

ARCHITECTURE AND TOURISM IN OUTSKIRT AREAS

LOFOTEN SEA CULTURE CENTRE + THE BLACK TOWER IN HIRTSHALS

PART 1

A RCHITECTURE
AND
TOURISM
IN OUTSKIRT AREAS

LOFOTEN SEA CULTURE CENTRE + THE BLACK TOWER IN HIRTSHALS

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SYNOPSIS

Present report forms the first part of a long master thesis at the Architecture & Design education, Aalborg University. In its entirety the project comprises a theoretical part and a design part.

The project raises the overall question: How do we as architects engage in the development of outskirts areas in a Northern context? With point of departure in tourism as one identified parameter of growth, the project treats how related architectural interventions can help develop and strengthen the site specific potentials of a given outskirts place. Focus has been placed on a narrative potential within the realm of architecture and how a coherent narrative of the place can be conveyed through the built form, with special attention to tectonic detailing addressing a scale close to the human body.

The findings of the theoretical part are implemented in proposals for "Lofoten Sea Culture Centre" in Å, Northern Norway, and "The Black Tower" in Hirthals, Denmark. By utilizing identified potentials within the area for harvesting energy from the strong sea currents, the project suggests a new visionary identity for Å, which can substitute the phased-out fishing and complement the strong culture-historical identity of the site. On a narrative level the building interprets an existential tension in the relation to the sea.

In Hirthals scenographic means are applied in the process of designing a temporary combined food stall and view- and info-tower for this years' Fish Festival. The tower is to promote the local breeding of black lobsters and the concept of a permanent viewpoint, which stages the industrial harbor setting and local food as part of a holistic tourism strategy.

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▲
1. Stegastein lookout point, Aurlandsfjellet,
Norway. National Tourist Routes project.

Preface

Reaching an end of our academic voyage as students of architecture, we felt privileged to be able to work intensely with a subject we both feel very strongly about: How should we as architects engage in the development of outskirts areas? In the past years we have in Denmark observed an increased public awareness on the issues occurring in these outlying communities and currently we see political intensions headed towards 'rescuing' these places by creating growth – however, with only few concrete physical initiatives. Hence, we find it relevant to investigate this development from an architectural point of view. The means to support such development can be many, but when we were introduced to the Norwegian nationwide project "National Tourist Routes", the interest for tourism as a means to stimulate this growth came to the fore. The project comprises a range of architectural works along eighteen scenic routes in the Norwegian landscape made to accentuate Norway as a spectacular place to travel by car. The successful initiative was put forward with the

longterm aim of boosting settlement in Norway's remote areas and to strengthen Norwegian industry [Statens Vegvesen (2010):11]. It is a project that calls attention to the potential of architecture when seeking to emphasise the atmosphere and uniqueness of a place in the landscape. In many of these small works we find traces of what we believe architecture should be capable of; to meet us with more than its mere physical matter, to touch our senses and to disclose itself as an implement to enhance our experience of the specific place. And, as seen in the National Tourist Routes, to make people stop and engage in a place they would otherwise pass by.

Treating the subject of architecture and tourism in outskirts areas, makes it interesting to see how developments based on tourism will interrelate with an existing society; that is to say, how these interventions can act beneficially to the life that takes place in such outskirts places. Three main interests steps forward in the wake of

these considerations; the general 'well-being' of settlements, a profitable and attractive tourism and commercial interests related to the settlements in question.

From an architectural point we shall investigate what our professional competency as architects can contribute with to this development. It is architecture under particular conditions, conditions that should inform the outcome of such interventions.

The problem statement of this thesis is:

How can architectural interventions help stimulate tourism as parameter of growth in outskirt areas?

We here introduce the expression 'architectural interventions' to denote the outcome of the architect's work with forming (intervening in) physical environments, whether it be urban spaces, buildings, interior spaces or smaller objects.

With blank notebooks and an open mind we have engaged ourselves in explorations of possible outskirt contexts for the design part of our project. Examining existing initiatives has nourished our interest in working with a point of departure in existing settlements rather than e.g. an 'untouched' landscape context as seen in the National Tourist Route projects. This has been further strengthened by the investigation of tourism as a potential parameter for growth and related issues that arise in the juxtaposition of tourism, inhabitation and commercial activity.

Based on the corporation with our external partners, NSW Sivilarkitekter and VisitNordjylland, two relevant locations where chosen as places for applying the findings of theoretical studies

in practice: the little idyllic fishing village of Å in Lofoten on the outskirts of Northern Norway and the industrial fishing port of Hirtshals on the outskirts of Northern Denmark.

For the design part of the project, the problem statement is thus further expanded to include:

How can inherent qualities of Å and Hirtshals be enhanced and developed to inform such interventions?

Emphasis has been given to the project in Å, both in terms of scale and applied time frame in the project.

Both Å and Hirtshals represent fishing communities within an outskirt setting. Å is an example of a place in which the traditional livelyhood, fishing, has been phased-out, leaving the village with a minimum of functions besides a considerable summer tourism based on a historic identity [Wiig, 2012].

The choice of the specific site, Å, is first and foremost based on a study trip to Lofoten, which has allowed us to singlehandedly explore the unique qualities of this peripheral region. During our explorations we had the opportunity to talk to a number of very dedicated locals and to receive their comments on the project. Further backed by our external partner NSW Sivilarkitekter, Oslo and Lofoten, this has formed a solid foundation for engaging in the issues faced by the local community from an architectural point of view. The project in Å comprises the design of the information centre "Lofoten Sea Culture Centre", in which facilities for research, mediation, sales and assembly are combined around the theme: exploitation of the resources of the sea.

At first sight Hirtshals represents the opposite development to Å; it is a relatively new town which has developed into an important industrial harbour – based on fishing and ferry traffic to and from abroad. However, Hirtshals also faces decreasing population numbers and a 'challenged' commercial life [Zielke, 2012]. From a tourism perspective the town is a distinct transit hub and there appears an unexploited potential in targeting the large number of people who travel through the town on a yearly basis. Through our external partners in VisitNordjylland we have had the privilege of participating in a network concerning the development of tourism in Hirtshals. Based on the participation in this group and an identified wish to make harbour activities accessible and attractive to the public, we have been incited to draw a proposal for a 'black tower' on the harbour front with a combined viewpoint and food stand. Phase 1 of this process is a proposal for a tower for the Hirtshals Fiskefestival [Fish Festival] and phase 2 represents the potential development of a more permanent structure on the harbour. The former temporary structure forms part of this project report.

Zooming out, the project thus appears with two mutually depended parts; a theoretic study and a design part in which the theoretical findings are applied. The design part consists of two projects in respectively Å and Hirtshals, with main weight on the former.

In the report we graphically highlight keynotes, as exemplified to the right on this page. In appendix 1 a listing of attended lectures, seminars etc. is provided in order to provide an overview of additional activities during the process.

**what our
professional
competency as architects
can
contribute with**

ACKNOWLEDGEMENTS

Our motivation for venturing into the debate of the development of the physical environment in outskirt areas has been further supported by the interest expressed by our two external partners, NSW Sivilarkitekter in Oslo and Lofoten, and VisitNordjylland in Northern Jutland.

NSW Sivilarkitekter, with partner Ole Wiig as our contact person, have had a long-standing attention to the state of affairs in Lofoten and we are obliged by the opportunity to enter this rewarding collaboration, aiming at proposing innovative, meaningful and progressive thoughts on the relation between architecture, tourism and settlement in the development of the stunning Lofoten.

VisitNordjylland is a regional marketing and development corporation, which works with promotion of Northern Jutland as a tourist destination in Denmark and abroad. Through our contact at VisitNordjylland, Lars Enevold Pedersen and Mette Sandahl, we have kindly been given the opportunity to gain access to their

comprehensive reading of status quo within the Danish tourist trade, their strategic know-how and their knowledge of developing projects in outskirt communities.

As written, we have through VisitNordjylland been given the opportunity to participate in the tourism project 'Porten til Nordsøen' [The gateway to the North Sea] concerning Hirtshals as tourist destination - an EU-subsidies supported project arranged collaboratively by the tourist organisation in Hirtshals and VisitNordjylland. Thanks shall be given to the engaged local participants in this forum, mainly executives in local businesses and organisations, making a local rooting of the Hirtshals-project possible.

Not least we thank our supervisors for their engaged commitment to guiding us in our development of the project.



OBJECTIVE AND PROJECT OUTLINE

This dissertation report comprises two parts; the first theory part and in continuation hereof the second design part (fig. 3):

Part 1:

- theoretical studies of growth issues in outskirts areas and of the possible means which can be brought into play to reassure growth. Focus is placed upon tourism as parameter of growth and how architectural interventions related to tourism can take part in the development of outskirts areas.
- study of how outskirts places are experienced and of the foundation for developing the inherent characteristics of a place into built form, based on writings in architectural theory.
- study of the poetic aspect of architecture manifested through the act of construction and tectonic detailing, dealing with the detail as bearer of a narrative of place, partly based on writings in architectural theory partly investigated through case studies.
- ultimately, an analysis of the two sites, Å and Hirtshals, based on the approach to place represented in previous chapters, leading to a conclusion containing design parameters suggesting how architecture can frame and strengthen the activities emerging in the wake of tourism as an integral part of the settlement and commercial life within an existing community.

In the problematisation of the current discussion on the outskirts, the field of interest has been delimited to areas in a Nordic context, focusing on Denmark and Norway. Parallel to the general discussion, descriptions of the current situation in Lofoten and Northern Jutland is conveyed on separate pages in order to illustrate the circumstances surrounding the local sites in Å and Hirtshals.

Part 2:

- design proposal for urban development of Å.
- as part of the urban plan in Å: a detailed proposal for the mediation centre: 'Lofoten Sea Culture Centre', combining research facilities, mediation facilities and a social platform including facilities for assembly, selling and eating local products.
- in Hirtshals: a design proposal for a look-out point on the harbour acting to enhance Hirtshals harbour as a place for experiences and to promote culinary products of Hirtshals.

As indicated by scale and extent in the above-mentioned, the proposal for Å has been considered as main part of the design part of this thesis project.



▲
3. Content of the project at hand - the design and theoretical part respectively.

AN INTERDISCIPLINARY APPROACH

The juxtaposition of architecture and tourism in relation to outskirts areas represents a relatively new agenda in a Danish context. Contemporary research offers limited answers as how to approach these themes collectively. In this regard it has been considered essential to reach outside the realm of architecture and architectural theory to obtain an understanding of the issue of outskirts areas and mechanisms of the experience and tourism industry.

Communicating an interdisciplinary approach

In order to communicate the correlation between the topics of the interdisciplinary investigation, an organic diagram is introduced to complement the more linear mode of representation implied by the report at hand as the chosen media. The continuous development of the diagram through the duration of this project has served as a way to visually communicate the interconnection between the research topics between the two authors of this dissertation, but also to communicate the interdisciplinary character of the project to third parties.

Charles Jencks

The diagram is based on a representation technique first presented by Charles Jencks in his publication 'Architecture 2000 and beyond' in 1969 as a means to communicate the pluralistic development of postmodernism and how different approaches have merged over time to become the basis for new directions.

The diagram, 'The evolutionary tree', has been modified by Jencks since in several sittings. In this thesis project, the 2002-version [Jencks (2002):50f] has served as the point of departure for our use (see enclosed CD).

The diagram offers a level of understanding which is more difficult to obtain in linear representation. Jencks introduces six "main classifiers" as entry points to the subject, being: 'historicism', 'straight revivalism', 'neo-vernacular', 'ad hoc urbanist', 'metaphor/metaphysical' and 'postmodern space' and along the 'x-axis' introduces a time line spanning from 1960-2000 in order to place the organic developments historically.

He further uses coloring as a means to distinguish between the elements which make up the main diagram: red for trends or movements, black for examples of buildings and green, blue or black for architects representing the movement. By means of differing coloring and sizes of lettering, he underlines a hierarchy within the diagram.

Applying the methodology in the present project

The diagram developed in this project is shown on the following spread (fig. 4). The point of departure is the initial hypothesis of the project (far left). Since the outset for the project is 'outskirts areas', exemplified through studies of Å and Hirtshals, it is essential that the theoretical investigations are not viewed as detached from the analysis of the actual sites. The hypothesis and site analysis constitute the 'external' factors which influence the theoretical approach.

In order to read the diagram, the headlines to the left - Architecture and society, Architecture and place, Architecture and body - must be understood as 'entry points' to the investigation from an architectural viewpoint, with an emphasis on the subject of "Architecture and place". The diagram shows how these entry

points are investigated through studies of architectural theory, oral references and case studies, and how they interrelate in this particular project. Not least, it shows the overlapping with themes from outside the realm of architecture.

Compared to Jenck's diagram, we do not introduce a timeline along the 'x-axis', since we are not concerned with a historical account. Further the graphics have been altered to suit the layout and content of the present project.

The diagram in figure 4 depicts:

- Main research topics and mutual relations (large, yellow).
- Theoreticians and institutions and applied keywords from the relevant writings (black).
- Weighting of the introduced theoreticians' writings in regards to the present thesis project (font size).
- Main case studies (gray)

The diagram has served as a dynamic tool providing an overview of the connections between subjects in play and reflects the dynamic manner in which the theoretical part has evolved.

OUTSET:

HOW CAN ARCHITECTURAL INTERVENTIONS HELP STIMULATE TOURISM AS PARAMETER OF GROWTH IN OUTSKIRT AREAS ?

Attraction:
- scenic nature
- peace and quiet
- strong local identity
- authenticity

REALDANIA

priv. philanthropic company

Stedet tæller
[Place matters]

ENTRY:

ARCHITECTURE AND SOCIETY

KARI FAUSKE

arch. MNAL, regional director Svolvær, NSW Sivilararkitektur

OUTSKIRT AREAS

KNUT VAREIDE

coor. Telemarkforskningen, NO

LEA HOLST LAURSEN

ass. prof. PhD, AAU

Shrinking cities
Occupational tendencies
Intensified urbanization

SBI

NILS-OLE LUND

Criticism of nostalgia

EDMUND HUSSERL

Phenomenon appearing as something for someone

LINN MO

Phenomenology

EXPERIENCING PLACE

ENTRY:

ARCHITECTURE AND PLACE

MARTIN HEIDEGGER

philosopher, phenomenologist, b. 1889

Building & Dwelling
Architecture explaining a place

CHR. NORBERG-SCHULZ

architect and theoretician, b. 1926

Genius Loci/spirit of place
Life and place
Representation vs. complementation

JUHANI PALLASMAA

architect, prof., b 1936.

Experiencing through senses
Architecture as multisensory stimuli
Narrative construction acceding human interaction

Tactile intimations

ENTRY:

ARCHITECTURE AND BODY

MARIE FRIER HVEJSEL

architect, ass. prof.

Gestures

ANNE BEIM

architect, ass. prof.

The contextual detail

Narratives

4. Diagram depicting the dynamic interrelation between research topics based on diagram by Charles Jencks.

Tourism as growth parameter

DANISH RURAL DISTRICT PROGRAMME

Economic role of tourism
Primary products vs. added value

Experience economy

JENS CHRISTENSEN

ass. prof., dr.phil, Aarhus University
Individual, emotional modern tourists
AUTENTIC experiences

TOURISM

VISITNORDJYLLAND

Need to stage the given

Future tendencies

SENSUOUS experiences
World-engaging tourists

Strategies

Architecture of tourism

CENTER FOR FUTURE STUDIES
Holistic approach

TOM NIELSEN & JENS PASGAARD

ass. prof., Aarhus School of Architecture
'Clash of civilisations'

BORIS BRORMAND JENSEN

ass. prof., Aarhus School of Architecture
Architecture as setting for tourism
Ghetto vs. integration

LISE BEK
Architecture as intentional framework

Staging places

Lofotporten (N)

A hybrid strategy

National tourist routes (N)

Routes of experiences

Carlo Scarpa

Gipsoteca Canoviana

Sverre Fehn

Venice Pavillion
Hedmark Museum

Peter Zumthor

Skt. Benedikt Chapel
Thermal baths Vals

KENNETH FRAMPTON

architect, theoretician, b. 1930
Poetics of construction

TECTONIC DETAILING

Tectonic meaning

MARCO FRASCARI

architect, theoretician, b. 1945
The narrative (tell-the-tale) detail
The smallest unit of signification

EDUARD SEKLER

architectural historian
Emergence of narratives
Intermediate space - tectonics
Structural principle + concrete execution

**OUTSKIRT
TOURISM
ARCHITECTURE**



human vacancy
vacant buildings



flee of the young



depletion of functions



physical tiredness



slow life



horizon



togetherness



nature closeness



serenity

”

Turning right I find myself on the main road leading west, leaving behind the gradually reducing number of domiciles clustering the motorway. As usual I have to remind myself that I am no longer on the highway. That I should lower the speed even if the road stretches temptingly long and straight before me. Trees at each side of the road close off the view to the sides, only to enhance the drama of the vast open fields once revealed. The further west I go, the more pronounced the horizon appears. There is nothing new to it; yet, it always strikes me when coming back. The overwhelming extension. I drive through a number of settlements – and with it, an increasing number of ‘for sale’ signs. Vacant buildings. Inhabitants wanted. As I drive through the main street of yet another village I am struck by an ort sense of melancholia. Overwhelmed by the visible recession on display in each of the empty shop windows.[Essay depicting a personal experience of driving through one of the author’s home region].

Turning the Tide in the Outskirt

- issues, background and future focus areas

With the above brief introductory essay and appertaining images we intuitively seek to capture the melancholic mood that envelopes us when we drive through typical outskirt areas in Denmark; an immediate impression of disrepair and vacancy in the built environment as a qualitative measure for the lack of growth which threatens to overshadow the inherent qualities of the places.

In our perception these are often areas in which intimate values are paramount. A life where chances are that you know the next door neighbour (or are in a lengthy feud with him), and where people with a quick nod greets you even though you don’t know them. Where clogs are common footwear in the local supermarket – it is after all practical. Where the nearness to nature is appreciated – a serenity occasionally sliced by the noise from tuned PGO’s or the notable chassis-shaking base sounds from the inside of crafty cars.

In this chapter we will address the current issues faced by outskirt areas. With reference to assistant professor, PhD, Lea Holst

Laursen, who specializes in shrinking cities at Aalborg University, we aim to delimit common denominators in the development within these areas.

Denmark represents the context in which we reside and is subsequently our immediate frame of reference in the debate about outskirt areas. However, when discussing the issue of outskirt areas we find it relevant to broaden the discussion. Exemplified through situations in Denmark and Norway we shall try to establish common denominators which characterise the Nordic outskirt environments despite national differences, and to decode underlying tendencies which have lead to the present situation.

As it shows, comparable information for Denmark and Norway has not been available in all respects. This is partly due to differences in the approach to the issue in the two countries. However, in this project we allow references from Denmark and Norway respectively to influence a common discussion.

◀

5. Moodboard indicating prevailing impressions of outskirt environments in Denmark.

THE ISSUE OF 'THE OUTSKIRT'

According to assistant professor Lea Holst Laursen it is both legitimate and relevant to compare the outskirts situations of Norway and Denmark [Laursen, 2012]. The comparison can be made and similarities appear despite notable differences in terms of geography and economy: Norway has a considerably larger geographical extension than Denmark, and where Laursen would describe Denmark as “one united urban territory containing larger urban areas and more rural areas with smaller cities” [Laursen (2008):152f], Norway can be said to represent a more scattered image of settlement with a considerably lower population density [Laursen, 2012]. In Norway access to remote areas is complicated by high mountain ranges, a perspective in which the notion of 'outskirt areas' comes in a different scale, geographically speaking.

The Nordic countries have been severely involved in the economic crisis in recent years. This is highly evident in Denmark, whereas Norway appears to have been less impacted by the economic crisis.

Udkantsdanmark [Outskirt Denmark].
Den rådne banan [The rotten banana].
Afgrundsdanmark [The abyss of Denmark].

It goes by many names. In recent years such expressions have gained increasing access to the public debate, when referring to the state of the outskirts areas in Denmark. Similar tendencies appear in the Norwegian discussion about Utkantsnorge or Distriktsnorge [outskirt Norway]. In both cases a negative

impression of a warped country is often put forward, picturing a distinct geographical imbalance between areas in growth or decline, where the less fortunate areas are stigmatised as headed through a downward spiral.

Perhaps it is not all that black and white - as we shall see 'the outskirts' often holds particular qualities - but this doomsday sentiment does have some realism to it; We find ourselves amidst a development where the larger urban centres experience growth in the number of residents, whereas a number of outskirts areas face economic stagnation, decreasing population figures and a potential self-perpetuating process, as especially the emigration of the younger part of the population leaves behind gloomy long term prospects [SBI (2010):5].

The following shall not be seen as an exhaustive account, but rather a means to communicate main common issues faced by these areas. In the listing we lean on a delimitation put forward by the private philanthropic company Realdania, based on geographical location and socio economic development, such as number of inhabitants and commercial income (app. 2, background for delimitation of the term 'outskirt areas'). Based on literary and oral references we endeavour to paint a broader image, encompassing general characteristics of the Danish and Norwegian situation, as a generalisation of the Nordic situations. On the opposite page main issues defining the understanding of the term 'outskirt areas' for the present project are listed.

Keywords – issues



Peripheral geographical location

Urban shrinkage or transformation is evident in urban settings on multiple levels, be that larger cities or rural settlements [Laursen, 2008]. We shall, however, in this thesis project concern ourselves with places of peripheral geographical locations, outside the influence sphere of the larger urban centres.



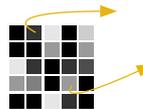
Lack of economical growth

In Denmark a number of geographically peripheral regions do not partake in the general economic growth of the larger urban centres [Jensen et al. (Ny Thisted Kommune og Realdania) (2006):3]. The general economic crisis has implied significant challenges in the Nordic countries, and this development is particularly evident in the peripheral areas [Damsgaard, web 1].



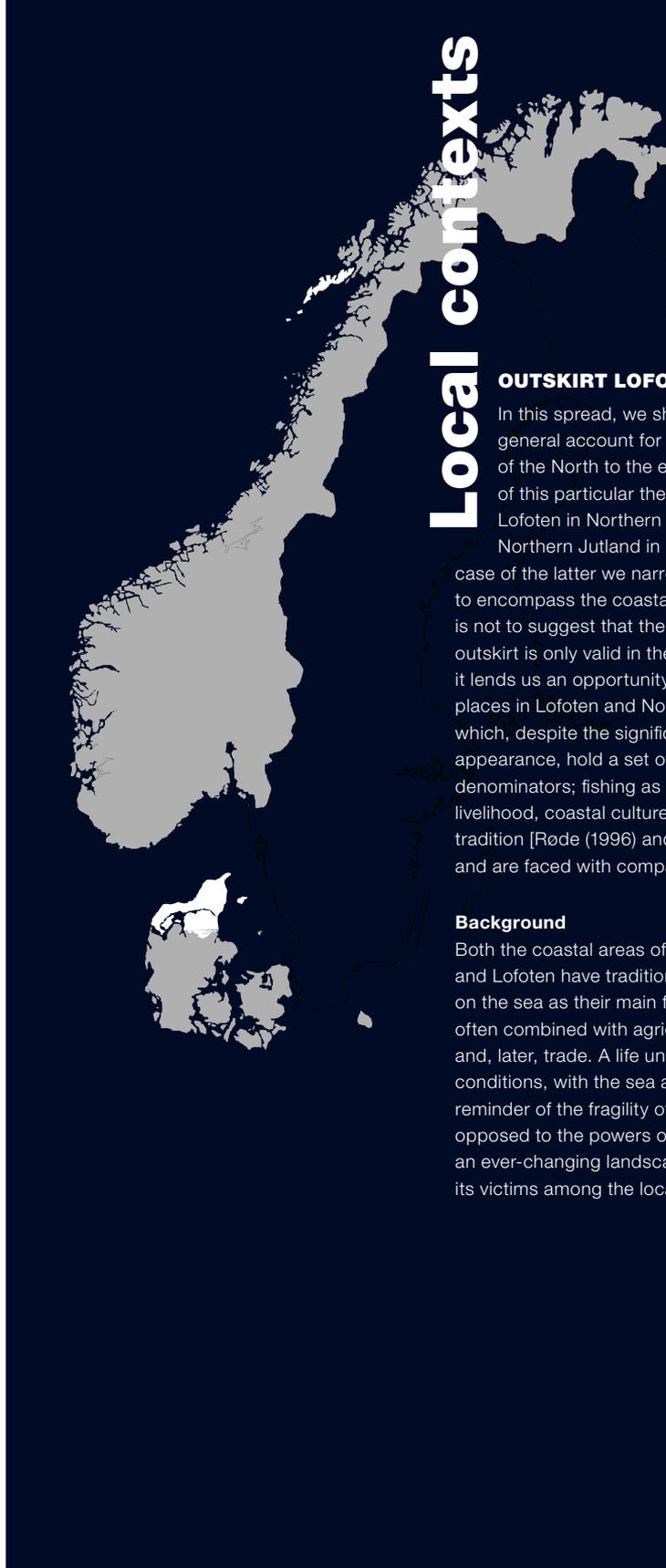
Depopulation

Outskirt areas in Denmark as well as Norway experience stagnant or decreasing population figures [Jensen et al. (NyThisted Kommune og Realdania), 2006:6]. As a consequence one is met with a considerable amount of empty dwellings upon driving through such areas. Many young people move to larger urban centres in order to educate themselves – far from all returning to their birth place. This, hence, serves to intensify a development towards an older, generally speaking less educated population in the outskirts areas [Laursen et al (2011):98].



Dissimilation of functions

The outskirts areas in general exhibit a pronounced degree of depletion of functions [Jensen et al. (NyThisted Kommune og Realdania) (2006):9]. The build landscape of the outskirts areas is characterized by a duality in the shape of parallel tendencies towards either 'up-scaling' or phase-out of traditional professions, such as farming or fishing [NyThistedKommune & Realdania (2006):9 and Fauske, 2011]. This leaves the outskirts areas with large 'factories' detached from the villages and a number of vacant building structures [Laursen (2008):160] – forcing a revision of the traditional idyllic conception of the outskirts. Based on own observations and a general impression of the public debate, a number of outskirts places in Denmark and Norway struggle to maintain services such as schools, public transportation and everyday shopping facilities.



Local contexts

OUTSKIRT LOFOTEN AND NORTHERN JUTLAND

In this spread, we shall transfer the general account for the outskirts issues of the North to the example contexts of this particular thesis project: Lofoten in Northern Norway and Northern Jutland in Denmark. In the case of the latter we narrow the discussion to encompass the coastal areas. This is not to suggest that the issue of the outskirts is only valid in these areas. Rather, it lends us an opportunity to work with places in Lofoten and Northern Jutland which, despite the significantly different appearance, hold a set of common denominators; fishing as the traditional livelihood, coastal culture and building tradition [Røde (1996) and Nielsen (2002)] and are faced with comparable issues.

Background

Both the coastal areas of Northern Jutland and Lofoten have traditionally depended on the sea as their main food resource, often combined with agriculture, hunting and, later, trade. A life under harsh conditions, with the sea as a constant reminder of the fragility of human life as opposed to the powers of nature; shaping an ever-changing landscape and claiming its victims among the locals as well as

unknown seafarers [Hansen (2005):10 and Henriksen (1997):618f]. The last century has seen a significant restructuring of the fishing industries in Lofoten, firstly in the early 1900s with the invention of the engine, and more recently with the gradual introduction of significantly larger boats and a general optimisation of processes; both waves of efficiency improvements which have resulted in a centralisation of fewer larger boats in fewer harbors with a larger capacity. A similar development has characterised Northern Jutland [Nielsen (2002):25].

The optimization of the fishing industry has generally speaking reduced the number of jobs for the inhabitants of the areas and resulted in a changed occupational landscape, with gradual phase-out of the fishery and related industries in some places, e.g. Slettestrand in Northern Jutland and Å in Lofoten versus a comprehensive industrialisation of the fishery in others, e.g. Hirtshals and Svoldvær [Nielsen (2002):24ff and Fauske (2011)].

Current situation

To briefly communicate the issues faced by present day Lofoten and Northern Jutland, the development in the number

of inhabitants and commercial activity are used as indicators. Looking at the North Denmark Region [Region Nordjylland] from 2000 to 2011, the numbers show a relatively low increase in population compared to total Denmark. The mobility of people is the key factor defining the situation of the region and especially many young people in their twenties move to Aarhus or Copenhagen municipalities – often in connection with their studies or following job seeking. Also within the region one can identify a non-uniform development; whereas Aalborg and Rebild municipalities have experienced growth from year 2000 to 2011, Jammerbugt and Vesthimmerland are in a position of stagnation and the remaining municipalities are facing a reduction in the population. An important factor in this development is internal relocations within the North Denmark Region, not least to Aalborg Municipality [Region Nordjylland, web 2,

Inhabitation and settlement]. When looking at the commercial development of the region it follows that Northern Jutland is not part of the positive development of the so-called 'growth areas' of Denmark [Region Nordjylland, web 3, Commercial development]. It is a tendency, which clearly signifies that Denmark is subject to an un-even development, both nationally and regionally speaking.

