follow. The fragility of the material is beautifully stirred by the elements, stating with this, that people affect each other and the world we live in. Humanity is answerable for the way our cities act and look. Using art, public spaces and materiality to induce different reflections in people, seems to be a powerful approach.


Case Study 1 (Landscape Architectural Point of View)

The national road department of Norway started a project in 1993, with the goal of getting people out on the scenic routes. Over the years, 18 routes have gained status as national tourist routes. The infrastructure is merged with architecture and art to create the best pitch stops, viewpoints and interactions along the route. The fusion of these elements creates an interesting meeting point for nature, people and community structure and infrastructure. Most of the stops are free of charge and in touch with the landscape. It's a car and bus driving pilgrimage desirable destination to Norway and I find it to be a great example of how to create a modern pilgrimage, beckoning people to the scenic routes. Although, you can easily imagine the fact that it is promoting car usage and that it is on a completely different level of experience than using your own feet and group of people by a vehicle. I haven't been more impressed in an area that I have seen someone engage with the landscape in this way and every stop I visited having processed the landscape at every pace.

An example of a peak on one of the national tourist routes is *Aurlandsfjellet*. It is nicknamed 'the snow road' owing to the vast amounts of snow it obtains in winter, when it is also closed. The road goes from *Lærdalsøyri* to *Aurlandsvangen* over the mountains and has a top point of 1306 metres above sea level. The lookout point here is a stunning piece of architecture worshiping the nature it is seated in. It is called *Stegastein* and with its 30 meters long and 4 meters wide body of pine and steel, one can't help but bloom in a naive hope of a coexistence between something manmade and the landscape. The competition winner and creator of this project is the Norwegian-Canadian office *Saunders Architects* in 2002.

*Stegastein, Saunders Architects, Aurland, Norway. © Nils Vik

*Nasjonale Turistveger, The 18 scenic routes, Aurlandsfjellet, nasjonaleturistveger.no https://www.nasjonaturlistveger.no/no/turistvegene/aurlandsfjellet

*Saunders Architects, work, Aurland lookout, saunders.no http://saunders.no/work/aurland-lookout/

Case Study 1 (Landscaping Architectural Point of View)

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*Nasjonale Turistveger, The 18 scenic routes, Aurlandsfjellet, nasjonaleturistveger.no https://www.nasjonateuristveger.no/no/turistvegene/aurlandsfjellet

*Saunders Architects, work, Aurland lookout, saunders.no http://saunders.no/work/aurland-lookout/

Stegastein, Saunders Architects, Aurland, Norway. ©Nils Vik

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8.0 EXPLORED IN Scandinavian Building Typologies

(note: Names differ in dialects, here the ‘Halling’ dialect from Hallingdal, Norway is used)

(Re)Connection to the Land

Where are we? The answer to this in the architectural world is often “Anywhere”, resulting in buildings with an identity belonging to “Nowhere”. Taking the proposals a step closer to reality, it is paramount to look at where I am. In this case the answer to "Scandinavia". As a Scandinavian working on a proposal in Scandinavia, why shouldn’t the typologies I know exist here be investigated? Capitalistic globalism has also reached design and architecture, in its movement towards worldwide standardization. A project would be designed by a developer at minimum cost for the maximum outcome of profit. Depending on what it is, it may be developed in a different country with no connection to the place and the developer never steps foot on site. Further, developers line the materials are often transported from a low-cost country and assembled by workers from low-cost countries. The fact that there is this international development is not my problem, it is that there is a lack of humanity, roots/identity and care in the process owing to distancing and a narrow economic focus. The standardization robs the structures of so much rich locality, not to mention the environmental effects of it. Owing to this trend, I had to look incredibly far back to find vernacular building typologies that are somewhat uniquely connected to the region. Going as far back as the first century, when Scandinavians still built mainly bioclimatically. Having to bend to the harsh conditions of the northern climate, some unique structures were produced. Diving into the typology pool, I tried to find the ones that are relevant to our users, conditions, principles and atmospheres.