When zooming in on Lofoten, still with a specific interest in the population figures and commercial development, similar tendencies are visible. Since 1956 the number of inhabitants in Lofoten has been declining, with only few exceptions in the 1970s and the 1990s (the report forming the basis for this passage was published in 2007). Also on a regional level this development is evident, as the largest

municipalities in Lofoten, Vestvågøy and Vågan, have experienced a relatively stable development, whereas the smallest and outermost located municipalities have seen a considerable decrease in the number of inhabitants [Vareide (2008):4]. Similar to Northern Jutland, an important issue in this regard is, that the younger part of the residents move to the larger cities: Oslo, Bergen, Trondheim and Tromsø [Vareide (2008):7].

Using commercial development as an indicator, the same rather discouraging tendencies come to light, as the development in the number of jobs in Lofoten has been well below the numbers for Norway in general [Vareide (2008):9-12]. Hence, the image of a 'warped' development in Denmark can be immediately transferred to describe Norway and Lofoten.



▲ 6. Growth (dark grey), stagnation (light yellow) or decline (no colour) in the number of inhabitants in Northern Jutland.



▲ 7. Growth (dark grey) or decline (no colour) in the number of inhabitants in Lofoten.

Background

The complex nature of the current situation is reflected when trying to decode its background, which involves a number of factors of historical, sociological and cultural character. Main developments of general relevance to the Nordic countries are:

Changing occupational tendencies

The 1900s have seen structural changes within the primary and secondary sectors. As mentioned in the above, these developments have led to efficiency improvements or phase-out, generally less dependent on human labor [Jensen et al. (NyThisted Kommune og Realdania) (2006):9 and Fauske, 2011]. As these sectors often dominate the occupational landscape of the outskirts areas [Laursen (2008):160 and Vareide (2008):9], it is a natural consequence that these areas feel the structural changes first hand. Not less important is a general shift to a knowledge and information based society; "Agriculture and fishing industry as well as a small and medium scale industrial production, which traditionally stands strong in the declining areas, offer less job opportunities, while knowledge based jobs are concentrated in the bigger cities." [Laursen (2008):160]. Hence the inhabitants of the outskirts areas are struggling to retain existing jobs in the primary and secondary sectors, whereas developments within alternative knowledge and information based trades appear to be concentrated in the urban centers and are difficult to attract to the outskirts areas.

Intensified urbanization

According to Laursen there is a continued tendency towards an intensified urbanization [Laursen (2008):159]. Urban centers attract people for multifarious reasons; e.g. better education and job opportunities, but also for the cultural offers and infrastructural opportunities they represent [Laursen, 2012]. This is a tendency

which reaches beyond the Nordic countries, but is no less evident here.

As a general tendency the polarization between urban centers and outskirts areas, which is evident on a national level, is reflected on a regional level, where the cities or larger towns are doing better than the more peripheral areas [Laursen, 2012].

Figure 8 graphically visualize this image of an uneven development in Denmark. A corresponding mapping of the Norwegian situation has not been available.



▲
8. Outskirt areas in Denmark, based on Realdania definitions, which form the basis for delimiting outskirts areas in Denmark in this project. A similar distinct map of a national segregation in Norway is unavailable.

CURRENT INITIATIVES

In the previous text we have focused on describing current issues in outskirts areas, with a particular interest in the Danish and Norwegian situations as indicators of the general development in the North. We have seen that the issue of 'the outskirts' is a recurrent theme in the public debate, however often with a negative ring to it, which does little good to stimulate an image of the outskirts as an attractive place to live and visit.

Denmark

Regardless of the stigmatising names, one can say that the attention to the matter has initiated a discussion of the future of these areas - a discussion that unfolds on a number of levels, e.g. as a field of research and on the political agenda. For example one can find attention to the issue on the Danish national political agenda in the shape of the establishment of a new ministry, in the autumn of 2011 specifically attending to tasks concerning regional and rural districts; Ministry of Housing, Urban and Rural Affairs [Ministry of Housing, Urban and Rural Affairs, web 4].

There appears to be an emerging awareness and will to act. It is, however, a willingness which may seem questionable to the actual inhabitants of the outskirts areas when e.g. public services in Denmark are moved away or closed, such as the closing down of local schools in the name of bigger centralised learning environments at the expense of the life in smaller communities [Brock, web 5]. A number of initiatives in Denmark still appear to be on a rather strategic level, stating the present circumstances and pointing out potential directions, leaving plenty of space for much needed exploration of concrete solutions.

One of these, a rather recent drive, is the campaign *Stedet tæller* [Place matters] launched by Realdania. The campaign presents a funding pool to which co-financing for physical initiatives anchored in local communities can be applied. In a number of ways this project resembles the Norwegian initiative 'National Tourist Routes', however this campaign is based on private funding through Realdania rather than the Danish government, and the

extent of the project is considerably smaller (budget appr. DDK 115 mio.). The project is yet in the start-up phase and is comprised by three focus areas:

- The Denmark of opportunities
Focus on the inherent potentials of a place as the point of departure for sustainable development.
- Quality in the coastal tourist towns
Focus on heightening the quality of the built environment in the coastal towns and how it can benefit the development of tourism as well as the inhabitants.
- Places in the landscape
Focus on how it is possible to communicate the nature through minimal interventions, creating facilities for visitors.

In this initiative experiences from e.g. the National tourist Routes are sought applied. It is further accompanied by funding for communication of knowledge related to 'the outskirts' [Realdania, web 6], and one can only hope that this campaign signals new times for the development of outskirts areas, so that these beautiful places will have the basis to thrive.

Norway

In Norway concrete initiatives appear more evident in the immediate experience of the outskirts areas. Due to the country's geographical extension and complex topography, dealing with outskirts issues is a more implicit part of the Norwegian tradition. In terms of converting this into concrete political initiatives, the favourable economic situation is naturally a helpful factor [Laursen, 2012]. It is a core value in the Norwegian political system to ensure equal conditions for living in all parts of the country [Ministry of local government and regional development, web 7].

We ourselves experienced the present day prioritisation of the outermost areas on our study trip to Lofoten: driving along a

winding road leading further and further away from the urbanised areas, we quite suddenly found ourselves in a one kilometre tunnel, running through a steep mountain – to find at the end of the tunnel nothing but a few wooden houses, a bus stop and an engraved plate in memory of the opening of the tunnel in 1998. A surprisingly large intervention to ensure the survival of a small community of approximately ten households by improving their conditions for living, by supplying optimal infrastructure – however, not singular. The situation is naturally not directly comparable to Denmark, not least due to different economic conditions. But looking at initiatives in Norway does suggest visionary strategies for securing growth in the outskirt areas, e.g. the nationwide initiative 'National Tourist Routes', mentioned in the preface, as an example of how to work determined to "strengthen Norwegian industry and boost settlement patterns, particularly in outlying areas" [Statens Vegvesen (2010):11].

However, even if Norway appears to outpace Denmark on the development of concrete initiatives in outskirt areas, Distriktsnorge [Norwegian expression for outskirt Norway] still faces issues similar to those of the Danish outskirt areas. In this respect the discussion of outskirt Norway does not end but rather starts with the National Tourist Routes. And with our project in Lofoten we wish to partake in broadening the discussion.

Keyfindings

In this chapter we have illuminated the term 'outskirt area'. We have made initial, qualitative registrations and combined these with studies of references on the subject. We have stated that there is indeed an issue to be addressed and that part of the issue lies within a stigmatisation of the areas. A negative image which appears to be further intensified by a rather single-sided coverage in the media and the public debate.

With a point of departure in Denmark and Norway we have delimited key issues which define our understanding of the term 'outskirt areas' in this thesis project. When talking of outskirt areas we thus refer to places which have a peripheral geographical location far from urban centers, a no-growth economic situation, depopulation and a general depletion of functions. The dual tendency which has arisen between urban centers and outskirt areas is evident on a national as well as a regional level.

We have here focused on issues faced by outskirt areas in Denmark and Norway in order to illuminate the problem at hand. It is, however, our conviction that the outskirt areas hold inherent qualities which are attractive to both settlers and visitors and which can subsequently form the basis for development strategies and a general image-shift.

**places
which have a
peripheral geographical
location far from
urban centers, a
no-growth
economic situation,
depopulation and a general
depletion of functions**

MAKING STRATEGIES

In the previous we have concerned ourselves with issues faced by outskirt areas in Denmark and Norway. In the following we shall outline a possible strategy for addressing this development.

However, trying to define a strategy which can counteract the current issues is by no means unambiguous. In figure 9 we list important framework conditions for development of the outskirt areas based on statements by the chairman of the Danish rural district council [Dan.: Landdistrikternes Fællesråd], Steffen Damsgaard, and a publication with recommendations developed by the Danish Regions [Dan.: Danske Regioner].

There exist different attitudes as from where to approach the issue of the outskirt with targeted initiatives. E.g. whether developments in the outskirt areas should be initiated by focus on better commercial conditions in order to secure jobs for present and future inhabitants or by securing better conditions for inhabitants which make it more attractive for resource-full persons to settle in the areas [Lerche, 2011]. One might ask if it is in fact the combination of such implements which creates a sustainable future for our outskirt areas?

According to Lea Laursen an important aspect of future strategies must be to acknowledge that not all outskirt places can be revitalized, and that it is consequently relevant to talk about phase-out as well as development in the discussion of the future of the outskirt areas, in order to target initiatives [Laursen (2012)]. This point of view corresponds to the listed focus on strengthening medium-sized towns in order to maintain a foundation for living in the surrounding area [Danske Regioner [2010]:29].

TOURISM AS A PARAMETER OF GROWTH

Tourism is identified as a relevant area of interest in the quest for growth in 'the outskirt' from multiple perspectives. E.g. the governmental Rural District Programme 2007-2013 and by the Danish Regions, who points out tourism as an important focus when aiming to increase employment and generate financial growth in outskirt areas [Ministry of Food, Agriculture and Fishery (2007):6 and Danske Regioner (2010):12]. In a Norwegian context the attention to tourism as a parameter of growth is evident from the extensive National Tourist Routes Project [Statens Vegvesen (2010):11]. The relevance of focusing on tourism as a parameter of growth specifically in Lofoten and Northern Jutland is further cemented in regional chartings. Norwegian Coordinator of regional development research at 'Telemarksforskning' in Norway, Knut Vareide, in his report for Lofotrådet [council of representatives from the six municipalities constituting Lofoten] from 2008, suggests that tourism holds potentials yet not fully explored, based on the fact that a relatively small part of the inhabitants are employed in tourist related businesses compared to the status of Lofoten as a well-known tourist destination [Vareide (2008):12].

Further development of tourism as a parameter of growth is also evident on the Northern Jutland political agenda [Region Nordjylland, web 3, commercial development]. This is not to suggest that the tourism sector alone can be held responsible for turning the tide in the outskirt areas. Not least a strong political prioritization of the outskirt appears to be needed. But due to the

strategic anchoring, both nationally and regionally, tourism appears to be one plausible entry points to the issue at hand if developed to the benefit of the communities. We wish to partake in a discussion of how to address the issue from an architectural point of view and ask:

- What form must tourism have if it shall take part in a sustainable development of outskirt areas in the future?
- How can architectural interventions help stimulate such development?

Before further engaging in the potential of tourism in relation to the outskirt, the notions of tourism and experience industry are addressed in order to heighten the level of understanding of the mechanisms of this 'big business', serving as background for elaborating on the meeting between this business and the more vulnerable small scale outskirt.



▲
9. Development needs to focus on both commercial development and beneficial improvements for life in a settlement - supporting factors for such development are here listed.

EXPERIENCES FOR SALE

The term 'tourism' is by definition related to travelling. Be that in connection with holidays or as a business activity, staying in places outside your normal environment. Involved in tourism one finds on one side the tourists and on the other the companies comprising the tourism industry, working to meet the demands of the tourists. One of the researchers in the field of tourism, Jens Christensen, ass. professor and dr.phil. from the department of Information and Media Studies at Aarhus University, in his publication "Oplevelsesindustrien" [The Experience Industry] (2009) states that tourism plays an increasingly important economic role both internationally and nationally [Christensen (2009):32].

Christensen places tourism as a trade within the experience industry (fig. 10). This industry comprises a targeted trade of experiences, either as the primary product or as an experience connected to a product as an added value - that little niceness which makes one product stand out from the next. These two groups often take part in a mutual symbiotic relationship [Christensen (2009):18ff].

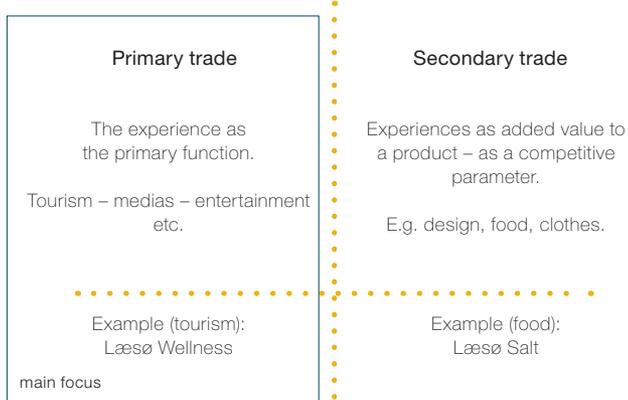
As an example we may look at the product Læsø Sydesalt from Northern Jutland, where the basic product, the salt, is being marketed as a high quality product surrounded by a high level of storytelling, based on the local, authentic and hand-made [Smagen af Nordjylland, web 8]. The branding of experiences on the island of Læsø is closely intertwined with the branding of the separate product on the national market. This includes lectures, events and 'Læsø Kur og Helse' [Læsø Wellness], which offers salt baths [Læsø Saltsyderi, web 9]. Læsø Sydesalt, hence, appears as an example of a more holistic approach to marketing tourist

experiences. Strength lies within the capability to explore a locally bound product and in deriving a range of unique experiences addressing body and soul from this inherent product. It should here be noted that the wellness part of the concept showed a lack of profit during the first years, resulting in reduction of the season to the summer months [Erhvervsbladet, web 10]. This displays the vulnerability of such initiatives and the issue of overcoming seasonal fluctuation.

Since the 1990's the experience industry has gained increased importance and has developed into a "...growth parameter which can serve to increase the productivity and the turn-over" and secure growth in related businesses [translated from Christensen (2009):19].

We no longer limit ourselves to buying products which meet mere functional demands – rather we increasingly buy products which meet our dreams on a more emotional level [Christensen (2009):18]. When understanding tourism as a segment within the experience industry, it gets interesting to look at the megatrends which influence the industry – what does the modern tourist want? Christensen points out that the modern, western human being to a higher degree than earlier seeks his own identity as an individual being rather than as part of a class or a family and that the 'consumption of experiences' has become an important part of this search for identity [Christensen (2009):28]. He states that a clear tendency is that the consumers - here the tourists - have an increased focus on not only experiences, but authentic

THE EXPERIENCE INDUSTRY



▲
10. In this project our primary focus will be on experiences as the primary product, but with a conscious eye towards the potential of collective marketing of experiences and local products through a strengthened holistic story-telling.

►
11. Læsø Sydesalt in its characteristic canvas bag.

►
12. Læsø Sydesalt, the authentic production hut.

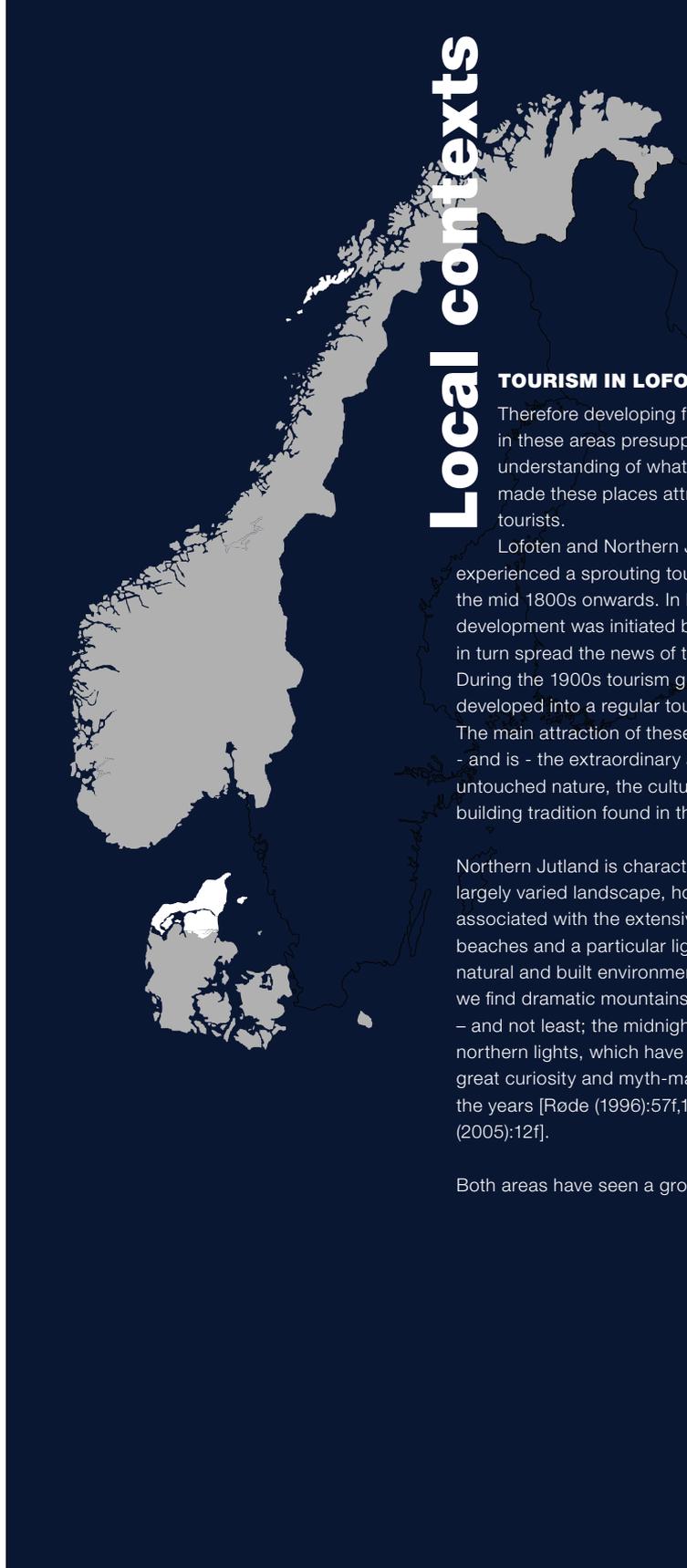
►
13. Læsø Kur & Helse, spa resort.

experiences: "Given that people have become used to a staged world of tourist attractions, cafés, media, entertainment and design, the demands to the experience products increase. People want quality and genuine content" [translated from Christensen (2009):29]. Christensen distinguishes between the 'classical mass tourism' and 'new mass tourism'. The former describes the period from 1960-1990, with the package trips as a distinct character and the airlines, the hotel chains and travel agencies as major players. From the 1990s onwards a new tourism paradigm developed; still a large industry, but focused on user-oriented, qualitative content rather than mass produced standard experience products [Christensen (2009):41-43]. In an article from Copenhagen Institute for Future Studies from 2004, it is pointed out that the future consumer will demand not only authentic experiences, but sensuous experiences. Rather than being mere passive receivers, we wish to engage in our surroundings on a more sensuous level, by looking, tasting, smelling, listening and touching the world [Søltøft et al., web 11].

**not only experiences,
but authentic experiences
[...]
not only authentic
experiences, but
sensuous
experiences**

▶ 14. The experience hungry tourist -
searching for sensory stimuli.





Local contexts

TOURISM IN LOFOTEN AND NORTHERN JUTLAND

Therefore developing future strategies in these areas presupposes an understanding of what has originally made these places attractive to tourists.

Lofoten and Northern Jutland experienced a sprouting tourism from the mid 1800s onwards. In both places, development was initiated by artists, who in turn spread the news of those places. During the 1900s tourism gradually developed into a regular tourism industry. The main attraction of these places was - and is - the extraordinary and largely untouched nature, the cultural history and building tradition found in these places.

Northern Jutland is characterized by a largely varied landscape, however, often associated with the extensive white sand beaches and a particular light infusing the natural and built environments. In Lofoten we find dramatic mountains and valleys - and not least; the midnight sun and the northern lights, which have induced both great curiosity and myth-making through the years [Røde (1996):57f,124f and Hansen (2005):12f].

Both areas have seen a growth in the

tourism trade throughout the last century. But what is the scenario today? The Northern Jutland coastal landscape - the light, sea and beaches - still represents a strong brand, but the hitherto growth has faded, leaving the trade in a situation of stagnation and even recession. The nature is a prerequisite for the tourism trade of Northern Jutland, but it is no longer sufficient in its own right to meet the national and international market. This calls for new and forward looking initiatives [VisitNordjylland (2011):18 and 26]. In Lofoten, a systematic development of the tourism trade began some 30 years ago, focusing on renovation and rehabilitation of historical buildings and attractions. As a result Lofoten today appears as a strong brand both in terms of its naturally given landscape and its cultural heritage. However, according to the regional marketing corporation Destinasjon Lofoten, this approach is tired out, the growth has leveled off and a continued single-minded focus in this direction will result in a further 'touristification' of Lofoten with an intensified influx of people during summer and a lifeless winter, similar to the situation in Northern Jutland. Such a development

is thought to be both unbeneficial to Lofoten as a travel destination and to the commercial development and settlement in Lofoten [Destinasjon Lofoten, web 12]. An analysis of the specific sites for this project, and the strategic anchoring of the thesis project, will be treated in the 'Site analysis'. Based on the previous we see that the tourism business faces a need to point out new focus areas. We find it interesting to treat how future development within the tourism trade can be combined with the objective to use tourism as a parameter for growth in the outskirts areas.



▲
15. A strong coastal culture, the scenic landscape - foundations of tourism. Fishing boat on the beach off Slettestrand, Northern Jutland.

▲
16. The characteristic steep mountain ranges charessed by the soft light of the north stands as a strong branding image for the Lofoten archipelago.



▲ 17. Copenhagen by night, "hyperdynamic authenticity".



▲ 18. Uttakleiv, Lofoten. Calmness and solitude, another authenticity far away from urban centres.



▲ 19. National Park Thy. VisitNordjylland points out a need for development of services and experiences related to the national park in order to attract visitors [VisitNordjylland (2011):26].



▲ 20. The 'image' of Skagen, the Skagen house.

WHEN TOURISM MEETS THE OUTSKIRT

In response, one might ask whether it is at all relevant to talk about tourism in the outskirts - what makes these places attractive as tourist destinations?

According to a newly conducted survey amongst a representative part of the Danish population, the main attractions of the outskirts places are:

- The coastal areas and the scenic landscape in general
- The peace and quiet and time for reflection
- A strong local identity with unique urban environments and distinctive local products, art- and cultural activities [Realdania, Stedet Tæller, web 6]

It seems that the 'rotten banana' or 'the abyss' does have attractive qualities after all. One may note, that these characteristics differ from the heterogenic and 'hyper dynamic' lifestyle of the large scale cities, which will develop further in the coming years according to director of Centre for futures studies and futurologist Jesper Bo Jensen [Jensen, web 13]. The above mentioned survey was carried out by Realdania, who are also initiating the initiative "Stedet Tæller" [Place Matters], mentioned in the previous. As the title indicates, the sole foundation for their engagement in the 'outskirt issue' is the 'place-specific'. Based on research and more or less solitary pilot projects, they have identified that initiatives in the outskirts areas should be based on potentials inherent in the given outskirts place in order to ensure a local anchoring and a lasting potential [Realdania, Stedet Tæller, web 6].

Based on this, it is our conviction that the outskirts places should not aim to imitate the values of the city, but rather strengthen the place specific qualities.

Authenticity based on place-specific potentials

In investigations of the potentials of outskirts areas, the notion of authenticity appears as a common denominator for the inherent qualities in these areas [Jensen et al. (Ny Thisted Kommune og Realdania) (2006):83].

The term 'authenticity' is widely used to describe something genuine and honest and it can be difficult to capture a more precise meaning. At a conference held on the topic of authenticity in food in Copenhagen February 2011, the term was described as accordance between the informative labeling and the actual product. The motivation for paying interest to authenticity in this regard was not only to secure safety and consumer confidence in the product, but also to develop a quality parameter to be used in a branding situation [Toft, 2011]. We find it relevant to transfer this relatively precise definition of authenticity in food to the more general experience of the outskirts. In our interpretation of the term, an authentic experience of a place is an experience which is not the result of a process of touristification, but rather an inherent part of the place and its present inhabitation and economic life. Each place is different and it subsequently becomes interesting to identify what makes a specific place unique. What is the inherent, authentic tale in this particular place? And what makes the place different from another region or even the neighbouring village? Focusing on the inherent potentials of the specific place is a keyword; potentials which are by definition inseparable from the place, potentials which cannot be relocated over time and, hence, represent a lasting potential.

When using tourism as a potential growth parameter for settlement and commercial development in outskirts areas it is, thus, our conviction that it is essential to base initiatives on the following parameters:

- The authentic, the sensuous
- The place specific

Such place specific potentials can lie e.g. within the landscape, the commercial life, the culture, and the people living in the place and be of both material and more immaterial character [Skov (2008):7].

According to VisitNordjylland, however, identifying the special character of a place is only the first step; there is a need for "... professionalising the tourism industry and a range of attractive services and experiences" [VisitNordjylland (2011):26]. E.g. the National Park in Thy, Northern Jutland is mentioned as an example of a potential basis for unique nature experiences. But also an example of a place which is critically depended on a targeted commercial development plan in order to become a touristic success - including developing and branding of services and experiences [VisitNordjylland (2011):26]. On a national level, this view is fully supported by head of research at Centre for futures studies, Marianne Levinsen, who points out a future necessity to "stage the national treasures and experiences which we have to offer in many areas and cities in Denmark" [translation, Levinsen, web 14]. To render existing, unique attractions visible to the tourists in order to maintain a competitive position in the future tourism trade – staging the authentic without losing the feeling of authenticity. It is here implied, that such development must rely on a holistic approach, where concepts are developed on several levels, from the marketing of experiences to an actual dissemination and staging of the given.

INTEGRATING TOURISM – A DYNAMIC AUTHENTICITY

Then how should tourism meet the outskirts to the benefit of the existing societies?

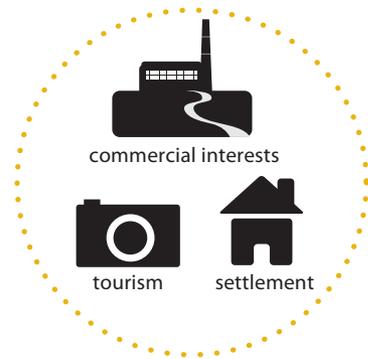
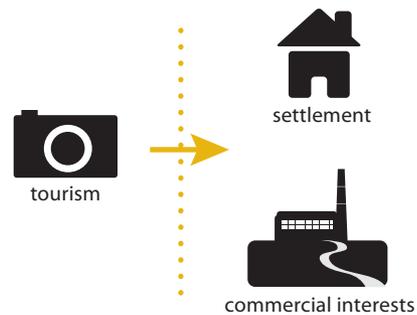
In this discussion we will lean on references by associate professors at Aarhus School of Architecture, Boris Brorman Jensen and Tom Nielsen, who each treats the subject of the meeting between tourism and the outskirts with special attention to the built environment.

Brorman Jensen in his article "Turisme, Arkitektur og det spektakulære Samfund" [Tourism, Architecture and the spectacular society] in the magazine "Arkitekten" 2006, points out potential contrasting interests between tourists and the existing settlements and commercial activities. Nielsen in the Article "Turismen som forandringskraft" [Tourism as a power of change] in the same issue, exemplifies this by introducing Skagen in Northern Jutland as a case study. He states that Skagen can be viewed simultaneously as a 'boom town' and as a town during phase-out. The skagboer [inhabitants of Skagen] have shown a capability to brand the landscape and built environment as a harmoniously whole; as a small fishing village on the outskirts of Denmark with a unique architecture, landscape and cultural history. However, the experience package bought by the tourists is based on a specific era in the history of the place, creating sort of a time capsule. This gives rise to contradictory opinions on whether the natural and built environments should serve as aesthetical setting for the experience industry based on a historical background or as a resource and foundation for industrial/commercial development. The tourists

represent a significant source of income, but at the same time give rise to issues; as an example of this at times problematic relation one could take a situation where a group of part time residents (non-locals) in Skagen a few years ago objected to developments in the harbor area, an objection which caused public discontent among the locals.

Skagen is famous amongst tourist for an 'authentic image', but one might question the authenticity, when this 'authentic image' complicates developments in other industries, and when even new buildings are built in the image of the traditional skagenshus [Skagen house]. Nielsen subsequently asks: who are the most legitimate users of the place? The tourists or the inhabitants? [Nielsen et al. (2006):48].