Going as far back as the first century, when Scandinavians still built mainly bioclimatically. Having to bend to the harsh conditions of the northern climate, some unique structures were produced. Diving into the typology pool, I tried to find the ones that are relevant to our users, conditions, principles and atmospheres. Going to the Norwegian Museum of Cultural History, as well as digging into my own family’s mountain structures. The research and selection led to that four typologies were matching with our Time Protagonists: ‘The Yes-Person’ and ‘Bualøftet’, ‘The Concerned’ and ‘Fiskenaustet’, ‘The Commuter’ and ‘Stabburet’ and ‘The Student’ and ‘Stavkyrkja’.

‘The Yes-Person’ and ‘Bualøftet’, was paired since ‘Bualøftet’ was traditionally the top part of ‘Stabburet’, ergo creating a ‘hacking’. My proposals hacking will be onto ‘Bildmuseet’. Moreover, ‘Bualøftet’ used to hold precious things, such as meat and textiles.

When I went into the ‘Stabbur’ stationed at my family’s farm in the mountain, it was like entering a museum. Gaining a sense of reverence as I looked upon all the sleeping things from the past. Honouring the atmosphere of a museum our protagonist felt. The structure is also build quite high, to protect the goods from rats, rot and thieves, so we can also give her the higher perspective. The hacking of ‘Bildmuseet’ will be to extend and enhance all these elements.

The ‘Stabbur’ at my Family’s farm, Hallingdal, Gol, Norway. ©Liv Storla

©Ellen Storla

66: Hong Kong Institute of Architects, Globalization and Localization of Architecture and Urban Planning, Hong Kong, China, 2012
68: Dag Storla, Liv og Per: Ei lita ættesoge om slekta på Nordre Markegård, Gol, Norway, Self-Published, 2017
'The Concerned' and 'Fiskenaustet', is a natural connection as it is a Scandinavian version of a boat house. Often having some of its body six feet into the water, to reach out to the element70. 'The Concerned' would have access to the river and in the proposal, it is suggested the sky is mirrored inside a structure by shaping an opening in the ceiling and floor in same form, creating a mirroring. But as the outdoor element of the conditions are so paramount, the proposal will be more landscape architectural. Blending the lines between path and infrastructure.

"The Commuter" and "Stabburet" go together as it includes the whole structure. The
tower spaces leading upwards, Goldas is prototypical to conditions of limited space.
Yet keeping it on a higher level, as to commemorate the bird view from the plane.
"Stabburet" is in fact an old farm structure safe. It was a great honour to have
responsibility for its keys. This honour typically went to the matriarch on the farm.

Meat was one of the most treasured items in the building and hooks were used to
hang meat from the ceiling. In the proposal it is suggested to use the hooks to
gradually rid oneself of ones possessions. When reaching the upper level, one would be free of things, being just you in the
space with the view.
'The Student' and 'Stavkyrkja' fall into place by the atmosphere of the layering. Scaling upwards you reach a cocoon at the top. As it is reminiscent of 'organist's nest' one cannot be seen, yet one can observe others. Looking into the idea of the student watching others being productive whilst self, remaining static. This will also be an extension of the current space. Linking into or plugging into the conditions of the medical library. Growing from the notion of the 'Pause Chair' the furniture will breach the ceiling, crowning the library and claiming the attention with the message of being an antidote of pause.

71: Jiri Havran, translated by Tim Challman, Norwegian Stave Churches, Oslo, Norway, ARFO, 2010
Decorative details in the Stavkirke Norwegian Museum of Culture, Oslo, Norway. ©Liv Storla

Dragon details, remaining from the Boat building traditions of the Vikings Norwegian Museum of Culture, Oslo, Norway. ©Liv Storla

Inner doorway to the church’s main body Norwegian Museum of Culture, Oslo, Norway. ©Liv Storla

Interior Ceiling Gol Stavkirke Norwegian Museum of Culture, Oslo, Norway. ©Liv Storla

My ancestor’s name Magnus Storla
In my collages, one can see I have taken to the extreme. I exaggerated the typologies and put them in the current city-scape of Umeå. Playing with this, it makes the interventions speak loud as if they mean to shout, "Here we are! We are visible and important!" Yet, this will not be explored in actuality, but more of a provocation in illustration. In these first collages, it plays on the era of National Romanticism experienced in Norway from about 1800s.
It would be incredible to see the anti-standardization materialized in our Scandinavian landscape. Especially in the cities. Honoring the local traditions. This does not mean a discarding of the new and foreign, merely an interest in all aspects of the local region as well.
So here is the going to materialize? I have traced the proposal from the beginning, discovering the issue of time scarcity on the pilgrimage, uncovered the reasons and effect of it in theory, dealing different people with relation to it, in the 'Time Protagonists', principal the conditions from the 'Pause Spaces' through 'Sensing' and explored the connection between the conditions and principles in Scandinavian building typologies. Finally, it has led us to the materialization. Through this process, we need to take and not consume and stop, due to the act of the thesis. How can we create another space(s) that can create our material time scarcity?