If viewing tourism as a parameter for growth for commercial development and settlements, such development is naturally unfortunate and the above question virtually irrelevant. As a parameter of growth it is important to ensure that 'the big business tourism' does not work against the community which it is supposedly serving, by trying to reinvent the past by dressing the inhabitants in a straitjacket, but rather forms a mutual beneficial relationship. This suggests a more 'present-day' approach to the term authenticity – tourism based on the dynamic development within the community rather than on a solely fixed historical point of reference. In our perception it calls for touristic development based on a harmonious balance between activities in the present society - inhabitation and commercial life - and elements of cultural



▲
21. A 'ghetto' approach to implementing tourism in existing societies - tourism as an 'external' part.

▲
22. An integrating approach to the implementation of tourism, aiming at a large area of contact in hybrid solutions.

historical interest. To identify what makes the place special anno 2012 forwards with respect for the historical attractions.

Boris Brorman Jensen describes opposites, when speaking of a 'ghetto model' versus an 'integration model'; the former describing tourism based on large, detached tourist resorts with limited contact to the surroundings, and the latter describing physical and functional interaction between tourism and the existing community, where there is an immediate contact between the groups, where the tourists ideally create the foundation for increased growth and simultaneously get the opportunity to interact with the local community [Jensen (2006):42] (fig. 21-22).

Nielsen supplements Brorman Jensen by expressing a request for innovative hybrids between settlement, commercial activity and tourism [Nielsen et al. (2006):50] (fig. 22). We join this line of thought involving that tourism should not be viewed independently, but rather as part of a holistic approach. In our conviction the scale of the outskirts communities call for careful attention to a balanced development, and the places are further sensitive towards the seasonal fluctuation which often follows in the wake of tourism [VisitNordjylland (2011):20 and DestinasjonLofoten, web 12].

Key findings

In the previous text we have seen that experience based tourism holds a potential to act as a growth parameter for settlement and commercial development in outskirts areas.

Through references from the experience industry we have seen that tendencies points towards addressing tourists on a more emotional level; to accommodate an increased quest for authentic, sensuous experiences. We have investigated potentials in the outskirts areas in regards to tourism and established that in order to meet the quest for authenticity, it is essential to strengthen the diversity of the outskirts areas and strengthen the place specific potentials of each area. It should thus not be an aim to homogenise a country, but to underline its uniqueness. It is out conviction that if we professionally engage in a holistic development of the attractions attributed to an area - by rendering attractions visible on their own terms rather than mimicking what 'the others' have - the outskirts areas hold strong potentials to meet the trends of tourism and experience industries.

- Tourism as potential parameter of growth
- Trends in the tourism industry: Authenticity and sensuality.
- Strategy in the outskirts areas in regards to tourism:
 - Render place specific qualities visible through a holistic approach
 - Integrate tourism in the existing society and work towards hybrid solutions between tourism, settlement and commercial development
 - Address seasonal fluctuation as an inevitable issue related to tourism

As a continuation of this summation we ask: Can architecture take part in stimulating such tourist experiences to the benefit of both local inhabitants and commercial interests?

**engage in a
holistic
development [...] by rendering
attractions visible on their
own
terms**

Cases

- ARCHITECTURE, TOURISM AND THE OUTSKIRT

In the following we shall initiate a study of architecture's role in relation to tourism in outskirts areas by going through three examples of up-to-date projects in order to gain an understanding of current developments. Each project takes its point of departure in the inherent potentials found on the given place. The studies of these works will focus primarily on the strategic approach they represent in regards to tourism as a growth parameter for settlements and commercial development in the relevant outskirts areas.

NATIONAL TOURIST ROUTES (N)

- A NATIONAL STRATEGY

The National Tourist Routes project (briefly introduced in the preface) is a project initiated and funded by the Norwegian government, running from 1994-2020 [Statens Vegvesen (2010):5,15]. The aim of the project has been to improve the driving experiences in Norway – strengthening 18 chosen scenic routes, by interpreting and staging the unique qualities of the landscape in each place. Architectural interventions have been developed along the routes to stimulate people's interaction with the landscape. These interventions appear in varying scales; from mere handrails

Place specific qualities:

- Unique landscape settings.

Strategy:

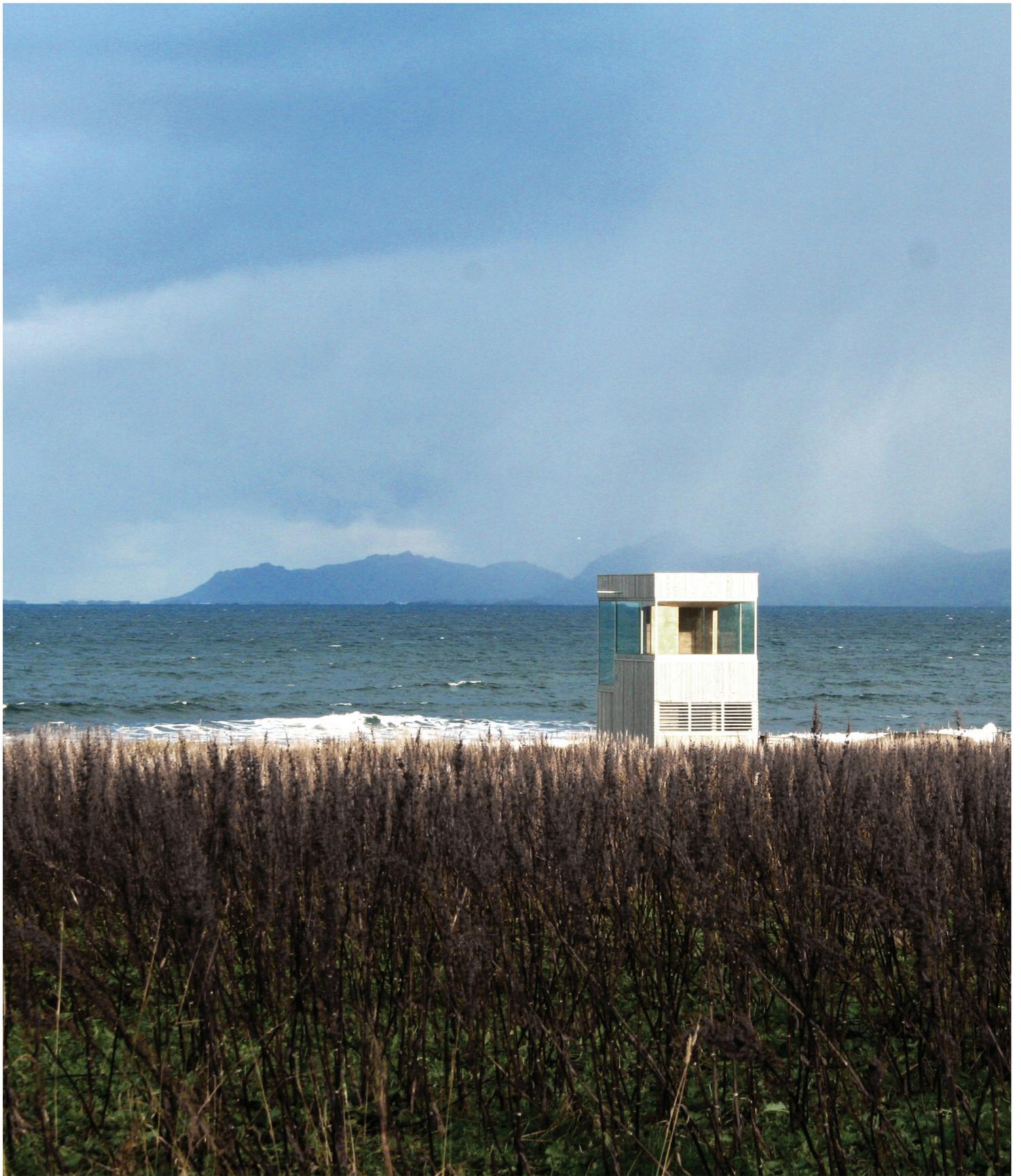
- National network of scenic roads and tourist facilities, staging the landscape.

and look-out posts to actual buildings with restrooms and/or eating facilities.

Besides improving the appeal for tourists to travel by car in Norway, the project has sought to indirectly strengthen the industry and settlements in outskirts areas, as the administration expects an increased demand for tourist related services [Statens Vegvesen (2010):12]. The project is not yet completed, but so far has positive prospects. An example is Varanger, the northernmost project, which has been branded as an attractive fishing area, and has experienced increased bookings far ahead for the town hotel as a result of the National Tourist Routes initiative [DAC, web 15]. The project is managed by Statens Vegvesen [The Public Roads Administration], prioritised under the so-called Tourist Routes Section, with related working groups. During the first phase, architects were invited to



23. Quietly 'making place' on the outlying shores of Lofoten. Bicycle shed, Grunnfjør by 70° Nord (2005).





partake, whereas the second phase has been based primarily on a competition layout [Grindland, 2011]. Most of the 50 engaged architects, landscape architects and artists are Norwegian, hence, the initiative in itself, and a following travelling exhibition, has served as a communicator of contemporary Norwegian architecture [Statens Vegvesen (2010):13-15]. The National Tourist Routes project was initiated by a pilot project 1994-97, followed by work to ascertain the quality level of the coming initiative and resulting in a directive for the joint effort. Not until 2005 did the actual construction begin, signifying the large amount of preparatory work. The project in its entirety, comprising improvements of the actual stretches of road and the architectural interventions, is estimated to NOK 3.4 billion [Statens Vegvesen (1010):11] and the considerable investment is followed-up by a five year evaluation to ensure a continued high quality level and further developments to meet the demands of future tourists [Statens Vegvesen (1010):11].

The National Tourist Routes Project has been a great source of inspiration for this thesis project, as an example of how to work deliberately with architecture as a means to boost tourism in outskirts areas on the basis of enhancing inherent potentials in the given places – here most commonly qualities found in the natural landscape.

In our conviction Stegastein at Aurlandsfjellet (fig. 26) is an excellent example. Here the drama of the steep mountain site is further enhanced by a lookout post, which lifts up the visitor from the ground and reaches 30 m towards the fjord. The clear cut shape, taking off from the mountain site, is made in wood, glass and steel; the angled glass plane terminating the lookout post, whereby the drama of the rounded-off wooden platform is exaggerated, making

◀
24. Rest and parking, Torvdalshalsen, by 70° Nord Arkitekter (2005).

◀
25. Scaffold handrails marking a path through landscape with views, Nappskaret near Napp in Lofoten by Jarmund/Vignes (2002).

◀
26. Lookout point Stegastein, Aurlandsvegen by Todd Sanders/Tommie Wilhelmsen (2006).

it appear almost as a jumping off-point rather than a lookout point. A simplistic, yet very masculine and effect full intervention, which suggests a spectacular view for passers-by.

As written, the National Tourist Routes initiative in its entirety displays a strong national strategic set-up. As the Stegastein project beautifully exemplifies, each small-scale initiative offers a unique experience. However, it is our conviction that it is the joint effort which lends the National Tourist Routes initiative its strength in terms of quality assurance, publicity and branding. This is subsequently an example displaying the potential of an extensive joint effort, but also the level of engagement and coordination necessary to render it possible.

The National Tourist Routes projects are most commonly situated within spectacular, landscape settings, and not directly related to a local community. The projects subsequently stand as modest, however sculptural, interventions in overwhelming natural settings promoting "Norway – powered by nature", the national tourism slogan. However, from our perspective it raises questions as whether and how this initiative can be transferred to other settings, e.g. a small outskirts community, where the landscape is influenced by human inhabitation in the shape of settlements and commercial activities or even more industrialized settings?

Ethnologist Søren Møller Christensen in a seminar about the National Tourist Routes stated that one should not overestimate the role of architecture in the creation of long-term solutions in the outskirts issue.

That it is crucial to anchor the projects in the local environment and business life to secure growth. As described, the outcome of the

project as of now is positive for the local communities, increasing the number of visitors [DAC, web 15], and thereby displaying the value of such initiatives. However, Møller Christensen's comment serves as entry point to discussing the relation between tourism, settlements and commercial development in this particular project. In this case study the focus appears to have been mainly on the tourist perspective, however anchored in the inherent qualities of the landscape settings. As in the case with Varanger, the stream of tourists potentially serve to create growth in related businesses, but the initiatives do not enter into an existing setting of settlement and commercial activity.

Key findings

The project in its entirety is a comprehensive national effort to establish architectural interventions, which can facilitate tourists at the same time as stimulating their interaction with the landscape. Each project is unique and through scale, materials and formal expression adapted to the specific place. Simultaneously it forms part of a collective branding of the concept nationally and internationally. The strategic strength of the project appears to lie in making the diversity of each place visible to a larger amount of people through such collective marketing and a continuous quality assurance.

Expected outcome for the outskirts areas: The project is targeted on tourism, however with an indirect aim to strengthen the industry and settlements in outskirts areas through increased demands for tourist related services. The potential commercial outcome, hence, lies in increased touristic visibility.

LOFOTPORTEN (N) – A HYBRID STRATEGY

The yet unrealised project 'Lofotporten', developed in 2008, represents a project which aims to integrate tourism and settlement in one master plan – in a currently deserted location in Lofoten. The project is a conceptual master plan developed by Narud, Stokke, Wiig Sivilarkitekter for a private investor and constitutes the proposal for a new settlement based on tourism as its main resource, but in time potentially including other industries.

'Lofotporten' is planned as consisting of three zones, initially separated, but potentially interconnecting over time as the plan develops further. The three zones are assigned with separate identities: harbour (activity), hotel (experiences) and housing (intimacy). The proposed scheme includes whole-year and holiday homes, retail and service functions.

An integrated part of the conceptual master plan is considerations in regards to energy savings; installation of sustainable initiatives as well as the orientation of dwellings. Building from 'scratch' enables planning in accordance to the climatic environment. Specific initiatives in Lofotporten are geothermal energy and energy harvested from the strong currents in the sound [Høydal, 2008]. Seawater will be used in spa areas of the hotel and in purified form for laundry [Løken, 2008].

The very reason for the location of the Lofotporten project, and the economic foundation, is the fact that the site constitutes an infrastructural hotspot with intersecting road traffic and cruise-activities; the Lofast (the E10 mainland connection, connecting the islands of Lofoten) crosses via the bridge and the 'hurtigrute' [an important tourist ferry along the Norwegian west coast from Bergen to Kirkenes] passes through the sound. This influx of people is considered to be the main driving force for the vindication of

Place specific qualities:

- Unique landscape settings, good infrastructure, renewable energy from sea currents

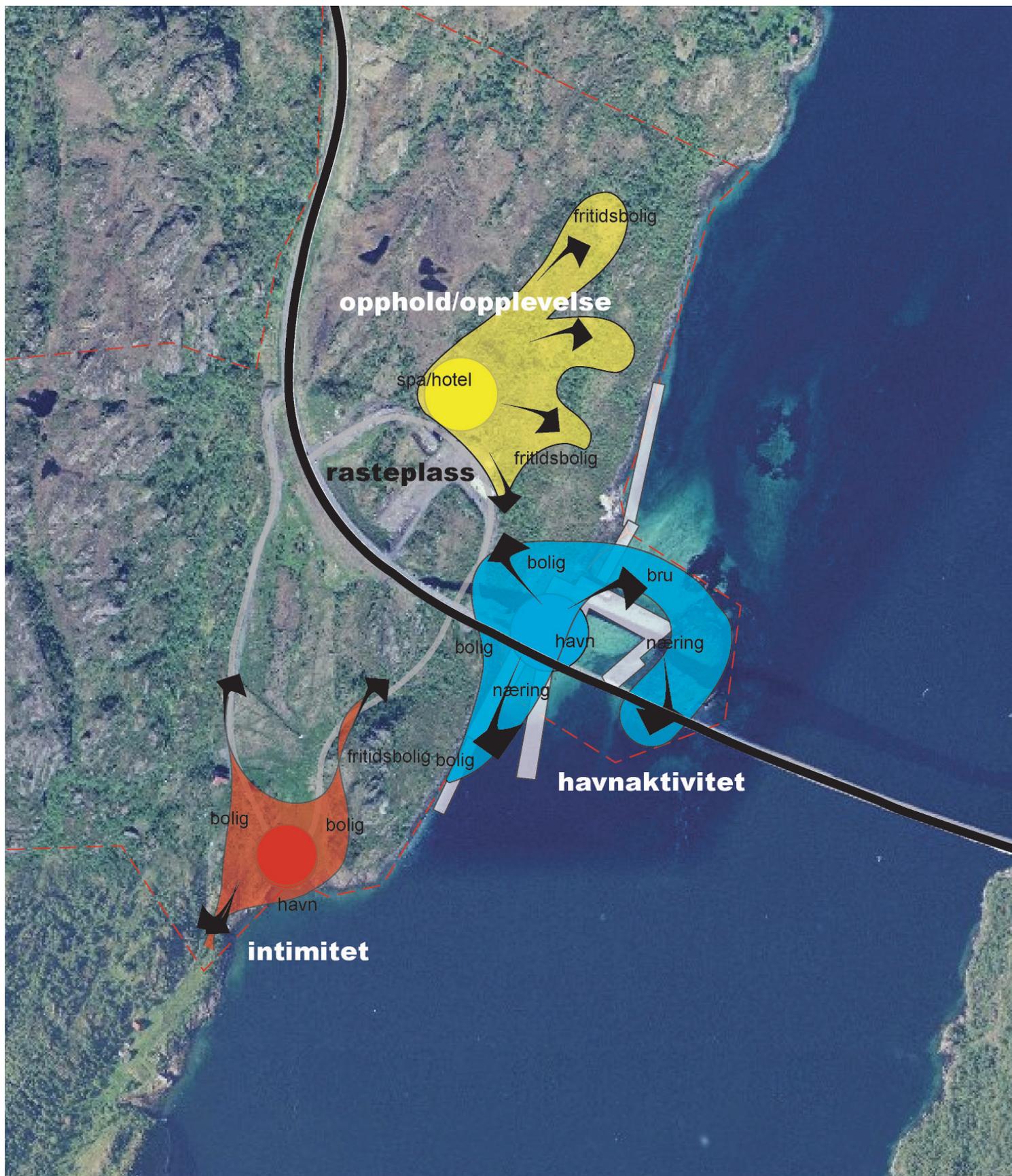
Strategy:

- Infrastructural node allowing for influx of tourists as foundation for a new settlement

the project [Løken, 2008], constituting great potentials in terms of tourism [NSW, 2008]. The intension is that inhabitants mainly will be employed in tourist trades. Potential investors in other industries, e.g. research units and meat and fishing industries have further shown interest in the project, together serving to provide the necessary livelihood for the village [Wiig, 2008]. Incentives for settling in this particular spot are the scenic location, the adjacent infrastructure and the potential for outdoor activities. With the Lofotporten project NSW Sivilarkitekter further addresses an emerging group of people, who due to improving digital infrastructure, have the possibility to choose their place of residence more freely. They can bring their work to a place of their preference, and might in that regard very well choose to settle in an area with spectacular nature [Wiig, 2011].

The aim of the project has been to suggest a modern architectural expression with a clear anchoring to the site, both in terms of an interpretation of the building tradition of Lofoten and adaption to the specific climatic environment and topography. Lofotporten initiates an interesting discussion about interventions on village scale, thereby exceeding the scale of the individual National Tourist Routes projects. Here the architects work actively with tourism in relation

▶
27. Development plan for the Lofotporten project proposal, NSW Sivilarkitekter (2008).



opphold/opplevelse

fritidsbolig

spa/hotel

fritidsbolig

rasteplass

bolig

bru

bolig

havn

næring

næring

fritidsbolig bolig

havnaktivitet

bolig

bolig

havn

intimitet



▲
28. Activity in the proposed harbour area of the plan. The scale and grammar of traditional Lofoten villages is suggested.

▲
29. The splendour of the nature is enhanced in the secluded experience at the spa hotel.

to settlement and commercial development in one whole master plan. It is a visionary plan, envisioning a village from 'scratch' and by this NSW Sivilarkitekter actively join the discussion on how to boost the outskirts areas. However, as a visionary project it also raises questions as how to approach the issue. Head of the Oslo School of Architecture, Karl Otto Ellefsen, has commented that this project is more about tourism than settlement, although he recognizes the potential of an investment of this extent in Lofoten in terms of securing year-round tourism in the region [Ellefsen (2008):20]. What is of particular interest to the present thesis project is how NSW suggests the relation between functions to unfold. One might question the integration of the three elements; tourism, settlement and commercial initiatives when looking at the separated, one might say modernistic, scheme. This initiating plan does not suggest a natural area of contact between the zones, and, thus, between the target groups.

Visiting the place, however, this appears more natural, taking the topography into sight. The permanent dwelling and tourism are pulled backwards and appear more secluded compared to the one-day tourism and activity zone at the harbor front. Using the plateaus of the mountainside to work with coves appears to be a way to protect against the harsh weather but also a way of maintaining more intimate qualities and a spectacular view, preventing a feeling of over-commercializing. However, taking into account the statement by Nielsen and Pasgaard, that innovative hybrids between settlements, commercial activity and tourism are desirable [Nielsen et al. (2006):50], it will be interesting to observe the development of such a scheme – to observe if an even distribution of settlement, tourism and commercial development is possible to obtain and whether activities/a meeting point across the different groups emerges.

Key findings

The strategic novelty of the project lies in identifying future-proof conditions for settlement in the outskirts of Norway, and pointing out a geographical location which hold such potentials; scenic nature, good infrastructural conditions and inherent potentials for renewable energy, which can support an environmentally sustainable development. It is considered of further interest how the architects here consider people's motives for settling down in a new perspective; taking into consideration that digital infrastructure allows for increased flexibility in choosing ones preferred place of residence. In Lofotporten this is addressed by offering attractive dwellings in a scenic landscape, which can potentially attract inhabitants independent of tourism.

Expected outcome for the outskirts area: Rather than developing an existing community, this hybrid solution between tourism, settlement and commercial development related hereto is expected to generate an economic foundation for a new village.

We have here examined two architectural projects for their strategic approaches to tourism as a parameter of growth in outskirts areas. From these studies we further see that the built environment, besides its facilitating function, appears to become part of a 'branding' of the given outskirts place - to use an expression from the experience industry. E.g. the National Tourist Routes project at Stegastein, where the architectural intervention becomes a staging element which in itself communicates essentials of the place through its clear-cut shape which compliments the topography, the enhancement of the drama of the sloping site and the deliberate choice of materials. And which further partakes in a grander strategic network of initiatives which are marketed together.

Beyond Guggenheimat

- ARCHITECTURE, TOURISM AND THE OUTSKIRT

Based on previous chapters we have established that present day tourism in the outskirts areas should offer authentic, sensuous experiences of place specific qualities.

It is our hypothesis that the architectural profession can partake in staging such experiences, by contributing with a narrative dimension, which is fruitful in a branding situation in regards to tourism and in aiming to heighten the attractiveness for settlers.

This appears to be in accordance with present day tendencies in architecture related to tourism in a more general perspective. According to Brorman Jensen, the course of the century has seen a shift in the way we view the relation between tourism and architecture [Jensen (2006):38]. From the beginning of the tourism era, mainly from the mid-1800s onwards, the tourism 'industry' has depended on building structures for facilitating purposes, for example accommodation and wagons with dressing facilities, allowing tourists some degree of privacy before jumping into the sea at Slettestrand in Northern Jutland [Hansen, 2005]. The rise of the experience industry, with the increased focus on commercialising experiences to meet the touristic market,

has caused a change in the use of architecture in recent years. Architecture is now used deliberately as a means to brand e.g. cities, as part of a visual image when destinations compete about the attention of the tourists [Jensen (2006):38].

A well-documented example of this is the Guggenheim Museum for contemporary art in Spain, by Frank Gehry. The museum represents an example of how an architectural intervention has "partaken" in changing the image of a struggling industrial city into a cultural centre – an 'overnight' transformation of a relatively unknown place into an identifiable place to the world. The branding potential of architecture is not new; one needs only mention examples as the Sydney Opera, the Eiffel Tower e.g. As a result of the positive outcome of the revitalisation in Bilbao, however, it has become a widely used example of architecture's potential to brand cities; to define the place in the consciousness of people [Jensen (2006):38]. This example does not relate to the outskirts issue. It is introduced in this study to show an extreme contemporary example of such branding. In the 'Bilbao case' the focus appears to be on the building as an icon of contemporary art – a piece of art in its own right, evident through an expressive exterior shape

and shiny, reflecting sheets of titanium. It becomes an image of a new spectacular cultural identity, but with no evident anchoring to the place in which it is located, in terms of functionality or aesthetic expression.

In our conception it is clear that the Bilbao Museum could not have been placed in e.g. Stegastein in Norway. If acknowledging that architectural engagements in the outskirts should stage qualities within the place, it is implicit that this should also inform the aesthetic expression, as it is the case in the two example projects, e.g. the Lofotporten project, through attention to scale, materiality and distribution of building volumes on the site.

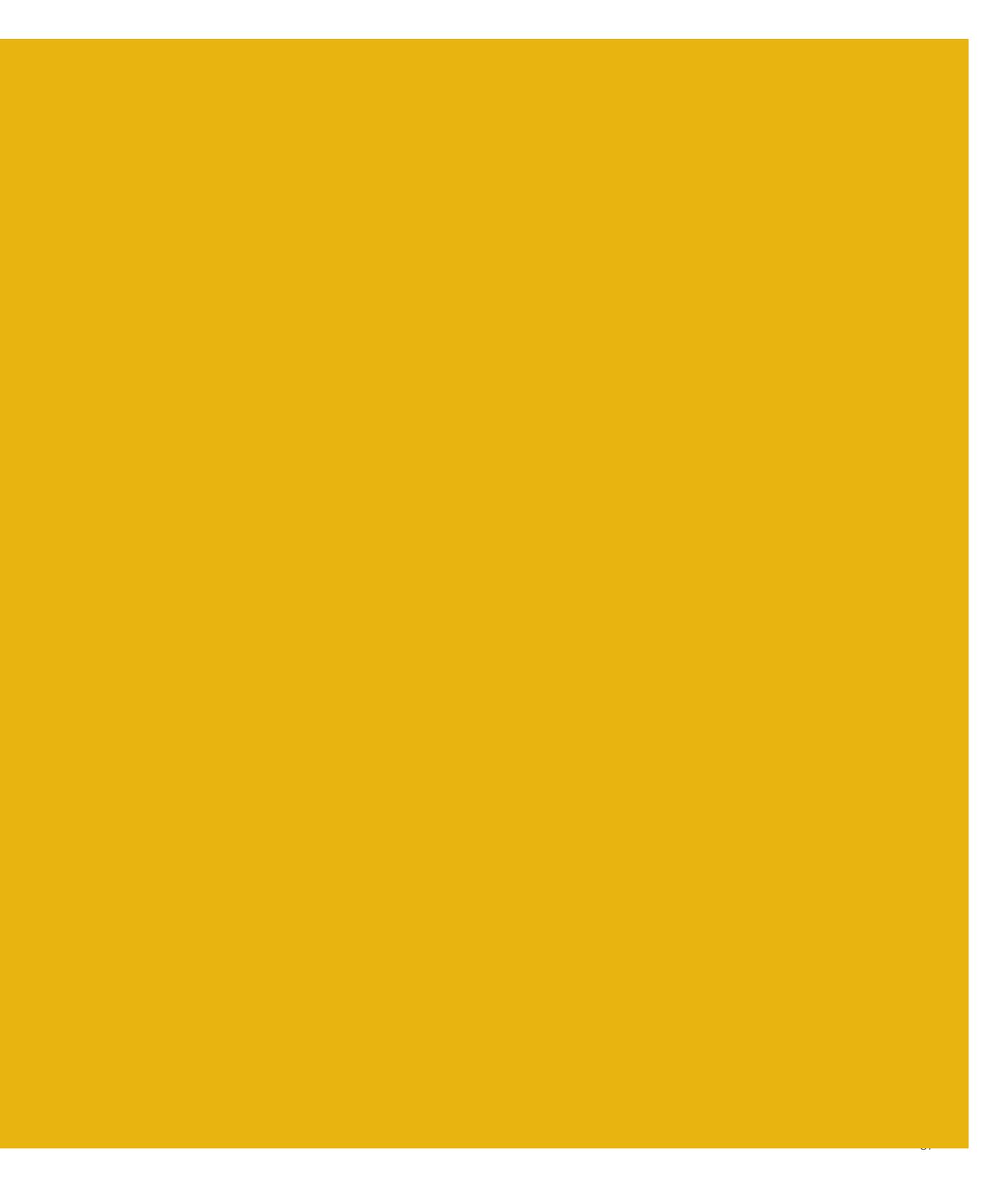
The headline for this chapter, Guggenheimat, is borrowed from Boris Brorman Jensen's article "Turisme, Arkitektur og det spektakulære Samfund" [Tourism, Architecture and the spectacular society] as a caricature of an alliance between a specific place and the experience based consumerism [Jensen (2006):40]. In his article he treats the potential physical unfolding of this alliance, but first and foremost the potential issues related hereto. He states that the experience industry dictates 'spectacular planning' and that theatrical values appear dominating in the development of the related architecture [Jensen (2006):37]. In the case study of Skagen, referred to in the previous chapter, Tom Nielsen cautions us against this image based valuation [Nielsen et

al. (2006):48]. That such architecture can partake in constituting a fixed image of a place based on a static 'authentic' narrative of the place, and hereby work against sustainable developments within the community. This must be kept in mind when using architecture as a deliberate branding tool in the outskirts areas.