Something that’s incredibly vital is the unconditionality of the proposed spaces and paths. If the proposal demands anything from the users, the point is lost. It may lead to thought processes and actions could follow. Still, in the meantime, the people should be free of the undercurrents of production. There will be nothing to buy, nothing to produce. How is this possible in today’s society? That we find it difficult to answer, is exactly why it must take place.

The proposal will try to be all-goal to the replacement of remotely the pilgrimage in a theme of something. Where it is needed, where there are people, so where everyone with time scarcity an various levels. Nonetheless, where there is high population and highest time poverty is in the cities. Therefore, my site is focused on the city dwellers. This is not a pilgrimage in the traditional sense, so taking the ‘path’ from the pilgrimage and the ‘pause’ from the theory of counteracting time scarcity.

There will be two dimensions to this project and within that there will also be different directions. Firstly, it is the interventions I have been discovering through the ‘Time Protagonists’. Four examples of places or paths for unconditional pause. They will give and be tools to deal with time scarcity and be a part of the network of ‘Pause Paths’. There will serve as base points as well as a demonstration for the next directions. These four has the intention of serving the cause in different ways.

**Liv G. Storla (b. 1991)**

*A Scandinavian Pilgrimage, 2018*

*(Based on the Norwegian Folklore fairytale images by Theodor Kittelsen b. 1857)*
The ‘Yes-Persons’ pause point has been turned into a hacking of the ‘Bildmuseet’ and is called Pause #Hacking. The Pause Chapel is embedded in the specific area in question, has been extended and connected. It drops down into a hidden private area, allowing for an elevated pause space hidden under the outer side of ‘Bildmuseet’.

Pause Chapel

By enlarging the frame of the existing windows and hacking out beyond the facade, it makes the original space stand out. As the space in question is used for pausing for a ushing, opening the the actual, usability, the proposed new zone is a choral connection. The sequence of spaces will be on journey up on a roof overhang and journey through a space on the floor to ceiling, the ‘Yes-Persons’ space. Here you descend into the inner zone driven a traditional ing of Rosemaling. Like a Swallow’s nest underneath a roof overhang, it separates from the rest of the buildings intentions. Allowing for an undisturbed pause space leeched onto the outer side of ‘Bildmuseet’. By enlarging the frame of the existing windows and hacking out beyond the facade, it makes the original space stand out. As the space in question is used for pausing for a ushing, opening the the actual, usability, the proposed new zone is a choral connection. The sequence of spaces will be on journey up on a roof overhang and journey through a space on the floor to ceiling, the ‘Yes-Persons’ space. Here you descend into the inner zone driven a traditional ing of Rosemaling. Like a Swallow’s nest underneath a roof overhang, it separates from the rest of the buildings intentions. Allowing for an undisturbed pause space leeched onto the outer side of ‘Bildmuseet’. By enlarging the frame of the existing windows and hacking out beyond the facade, it makes the original space stand out. As the space in question is used for pausing for a ushing, opening the the actual, usability, the proposed new zone is a choral connection. The sequence of spaces will be on journey up on a roof overhang and journey through a space on the floor to ceiling, the ‘Yes-Persons’ space. Here you descend into the inner zone driven a traditional ing of Rosemaling. Like a Swallow’s nest underneath a roof overhang, it separates from the rest of the buildings intentions. Allowing for an undisturbed pause space leeched onto the outer side of ‘Bildmuseet’.

The upper level has a raised platform with a single log seat, which is a traditional type of Scandinavia chair. It will hopefully be an intimate and soothing space, in the way it suspends a separation and you can “close the door” for a second and breathe. This, as the seating space will only allow one person at a time and a latch will be open or shut in accordance to if it is occupied. Like a Swallow’s nest underneath a roof overhang, it separates from the rest of the buildings intentions.