We wish to engage in a study of the potential of architecture to stimulate tourism as a parameter for growth in settlement and commercial development in outskirts areas. We approach the issue from an architectural perspective and ask:

- Can the architectural profession partake in staging authentic, sensuous experiences in outskirts areas by combining pragmatic, facilitating considerations with a narrative dimension through a holistic approach?
- And can this be done in a manner which is based on the place specific potentials, without inducing a static image of 'authenticity' - but rather supports tourism based on the dynamic developments within the community?
- Can architectural inventions stimulate innovative hybrid solutions between commercial interests, settlement and tourism?

ARCHITECTURE AND PLACE



Building an Outskirt Place

- EXPERIENCING PLACES THROUGH ARCHITECTURE

In the following we will step back a pace and engage in a theoretic investigation of architecture's role in the experience of an outskirts place. Does architecture have a narrative role to play in the experience of an outskirts place and if so; in what does this role consist?

In the previous chapter we have outlined tourism as a potential growth parameter in outskirts areas. Based on references from the field of experience economy and future studies, we have further suggested that it is possible to strengthen the ability to meet tourists' quest for sensuous, authentic experiences by enhancing inherent narrative qualities in a place through architectural interventions. That makes the outset for the following study. In our perception such a study naturally presupposes an endeavor to understand what it means to experience a place. This, in order to be able to read the unique qualities of an outskirts place, prior to applying initiatives to strengthen these through architectural means. The theoretical study is to form a lens through which to approach such process in Å and Hirtshals.

When we refer to 'the experience of a place' in the following, it should be considered implicit that we focus on outskirts places as experienced by inhabitants as well as visitors - with special attention to the latter group of temporary dwellers.

According to Norwegian theoretician in the field of architecture and theory of science, Linn Mo, the architectural field constitutes an inseparable juxtaposition of elements related to positivistic, scientific considerations, such as structure and energy consumption, and more intuitive, qualitative considerations as the architect is concerned with aesthetic and subjective experiential aspects of the built environment. This duality is also present in dealing with architectural research [Mo (2003):5f]. When addressing human experience of an outskirts place we transcend a purely objective stand to enter a discussion which preconditions an experiencing subject. A line of thought which leads us to a study of the experience of an outskirts place through the epistemological lenses of phenomenology. Phenomenology as a theory of science was founded by Edmund Husserl. Its objective is to describe phenomena as they appear as something for someone,

►
30. Landscape on Lofoten.



hence uniting the experiencing subject and the object through intentional actions. In this way a phenomenon always appears in a context of use and as part of a physical framework. The essence of the phenomenon is thus not to be found on a detached, objective level, but rather in the very interaction between the bodily subject and the phenomenon [Zahavi (2007):9,12]. Phenomenology is not an unambiguous theory of science; it represents a number of approaches. However, according to Nils-Ole Lund a common denominator is an objective to explain the human experience of its surrounding [Lund (2001):215]. The method applied in our study of human experience of place will be primarily hermeneutical, based on interpretation of chosen writings on phenomenology and studies of architectural works which relate to the subject at hand. The objective to the following is to develop a methodology which can subsequently be applied to the specific sites.

Our point of departure is a study of writings by architect and architectural theoretician Christian Norberg-Schulz. Norberg-Schulz has played a key role in defining and developing a phenomenological approach to architecture and place, with a special interest in the Nordic environment, from the late 1960's onwards [Lund (2008):288]. In this thesis project we shall focus on his writings in the publication *Nattelande* [Nightlands], originally from 1993. These are supplemented by writings by German philosopher Martin Heidegger - by whom Norberg-Schulz is highly influenced. The Finnish architect and author, Juhani Pallasmaa is introduced in order to complement Norberg-Schulz's poetic reading of places with a multi-sensuous perspective.

EXPERIENCING AN OUTSKIRT PLACE

We shall here endeavor to gain an understanding of factors which influence our immediate experience of an outskirts place. This, in order to be able to capture what distinguishes the encounter with one place from another, and to render these qualities visible as a means to attract tourist and to strengthen an attractive identity for existing and potential inhabitants.

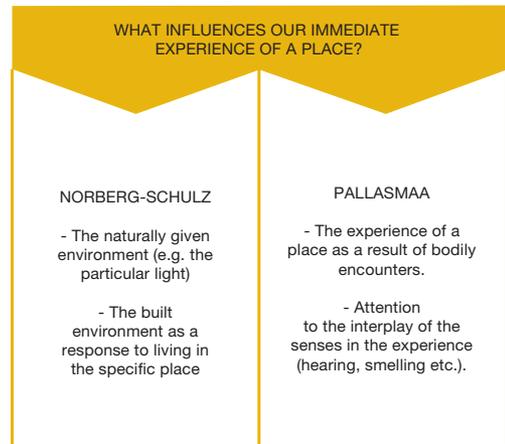
Norberg-Schulz in '*Nattelande*' states that each place is unique, that each place holds a distinctive character or identity. This identity, he refers to as the *genius loci*, the "spirit of the place" [Norberg-Schulz (1996):15]. We shall in this text refer to 'the special identity of the place'. Norberg-Schulz does not put forward a strict methodology by which to decode this identity of place, but rather suggests a poetic reading of the surroundings – an awareness of the mood that envelopes the place upon immediate experience [Lund (2008):221] and a terminology related hereto. In the following, we will aim to encircle the meaning of this rather subjective and intangible notion put forward by Norberg-Schulz, in order to gain a lens through which to address the chosen sites in Å and Hirtshals from a phenomenological point of view.

In a phenomenological line of thought, Norberg-Schulz indicates that the spontaneous experience of a place is always based on a unity of life and place. This is evident e.g. from his statement that: "the expression 'life takes place' corroborates that life and place form a unit, and that a satisfactory analysis of place necessarily embraces the life which place admits" [Norberg-Schulz (1996):preface]. The quote suggests that the term 'place' covers

a unity of the naturally given environment, the built environment “...as a response to living in a specific place” [Norberg-Schulz (1996):preface] and the life which takes place in this environment. The special identity of a place is thus experienced as the result of such interwoven factors.

In ‘Nightlands’ Norberg-Schulz puts forward a qualitative analysis of the Nordic landscape, in comparison to the Southern, in a rather poetic and subjective language. We lean on his approach in this more general analysis of the Nordic environment, in deriving a terminology to be applied when talking about the experience of specific outskirts places. Norberg-Schulz bases the investigation on how the environment appears when immediately experienced, and uses the distinct northern light as a qualitative entry point [Norberg-Schulz (1996):2ff]: “For it is precisely light that defines the Nordic world and infuses all things with mood...”In the North we occupy a world of moods, of shifting nuances, of never-resting forces, even when the light is withdrawn and filtered through an overcast sky” [Norberg-Schulz (1996):2]. Whereas the southern light gives each thing “its own form and distinct character” [Norberg-Schulz (1996):3], the northern light and landscape creates an impression of incompleteness, fragmentation and make things appear interwoven in a continuous web of moods [Norberg-Schulz (1996):6-9].

Norberg-Schulz gives primary importance to light in the experience of a place, since it is essential in setting the specific mood of a place. But he further points out the importance of more concrete



▲ 31. Main advocacies put forward by two of the studied theoreticians.

elements, such as topography and vegetation [Norberg-Schulz (1996):49]. These are all elements of the natural landscape. However, as mentioned earlier, Norberg-Schulz refers to a unity of life and place, and in his terminology it is hence meaningless not to include considerations on the life which the built environment accommodates. In his description of this intertwined relation between landscape and inhabitation in the North, he states that "... here one lives with and among thing, as a participant in a web of phenomena. Mood is the basis for participation." [Norberg-Schulz (1996):47].

The built environment stands as a physical explanation of the relation between the daily life and the naturally given landscape/ climatic conditions [Norberg-Schulz (1996):51]. "As such, the building traditions of the four Nordic countries have their origins in characteristic methods of building that have determined a sense of form that remains despite changes in technology and despite the arrival of the imported" [Norberg-Schulz (1996):preface].

Norberg-Schulz's main focus is seemingly on the place as a phenomena and how it appears to the experiencing subject. He derives qualitative characteristics which appear to be of general validity in relation to the experience of the specific place. An approach which seems fruitful when aiming to identify what makes the place attractive as a tourist destination as well as a place to live, and communicate these as a holistic narrative.

In order to address a more bodily experience of place we turn to the Finnish architect and author Juhani Pallasmaa. Compared to Norberg-Schulz, Pallasmaa is thought to represent an approach to phenomenology focusing more on the sensuous interaction in which a phenomenon appears:

"I confront the city with my body; my legs measure the length of the arcade and the width of the square; my gaze unconsciously projects my body onto the façade of the cathedral, where it roams over the mouldings and contours, sensing the size of recesses and projections; my body weight meets the mass of the cathedral door, and my hands grasps the door pull as I enter the dark void behind. I experience myself in the city, and the city exists though my embodied experience" [Pallasmaa (2005):40].

The quotation is taken from his book "The Eyes of the Skin",

in which Pallasmaa stresses the fact that human experience of the world is in fact a multi-sensuous experience [Pallasmaa (2005):10]. In the quotation above, he refers to the experience of an urban setting; however his mindset covers every aspect of the human experience of his or her surroundings. He cites Merleau-Ponty: "My perception is not a sum of visual, tactile and audible givens: I perceive in a total way with my whole being; I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once" [Merleau-Ponty in Pallasmaa (2005):21]. Pallasmaa states that we experience our surroundings both through the focused vision and a peripheral, unfocused vision. The former allows for information of focused gestalt as spectators, whereas the latter integrates us with space through bodily interaction [Pallasmaa (2005):13]. "A walk through a forest is invigorating and healing due to the constant interaction of all sense modalities"... "The eye collaborates with the body and the other senses" [Pallasmaa (2005):41]. This quote supports the statement by Merleau-Ponty of the interrelation between vision and the four remaining senses in forming a full experience of a phenomenon.

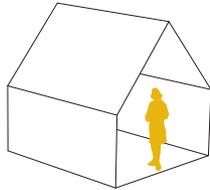
Key findings

We have here sought an understanding of qualitative factors influencing the perception of an outskirts place. Studies of writings by Norberg-Schulz introduces a terminology for discussing the immediate experience of the atmosphere of a place, as it appears as the result of qualitative characteristic features in the natural and built environment. His poetic approach to investigating how a place is experienced has been supplemented by studies of Juhani Pallasmaa's publication "The eyes of the skin", in which focus is turned towards the experience of a place as a multi sensuous experience.

Such poetic reading of a place may seem incompatible with the rather unsentimental, bleak image of the outskirts areas painted in the beginning of this report. However, combined with a more quantitative mapping of an area, it suggests an approach to identifying unexplored qualitative potentials which are of interest in regards to staging and branding authentic and sensuous experiences to tourists on a more emotional level.

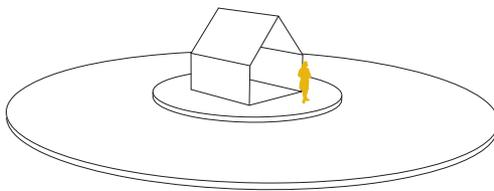


▲
32. Sunrise in Lofoten - a Northern mood
enveloping the undulating land.



LISE BEK OG HENRIK OXVIG

Architecture viewed as more than a mere facilitating matter, but something which influences our presence in a space.



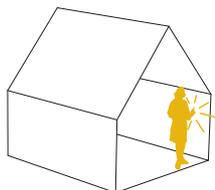
CHRISTIAN NORBERG-SCHULZ

Architecture as a means to strengthen the special identity of a place by:

- Allowing for a point of reference for engaging in a place.



- By communicating essentials of the specific character of the place through the actual design or construction of the building.



JUHANI PALLASMAA

Explaining the place through tactile encounters and movement of the body through space.

▲
33. 'The role' of architecture in the different perspectives found in theories by each theoretician. These keywords form the foundation on which we claim that architecture has 'a role to play', when aiming to strengthen the identity of a given outskirts place.

THE ROLE OF ARCHITECTURE IN THE EXPERIENCE OF AN OUTSKIRT PLACE

In the following we wish to return to the question: What is architecture's role in this experience of an outskirts place? And on the basis of this study, investigate if and how it is possible to work deliberately with architecture as a means to enhance inherent narrative qualities of the outskirts place.

Before moving on, however, it is relevant to question the sole relevance of such a question; is it meaningful to engage in a discussion of the role of architecture? Is it possible that architecture can be more than a mere physical, facilitating matter? Figure 33 displays an overview of the theoreticians which are introduced in order to illuminate this subject. Keywords are listed for each theoretician in order to delimitate what we bring forward from each approach in this particular project.

Lise Bek and Henrik Oxvig in their publication 'Rumanalyser' [space analysis] from 1997 address a piece of architecture as a phenomenon and, hence, as something with which we interact from the very moment we enter a space, be that an interior or exterior one. Architecture involves more than a distribution and demarcation of spaces for predefined activities and events. In its composition and physical execution it also impacts our movements and sensuous perception. In other words architecture is not to be understood as a passive construction, rather as an intentional framework. Lise Bek states that architecture affects us, whether or not this effect was deliberately envisaged and strengthened by the architect [Bek & Oxvig (1997):11-13]. We lean on this perception of architecture when treating the role of architecture in the tourists' experience of a place.

According to Norberg-Schulz the timeless task of architecture is to enable man's dwelling by structuring our being-in-the-world. In his interpretation this is closely interrelated with place. He states that man is depended on the construction of a life space, a foothold, which provides a sense of belonging and an understandable basis for exploiting the world – a system of known places, paths and zones from where to engage with the unknown. It is architecture's

task to develop and structure the naturally given environment in order for people to gain this foothold [Norberg-Schulz (1968):114-117]:

"But the environment where "life takes place" [...] must also be built, in order that its inhabitants can truly know where their place is, and thereby achieve a durable sense of belonging. The word "durable" is significant because it intimates that all transformations, which are the signs of life, must be referred to something that remains, to be meaningful. And that which remains is, above all, place [...] In order that a place should remain selfsame throughout transformation, its genius loci must be conserved. Every place, every region, is significant, and it is our task to understand and respect this [...] It is architecture's task to enable dwelling, and this task is satisfied by building in resonance with the given place. Understanding of place is consequently architecture's basis..." [Norberg-Schulz (1996):15].

As stated, Norberg-Schulz represents the conviction that the build environment should complement the naturally given site to form a point of reference for encountering the world. This makes it essential for the architect to understand the given place in order to translate, what he refers to as the "genius loci" - here interpreted as a distinctive identity of a place - into centemporary buildings.

Norberg-Schulz' use of the notion dwelling should not be understood as restricted to the permanent inhabitation of a house. Norberg-Schulz builds on the thoughts of the German philosopher Martin Heidegger, who claims dwelling to be "the peaceful accommodation between individuals and the world" [Sharr on Heidegger in Sharr (2007):37], inseparably related to the act of building. Hence, dwelling is not limited to a certain building type: "The truck driver is at home on the highway, but does not have his shelter there; the working woman is at home in the spinning mill, but does not have her dwelling place there." "Residential buildings do indeed provide shelter; today's houses may even be well planned, easy to keep, attractively cheap, open to air, light

and sun, but do the houses themselves hold any guarantee that dwelling occurs in them?" [Heidegger (1971):145-146]. We adopt the understanding that dwelling should be understood broadly, and in this project, hence, encompasses permanent as well as temporary dwellers; the tourists.

Heidegger's occupation with the relation between dwelling and building is especially evident in "Building Dwelling Thinking" from 1954 [Sharr (2007):37]. Here he states that not all 'dwellings' stimulate a sense of dwelling, but that dwelling, as a state of being, should be pursued as the goal of all building [Heidegger (1971):145]. Hence, for Heidegger as well as Norberg-Schulz the built environment is a prerequisite for enabling this "peaceful accommodation between individuals and the world" as it structures man's sense of being-in-the world. Architect and author Adam Sharr writes: "He [Heidegger] considered building and dwelling to be bound up intimately with one another. For him, these activities were related through people's involvement with the things of 'place'; and their attempts to make sense of place." [Sharr (2007):36].

Norberg-Schulz uses a forest, a thicket of interwoven elements, as an image of the North, where the diffuse light does not define rounded gestalt but rather an interconnected continuum. In this imaginary setting he describes a place of dwelling as a known clearing in the unknown thicket [Norberg-Schulz (1996):9].

Norberg-Schulz adopts Heidegger's phenomenological approach, when advocating the importance of place in Nordic architecture. In his book "Nightlands", he refers to the following phrase by Heidegger: "The buildings bring the earth as inhabited landscape close to man, fixing the nearness of neighborly dwelling under

the expanse of the sky" [Heidegger (1957):13]. This phrase is a point of reference for Norberg-Schulz and it states the importance of visualizing or explaining a place for its inhabitants through the built environment [Norberg-Schulz (1996):18]. Transferring these statements to the main issue of this thesis project it is our conviction that this accounts for both inhabitants and visitors; the former by potentially increasing the sense of meaningful identity of place and the latter by staging the characteristics of the given outskirts place as tourist attractions.

Heidegger further expands the 'role' of architecture; not only can architecture serve to explain a place; it partakes in constituting the place in the consciousness of people. He exemplifies this with point of departure in a hypothetical bridge, which besides fulfilling a function creates a point of reference for people's ongoing experience of the site: "...It [the bridge] brings stream and bank and land into each other's neighborhood. The bridge gathers the earth as landscape around the stream." [Heidegger (1971):152]. "The location is not already there before the bridge is. Before the bridge stands, there are of course many spots along the stream that can be occupied by something. One of them proves to be a location, and does so because of the bridge. Thus the bridge does not come first to a location to stand in it; rather a location comes into existence only by virtue of the bridge." [Heidegger (1971):154]. This appears to be the case in a number of the National Tourist Routes projects, e.g. Stegastein project studied in the introductory chapter, or Austnesfjorden (fig. 35), where the locations in the landscape are constituted by means of the built interventions. Before the architectural interventions, there naturally already existed a 'spot', but the lookout point manifests the 'location' in the consciousness of people, inviting passers-by, who might

otherwise not have made this stop on their ways from A to B, to engage in the experience of this particular place in the landscape.

As earlier suggested the statements by Norberg-Schulz and Heidegger are important for our understanding of the relation between place, man and architecture, since they emphasize the potential of architecture to visualize and explain a place for its inhabitants and visitors through the built environment; thereby strengthening a sense of identity of place and communicating an authentic narrative of the specific outskirts place to visitors. In regards to Å and Hirtshals we do not 'start from scratch' as is the case in the National Tourist Routes projects - but we wish to explore the possibilities of laying out 'new bridges', so to speak, which can strengthen and develop the inherent qualities and impart an innovative perspective. One might also note that a number of outskirts places are yet to be manifested on the touristic geographical map.

In a number of ways the works of Norwegian architect and educator, Sverre Fehn, connect to the approach of Norberg-Schulz and Heidegger. One might argue that what Norberg-Schulz refers to as a durable life space, a foothold or point of reference as the prerequisite for human dwelling in the world [Norberg-Schulz (1968):114-117], approximates the notion of 'horizon', which is as a recurrent theme in Fehn's works, both as a practicing architect and in his intellectual work as an educator at the Oslo School of Architecture. According to Gennaro Postiglione, Associate Professor at Politecnico di Milano, it has always been Fehn's aim to provide people with a horizon, to state their place between the earth and the sky [Norberg-Schulz and Postiglione (1997):53].



▲ 34. Architecture as a framework for understanding the place/communicating the place.

▲ 35. Austnesfjorden rest stop, wooden paths through the rocky landscape.

In an interview Fehn mentions a childhood memory about a family picnic by the roadside: "...but my father would stop by the roadside [...] A blanket was laid out and with this picnic the place was born again" [Fjeld (2009):176]. The example shows in a very simplistic manner how human inhabitation of a site, in this case by means of a simple blanket, can 'make a place happen'. It constitutes a place along a road, a place which would normally be surpassed more or less unnoticed. In principle this example resembles Heidegger's bridge example. But where Fehn's blanket example constitutes a 'place on the horizon' of temporary character, the bridge tells the story of permanence and how the built construction forms a dialogue with the surroundings over time. A theme which can also be found in Fehn's own works. To summarise Heidegger's words: "Before the bridge stands, there are of course many spots along the stream that can be occupied by something" [Heidegger (1971):154], but the bridge, or blanket, manifests the particular place in the consciousness of people.

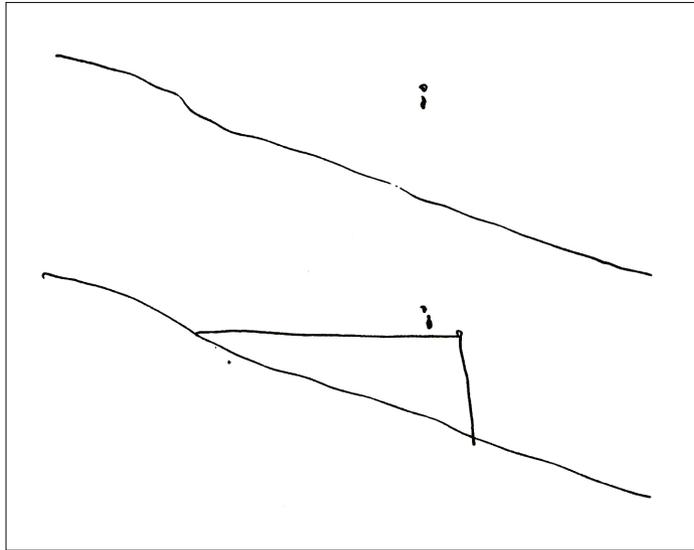
The purpose of this review should not be misunderstood; it is not to elevate architectural interventions to become the main attraction in their own right – thereby neglecting the value of the sites themselves. It is, rather, to gain a theoretical background for understanding how architecture can help define a place in the consciousness of people – enhancing unique qualities of the outskirts place at hand, which could otherwise stay unnoticed to the majority and hence not be unfolded as a potential tourist attraction.

TRANSLATING THE IDENTITY OF AN OUTSKIRT PLACE INTO BUILT FORM

Then, how can such explanation or staging of a place take place through architectural means? How can built form communicate the special identity or narrative of a place?

Norberg-Schulz does not point out a clear methodology; rather he introduces a terminology to apply in the discussion on place specific architecture [Lund (2001):221f.]. Norberg-Schulz states that architecture can visualize or explain the environment in two different ways: "...either in *representing* the given in a corresponding architecture, or in *complementing* the given by adding that which the environment lacks" [Norberg-Schulz (1996):17], and often in a combination of the two. This can, of course, be manifested in multiple ways. The examples mentioned below are here introduced mainly for their geometric, formal interrelation with the topography, with the purpose of illuminating the distinction between the two for the sake of clarification.

As mentioned, Norberg-Schulz states "...that all transformations, which are the signs of life, must be referred to something that remains, to be meaningful" [Norberg-Schulz (1996):15] and that this something that remains, can be obtained through identifying a core in the building tradition. He groups the factors in three categories: space, built form and gestalt quality, the former relating to the internal spatial organisation and the relation between the building and the context. The notion 'built form' in this connection refers mainly to the building method - materials and technical execution - and gestalt quality denotes motifs that relate to the place, and which are recognizable to us [Norberg-Schulz (1996): 50-52]. In the following, two examples are introduced in relation to these three categories in order to gain an understanding of different ways of linking to the building tradition. The first example, the Lofoten Aquarium by the Norwegian architects "BlåStrek" is introduced due to its very direct use of traditional motives. The second example, the thermal baths in Vals, by Swiss architect Peter Zumthor is introduced due to its more abstract way of interpreting the place and its tradition, focusing on a more material-based, sensuous approach.



▲
36. Providing a horizon, sketch by Sverre Fehn.

▲
37. Representation: Knut Knutsen, own summerhouse, Portør, Norway, 1949. The geometry of the summer house reflects the terrain.



▲
38. Complementation - landscape: Sverre Fehn: Chapel Olavsundet, Norway, unrealised. The chapel stands as a clear cut geometry which contrasts the undulating rocks.

Example: Regionalism – BlåStrek, Lofoten Aquarium, Kabelvåg, Lofoten, Norway, 1989

Space: In this example, which represents a regionalistic approach the traditional spatial organization of the Lofoten fishing villages has served as a direct off-set for the composition. The fishing villages often consisted of series of volumes added, seemingly random, as a direct response to practical issues [Fauske, 2011]. In the aquarium this is interpreted as a loose composition of geometries, with a deliberate aim to obscure the sense of familiar directions – the main elements are a light, wooden volume and a massive concrete volume which merge into each other. The relation between the building and the context also clearly resembles the original layout of a *fiskevær* [fishing village], as the building is partly constructed on pillars which reach out into the sea, hence placing the building as a linkage between 'fjell' [rock] and sea.

Built form: In the Lofoten Aquarium traditional elements such as the construction on pillars and the gable roofs make clear references to the traditional buildings. However, the traditionally building material, wood, is complemented with concrete.

Gestalt: The architects have made directly use of traditional motifs, e.g. construction on pillars and a gable motif, which can be immediately decoded by the visitor.

In this example there is a clear visual and spatial relation to the traditional building tradition in Lofoten, with a strong emphasis on the visual communication of motifs [Wiig, 2011]. The light-colored volumes contrast the dark rocks, however clearly represent the building tradition quite literally.

Example: Abstraction – Zumthor: Thermal Baths, Vals, Switzerland, 1996

Space: The building is visually anchored within, or even originating from, the gradient of the mountain side. Its clear-cut shape is distinctly defined and in this way complements the declining landscape, however, in a manner suggesting that this is its natural habitat. The interior organization is based on a sequence of spaces, seemingly carved out of a solid – potentially even the mountain itself.

Built form: Zumthor uses a local stone material, which further enhances the notion of a solid volume. There is a strong emphasis on the visual and tactile qualities of the material, which are underlined by use of natural and artificial lighting to create a 'cave-like' atmosphere. Attention to craftsmanship and detailing.

Gestalt: In contrast to the aquarium, the recognizable motif related to this building, is not that of direct references to folk architecture but rather of a more abstract kind; a solid rock, carved out to form a network of spaces. In general the building appears to be more about sensuous experience than about visual gestalt motifs.



▲ 39. Lofoten Aquarium from the sea side, by
Blå Strek (1989) .



▲ 40. Thermal Baths in Vals, by Peter Zumthor
(1996).

In the examples, the categories put forward by Norberg-Schulz are used as a guiding tool by which to analyse existing buildings and their relation to the specific building tradition and there through, the place. It appears from the small study, that the example by Peter Zumthor is not easily analysed in terms of Norberg-Schulz' categories. This signifies that The Thermal Baths represent an example of anchoring to the site which is based more on materials found within the landscape than gestalt references to the Swiss building tradition.

Understanding the building tradition of the place is interesting in that it allows for valuable insights into how people have traditionally built in response to the natural landscape and climate, and - to quote Norberg-Schulz - have "determined a sense of form that remains despite changes in technology and despite the arrival of the imported" [Norberg-Schulz (1996):preface]. It, hence, forms an important part of the identity of a place. However, we find it relevant to question the rather direct visual transference of motifs found in e.g. LofotAkvariet.

When disclosing a terminology in regards to translating the identity of life and place into new built form, Norberg-Schulz appears to place great emphasis on the gestalt quality, interpreting the characteristics of a building tradition into new buildings. His focus on motives from the building tradition is e.g. evident from his elaborate writings on the subject in *Nightlands* [Norberg-Schulz (1996):53], where he exemplifies his thoughts on the matter with point of departure in the gable motif as an illustration of transference of traditional motives into contemporary architecture. Such motif based anchoring appears to be highly developed in the works of regionalistic, postmodern architects in Northern Norway, such as BlåStrek.

Norberg-Schulz argues that the building tradition should not be understood as a constant. Rather, he stresses that "This [the reference to building tradition] does not imply, however, that

tradition should be frozen in place, for the unity of life and place is not a static relation but a process that needs to be constantly reinterpreted, though something constant must be preserved throughout variation" [Norberg-Schulz (1996):51]. That is, he does not suggest a situation as found in Skagen, but calls for an approach to architecture which is both contemporary and rooted [Norberg-Schulz (1996):preface].

In the chapter 'Turning the tide in the outskirts' we refer to Boris Brorman Jensen, who - supported by Nielsen - states that tourism often constitutes an image based valuation, which ultimately can influence the community in a negative, retrospective way [Jensen (2006) and Nielsen et al. (2006)]. The experience of a tourist destination has a tendency to become a visual 'kodac-moment' rather than a sequence of bodily experiences [Jensen (2006):41f]. To work with traditional motifs appears a strong narrative tool. Leaning on Pallasmaa, however, we find it interesting to work with deliberate abstractions of such motives and to transcend the visual image and engage in an investigation of a more sensuous approach to architecture and place. That is, to investigate how the 'genius loci', the specific identity or narrative of an outskirts place, can be conveyed and strengthened to stage touristic experiences, through attention to the bodily interaction between subject and architecture.

Founder of the Critical Regionalism movement, Kenneth Frampton, in the article 'Intimations of tactility' writes: "...the practice of culture today is often reduced to simulacra, to the signs of signs. In this connection it is relevant to note that the creation of a poetic architectural image does not depend upon the visual consideration alone" [Frampton, 1988]. In this quotation, as in the written work of Pallasmaa, we find a possible direction for strengthening the identity of place through architecture which exceeds the apparent visual paradigm of tourism related architecture of today [Pasgaard et al, 2006].

Key findings

In this chapter we have investigated the role of architecture in the experience of an outskirts place. Based on writings by primarily Norberg-Schulz we have gained support that it is indeed meaningful to engage in such a discussion, and established that architecture can serve to explain or stage the special identity of an outskirts place. This narrative potential in architecture will be the focus of our continued studies, as it represents an interesting potential in regional developments in outskirts areas based on experience oriented tourism.

Prior to engaging further in the role of architecture in the experience of an outskirts place and the concrete execution of such architecture, we have sought an approach for reading a place and its distinctive character. In this regard we have leaned on Norberg-Schulz, who calls for a poetic reading of the atmosphere of the place, through attention to qualitative characteristics in the natural and built environment. Introducing Pallasmaa to the discussion has turned focus towards the experience of a place as a multi-sensuous activity. Leaning on his accounts we find that it is essential to include all senses in the reading of the place.

We wish to pursue an expression which is both 'contemporary and rooted' – in the words of Norberg-Schulz [Norberg-Schulz (1996):preface]. An architectural expression, which, through its rootedness to the site, contributes to an abstract narrative of the outskirts place to inhabitants and visitors – and through a contemporary architectural language, suggests a forward-looking, dynamic community. Leaning on Norberg-Schulz we find an interest in examining the building tradition of the place. However, aiming to transcend a motif based valuation, we wish to focus our attention on the more intimate bodily encounters which can occur in the experience of architecture.

**poetic
reading of
the place [...] it is
essential
to include all senses**

Poetics in Built Form

- DETAILS THAT MAKES ONE PLACE FROM ANOTHER

In the following chapter we aim to establish if built form can hold poetic qualities. In the chapters 'Turning the tide in the outskirts' and 'Building an outskirts place' we have learned that architecture can be a means to support the understanding of places in outskirts areas - a quality pivotal to the discussion of how to make tourism concepts, which grow from within these places and are not imported from somewhere different.

We here wish to address if and how a qualitative - poetic - reading of an outskirts place can be translated into built form, with special attention to the tectonic detail. We will return to the understanding of this term in the following. In outlining how to approach the design part of this thesis project, we wish to transcend the formal paradigm of tourism related architecture. We choose to engage in a study of the tectonic discourse, understood as the concrete materialization of an architectural main idea and structural principle, which serves to elevate an abstract poetic narrative. This poetic approach naturally presupposes a throughout study of the use of the building. And, needless to say, the outskirts needs more than a 'poetic touch' to be revitalised; there is a profound need to counteract the depletion of functions and, no less than

other places, building in the outskirts is about strategy, cost-efficiency and use. However, in the chapter 'Turning the tide in the outskirts' we have delimited tourism as a potential parameter of growth, and established that the modern tourist demands authentic and sensuous experiences. We aim to strengthen the experiences of inherent qualities of a place through architectural interventions, and as such, it is our conviction that these experiences can be stimulated by addressing the experiencing human being on a more emotional level. To evoke sensational architectural experiences infused with a narrative, poetic dimension.

This will be our focus in the following. The study of tectonic detailing should thus not be understood as a survey of capabilities within structural techniques, but rather a discussion of the expressive potentials in construction and how such constructions can address the human body.

The term tectonics has multifaceted applications of use historically speaking. Pivotal to the discussion of the tectonic aspect is the relation between form, material and structure, and how these

are integrated in the process of making constructional form and materials into architectural expressions. In our investigation we lean on the American architect and architectural historian Eduard Sekler (1880-1976) and Finnish architect and architectural theoretician Juhani Pallasmaa (b. 1936). In Sekler's work we find theoretical support that construction can enable an architectural expression extending beyond the mere pragmatic. Pallasmaa's writings turn our attention towards a potential to address the experiencing human on a more sensuous level through the built construction, hence adding considerations about the senses to the discussion on 'poetics in built form'.

In our study of the tectonic discourse we shall give special interest to the tectonic detail. The study of the tectonic detail runs a two-part course. In the first part we shall concern ourselves with the tectonic detail, and the communicative and sensuous touch engendered by it, arguing that such detailing is of high significance to our immediate experience and understanding of architecture in a scale close to the body. In this regard we lean on the Italian/American architect and architectural theoretician Marco Frascari (b. 1945) and his claim that the detail can serve to convey an architectural narrative. In our endeavour to illuminate the notion of the architectural detail, we broaden our study to include writings by Danish historian Steen Hammershøj Andersen and architect and associate professor Anne Beim, who support the idea that an architectural detail is a joining of elements and thus, contextual in character, allowing for an understanding of the whole in which it partakes. Based on these references, we aim to outline an approach to tectonic detailing in this specific project.

In our quest to transcend the apparent image based valuation of the tourism industry [Jensen (2006):38] and meet the demand for authentic, sensuous experiences [Søltoft et al., web 11] we broaden the discussion of tectonic detailing to encompass multi-sensory considerations. In this regard we return to Pallasmaa as main reference.

In order to establish a terminology for discussing tectonic detailing in reference projects, we lean on PhD Marie Frier Hvejsel, Aalborg University and her considerations on "furnishing gestures" in her PhD thesis "Interiority". In this work she assigns the building envelope with intentional properties. The manner in which she gives words to these properties are introduced as a reference for discussing how details can affect our spatial perception.

This leads to the second part of the study, which is based on case studies examining the different narrative role of the tectonic detail in the works of Carlo Scarpa, Sverre Fehn and Peter Zumthor. Venetian architect Carlo Scarpa (1906-1978) for us stands as an inevitable authority in the field of detailing, representing a refined, almost obsessive approach to the meeting of two elements or materials, the termination of a surface etc. with a profound attention to daylight. In the works of Nordic architect Sverre Fehn (1924-2009) we find clear traces to the works of Scarpa, however, in a significantly different unsentimental manner of detailing. His attention to inducing a level of poetry in the construction has been a main theme through the duration of his practising life [Fehn, 1982]. Swiss architect Peter Zumthor (b. 1943) uses materials found in the place, assembling his buildings as a sensuous, homogenous whole of interwoven parts, carefully joint to convey a narrative.

We shall see that the appreciation of these architects lies within their capability of interpreting a place or function and conveying this to the human dweller in careful attention to narrative details in their architecture. In our conviction these architects give significant insight into the subject of 'poetics in built form', and the transition from architectural main idea, structural principle and functional concern into actual tectonic manifestation.

Finally, the conclusion of the chapter underlines the poetic qualities of tectonic detailing and a potential in relation to communicating a narrative of place to the inhabitants and visitors of outskirt areas.

TECTONIC TOUCH

In the following we shall account for our approach to 'tectonic architecture' based on literary references.

Eduard Sekler in his 1973 essay "Structure, Construction and Tectonics" describes the 'tectonic' as "...a certain expressivity arising from the statical resistance of constructional form in such a way that the resultant expression could not be accounted for in terms of structure and construction alone" [Sekler (1973):89]. Here 'structure' denotes "...the more general or abstract concept [which] refers to a system or principle of arrangement destined to cope with forces at work in a building" and 'construction' as the "...concrete realization of a principle or system – a realization which may be carried out in a number of materials and ways" [Sekler (1973):89].

The 'tectonic language' of the first quotation suggests an opening of the pragmatism of construction – a metaphoric intermediate space within the construction - wherein the tectonic resides. Structure and construction should be mutually dependent and in this symbiotic relation of the two, in the area of tension between a structural principle and its concrete execution, a narrative potentially emerges - a potential which contributes to the communication of a specific architectural main idea or narrative.

Juhani Pallasmaa supports this poetic line of thought, but stresses the importance of a narrative construction acceding to human

interaction. He writes:

"The authenticity of architectural experience is grounded in the tectonic language of building and the comprehensibility of the act of construction to the senses. We behold, touch, listen and measure the world with our entire bodily existence, and the experiential world becomes organised and articulated around the centre of the body" [Pallasmaa (2005):64].

Pallasmaa here argues that a tectonic language allows for genuine, authentic architectural experiences if it is made comprehensible to the experiencing person through a concrete construction which addresses the human senses. In our interpretation 'tectonics' here describes when the sensuous interaction between experiencing human being and the concrete construction aspires to elevate an experiential narrative. It is when the meeting between form, material and structure adds another dimension to the edifice. A dimension which, as supposed in the title of British/American architectural theoretician Kenneth Frampton's book 'Studies in Tectonic Culture' (1995), subtitled 'The Poetics of Construction', concerns a sort of inherent poetry of built form.

Based on Sekler and Pallasmaa we have here suggested that the concrete execution of an architectural idea and structural principle into a tectonic whole can generate a poetic narrative, and that this narrative must be made comprehensible to the experiencing subject in the moment of bodily interaction with the

built environment. Danish architect and associate professor Anne Beim in her paper 'The Contextual Detail' (2006) explains that "we usually get into close physical contact with this small scale of the building" [the detail scale] [Beim (2006):1]. Thus, the detail becomes a place for direct bodily interaction, and inspired by Pallasmaa we subsequently find a particular potential in paying interest to this scale, when aiming to generate 'poetics in built form'.

In the following, we wish to endeavor in a study of the role of the detail, and how tectonic details manifest themselves to evoke sensory experience of the specific place. As written in the introduction to this chapter, Marco Frascari's account for the matter of architectural detail and Pallasmaa's attention to tactile detailing serve as a point of departure for the discussion, both asserting the detail as the place for the process of signification in architecture.

**a tectonic
whole can generate a poetic
narrative
[...] made comprehensible
to the experiencing subject in
the moment of
bodily
interaction**



THE NARRATIVE TECTONIC DETAIL

One may start with asking: what is a 'detail'? As architect Marco Frascari argues in his essay 'The Tell-the-Tale Detail' (1984), the common definitions of details are multifarious and for the majority insufficient, when dealing with architectural details. Dictionaries define a detail as a small part in relation to a larger whole, but Frascari points out the problem of scale and dimension in the realm of architecture; "A column is a detail as well as it is a larger whole, and a whole classical round temple is sometimes a detail, when it is a lantern on the top of a dome" [Frascari (1984):24]. Frascari's architectural concerns lead him to further appropriate the term for architectural use. He points out that the architectural detail always shows itself as the joining of something to something else. The nature of the joined elements can be of two forms: a direct constructional material joint such as the joint between post and column or an indirect, at times immaterial, formal joint between functions or spaces, e.g. a porch connecting the indoors with the outdoors. Details express the structure and the use of buildings [Frascari (1984):24].



The part-like nature of the concept of 'details' is further discussed by art historian Steen Hammershøy Andersen in the essay "An Introduction to the Contemporary Concept of the Detail" (2005). Hammarshøy points out the differentiation between the detail and the fragment. These are both defined as being parts, however, a detail and a fragment differ in the way they allow the observer to comprehend the wholeness; a detail is conceived as part of the whole whereas a fragment is without context [Andersen (2005):3].

Frascari writes: "The art of detailing is really the art of joining materials, elements and components, and building parts in a

▲
41. Material detail: the corner joint of handrail in Olivetti Showroom in Venice, by Carlo Scarpa.

▲
42. Formal detail: cantilevered entrance, shelter for archeological site in Chur, Switzerland, by Peter Zumthor.

functional and aesthetic manner. The complexity of this art of joining is such that a detail performing satisfactorily in one building may fail in another for very subtle reasons" [Fracari (1984):24]. Hammerhøy's explanation of the detail as a part of something, allowing for comprehension of the whole, combined with Frascari's claim that details cannot be successfully directly transferred to a different building, underlines the significance of the detail to conveying a unique architectural narrative (of an outskirt place).

Fracari argues that there are two parts constituting the understanding of details: the construction and construing. Here 'construction' refers to practical norms of construction and the 'construing' perspective involves an aesthetic norm informed by a certain interpretation. It is a dialectic cohabitation uniting the tangible with the intangible. In this constellation the detail becomes the bearer of significance, suggesting that details are the "minimal units of signification in the architectural production of meaning" [Fracari (1984):23]. Needless to say, the title of his essay accounts for this narrative inherent in details; the details tell the tale. In this way, details can be viewed as 'tectonic condensations' - understood as the setting for the interrelation between the concrete and abstract.

Anne Beim augments Frascari's reading. As Frascari refers to the constructional and construing norms, Beim explains that details "tell us the story of their making and meaning in their contextual setting" [Beim (2006):2]. She elaborates on the latter through three case studies, where she seeks to outline the span of the underlying concerns, the narratives, which can inform the tectonic expressivity of the detail. In our interpretation her reference to the 'contextual setting' not only involves the relation of the detail

to the whole of the building, but further to the contextual setting extending beyond the building. The detail reveals a narrative of the context, which can be of more physical character, such as the building tradition of the area, or more imaginary character, e.g. the history, culture, or as we later shall see in the Nordic Pavilion in Venice by Sverre Fehn; the daylight. Her text thereby supports our understanding that tectonic details can serve to heighten an overall narrative of the context in which the building is located, potentially serving to strengthen the identity of the place in the consciousness of visitors and inhabitants.

Based on the previous we shall here aim to outline the understanding of the term 'tectonic detailing' in this thesis project. We have seen that details can serve as "minimal units of signification in the architectural production of meaning" [Fracari (1984):23]; revealing inherent information on structure, use and abstract architectural main idea in one place, as a tectonic condensation, allowing for a deeper comprehension of the overall poetic narrative of the building.

We have learned that the definition of details from an architectural perspective is highly relative; both in terms of scale and whether it is a detail of more material or formal character.

When referring to detailing in the following, we shall, however, delimitate ourselves to address material joints and a general deliberate articulation of material surfaces – in a scale close to the body. And in the present project 'tectonic detailing' is understood as such details which contribute to elevate a poetic narrative of the place through the concrete execution of the construction.

SENSUOUS DETAILING

The past couple of decades have seen a vivid discussion of architecture's ailing condition based on the concern that architecture increasingly engages itself merely with exterior aspects and thus detaches itself from human experience. Among the frontiers of this discourse we find Juhani Pallasmaa [Pallasmaa, 2005] and through his studies of the tectonic discourse, Kenneth Frampton [Frampton, 1995], both arguing against this development and for more sensitivity in architectural detailing. In our quest to transcend the apparent image based valuation of the tourism industry of outskirts places and meet the demand for authentic, sensuous experiences [Jensen (2006):38] we lean on this approach - however with a realistic view to the rather unsentimental developments of the outskirts.

In the chapter 'Building an outskirts place' we have given significance to the fact that the experiencing subject interacts with the world, or a given phenomenon, through his body - and not merely through visual encounters. It is our conviction that a capacity to meet the human being through multiple senses strengthens the understanding of an outskirts place, and we therefore broaden the investigation of the narrative tectonic detail to encompass a discussion of a sensuous approach to detailing.

How do we perceive details?

Although Frascari appears to focus on the physical act of joining and the visual perception of such details, he acknowledges the

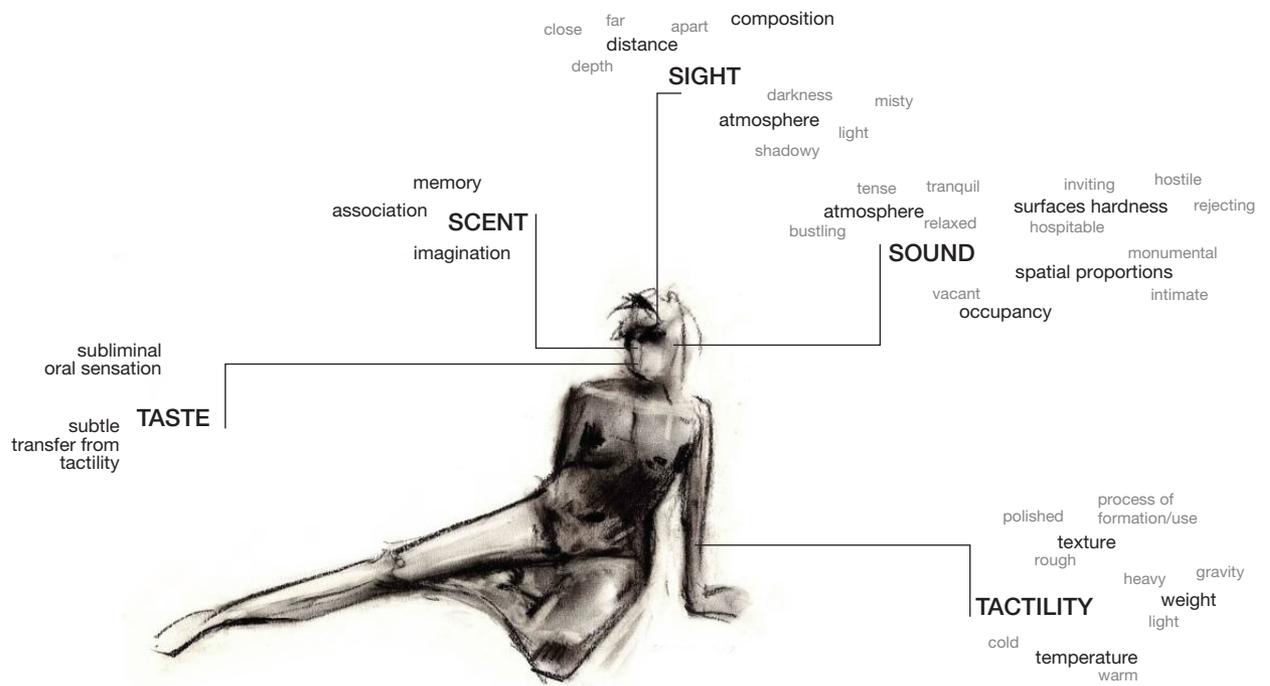
symbiotic coexistence of visual and tactile impressions as the generator of architectural experience:

"In architecture, feeling a handrail, walking up steps or between walls, turning a corner, and noting the sitting of a beam in a wall, are coordinated elements of visual and tactile sensation. The location of those details gives birth to the conventions that tie meaning to a perception. In its recognition of both visual and tactile stimuli as parts of our perception of detailed experiences, this statement resonates with the views of Juhani Pallasmaa.

Again it must be stressed that these poetic, sensuous considerations presupposes a building layout which meets the functional demands of the users, and in the case of this project, also meets the strategic and intentional basis from a touristic point of view. Detailing alone is not desirable, but in an integrated and symbiotic relation to an appropriate whole, it is the mean to address the experiencing human being on a more emotional level in a scale close to the body.

Pallasmaa in his book 'The Eyes of the Skin' (2005) propounds his critique of contemporary architecture as only being concerned with instant image production and focus on mere appearance. As mentioned in the chapter 'Building an outskirts place', he concerns himself with 'the bias towards vision, and the suppression of other senses [...] and about the consequent disappearance of sensory and sensual qualities' [Pallasmaa (2005):10].

His worries can be seen in the light of a 'Heideggerian'



▲
 43. Prevalent intimacies from spatial experience through our senses. Based on [Pallasmaa (2005):46-60]

comprehension of our built environment, as he recognizes that architecture deals with structuring human existence in time and space [Pallasmaa (2005):16]. Pallasmaa further argues that the architectural detriment caused by the dominance of the visual over the other senses affects our being in the world; consequently we are confronted with the injurious side effects of detachment, isolation and exteriority ultimately reducing our rootedness within the world [Pallasmaa (2005):19], as the primacy of visual stimulation leads to unfavourable focused vision, making us spectators.

The underlying basis in the development of our physical environment must be to emphasise that the body is not only a 'viewing point' in front of which the world steps forward, it also has the faculty of reference, memory, imagination and integration [Pallasmaa (2005):11].

Even if Pallasmaa's statements may seem little black and white at times, we find the discussion relevant to the present project. We wish to avoid such spectatorship in regards to the built environment in the outskirts areas. On the contrary, we wish to stimulate sensory experiences which can help form a stronger, holistic narrative of the place. This, as the basis for increasing the sense of identity of place amongst the inhabitants and as a means to stage authentic experiences of the specific outskirts place to tourists.

TACTILE ENCOUNTERS

Pallasmaa argues that the term 'tactility' generally embraces all significant multi-sensory experiences of architecture. It is the tactile sense of touch which in its many (interacting) modes integrates our existence into the world:

"All the senses, including vision, can be regarded as extensions of the sense of touch – as specializations of the skin. They define the interface between the skin and the environment – between the opaque interiority of the body and the exteriority of the world." [Pallasmaa (2005):42].

Pallasmaa views the skin, and the appertaining sense of touch, as 'a bridging' element between interior comprehension and exterior perception. To be touched by something is not necessarily connected to physical contact, we may think of a moving speech, movie, song etc. which can affect us by merely stimulating our other senses. In his account of the ways humans respond to their environment Pallasmaa sheds light on the influence of each of the five 'classical' senses – sight, hearing, taste, smell and touch - on architectural experience.

Figure 43 illustrates some prevalent intimacies of the character of a given space which the body perceives through each of these five senses. It shall be stressed again that senses are collaborative quantities, even with the ability to tell different sides of the same case. Pallasmaa points out, that our visual observations often are confirmed by our touch, just think of how you go through

the racks of clothes in a store, and that vision needs the help of touch in order for the human to comprehend its being in the world [Pallasmaa (2005):42]. Hearing more clearly articulates the understanding of space due to architecture's ability to reflect or absorb of sound. On the opposition sight/hearing he formulates: "Sight isolates, whereas sound incorporates; vision is directional, whereas sound is omni-directional. The sense of sight implies exteriority, but sound creates an experience of interiority" [Pallasmaa (2005):49]. The sense of taste in architecture is a quantity of limited conscious means as oral sensations are subconscious results of tactile and visual stimulations [Pallasmaa (2005):59]. Of all sensuous stimulations the scent of a space is the most persistent. It is a delicate sense triggered by very subtle means and nostrils are closely connected to memory and imagination [Pallasmaa (2005):54].

However, Pallasmaa further argues that muscle and bone of the human body likewise influences the tactile experiences by weighing the mass and kinetic properties of the body against the architectural elements."The elements of architecture are not visual units or gestalt; they are encounters, confrontations that interact with memory" writes Pallasmaa [Pallasmaa (2005):63]. On the relation between memory and the active engagement of the human with architecture he cites American architects Kent Bloomer and Charles Moore from their book 'Body, Memory and Architecture' (1977): "To at least some extent every place can be remembered,

**avoid
spectatorship [...]
stimulate sensory
experiences which can help
form a stronger
holistic
narrative of place**

partly because it is unique, but partly because it has affected our bodies and generated enough associations to hold it in our personal worlds" [Bloomer and Moore in Pallasmaa (2005):41].

Let us recall the objective for this discussion of the role of the detail in the sensory experience of place: In seeking to strengthen the authentic experience of the identity of a place and its inherent qualities, we wish to transcend the apparent visual paradigm dominating tourism and address a more bodily experience of place. In this regard we have leaned on Pallasmaa and Frascari as our main references for implementing a sensuous tectonic approach to architecture, with particular interest in detailing. Based on these studies it is our conviction that architecture can serve to explain a place on more levels than the mere visual and meet the modern human being's quest for not only unique, authentic experiences, but also sensory stimuli.

To recapitulate the points put forward in this study of the tectonic detail, we have found that details in buildings always shows themselves as a joining of elements. The detail can be seen as the smallest unit of signification, because it condensates the physical and imaginary in one place and hereby makes the act of construction, that is the realisation of the architectural narrative, comprehensible to humans in a scale close to the body. And finally we have argued that these bodily encounters between the tectonic detail and the experiencing human being help us comprehend and remember our being in places, enhancing the identity of the given place.

In order to give words to how details are used to convey a specific narrative - first in chosen reference projects and later in the design part of this project - we lean on architect and PhD from Aalborg University, Marie Frier Hvejsel.

In her PhD "Interiority" from 2011, Hvejsel has developed a terminology for discussing how the built construction relates to or affects the human being. She denotes these properties 'furnishing gestures', understood as "an ability of the envelope itself to guide, reveal, cover, caress and embrace" [Hvejsel (2011): 70]. Two examples:

"For the window to address us by means of a furnishing 'gesture' it must for example reveal something to us [and for] the wall to address us by means of a furnishing 'gesture' it must for example embrace us like another person." [Hvejsel (2011):72].

We find Hvejsel's approach highly interesting when aiming to establish a language appropriate for discussing tectonic detailing. It is our hypothesis that the tectonic detail is important in securing a deeper appreciation of a collective narrative of the place. As such, we need to establish how to approach the relation between 'the narrative' and the actual constructed detail. Figure 44 diagrammatically displays the proposed interrelation with point of departure in Hvejsel's "Furnishing gestures". Through the concrete execution of details, e.g. the floor (detail expression), the space appears to us in a specific manner (gesture), which should preferably underline a narrative of the outskirts place (narrative).

NARRATIVE

A narrative of the given outskirt place

GESTURE

What gestures should the construction "offer" in order to sustain this narrative? How should the building "meet us"

DETAIL EXPRESSION

What should the specific construction of the detail express in order to sustain the aimed spatial experience (gesture) during bodily encounters?

▲
44. Interpretation of Hvejsel's "gestures" in relation to tectonic detailing in outskirt areas - suggested approach to convey a given narrative with attention to detailing.

Cases

- POETIC PERMEATION IN WORKS OF SCARPA, FEHN AND ZUMTHOR

We shall now engage in case studies in relation to tectonic detailing. The cases do not relate directly to the outskirts issue. Rather, they are introduced in this study because they are believed to exemplify different approaches to communicating an abstract architectural narrative through tectonic built form, addressing the human being through a profound attention to detailing. The objective with this series of case studies is – through exemplification -to verify that a certain poetic level can inform the built form and that the tectonic detail is of importance in this regard. In other words, that the detail is important in order to convey a narrative of the outskirts place which can support the place as an attractive place to visit and live.

Parameters for the analysis:

In the case studies we lean on the diagram presented on the previous page in trying to decode why specific details are constructed the way they are, and how this connects to the main concept/narrative of the buildings.

- Description of the building
- Main narrative
- Gestures - how should the building “address” the perceivers
- Detail expression - means of sustaining the aimed spatial experience (gesture) with focus on tectonic detailing

We engage in studies of works by respectively Carlo Scarpa, Sverre Fehn and Peter Zumthor. The architectural works represent different functions, but all address temporary visitors.

CARLO SCARPA

In the following we will engage in a study of the architecture of Venetian architect Carlo Scarpa (1906-1978). As we have entered a study of the expressive potential of the detail as a material joint, it seems inevitable to address his work. We shall here focus on the Gipsoteca Canoviana in Passagno, Italy. This piece of architecture allows for insights into two of Scarpa’s identifying marks; his profound attention to detailing and how this detailing creates a certain effect of daylight [Frasconi (1984):31].

Gipsoteca Canoviana : Description

Carlo Scarpa is well renowned for his extension and restoration works and not least for his exhibition architecture [Los (2007): 33+59]. His extension of the Canova Museum, or Gipsoteca Canoviana, in Possagno, Italy (1957) for us stands as a beautiful example of this.

►
45. Gipsoteca Canoviana gallery space.



Scarpa was engaged to perform the extension of the museum as a commemoration of the two hundred years anniversary of Antonio Canova's birth. The extension was to house Canova's plaster models, and marble and terracotta sculptures. The existing basilica-plan museum (1836) (fig. 46) did not provide the necessary space. The extension was carried out on an elongated plot of land, attached to the original building scheme in one end [Los (1993):58].

Main narrative

Scarpa appears to treat every small detail as an ornament in its own right. Therefore one can find a number of narratives present in one building. However, in the Gipsoteca the main narrative is that of the soft infusing light in refined interplay with the models.

Frascati, in his account for Scarpa's approach to detailing, explains that in the gipsoteca "Scarpa was able to change the convention that asks for the background walls of a collection of gypsum casts to be tinted". A Danish example of such tinted walls is found in Thorvaldsen's museum in Copenhagen by M. Bindesbøll (1848). In Scarpa's work, he rather presents the white gypsum models against white walls, resulting in a subdued expression, creating a modest backdrop for the delicate models. Here, the light becomes a defining factor, as it washes the walls, creating a refined play of shadows throughout the day and preventing glare [Frascati (1984):31] (fig. 45, previous page).