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The proposed pause space derived from ‘The Commuter’s’ inside is, as mentioned, just called Pause #paths. It is the only proposal which is an actual land structure rising to the nature of it. Placed on the island, or brand new also called ‘The Island’ (Ön), is the modern version of a Stabbur. Breaking in everything I discussed in the typology. In future this will be an amazing to a larger space at the top and the things that might occur while doing so. Going into the different stages may be as follows: in the outdoors shaping the base of the steps, then in the middle there will be a plateau, and then a little higher there will be the creation of the blue sky. These steps are at the top of yourself and there will be shelves, and there will be a small area where you will be able to set up your belongings and there will be shelves, and there will be a small area where you will be able to set up your belongings.

Therefore, the fact that this path pushes someone’s bravery towards the upper body is also shaped abstractly as a chapel, with a rectangular window as the altarpiece. Here in the forest one can enjoyed the off-line condition of the city’s metabolism. Watching it, while not actually being a part of it. This distance, yet perspective of it, is a great way of digesting one’s role in the city’s metabolism.

Continuing, the pilgrim may do whatever they like in the blank canvass space that awaits them in the top part of the structure. However, there is a single row of airplane seats along the western wall, to replicate ‘The Commuters’ original pause space. The upper body is also shaped abstractly as a chapel with a rectangular window as the altarpiece. Here in the forest one can enjoyed the off-line condition of the city’s metabolism.

But it is an important feature to consider. When ’The Concerned’, is an active and brave person who seeks nature and perfectly safe with a solid railing, allowing even kids to use it. The Concerned proposal by allowing her to get lost in the paths and its features. When she is concentrating and disappearing into the journey, she may be able to let go of her heavy responsibilities for a while. But it is an important feature to consider.

Since the challenge of her body, I therefore want to reflect that in the elements is not undesirable. However, it will be merely mentally, as it will be comfortable. But it is an important feature to consider. Therefore, the fact that this path pushes someone’s bravery towards the upper body is also shaped abstractly as a chapel, with a rectangular window as the altarpiece. Here in the forest one can enjoyed the off-line condition of the city’s metabolism.
Describing ‘The Students’ point as an extension of the current space, it is rightly called, Pause #Extenuate. The medical library at the Umeå University Hospital, will of course be the discussed site. The ‘Pause Chair’ will become replicated into a structure something on a tower, an extension and even beyond the ceiling. Breaching the line between furniture and architecture.

The concept of the original pause chair will be transmuted into multiple similar chairs and hampers so you can operate separately on the raising of the initial conditions, just underlying the new situation. Playing the role of aligned tower houses the ambition that people take the point from the floor and put it somewhere else. The experience of pause will materialize also on the different hampers. Some of those spaces will be protected from view, so you can be alone and knowing someone is watching you and observing if you are working. The space will anyhow not be normal consumption.

Not only doing this digitally, I have created a stencil. The stencil has the Nordic symbol for ‘Pause’. Not only taking a selfie to take what is in the bowl and replace it with something else. It could be an example of taking and giving outside normal consumption.

Therefore acting as a distinct and perhaps peculiar pause tower. Many one seated spaces will materialize also on the different hampers. Some of those spaces will be protected from view, so you can breathe out knowing no one is watching you and observing if you are working. The space will anyhow not be normal consumption. It is founded in the belief that the discovery of pause spaces is highly personal. You can see it as a space and use it for a formation of imagery for pause. These tags can guide people to visit or add their own tags or simply discuss them. Secondly, there is a more abstract landscape movement founded in the digital sphere. The hashtag I created called #PausePath is the trigger point. This hashtag is founded in the belief that the discovery of pause spaces is highly personal. You can see it as a space and use it for a formation of imagery for pause. These tags can guide people to visit or add their own tags or simply discuss them.
REACHING A Conclusion

The goal of this project would be to encourage people to go through the same
idea towards process my father and I went through on the pilgrimage;
understanding the connection to the inner and the outer
voices in gaining a new body of time perspectives and perhaps just give us a little

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(Discovered on Pilgrimage
Found in Time Protagonists
Principled through "Atmosphere"
Explored in Scandinavian typologies)

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"Stavkyrkja"
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THANK YOU