Gestures

Analysing the building in terms of "furnishing gestures" gives rise to words like "shrouding". Upon entering the building one immediately senses the soft presence of the diffuse light shrouding the space and us as perceivers.

Detail expression/construction

Scarpa obtains the light effect through his detailing of the windows and how these are located so as to cast light on the difusing white wall surfaces. The windows subsequently become more than mere pragmatic openings in the wall; they become "minimal units of signification in the architectural production of meaning" in the overall narrative, to use the words of Frascari [Frascari, 1984].

To introduce an opening, in the universe of Scarpa, involves an almost surgical procedure [Forster (2007): 24]. As seen in a number of other buildings by Scarpa, he displays an urge to create a defined articulation, be that in the meeting between two materials, a corner, an inevitable termination of a surface, or as here; a window opening (fig. 48). He strives to make either a defined transition or termination [Forster (2007): 24]. In the Gipsoteca his elaboration of joints and openings appear more simplistic than in e.g. the Brion Cemetery - however, still highly articulated. Scarpa does not simply cut a hole in the wall. According to professor, PhD at Yale School of Architecture, Kurt W. Forster (b. 1939) Scarpa deliberately avoids to flush the window with the wall. As in his restoration works he enhances the intervention, here however an 'intervention' in his own design [Forster (2007):25]. Hereby he solves the 'issue' of the meeting between the three surfaces in the corner. The execution itself appears highly refined, with a slim steel frame marking the cut-out and two vertical steel elements embracing, rather than marking, the 'inverse' corner. The appreciation of the detail is, hence, not "merely" owed to the light effect it causes. Scarpa explains: "I wanted to clip the blue of the sky..." "The glass corner becomes a blue block pushed up and inside [the building], the light illuminates all the four walls" [Scarpa in Frascari, 1984]. Hence, the detail, the window, also becomes

- ▶ 46. Gipsoteca Canoviana, Possagno, Italy. Original museum space.
- ▶ 47. Scarpa's extension to Gipsoteca Canoviana. The extension attaches to the original building complex.



a means to stage the blue of the sky and make it an element complementing the whiteness of the space and sculptures. Scarpa explains that he aimed for an expression of transparency, but realised that such transparency was unachievable, since one would always be able to identify the corner recess due to the overlapping glass elements. In accordance with his true transparency “one may as well put I in a frame” [Scarpa in Frascari, 1984] and thereby enhance the feature rather than trying half-heartedly to uphold the illusion.

In the case with the window in the Gipsoteca, we are not examining a detail related to the bearing capacities of the building. However, for us this serves to widen the perception of the tectonic detail. In the words of Kenneth Frampton, Scarpa treats joints as a “kind of tectonic condensation; as an intersection embodying the whole in the part, irrespectively of whether the connection in question is an articulation or a bearing or even an altogether larger linking component such as a stair or a bridge” [Frampton (1995):300]. Since we are here concerning ourselves with small-scale material joints, the latter shall not be the point of interest in this particular study. In Scarpa’s window, however, we do indeed see an articulation of a smaller part, a detail, which ‘embodies the whole in the part’. Here especially functional considerations merge with the architectural main idea in the concrete materialisation, or construction, to elevate a narrative – and the window thus becomes a ‘minimal unit of signification’. As we shall see in the example of the Nordic pavilion by Sverre Fehn, the details there serve to render possible the overall expression – they do not rouse attention in their own right. In the Gipsoteca, the details do not quietly blend into the entirety to which they contribute, but are - in our perception - rather enhanced and treated as sort of ‘functional ornaments’. In other works, e.g. the mentioned Brion Cemetery (1972) one can argue that the detailing becomes actual

ornamentation, contributing to a profound refining of the concrete, adding multiple layers to the reading of the architecture. In this study we find a great inspiration in the sort of detailing present in the Gipsoteca, as it displays how Scarpa successfully merges the tangible constructional/functional considerations with a more intangible dimension. And here through he creates a poetic narrative through the built form. A narrative of light shrouding the space and a clipping of the blue sky, as formulated by Scarpa [Scarpa in Frascari, 1984].

Gipsoteca Canoviana : Secondary narrative - corner joints

As an example of another joint which becomes significant in the overall story of the building, we shall look at the way in which Scarpa articulates the meeting between roof, walls and windows in the far end of the extension to almost dissolve the space at the far end. The area can be described as a formal joint in Frascari’s terminology; however we shall here focus on the material joining of elements and the impact on the experience of the building and the relation between interior and exterior.

Gesture

In our perception of the space, there exists a distinct guiding ability, as the walls, floors and openings suggest a clear direction towards the exterior pond.

As a response to the narrow site, the extension of the museum gradually flows into two converging walls [Los (1993):58], or plates, pointing out a direction in the space, towards the sculpture “The three graces” and subsequently further, towards a small exterior pond [Los (1993):59]. At this far end of the exhibition space, Scarpa breaks the space open in the meeting with the pond as a continuation of the elongated interior space.



▲
48. Corner detail (interior), Gipsoteca
Canoviana.



▶
49. Corner detail (exterior), Gipsoteca
Canoviana.

Detail expression/construction

Scarpa allows each element (each of the two walls, the roof and the floor/pond) to terminate at different 'paces' and hereby expresses a fluent transition from interior to exterior and simultaneously displaying the structural properties of the walls as structural plates. As with the recessed window, he does not try to hide the glass element. Rather he adds the glass as yet another layer, and allows the mullions to follow the direction of the elongated space, hence underlining the elongated movement.

Scarpa's profound attention to detail is also evident in the pedestals and display cases exhibiting Canova's models and sculptures. Each of the larger sculptures is placed with careful attention to the needed place and light, so as to enhance its qualities [Los (1993):64]. The display cases and pedestals, as well as the window details described above, appear carefully crafted. Scarpa combines the few materials; varnished wood, steel and glass in a subtle way to form refined elements which give primacy to the displayed objects. The attention to craftsmanship is another characteristic of Scarpa, which is said to reflect his own craft experience in the glass studio of Venini in Murano [Los (2007):15f].

As a result, the extension for us stands as an excellent example of a building which, through its detailing in a scale close to the body, supports multi sensuous experiences of the sculptures in union with the architecture. In resonance with the writings of Pallasmaa one here experiences the poetics of built form, not only visually – the profound use of natural daylight – but also through the touch in a valuable liaison with the sight. The floating space, with its slight decreasing levels adds a kinetic dimension to the experience of the individual piece of art.

Key findings

Scarpa's extension of the Gipsoteca in Possagno for us stands as a clear example of a building in which the profound attention to tectonic detailing serves to enhance a specific narrative; here the narrative is that of a soft light infusing Canova's sculptures and creating a shifting play of light and shadows on the adjacent surfaces. This narrative is rendered possible through the surface treatment and the execution of the windows, which become smaller units of signification in the larger whole. In the universe of Scarpa, the details do not quietly blend into the whole; rather they become elevated (functional) 'ornaments' in their own right. The detailing appears highly refined and delicate, with a profound precision. The organization of the space and the sculptures herein allow for a number of successive explorative encounters in which detailing on a scale close to the body, addressing both vision and the sense of touch.



▲ 50. Corner of glass/wood display case. Gipsoteca Canoviana by Carlo Scarpa.



▶ 51. Transition from interior to exterior space. Gipsoteca Canoviana, by Carlo Scarpa.

SVERRE FEHN

As we shall see in the following, the architecture of Norwegian architect Sverre Fehn (1924-2009) holds clear references to the work of Carlo Scarpa - however with a distinctly different approach to detailing.

Sverre Fehn's professional life began when he graduated from the School of Architecture in Oslo in 1949. When receiving the Pritzker Architecture Prize in 1997 Fehn's talent was fully exposed to the rest of the world. Although he excited international admiration with his projects for the Norwegian Pavilion for the World Expo in Brussels and again for his Nordic Pavilion at the Venice Biennale back in 1958 and 1962 respectively, his career is generally characterized by a late recognition in wider public circles. Norberg-Schulz explains Sverre Fehn's through three main themes; his awareness for adaptation of built form to the place, his dialogical relationship with history and his use of construction as a means of expression [Norberg-Schulz and Postiglione (1997):19]. These are interrelated aspects; however, one could argue that the first two aspects are expressed in physical form by means of the third, the tectonic approach. On the matter of tectonic expressivity, Fehn himself expresses:

"Construction is with me from the very beginning, but it takes time for the project to find its structure. The story I am seeking must be edited, and how much of the story shall structure decide? This time shall I allow just one image into the play between in and out? How large an opening shall I give the mask? What do you want to hide in your building? The entire architectural story plays into a purely symphonic work of construction" [Fehn, 1984 in Fjeld, 2009].

Fehn states: "The excitement must belong to the structure. It must have something to tell; it is the storyteller" [Fehn, 1984 in Fjeld, 2009].

These two quotations for us clearly signifies how Fehn works deliberately with the interrelation between function, structural principle and architectural main idea, which in the actual built form - the construction - collaborate to elevate an architectural story. This approach supports our conception that a tectonic language can serve to convey a narrative to the experiencing subject. In the following we will engage in a study of how this tectonic approach finds its expression in respectively the Nordic Pavilion in Venice, Italy (1962) and Hedmark Museum, Hamar in Norway (initial design 1969-71). In the former Fehn conveys a narrative of the Nordic light through the built construction, at the same time as securing a profound adoption of the museum space to the site. In the latter he treats the relationship between history and present. In both cases we shall examine how the tectonic detail is executed to partake in the communication of the architectural story.

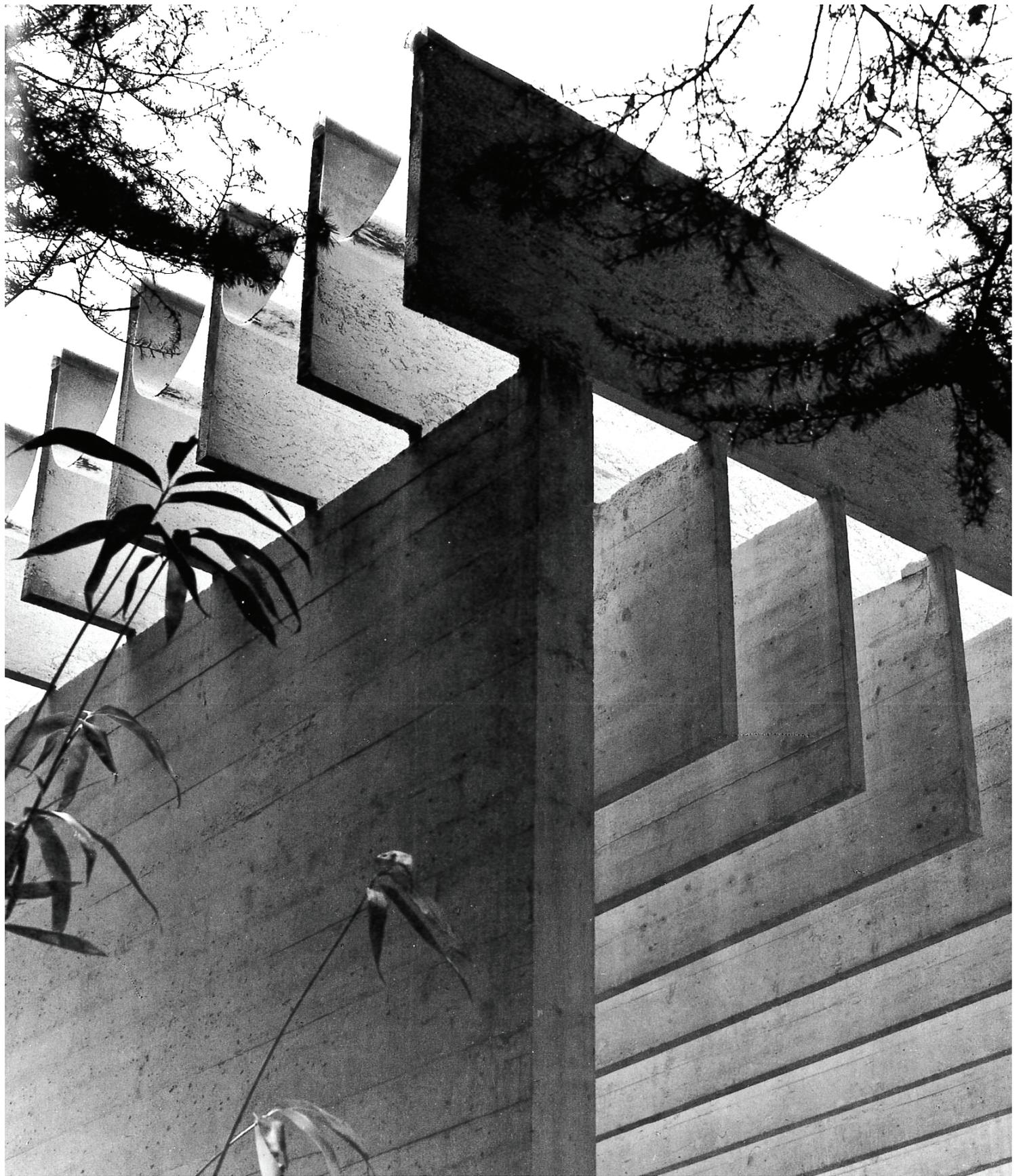
The Nordic Pavillon: Description

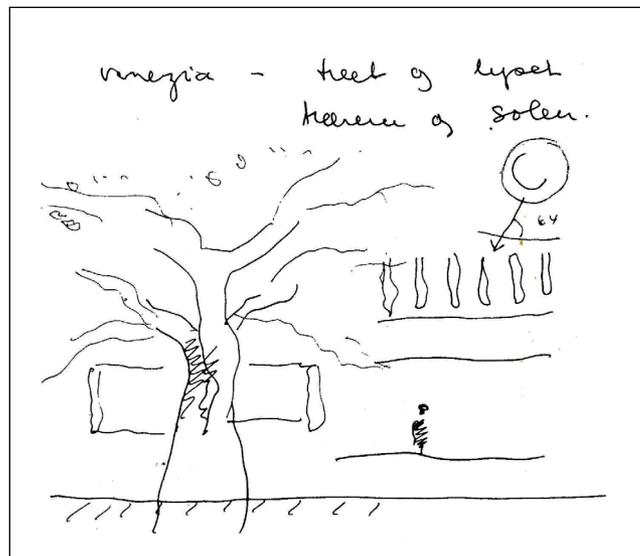
The Nordic Pavilion was built for the Venice Biennale in 1962 in the parks of Giardini. The rectangular exhibition area consists of one open volume enclosed by an L-shaped perimeter concrete wall, curtain walls of extensive sliding windows with wooden frames, and an elaborate volumetric roof structure - a network of counteracting concrete girders of the roof structure with two tiers, the top one having transparent glass fiber gutters attached to it [Frampton in Fjeld (1983):11].

Main narrative

In this piece of architecture, as in most of Fehn's projects, the architectural main idea stands as a strong articulated concept expressed in the structure itself; here - as in the Gipsoteca - the Nordic light becomes the main narrative. However, compared to Scarpa's building the narrative here is inevitably intertwined with structural considerations.

►
52. Roof structure, The Nordic Pavilion in Venice, 1962, by Sverre Fehn.





▲ 53. Exhibition space, The Nordic Pavilion in Venice by Sverre Fehn.

▲ 54. Sketch by Fehn for the Nordic Pavilion project.

Gesture

As in the Gipsoteca, the light in the space “shrouds” us upon entering the building. However, as we shall see the means to obtain this effect are different.

According to Norberg-Schulz, the outcome of Fehn’s conversation with the site is here a building, where the ‘classical’ rhythm and order of the south meets the calm Nordic light [Norberg-Schulz and Postiglione (1997):22]. When entering the building and walking around the exhibition space, one does indeed sense the difference ‘mood’ enveloping the space, to use Norberg-Schulz’ terminology from ‘Nightlands’; a diffuse, soft light resembling the light in the northern countries. Hence, the visitors receive an abstract narrative of the host countries of the pavilion at the same time as functioning as a modest frame work for exhibitions, where all exhibited objects are lit equally.

Detail expression/construction

Fehn obtains this diffuse light by means of the construction of the crossing concrete girders comprising the roof structure. The concept of using concrete girders to filter the light is also evident in Scarpa’s Gipsoteca in Possagno, however, in the Nordic Pavilion it is elaborated to become a main feature. The joining of the members of the layered roof construction is unsentimental and focus is turned to the ability of the structure to filter the sharp southern daylight so as to dress the enclosed room in diffuse, ‘Nordic’ light. Here the structural principle and architectural main idea merges in the materialisation of the tectonic detailing to enhance the overall narrative of the specific Nordic light. In a conversation with Danish architect and architectural historian Nils-Ole Lund, published in the Danish magazine ‘Arkitekten’ (1996), Fehn himself refers to the Venetian pavilion as a small poem [Fehn in Lund (1996):28], thus underlining his deliberate aim to induce a poetic narrative in his otherwise rationalistic architecture.

Fehn in the pavilion makes use of only three main materials; stone for the flooring, concrete walls and girders, and wooden frames for the sliding doors. The light stone together with the white concrete secures a homogenous light framework for the diffuse light and the exposition of art.

The overall image of the pavilion is that of tectonic appreciation; however, in this study we shall focus on the material detailing; How the tectonic narrative finds its expression in the details and how the details in return contribute to the story of the whole. We have here looked into the use of light as a main narrative in the building. Another dimension is how Fehn places his building on the site.

The Nordic Pavilion : Secondary narrative - the trees

As his simplistic building yields (gesture) for the givens of the site - a group of trees - a contextual sensibility towards the meeting between nature and culture is underlined.

Detail expression/construction

This is evident in the cut holes in the roof construction as well as the lateral supporting beam carrying the roof structure towards the north east, which splits into two cantilevered arms of a Y as it runs against a large tree on the exterior of the building [Frampton (1995):359f]. Again the detailing appears unsentimental - here ‘detailing’ in the meaning of articulation of the voids rather than joints. The meeting with the trees seems a spontaneous response to the givens. However, in the contrast between the natural - the trees - and the strict geometry of the building, a profound tension occurs.



◀ 55. A structure yielding for row of trees with pyramidal stairs in the background, The Nordic Pavilion in Venice, Sverre Fehn.

▲ 56. Lateral concrete beam dividing to 'accommodate' a Venice tree, The Nordic Pavilion in Venice, Sverre Fehn.

▲ 57. Removable facade, The Nordic Pavilion in Venice, Sverre Fehn.

The Nordic Pavilion : Third narrative - the flow

Narrative

In continuation, one might note that the building places itself naturally in the flow of the park. In his book on Fehn, 'The thought of Construction', Norwegian architect Per Olaf Fjeld writes: "The Nordic pavilion continues the natural route and offers no interference to its course. The building stops where the trees are too many and the hill too steep for a building to follow it naturally" [Fjeld, 1983].

Gesture

If describing this flow in terms of "gestures", one might refer to the building as "naturally inviting", or "yielding". By means of sliding doors, two sides of the pavilion can be fully opened to allow the unhindered flow of people between the interior and exterior.

Detail expression/construction

This is made possible by the superior beam spanning the full length of the building, carrying the roof. On detail level this is supported by levelled tracks in the floor for the sliding doors, which allow a clean expression when the doors are open.

The Nordic Pavilion in Venice stands as an example of a strong architectural narrative communicated through a profound tectonic approach in the overall building, and enhanced through the uncompromising detailing. The superior narrative appears to be that of reproducing the Nordic, diffuse daylight in the Venetian setting, obtained through a filtering of the light through crossing roof girders. To use Beim's terminology, this becomes a contextual narrative of imaginary character. Further the building lies naturally in the topography of the garden, obliterating the boundary between interior and exterior and allowing an unhindered passage of people, as a large beam spanning the full width of the building makes it possible to slide aside all the doors, leaving nothing but a leveled track to signify the boundary. In its unsentimental detailing – the elements simply resting on top of each other – the building appears almost ascetic in character, stripped to the bare essentials. To recapitulate the quotation by Fehn that "the excitement must belong to the structure. It must have something to tell; it is the storyteller" [Fehn, 1984 in Fjeld, 2009], this must indeed be said to be the case in this building.

Hedmark Museum : Description

Fehn's engagement in Hamar has taken place through long periods of his career. The main projects in which Fehn has engaged are: the initial design 1969-1971, the auditorium wing in 1973 and the recent 2005 ruin protection structure in the castle courtyard [Arkitektur N (2009):10]. Fehn's initial commission entailed a transformation of the excavation site into a museum preserving the excavations and at the same time exhibiting the recovered items. The original setting for the project was the remains of Storhamar Barn from the 19th century, which had been built atop of the ruins of the fortified Hamar Bishop's Castle, destroyed by the Swedes in late 1500's. The museum consists of a U-shaped main building with later protective structures erected in the courtyard. Within the main building one finds a folk art collection in the north wing, the medieval ruins in the west wing, whereas the south wing houses the auditorium, spaces for touring exhibitions as well as a library and administration facilities [Petri, 1996].

Main narrative

The project for The Hedmark Museum in Hamar, is characterised by Fehn's reoccurring attention to the dialogical relation between the new and the preexisting, often found his museum works. The literal 'unearthing' of the distinct character of the place involves a 'confrontation' with the past. In the article 'Vital konfrontationer' [Vital confrontations] published in Arkitekten in 1996, architect and associate professor Mathilde Petri elaborates on the subject of these confrontations. Fehn appears to be highly preoccupied by the interaction, or confrontation, between the observing visitor and the exhibited object. Concerning a historical dialecticism in the process of making architecture for history, Fehn expresses that "you cannot reach the past by pursuing it, but if you manifest the present you will be able to engage in a dialogue with the past" [translation from Petri, 1996]. This in our understanding resonates with Norberg-Schulz' argument that one can enhance the qualities of a place by complementing the given [Norberg-Schulz (1996):17] and here proves very effect full.

Gestures

When aiming to describe the "gestures" of the building, or how the building affects us upon visiting the place, we find the following three main themes evident. The built construction appears:

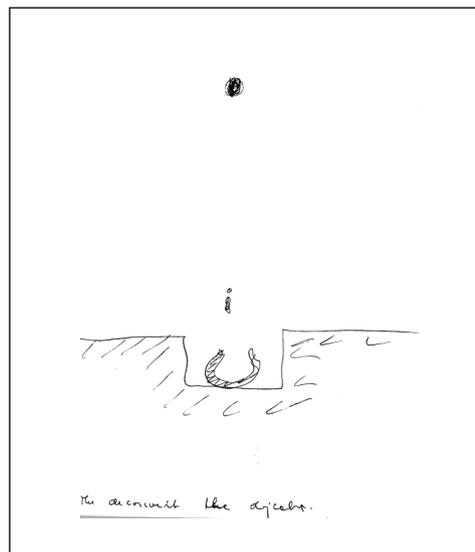
- Guiding (the ramparts)
- Separating/differentiating/attaching (the juxtaposition of materials or new vs. pre-existing fabric)
- Repelling in its coarse articulation which is contrasted by more refined pedestals/fixings, which respectfully underline the artefacts.

The Hedmark Museum shows Fehn's objection to the 'glorification' tendency he finds evident in many preservation policies, where past and present meet in an almost anxious situation. Fehn shows no reluctance to interfere with the relics of the past – respectfully but without anxiety [Petri, 1996]. In Hamar, Fehn proposes a relatively coarse confrontation, as the delicacy and brittleness of the ruins are contrasted with rather tremendous architectural interventions.

Fehn approaches the museum experience with a phenomenologically infused architectural idea, which revolves around the movement or journey. In this regard a ramp, or promenade, serves as the guiding architectural element. Since we are concerning ourselves with material joints, we shall here not engage in a throughout study of this more formal or functional joint – in a Frascarian sense of the word. However, it does reveal significant information on Fehn's approach and therefore deserves a moment of attention. In a conversation with Nils-Ole Lund (1996), Fehn reflects on the architecture in Hamar: "In Hamar I

▶
58. The Hedmark Museum (1970) by Sverre Fehn.





▲ 59. Walking paths on plateaus and ramps connect the different parts of The Hedmark Museum.

▲ 60. Sketch by Fehn for the Hedmark project: Man and excavated objects.

met the history, the earth and the objects. In the Hamar-museum you literally go through the entire aspect of time, the architect stages, he becomes a camera man." [Fehn in Lund, 1996]. One could argue that Fehn as the architect stages the setting and provides the plot, whereas the observer cuts the frames together in sequences himself, as the person behind the subjective experiencing lenses of the 'camera'. [Petri, 1996]. This resonates with Pallasmaa's statements that "The elements of architecture are not visual units or gestalt; they are encounters, confrontations" [Pallasmaa (2005):63] and serves to inform our thesis - that built form can hold poetic qualities - with a kinetic dimension. In Hamar the narrative is brought to life through human movement; through the active encounters between the human body and the architecture.

The ramp lifts you up from the ground of the courtyard and lets you contemplate the bare ruins from an aerial view before the ramp penetrates the building façade of hewed stone blocks. In the interior, the elevated ramp continues the suggested flow through the exhibition.

Detail expression/construction

The ramp is liberated from other construction elements - leaving only a small footprint of the load-bearing pillar [Petri, 1996]. It becomes a significant element in the dialogical relation between the new and the preexisting, and clearly displays how Fehn separates the new elements from the preexisting, to clearly distinguish and contrast the given through complementation and separation [Petri (1996):32]. Both the ramp as inserted element and a more general distinction between the new and preexisting resembles the work of Scarpa in e.g. Castelvecchio Museum in

Verona; however, as we shall see the concrete execution of the detailing differs. In the following we will go through two examples of details in which the distinction of new from existing building fabric is communicated.

When treating the window openings of the building, Fehn chooses to attach externally mounted sheets of glass. He hereby takes advantage of the fact that the building is uninsulated, in order to display consistency in his approach. By attaching the glass in this way, Fehn reveals two properties of the material; from the outside, the glass reflects the surrounding landscape and hereby adds to the solidity of the wall structure. From the interior, on the contrary, the transition from indoors to outdoors is obliterated and almost invisible due to the omission of a window frame and external mounting [Petri, 1996]. The coexistence of old and new is generally underlined by distancing the new construction from the original, which here becomes evident in the fact that the glass is mounted with a small distance from the wall.

In Hamar, as in most other Fehn projects, the constructional joining of elements is unveiled and reflects the transfer of loads through the joints in an unsentimental manner. As an example figure 63 shows part of the roof construction. Here, the joining of the individual elements in the trusses is explicitly shown. The beams and posts are bolted together with rough bolts and fittings, revealing each element and its transferring of loads to the element on which it sits, until the forces reach the existing fabric. In the meeting between new and original, Fehn has elevated the posts by use of a post anchor to emphasise the approach of working around the original – a distinguished distancing between the new and old fabric of the site [Fjeld (2009):112]. As mentioned

this distancing corresponds to the method applied by Scarpa in Castelvecchio in Verona. However, where Fehn's approach may at times seem uncompromising, almost brutal, in its character, the work of Scarpa is remarkably refined [Norberg-Schulz and Postiglione (1997):56,129-144]. In his unsentimental juxtaposition of materials, Fehn strives to enhance their contrasting qualities as dramatic as possible [Norberg-Schulz and Postiglione (1997):56]. The wish to show the true function and quality of each construction member and material is a general feature in Fehn's work, and as a rule his treatment (or actually the non-treatment) of materials is intentional, so as to excite a sensuous reaction from the visitor, e.g. when he leaves the surface and railings of the ramps and stairways rough and rather unpleasant to the touch of the human hand [Petri (1996): 33] (fig. 64). In a more refined, delicate manner he enhances the qualities of the single historical, every-day, artifacts by displaying them on each their pedestal, elevating the narrative of each single object, with a profound attention to daylight, very much resembling Scarpa's approach in the Gipsoteca (fig. 65).

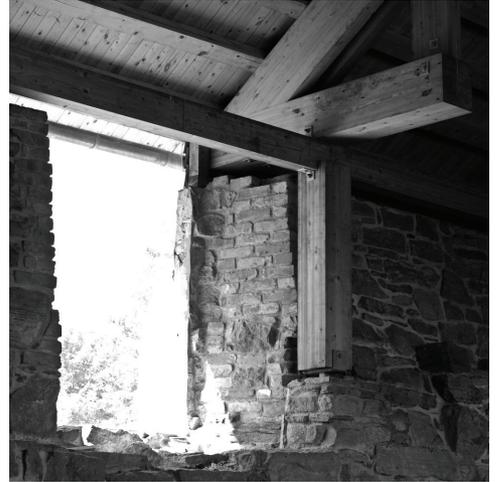
Through our study of the Hedmark Museum it has become increasingly evident that Fehn works deliberately towards communicating a poetic dimension to his buildings. In the Hedmark museum the tectonic approach is directed towards communicating a dialogical relation between the new and the preexisting by complementing the given through insertion of new elements, which can be clearly distinguished due to a consistent separation of elements throughout the building. A separation, which is evident in the coarse detailing of the building. Fehn shows a profound awareness of the significance of bodily

interaction as he makes the museum experience into a journey by means of the ramp. Spaces appear successively in the eyes (and touch) of the visitor, and the narrative unfolds as he or she moves through the built structure experiencing the artifacts and the barn.

Key findings

In Fehn's work we find that the narrative stands as a strong articulated concept expressed in the structure itself; in the Nordic Pavilion a narrative of the Nordic diffuse light and in the Hedmark Museum a narrative of the dialogue between new and preexisting fabric, serving to cast new light on the historical relics. It is our conviction that his way of joining the concrete girders of the pavilion, to form a large spanning roof and simultaneously filtering the southern light, can be viewed as a tectonic detail. However, not a detail which stands out and attracts attention in its own right, as we see it in Scarpa's works. In the Hedmark museum the joints reveal the overall dialogical narrative between new and old, as they display a consistent separation between new and existing elements. Fehn's detailing is characterised by an unsentimental juxtaposition of materials. Through contrasting and coarse (or omitted) treatment of elements, Fehn enhances the inherent qualities of the materials in an unveiled manner and leaves the exposed surfaces rough to the visitors touch during their staged journey through the museum.

- ▶ 61. Sheets of glass mounted on the exterior of the remains of the original barn wall.
- ▶ 62. Steel bolts with a distance from the existing building fabric, Hedmark Museum.
- ▶ 63. Opening seen from the interior -the glass appears invisible. The wood construction transfers the loads of the roof to the existing walls, with a clear distinction of new and preexisting building fabric.
- ▶ 64. Staircase in The Hedmark Museum.
- ▶ 65. Enhancing the qualities or story of each artifact, Sverre Fehn.



PETER ZUMTHOR

In the following we shall endeavor in a study of chosen works by Swiss architect Peter Zumthor. Similar to the studies of work by Sverre Fehn and Carlo Scarpa our point of departure is to examine how a certain narrative is conveyed to people in the construction through careful attention to detailing as 'units of signification'. Our main focus will be on Saint Benedikt Chapel (1988) and Thermal Baths (1996), both in Switzerland. In these buildings we find two examples of how Zumthor, in our interpretation, finds a material in the context and engages in an exploration of the potentials within this material as the basis for developing an architectural narrative. In the two specific buildings we see the span of how such narratives can inform the concrete materialisation of the built form.

Saint Benedict Chapel : Description

Saint Benedict Chapel from 1988 is located in Sumvitg, Graubünden in Switzerland. The small-scale chapel was built to substitute a former chapel which was destroyed during an avalanche in the mid-80s. The new chapel is constituted by a teardrop- or leaf-shaped one-room plan with clerestory windows spanning the full perimeter of the building, allowing the interior to be bathed in daylight. Only a modest covered entrance and stairway adjoins the main space towards the west. The building is clad in larch shingles, which have patinated to become dark brown and grayish over the years [Kimmelman (2011):38].

Main narrative

As written, a dominating element in Zumthor's work is that of interpreting the local context by exploring a chosen material throughout the building layout. This is the case in Saint Benedict Chapel, which appears as a monolith sitting firmly in the ground.

Simultaneously it resembles the neighboring buildings in its materiality and building method, hence naturally adapting to the context in a contemporary architectural language of a geometric, yet, somehow bimorph shape [Zumthor (1999):56]. It is our perception that this modest chapel could not have been placed elsewhere. Through its concrete construction, the materials and building method, it relates to and interprets its contextual setting in a contemporary language at the same time as filling its function as a chapel in an unpretentious manner, creating an intimate, almost meditative atmosphere.

The main narrative in the interior becomes that of a light, serene space, in which elements are seemingly floating.

Gestures

The building appears embracing in character due to its introvert focus and the general use of wood in flooring, furniture, ceiling etc. However, where the general use of one material in Vals induces a sense of gravity, it here rather creates a sense of airyness.

Detail expression/construction

In our endeavor to investigate how this is obtained, we find guidance in the theories of German architect and professor Gottfried Semper (1803-1879). Gottfried Semper in his publication 'The four elements of architecture' of 1851 introduces a model of the primordial dwelling based on four essential elements. In his reasoning he challenges the conception of Laugier's primordial hut of 1753, when advancing his own primordial paradigm. In Kenneth Frampton's analysis of Semper's primordial dwelling he explains the four basic elements as the hearth, the heavy earthwork, the framework/roof and the lightweight enclosing membrane, giving primacy to the framework and its infill [Frampton (1995):85].

►
66. Facade shingles, Skt. Benedikt Chapel
by Peter Zumthor.





In continuation Semper refers to the knot as the “the most significant tectonic element” [Frampton (1995):86] and to the framework and infill with references to weaving [Frampton (1995):86]. It is our conviction that Zumthor’s Saint Benedict chapel can be described accordingly. The overall impression appears to be that of a homogenous whole, consisting of carefully joint wooden elements (fig. 67-70). This can be said to contrast the manner in which Fehn approaches detailing. Fehn, in his juxtaposition of contrasting materials – often concrete, or brick, and wood - appears to pursue an enhancement of the inherent characteristics through an unsentimental, almost brutal detailing and rough treatment of surfaces and joints [Norberg-Schulz and Postiglione (1997):56f.]. In comparison, Zumthor’s ‘weaving’ of wooden elements appears differently refined. He uses one primary material, here wood, and crafts it into one homogenous whole.

Conversely each joining of elements in this wooden framework serves to enhance the narrative of the tectonic whole. Zumthor in his book ‘Thinking architecture’ elaborates on the role of details in the overall building: “The direct, seemingly self evident way in which these objects are put together is interesting. There is no interruption of the overall impression by small parts that have nothing to do with the object’s statements. Our perception of the whole is not distracted by inessential details. Every touch, every join, every joint is there in order to reinforce the idea of the quiet presence of the work” [Zumthor (2010):15]. In the Saint Benedict chapel this is e.g. evident in the seemingly effortless manner in which wooden elements meet to form a web, or a rib structure, through which forces are led to the ground. A similar weaving into an, in this case almost overwhelming, homogenous whole is found in the Swiss Pavilion for Expo Hannover in 2000. Here wooden beams overlap to form a network of high walls to form a spacial,

scented structure infused in a soothing warm light [Zumthor (1999):294].

Zumthor’s buildings bear evidence of his past as a cabinet maker. They appear carefully crafted [Achleitner (1998):206]. He expresses a respect for the art of joining and the ability of craftsmen, and suggests that carefully crafted objects can reveal inherent information about its construction to the experiencing subject which heightens the understanding and appreciation of the object [Zumthor (2010):11]. This, in our perception, support the statement put forward by Pallasmaa of the importance of the “comprehensibility of the act of construction to the senses” [Pallasmaa (2005):64]. In our perception his manner of articulating his details places him in a span between Carlo Scarpa, which in some buildings make the details into elaborate ornaments, and Fehn, who enhances the contrasting characteristics of materials through ‘unsentimental’ juxtaposition.

Returning to the Chapel in Graubünden, we find that Zumthor - despite the introvert character of the chapel space - anchors the building to its immediate physical context especially through its relation to the topography, the choice of wood as the main material and through contemporary interpretation of a traditional Swiss building method; the wood frame principle and shingle roofing, here applied to the wall surfaces. Zumthor here refines the structural framework, so as to enhance a feeling of floating elements, first and foremost the roof. The structural pillars are detached from the building envelope by use of steel nails [Zumthor (1999):56f] affecting that the space, despite a relatively significant wooden construction within a limited area of space, appears light and airy as daylight pours into the chapel. This in our conviction contributes to the specific mood of the space.

◀
67. Interior view of skeleton roof construction in timber. Skt. Benedikt Chapel by Peter Zumthor.

◀
68. Interior view, Skt. Benedikt Chapel by Peter Zumthor.

◀
69. Wood shingles on facade, Benedikt Chapel by Peter Zumthor.

◀
70. A quiet silhouette in the mountains, Skt. Benedikt Chapel by Peter Zumthor.

Zumthor manages to induce a sense of intimacy in this building not only due to the modest scale of the space, but also his use of materials. The flooring, ceiling, benches etc. are all made of wood, which has a warm glow to it and addresses the skin due to its tactile qualities; its poor thermal conductivity and its texture [Kimmelman (2011):7]. Zumthor explains: "I believe that they [materials] can assume a poetic quality in the context of an architectural object, although only if the architect is able to generate a meaningful situation for them, since materials in themselves are not poetic" [Zumthor (2010):10]. In the Saint Benedict chapel we find that the wood is used both for its structural and visual capacities, but also in order to form a multi sensuous experience, where sound, touch and smell are other important factors, as Zumthor explains that e.g. the 'floating' floor is constructed with a slight springy effect and barely noticeable creak when exposed to the weight of the entering parishioner [Kimmelman (2011):56]. This is indeed a building in which the tectonic interplay between form, materials and structure conveys a narrative of the place and of religious immersion. A building in which the detailing contributes to the 'telling of the tale' in a 'frascarian' terminology [Frascari, 1984].

Before moving on to a study of the Thermal Baths in Vals, we shall here briefly reflect upon the notion of 'Thinking architecture', brought forward by Zumthor as the title of his publication, originally from 1998. The notion might at first glance appear paradoxical

in that architecture is inevitably related to build form and hence, cannot be 'thought' alone. Yet, through his essays Zumthor suggests that reflections on a more philosophical level can inform the built form, not least reflections on the reading of a place [Zumthor, 2010]. One might argue that the texts not only describe a poetic dimension in built form, but in themselves approximate somewhat flighty poetic statements, with substances that may seem obvious to those involved in the making of good architecture, e.g. his statement concerning architectural interventions in a landscape: "We throw a stone into the water. Sand swirls up and settles again. The stir was necessary. The stone has found its place. But the pond is no longer the same" [Zumthor (2010):18]. His contribution to the literary field of architecture is thus not all novelty; the essays should perhaps rather be considered more an account of his approach to architecture than providing new insights to the role of architecture.

It is an approach which takes its point of departure in the reading of place on several levels, arguing that the 'thought' level of architectural production is as relevant as – or at least has a legitimacy together with - physical and practical circumstances (functional needs, constructional technique etc.) in informing the tectonic expressivity of the built form, and that such imaginary dimensions positively affect the human perception of architecture as a complete experience.

Thermal Baths : Description

Turning to the Thermalbad [the Thermal Baths] project in Vals (1996), also in the canton of Graubünden, Switzerland, we find a building of a whole different scale and materiality, however with similar attention to place and detail. The Thermal Baths in Vals from 1996 is an addition to an existing composition of a hotel and apartment houses from the 1960s, replacing the existing 'hydro hotel', which was too small and in need of restoration [Hotel Therme, web 16]. The new building is a separate structure, which appears as a massive clear-cut stone element set into - or emerging from - the sloping hill side, with grass covering the roofs of the building. The building is, maybe to an even greater extent than the chapel, an example of a contemporary building both defined in its own right and anchored to the place in which it is located. With an analogy of a rock being thrown into water (quoted in the above), Zumthor explains that every piece of architecture intervenes in its context and that the successful outcome of this intervention preconditions that the new building forms a dialogue with the existing – in order to form a new but different entirety, which makes people see the existing in a new light [Zumthor (2010):18]. In the words of Christian Norberg-Schulz the new building should be both contemporary and rooted in order to explain the given [Norberg-Schulz (1968):114-117].

Main narrative

As in the Saint Benedict chapel Zumthor in Vals chooses a material found in the context and appears to explore its potentials in regards to setting the mood for different functions. In comparison to the chapel, however, this results in a significantly different narrative than the lightweight experience of the chapel interior. In the baths the resulting image appears to be that of carved out

volumes from a monolith, which form a network of meandering spaces which “appear around a corner or down some steps” as an expression of a “longing” of spaces to be discovered” [Kimmelman (2011):37].

Gestures

Describing the thermal baths in terms of “furnishing gestures”, in our perception calls for words like “embracing” or “covering” as the spaces appear cut out of a single mass. However, as we shall see, Zumthor works deliberately with mass versus weightlessness to mutually strengthen the perception of both.

Detail expression/construction

The superior stone element is made from innumerable small green slabs of gneiss stone, which are used as a consistent material throughout the building. In order to investigate the role of the detail in the overall composition we once again lean on the writings of Gottfried Semper. On the basis of Semper's stoffwechseltheori, we here venture to suggest that the notion of tectonic weaving can be transferred to denote the careful interplay of elements to comprise an overall image of mass and gravity in the Thermal Baths. The components of this 'weaving' are the elongated stone pieces, fitted carefully into their bond with minimal joints, and the meetings between surfaces (fig. 71). Semper first accounted for his theory in his 1851 publication, aiming to describe the conservation of a certain symbolic value in the translation of structural elements into another material, in this case; stone [Frampton (1995):87]. As in the Saint Benedikt chapel, Zumthor here maintains a focus on the interconnection of elements to form a homogenous whole in one primary material. However, even if the overall image is that of a homogenous mass, it is still possible to distinguish the individual parts, which together with the varying nuances of the stone work,

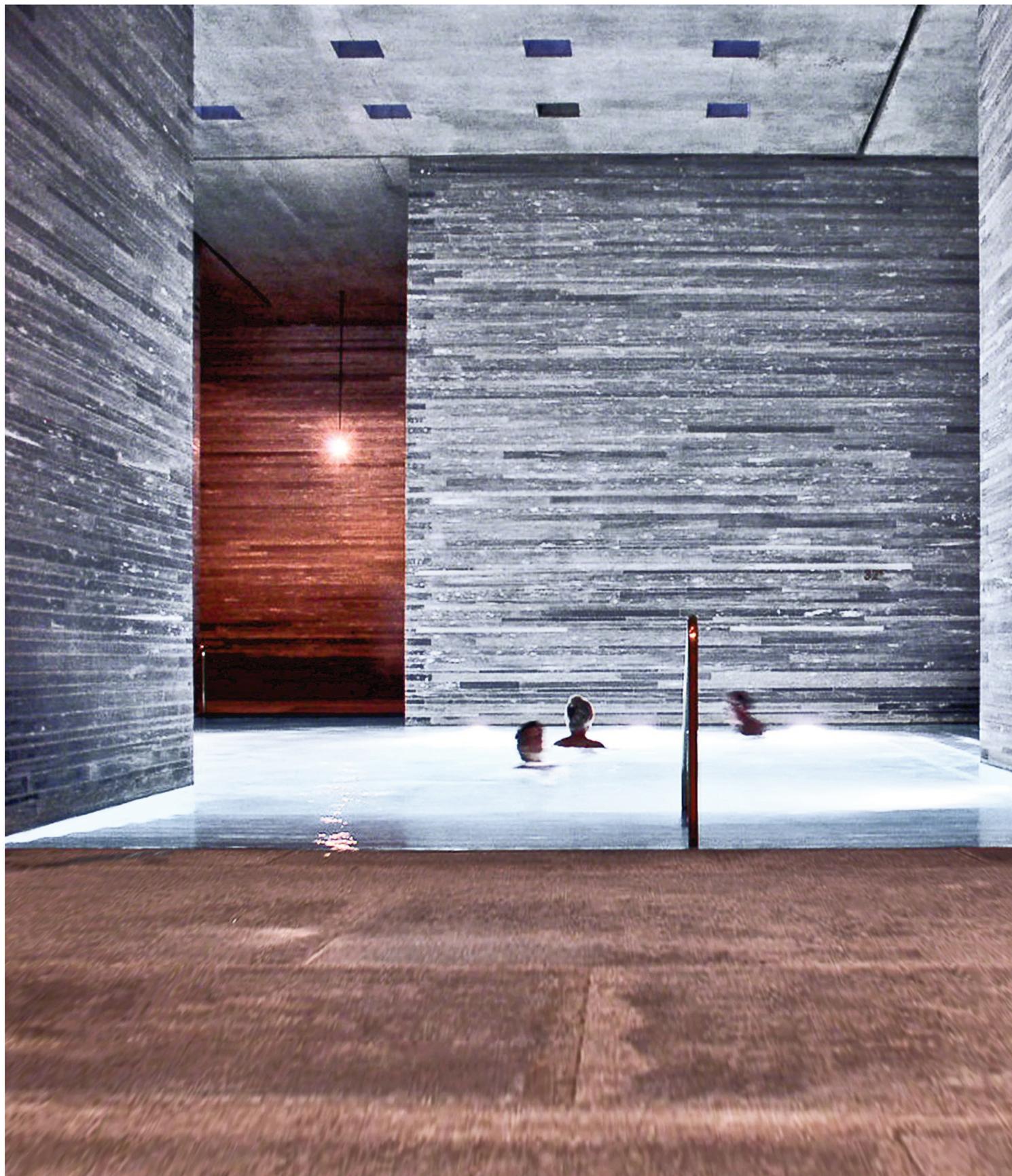
adds a high level of depth and tactility to the experience [Achleitner (1998):209]. The result is a cave-like narrative which is enhanced by artificial lighting and daylight 'washing' the wall surfaces from openings in the ceiling. A similar attention to texture and light is found in the Bruder Klaus Chapel in western Germany. The chapel stands as a monolithic shape in the field, revealing nothing of its interior. Upon entering the small space a profound interplay of light and tactility unfolds. The walls are constructed of concrete, cast in-situ over vertically angled tree trunks. Subsequently the tree trunks have been burned, and the remaining parts removed to reveal a rough texture, which is further enhanced by light from a single source; a small opening to the sky above [Rossmann (2008):14].

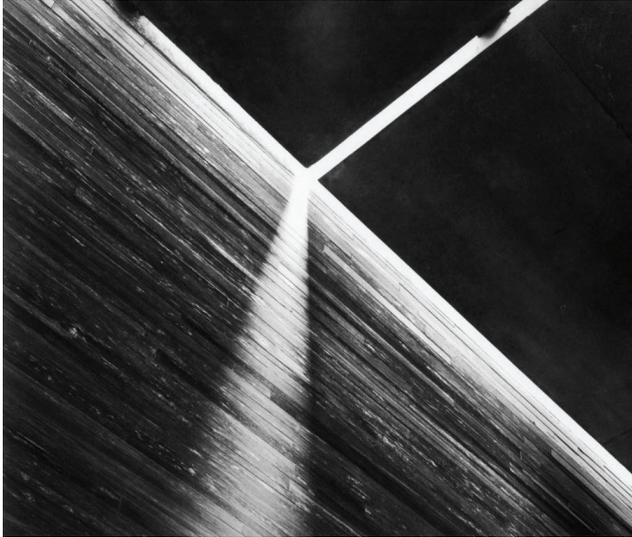
Returning to the Thermal Baths in Vals, we turn our attention to the narrow openings along the perimeter of the walls (fig. 72). Here, we once again find a profound example of what Frascari refers to as "minimal units of signification in the architectural production of meanings" [Frascari (1984):23]. The seemingly 'floating' concrete ceilings appear as a counterweight to the massive expression of the walls and the sense of gravity they display. The duality of mass versus weightlessness becomes a recurrent theme throughout the building [Achleitner (1998):209]. A narrative, which is conveyed through the detailed design of the joint. Zumthor proclaims: "Details express what the basic idea of the design requires at the relevant point in the object: belonging or separation, tension or lightness, friction, solidity, fragility..." [Zumthor (2010):15]. This resonates with Frascari's account for the role of the detail [Frascari, 1984], and Zumthor suggests that it is possible to manipulate the experience of the building through detailing.

As written in the introduction to this chapter, we lean on Sekler's notion of 'tectonics'. His formulation of the term, in our interpretation, supports the concept that the structure of a building, materialized through its concrete construction, has the potential to elevate the architectural narrative. Sekler further introduces the term 'atectonic', in the meaning of a conscious neglecting or obscuring of the interaction of load and support in a building [Frampton (1995):20]. Sekler's writings allow for a framework for understanding Zumthor's approach in the thermal baths. In this particular detail he does not operate with tectonics in the sense of an 'honest' conveying of the transference of loads, but rather with deliberately obscuring of the course of forces in the intersection of wall and ceiling, to counterweight the gravity of the overall building layout. This specific joint for us stands as an example of the potential which lies within the detail to heighten the architectural narrative.

As in Saint Benedict Chapel, Zumthor anchors the building to the site first and foremost by taking his point of departure in a material found in the place, and exploring how to make use of its inherent qualities in establishing a poetic narrative through the interplay of material and light. In the thermal baths this has resulted in narrative of gravity and durability, as an apparent continuation of the mountain itself. The narrative is consistent throughout the building, with seemingly carved out spaces which frame the water - which seems to flow directly from the heart of the mountain [Achleitner (1998):201]. The building appears a homogenous whole due to careful attention to the 'knots' of the sensuous 'woven fabric'; the joints convey a tension between mass and lightness through a deliberate use of respectively a tectonic or atectonic approach

►
71. Interior pools at the thermal baths in Vals, Switzerland, by Peter Zumthor.

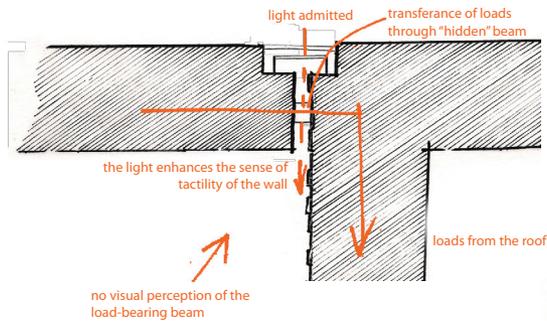




to the act of joining. However, when viewing the thermal baths from the exterior, one might comment that it appears introvert in character, due to its monolithic shape – similar, or even more distinct, than in the chapel. In these buildings, it is rather in the interior that the sensuous attention to material and light results in a poetic narrative, and thus can be fully appreciated.

Key findings

Zumthor appears to convey a narrative directly related to the places in which his buildings are located. He takes his point of departure in a material found in the place, and explores the inherent potentials for establishing specific moods through detailed attention to the sensuous interplay between material and light. Both the Saint Benedict Chapel and the Thermal Baths appear as homogenous entireties due to the 'weaving' approach, in which materials are carefully joint to form a homogenous whole. The 'knots', or joints, are used to manipulate the experience of the spaces through a deliberate tectonic or atectonic approach to the act of joining.



▲
72. The roof seems to float as light reaches into the dark volume around the edges. Thermal Baths, Vals, Switzerland. Peter Zumthor.

▲
73. Principle drawing of joining between roof slab and wall. Thermal Baths, Vals, Switzerland. Peter Zumthor.

CONCLUSION ON POETICS IN BUILT FORM

In the previous chapter we have aimed to establish if built form can hold poetic qualities. This has been investigated through literary reference representing the tectonic discourse and through case studies of works by respectively Carlo Scarpa, Sverre Fehn and Peter Zumthor.

We shall here briefly recall the main findings of the case studies:

Carlo Scarpa: Details as highly articulated and refined elements in their own right, bordering ornaments. Conversely they strengthen an overall narrative.

Sverre Fehn: Unsentimental juxtaposition of materials and structural members. Coarse detailing, often based on contrasts/separation. The details do not stand out, but appear subordinated to the overall perception of the spaces.

Peter Zumthor:

Elements of one main material are 'interwoven' to form a homogenous whole. The different potentials of the chosen material, in terms of especially tactility and light, appear to be brought into play deliberately to induce specific moods.

In all of the selected case studies we find that it is possible to read a strong architectural narrative. And we see how the construction substantiates this narrative down to the smallest scale.

From Fehn's statements we learn that he deliberately ascribe the construction with a narrative (storytelling) potential, and as such, works consciously with an underlying concept, which informs the construction in practice. Based on this, we claim that it is legitimate to suggest that a narrative level, linked to the reading of a given outskirts place, can inform the built construction. And that the tectonic detail is important in generating a consistent tale in a scale close to the sensuous, human body.

Such an (abstract) narrative dimension is considered highly valuable when aiming to stage authentic, sensuous experiences based on inherent qualities in an outskirts place, which might otherwise be overlooked by tourists or maybe even potential settlers. This is not to say that architectural interventions alone can 'save' the outskirts areas, but rather to suggest that built form can contribute with more than a blank framework. Through the built construction itself, e.g. the use of materials or references to building tradition, it is possible to communicate essentials about the place in a contemporary language of form.

With humble reference to these talented architects we shall aim to induce such poetic qualities in the design part of the present thesis project, based on the readings of the sites in Å and Hirtshals.

**a narrative level
[...] can
inform the built
construction [...] in a scale close to
the human
body**

Concluding perspectives

- PART 1

The initial offset for our engagement in this thesis project has been to investigate how we as architects can partake in the development of outskirts areas. An offset which has been strongly motivated by our personal interest in the subject, and further nourished by the interest paid by our external partners and the possibility to engage in a dialogue with the local communities. During the first problematising chapter we have engaged in a study illuminating the issues which occur in outskirts areas in the North with particular attention to Norway and Denmark; identifying outskirts areas as places of peripheral geographical locations facing lacking economical growth or even recession, depopulation and depletion of functions. In that connection we have identified tourism as one plausible means to stimulate settlements and commercial development. Our main problem formulation for the project in its entirety has subsequently been put forward as:

In outskirts areas, how can architectural interventions help stimulate tourism as a parameter of growth for settlements and commercial development? And how can inherent qualities be enhanced and developed to inform such interventions?

Based on references from the field of experience economy, we have found that the outskirts places often hold inherent qualities - such as a strong local identity, local products, unique natural and cultural landscapes, and a different pace than in the urban centers - which have the potential to meet the modern tourists' search for authentic, sensuous experiences. We have seen that there is an apparent need for rendering these qualities evident for tourists through a holistic approach; to stage the authentic experience which many outskirts areas have to offer, without losing track of the authenticity.

Returning to the core of the issue; the outskirts areas and the problems they face, it has been found crucial to ascertain that tourism is not viewed as the objective in its own right, but rather as a means for creating growth. This requires that the tourism is based on the terms of the place and its inhabitants. When this has been said we may recall Boris Brorman Jensen's and Tom Nielsen's reference to such a development as based on 'integration', aiming to develop hybrid solutions between tourism, settlement and commercial interests. That is, solutions where

tourists are given the opportunity to interact with the local milieu, whilst representing an influx of people and capital. When selling the product 'the authentic, sensuous experience of Å', and similarly for Hirtshals, it becomes crucial that the term 'authenticity' is considered a dynamic character which develops in accordance with the community in which it is integrated.

We approach the issue of the outskirts from an architectural point of view. The above mentioned issues have therefore stressed a necessity to investigate if and how architecture can be a means to enhance and strengthen an authentic, sensuous experience of inherent qualities of a place. These considerations have led to the engagement in an architectural theoretical study of 'the role of architecture in the experience of an outskirts place' in the chapters 'Building an outskirts place' and 'Poetics of built form'. Building in outskirts areas calls for a profound attention to strategy and functionality. The aim of the theoretical study, however, has been to investigate how architecture can extend itself beyond such facilitating purposes, exploring if the architectural profession can contribute with a narrative dimension which can strengthen the

touristic experience of the specific place.

Approaching the subject through the epistemological lenses of phenomenology, we have leaned on an understanding of architecture as an intentional framework – as something which affects us in our encounter with the world - found evident in the writings of art historian Lise Bek. This has supported our thesis that architecture indeed has a role to play in human experience of a place. From studies of writings by Heidegger and Norberg-Schulz we have illuminated architecture, understood as built form, as a means to explain – or stage - a place in the consciousness of people. That is to say that architecture should serve as a point of reference for exploring the specifics of a place; to supply a new perspective or a set of lenses through which to make people aware of the uniqueness of the place and through references stored in the actual construction of the building. This resonates with our aim to render visible the inherent, authentic qualities of a place through the built form.

Following the mindset of Norberg-Schulz, this prescribes an ability

to surpass an objective reading of quantitative characteristics and communicate the more qualitative; one might say poetic, reading of a place. This is e.g. evident in Sverre Fehn's Nordic Pavilion in which his reading of the different character of the daylight in the North and the South is communicated as an abstract narrative. The relevance of such poetic approach might seem dubious when discussing 'the outskirts', in which there appears to be very little 'poetry' surrounding the present stagnant situation. Needless to say, the outskirts needs more than a 'poetic touch' to be revitalised; there is a profound need to counteract the depletion of functions and meet strategic and economic demands. In the present project we shall modestly aim to suggest implementation of functions which can benefit tourists, local inhabitants as well as commercial interests and point forwards. Based on our studies, however, it is our conviction that inflicting narrative qualities in the built form can serve to positively affect the human perception of the place as a complete authentic experience.

Approaching a narrative potential in architecture, we find it fundamental that such architecture is not reduced to merely image-based settings available for the experience industry, as the risk is that the built environment contributes to a static image of 'authenticity'.

In the tectonic discourse we have found a theoretical backdrop for conveying a narrative of place to the sensuous human being through built form, on a level which exceeds formal considerations; Tectonics here understood as a deliberate synthesis between the poetic reading of the place, functional and structural considerations, which – if made comprehensible to the experiencing person through sensuous encounters – can potentially serve to elevate a poetic explanation of an outskirts place. In this regard we have focused our attention on the role of details, understood as material joints and surface articulation, acting as tectonic condensations in a scale close to the body. With reference to Marco Frascari and Juhani Pallasmaa we have gained support that details are crucial in communicating a coherent architectural narrative (of the outskirts place) throughout the building. This is seen exemplified in works by Carlo Scarpa, Sverre Fehn and Peter Zumthor, which represent differing architectural expressions spanning from elaboration (bordering ornamentation) of the joint and surface articulation to a brutalistic juxtaposition and apparent 'non-treatment' of elements, but all manage to induce a coherent narrative in their works down to the smallest scale.

We shall modestly aim to embody considerations on tectonic detailing into the design part of this project.

PLACE ANALYSIS



Analysis : Å in Lofoten

- THE POWERS OF A “SLEEPING BEAUTY”

INTRODUCTION AND APPROACH

In the following an analysis' of the places Å in Lofoten (main focus) and Hirtshals is presented. The places in question are experienced, examined and interpreted with keywords such as mood and identity in mind. Weaknesses and potentials of these outskirts places are identified and proposals for future strategies propounded.

The implicated subjects of the analysis follows the perspective put forward by Christian Norberg-Schulz, hence the characterizations of the places is both made from observations of the places as they have appeared to us and from a historical understanding of the conditions for life in these places. That is, we have been concerned with the motives that constitutes mood and atmosphere and how people have arranged their way of living. It is a phenomenological reading of both the physical texture and an understanding of the mental mindset of its inhabitants.

For the analysis performed in Å the method 'serial vision', as introduced by architect Gordon Cullen in "Townscapes", 1961, serves to visually convey the physical conditions and the experienced mood by walking through the environment. Serial vision portrays a moving experience of a place in a sequence of still snapshots. In general sketching has further served as a method to decipher moods, trace lifestyle and sense scenic qualities. The analysis is supported by mappings of observations of the given.

▶
74. Collage and essay depicting impressions of our trip to Lofoten and arrival to Å in October 2011.



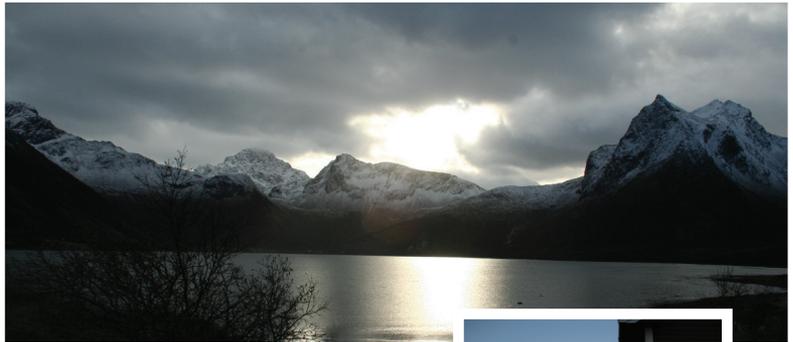
”

The winding road clings to the rocky mountain side. Unpolished pinnacles sit high above the little car. I feel insignificantly small here.

I realise that this infrastructural arrangement is as much practical as it is symbolic; the dividing line between the sea and the inhabited land - the particular transition between the existence of human life and its very foundation; the sea.

One town after the other, a corner is turned and below Å unfolds itself.

The scale changes to meet us as humans.



It is the end of this far-reaching archipelago of islands off the Norwegian coast, a small fishing village with its distinguished red-painted wooden houses caressing the edge of the sea which nestle close up around the rocks in the protected cove. It is October.



LOCATION

The village of Å is situated outermost on Moskenesøy island. Å has around 60 inhabitants [Jonassen, 2011] and belongs to Moskenes Municipality (total around 1400 inhabitants), one out of 5 municipalities in Lofoten. The surrounding nature is rough with steep mountain ranges rising dominantly out of the sea.

The initiating impressions found in Å as location for the project has been an already well-developed identity that seasonally attracts a number of visitors, however without much profit for the community. Further Å offers unique resources and stories which can be articulated as a means to increase tourism in Å and on Lofoten in general. These potentials are elaborated upon in the following.

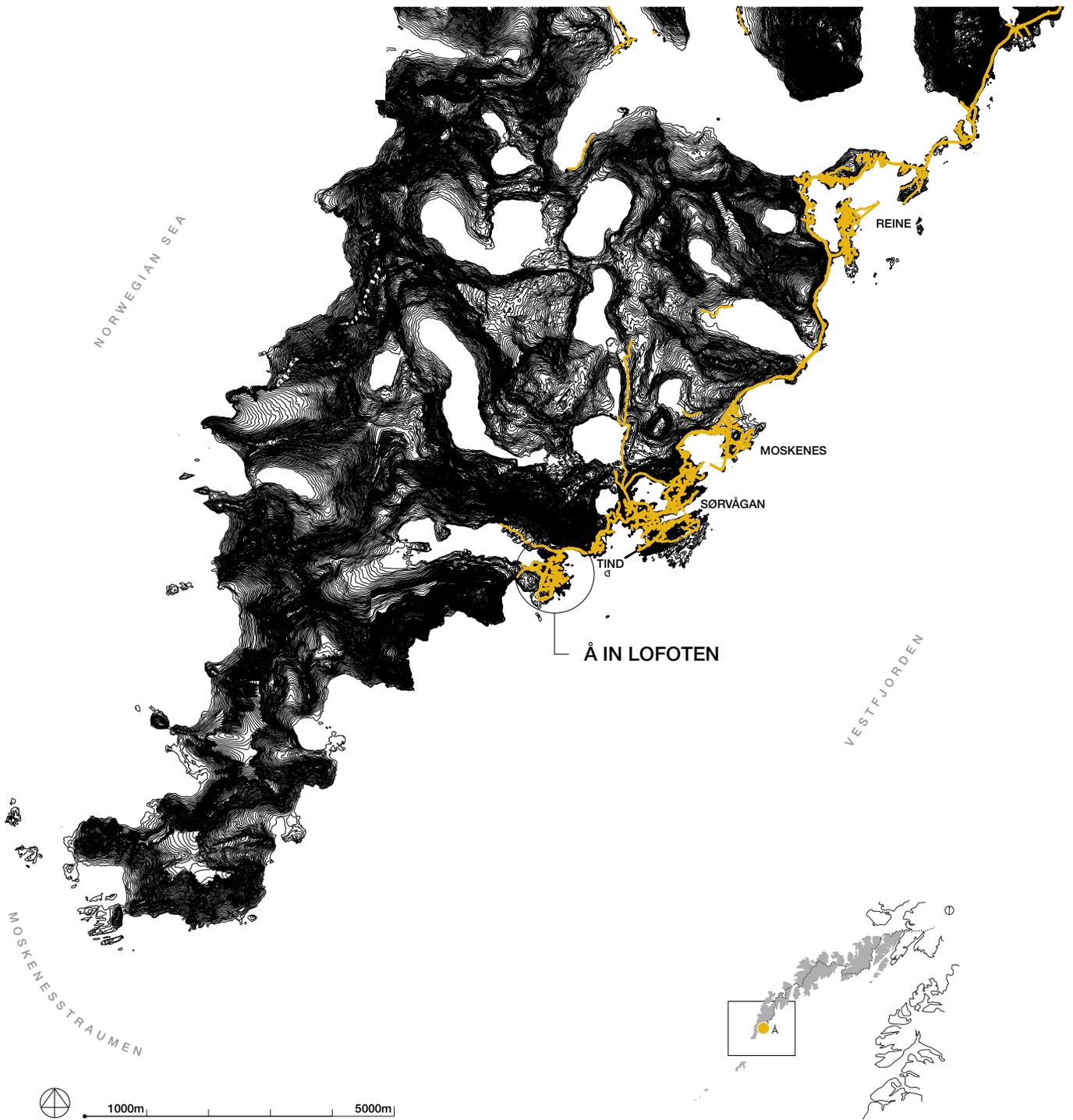
CURRENT IDENTITY AND PROBLEMS

Beautiful nature, serenity, quiet life on the one hand; problems of retaining old and attracting new inhabitants and depletion of functions on the other - a no growth situation. The image has resonance to the key findings concerning outskirts issues put forward in the theoretical chapters of this thesis project. Further, a summer peaking seasonal influx of tourists and a rather deprived atmosphere outside of season underlines the sentiment of an ordinary physical manifestation of the term 'outskirt areas'.

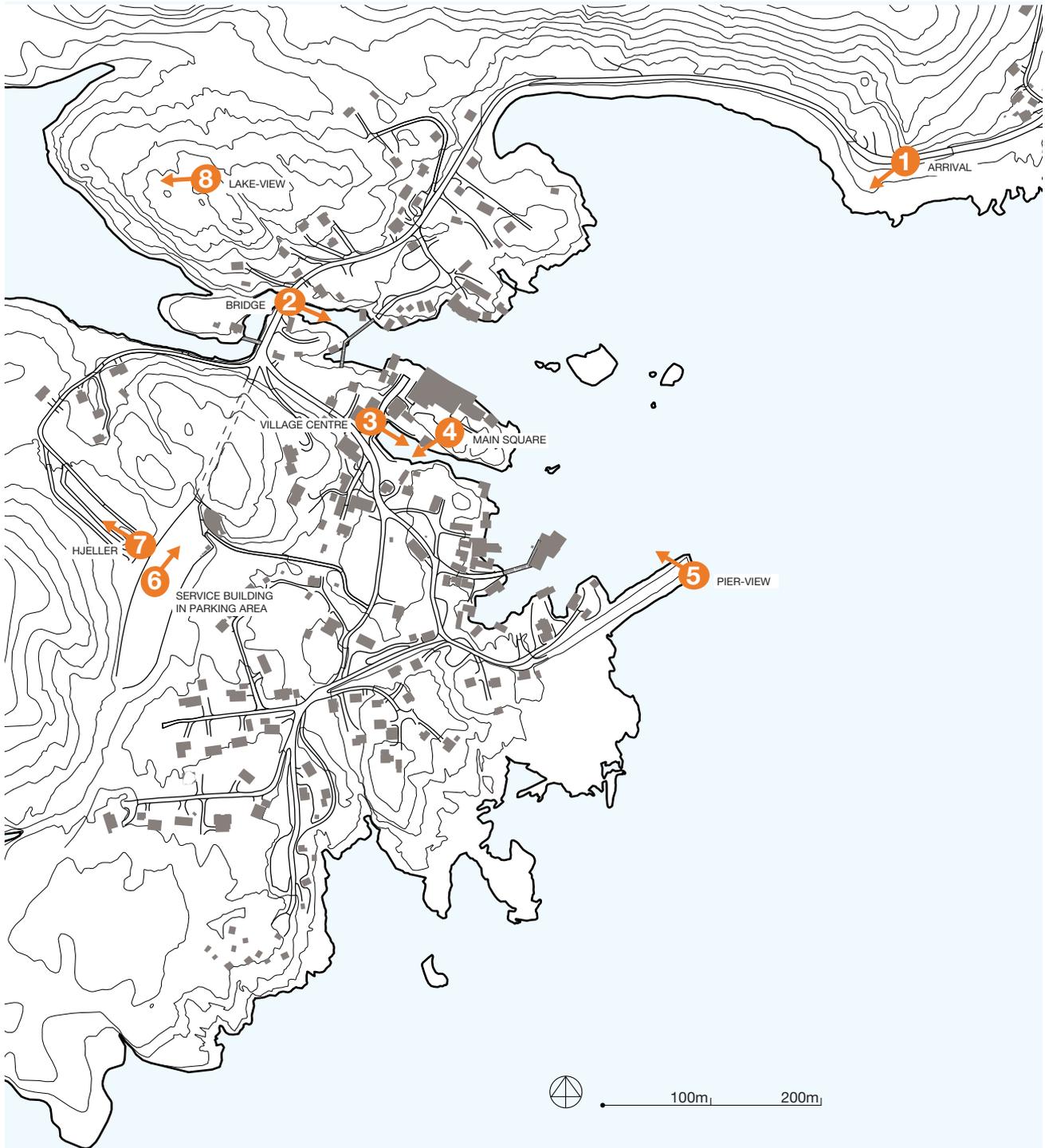
Pages 127-129 is a serial vision representation of the immediate experience of Å. The place is characterised by a strong presence of nature in all its aspects, be the sound of the roaring sea, the smell of dry-hanging cod fish or the kinetic energy of walking up and down in the terrain. The few infrastructural interventions (tunnel and parking lot), conveniently placed 'at the back' of the village, are practical and necessary; however they do juxtapose the original scale of the place and modern pace.



▲ 75. View of the village of Å seen from the seaside. In the valley between the two distinguished mountain peaks a lake area expands.



▲
76. As pearls on a string one village after the other is passed before arriving in Å



▲ 77. Mapping of location and directions for serial vision snapshots (fig. 78-85).



As the undulating road reaches a hilltop a view of the village of Å appears across the protected waters of the cove. With the steep mountains as a firm backdrop the buildings of the village sit atop the rocks peeking out towards the murmuring sea. The centre of the view is dominated by the old voluminous fish factory building flanked on each side by two hill tops with houses.

◀
78.
Arrival



At this point the rushing volumes of water from the lake 'behind' the village to the sea carves its way through the village. Bridges connects the two parts. The sound of the sea is intensified by the rushing of the water.

◀
79.
Bridge



A sign lets you know that this is the centre of Å pointing out directions for tourists. In the background the old Cod-liver Oil Factory, used for exhibitions, crawls out over the rocks on its stilts.

◀
80.
Village centre

The small bassin reaches into the centre of Å and together with the main square (marked by a flagpost on a small grass area) the space clearly defines the focal point in Å. Adjoining this space one finds squire Ellingsen's mansion (middle), The Old Shop (right) and several restored historic buildings containing exhibitions related to fishing.

▶ 81.
Main square



The pier offers alternate views on the village. This is the original entrance to the village, from the sea, which used to be the only infrastructure to the old fishing villages. Here, the extents of the harbour bassin can be observed and the valley containing the lake can be seen vaguely in the foggy background. The tide regularly raises and lowers the water level in the cove, hiding and revealing the rocks and the stilts on the houses (left: Brygga Restaurant).

▶ 82.
Pier-view



Lofast (road E10 connecting all parts of Lofoten) ends here on this car park facility situated at the end of the tunnel. The service building clings to the foot of the mountain, functioning as bus terminal and providing a range of souvenirs.

▶ 83.
Service building in parking area





More or less all leveled mountain plateaus in the village are occupied with these timber structures, in norwegian called 'hjeller', used for production of one of Lofotens most important products, stock fish (dried cod). The islands of Lofoten have a particularly well suited climate for this special preservation method, making it world famous for its stock fish. Every spring Å is covered with hjeller packed with cod fish - not to mention covered in the characteristic odours.

◀
84.
Hjeller



Opposing the sea, Å turns it back against this beautiful landscape around the wide lake, Ågvatnet. Tranquility pervades the area. Rowing boats on land, a lifebuoy and trampled down paths through the mushy grounds bear witness of the activity that this adjoining natural setting attracts. The mountain range appears as a dramatic backdrop for the constantly changing weather.

◀
85.
Lake-view

Following a tour around Å a segmented image of the built environment steps forward; a central area characterised by red painted historic buildings surrounded on each side by two housing areas (fig. 86).

A mapping of main functions (fig. 87) further underlines a centre of the village which bears witness to an intention to meet the tourists. The number of functions in Å is limited. Only few functions address the permanent inhabitants of the place and no businesses contribute to the well-fare of the settlement outside summer season. The functions can be divided into three categories: main functions (addressing residents), buildings belonging to Norwegian Fishing Village Museum and buildings facilitating tourists.

The Old Shop is the functional centre of Å as it operates several functions from the modest facilities in the old trade office built in 1843. The shop offers a small selection of groceries, a range of local souvenirs and it serves as reception for Norwegian Fishing Village Museum. The combination of shop and museum reception allows for all-year opening of the shop because the museum is subject to a social responsibility and thus must stay open all year [Jonassen, 2011].

A small chapel is used for small gatherings. The museum exhibits the traditional livelihood, fishing, in a number of restored buildings. Among these is the small bakery run in traditional manner, only open in summer.

Accommodation and tourist offers cluster around the harbour front providing the image of the 'original' life in the fishing village. Prominently in the architectural environment is the relocated Brygga Restaurant situated entirely on stilts in the harbour, now a restaurant and guestrooms, open in summer.

The domination of functions relating to summerly activities is a substantial contribution to the maintenance of Å as 'a place' in Lofoten. It is, however, a development that causes other problems to arise for this outskirts settlement.

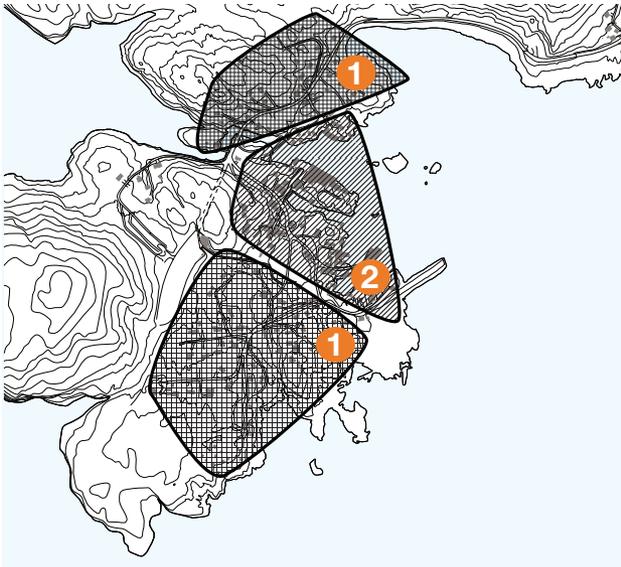
Historical background

Before elaborating on the issues connected to a strong tourist identity as an idyllic fishing village, we shall first have a look at the reasoning behind the distinct segregated physical appearance and way of life, this in a historical perspective. We have touched upon the subject in the chapter 'Turning the tide in the outskirts' and we shall here elaborate on the topic with special attention to Å. We shall concern ourselves with how the inhabitants of Å have made sense of place and try to draw the picture of the historic preconditions for the life that takes place today.

Lofoten stretches more than 100 km into the Norwegian Sea and is situated north of the Arctic Circle – in this perspective a question prevails: Why have people settled here? The unparalleled common denominator for all interest in settling in Lofoten is fishery. The fish has always been and still is the livelihood in Lofoten.

Owing to the 'arm-like' archipelago formation which 'catches' the warmer Gulf Stream, both humans and animals in the sea find comfort in this area. It creates mild winters and lovely summer periods. The extension of the Lofoten 'arm' further protects from the harsh storms hitting the outer side of the archipelago and the settlement pattern shows a densification along the shores of Vestfjorden on the inside [Røde (1996): 10+15]. During most of Lofotens history the islands have only been accessible by sea - the inland road to Å was opened in 1963. The 'place-making' has emerged where people have found the right naturally given conditions for settlement; where the topography protects from wind and sea so that a relatively steady harbour area is provided – as evident in Å.

The warmer water near Lofoten causes tremendous spawning of skrei [arctic cod] to flock in the sea off Lofoten. In earlier times the main event, and most important period for people in Lofoten, was the world famous Lofotfisket [The Lofoten Fishery]. Every year in

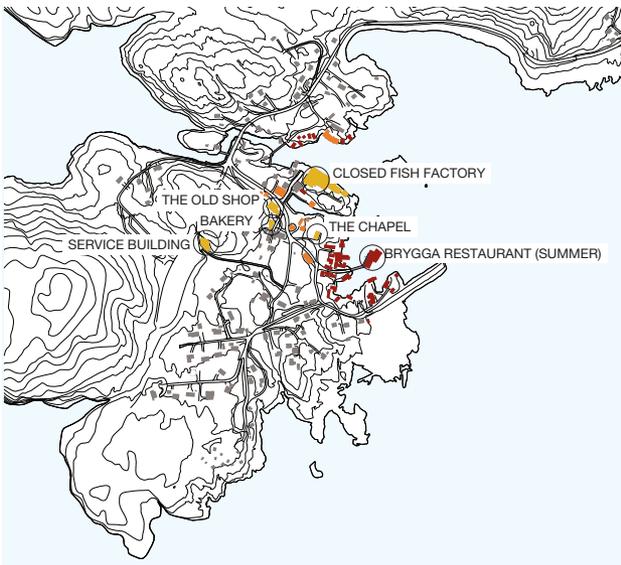


Area 1 : Typical housing



Area 2 : Typical 'rorbu' buildings situated around the centre of Å

86. Map showing areas of distinct difference in building types.



- Signature buildings
- Buildings belonging to Norsk Fiskeværsmuseum
- Primarily tourist accommodation

87. Mapping of main functions in Å. A centre of functions mainly facilitating tourism purposes appear.

January this winter fishery have brought thousands of fishermen from north and south to Lofoten – back in the 1930's the number reached around 30.000 visiting fishermen – an event which did not only give fish in local nets, but the enormous influx of people also effected the trade economy in the fishing villages [Jonassen, 2011].

Like most other fishing villages, Å was originally owned by the king until shortage of funding in the early 1800s necessitated sale of land properties. Local tradesmen bought the land and became 'væreiere' [squires, owners of the fishing village] gaining exclusive rights to all trading and fixing of prices in his village [Røde (1996):39]. The fishermen with families rented their properties and settled their catch with the squire. The considerable traffic in fishery prompted a need for accommodation for the fishermen, and as early as the 1100's king Øystein had a number of rorbuer [fishermen huts] built to meet this demand [Den Store Danske, web 17]. In 1896 the village of Å could accommodate (let) 300 visiting fishermen in rorbuer, each sleeping 10-12 men. After Second World War welfare increased and the outdated private property of the fishermen were upgraded during the 1950's.

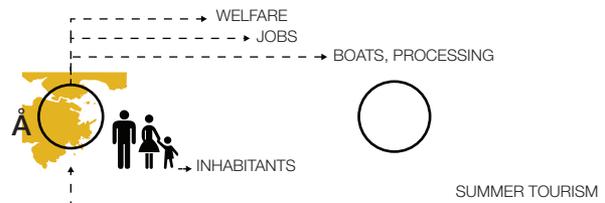
As outlined on page 26 the regional development in Lofoten is influenced by the technical evolution around the turn of the century. The motorisation of fishing boats superseded oars and sails and has ever since induced structural changes in occupational and settlement patterns [Røde (1996):83]. Å 'lost' its position in this development and suffered a similar fate to other smaller fishing villages. Almost all fishery activity has since been phased out in Å, the village now serves as catchment area for the activity in e.g. Sørvågan and Reine. It is not only jobs related to fishing that has moved away from Å, also the school (originally opened in Å in 1950), bigger shopping opportunities, childcare and other public services must now be attended in other villages.

As accounted for in the first chapter of this thesis, this obvious depletion of functions is a typical outskirts-issue which makes it difficult to attract inhabitants to this area.

Today, male inhabitants are still primarily employed in the fishing industry while women work in the public sector. Almost everyone works outside of Å [Jonassen,2011].

The remaining production related to fishing is stock fish which are brought to Å to hang in spring. Around 400 ton stock fish is produced on the plateaus in Å every year, maintaining the traditional preservation method, much appreciated in many parts of the world, especially Italy who imports most of exported fish from Lofoten [Røde (1996):36].

The fish and its habitat, the roaring sea, is an essential part of the people of Å's mindset and self-understanding and not least persistent in the image of the built environment i Lofoten. They have respected, feared and been dependent on sea and it is by no means difficult to understand the motive to and relevance of telling their story to people who visit the picturesque village, hence the thorough and widescale reconstruction of historical fishing village elements used as museum was put into action in the 1980's. One may say, that the development of Å has gone from typical 'fiskevær' to summer museum (fig. 88).



▲ 88. Development during the last part of the past century - welfare, jobs, industry and inhabitants have moved to other places and summer tourism have have compensated.

▶ 89. View over houses in central Å, october 2011



TOURISM IN Å - A DEAD END STREET?

On Lofoten we see much attention to the potential of tourism as generator of growth in their outskirt region. Å steps forward as an important local destination in this perspective by virtue of its current level of historical mediation and the 'end of the road'-identity. Just as Å is the end point of the long dead end road across all Lofoten islands, a possible dead end seems to lie in wait in Å when we look at the benefits made from tourism - in case renewal fails to happen.

Regional tourism setup

Although Lofoten is an important destination for attracting tourists to Northern Norway, is it a relatively young tourist destination with only 30 years of development in commercial interests related to tourism. A strategic plan was conducted in 2006 and was as such the first time development of tourism was subject to common guiding strategies for all municipalities in Lofoten [DestinasjonLofoten (2006):2]. It is the most recent account for the situation and in order to understand the strategic framework surrounding the development of Å, a brief overview of the main points is put forward (app. 3). The direction of the development drafted in the master plan seeks to meet the need for commercial development and, hence, to stimulate whole-year employment which is a necessity for the municipalities in Lofoten [DestinasjonLofoten (2006):18].

The strategy outlines three main focus areas:

- Continue to attract tourists during summer, but to a higher degree work towards evening out seasonal fluctuation by attracting more tourists in low season
- Improve quality in every sense
- Extend the duration of each stay per tourist [Destination Lofoten (2006):17]

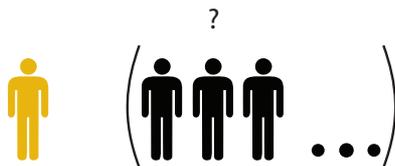
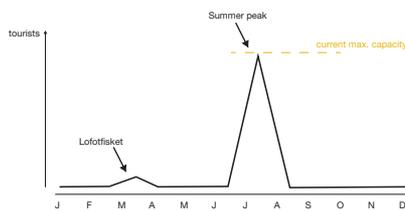
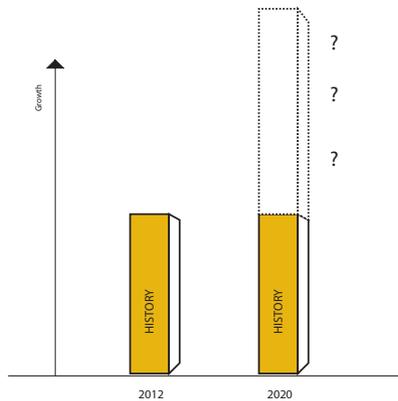
One can conclude that the traditional tourist trade must innovate itself in order create growth in Lofoten, i.e. to exploit the naturally given attractions in an innovative way in order to meet the demands from future tourists. Lofoten will have to expand, and alter where appropriate, current offers of facilities and attractions [DestinasjonLofoten (2006):10].

It is worth noting that many of the focus areas applies to the situation in Å as it represents a typical 'touristified' place in Lofoten. The drawing up of the regional plan has furthermore identified 'the 10 most important meeting points' – 10 meeting points between tourist and nature and 10 meeting points between tourist and culture, among which Å is listed as an important meeting with culture.

Today's challenges for tourism in Å

Today it is this culture-historical heritage that comes across as the framing identity in Å. As we have seen, the functional image in the village relies almost entirely on this cultural landscape mediating the life in a traditional 'fiskevær'. These small-scale, idyllic fishing villages and the coastal culture are some of the main images associated with Lofoten as travel destination, its main attraction being the characteristic and powerful nature [DestinasjonLofoten (2006):9] and it is considered important to uphold this tradition.

In Å a static, informative experience is provided in the many restored museum buildings and the physical environment provides the (now-defunct) authentic feel – or should we say, 'setting'. This condensation of a historical setting is constructed by help of several relocated buildings where tourists have the opportunity to live the 'authentic' fishermen's robu-life.



Key issues today in Å

'Maxed out' historical identity

A current 'stagnant' image is observed and problems arise because this one-sided strategy based on culture-historical mediation seems unable to support further tourism. The village appears to be clinging on to his past identity, to be caught in its own net, so to speak. The background for this development can be found in what has been termed as 'the first phase' of Lofoten's tourism (1980-2000). Tourism during these years needed only to be based on one season, summer season, as this provided the sufficient means for renovating houses, rorbuer (fishermen's houses), fisheries, docks and other dilapidated buildings and for presentation of Lofotens cultural heritage, making Lofoten increasingly attractive in peak season.

Distinct seasonal fluctuation

Like tourism in Lofoten in general, the season in Å is limited to a two month summer period with full occupancy on all 280 beds available [Jonassen, 2011]. Only a slight increase in the number of tourism appears outside of season, in March, where Lofotfisket and the World Championship in Cod Fishing takes place in Lofoten. Many commercial interests in the tourism trade close during winter. Main implications of the strong seasonal fluctuation makes whole-year employment in the tourist trade difficult (few primary income jobs, currently Swedes are employed during summer, no rooting of investment in Å, little interface between inhabitants and tourists) and a 'dead' outside-of-season feel, where tourism is difficult to operate and where settlement life appears as somewhat 'irrelevant'.

Narrow target group

Accommodation types and activities in Å primarily attracts families and to some extent older couples. Also 'stop-and-go' tourists on package tours. There are no offers for those seeking 'the good life' – those willing to pay the extra for quality experiences (added value).

▲ 90. Basis for activity in Å, a maxed out history.

▲ 91. Seasonal structure of tourism in Å.

▲ 92. Narrow, traditional target groups.



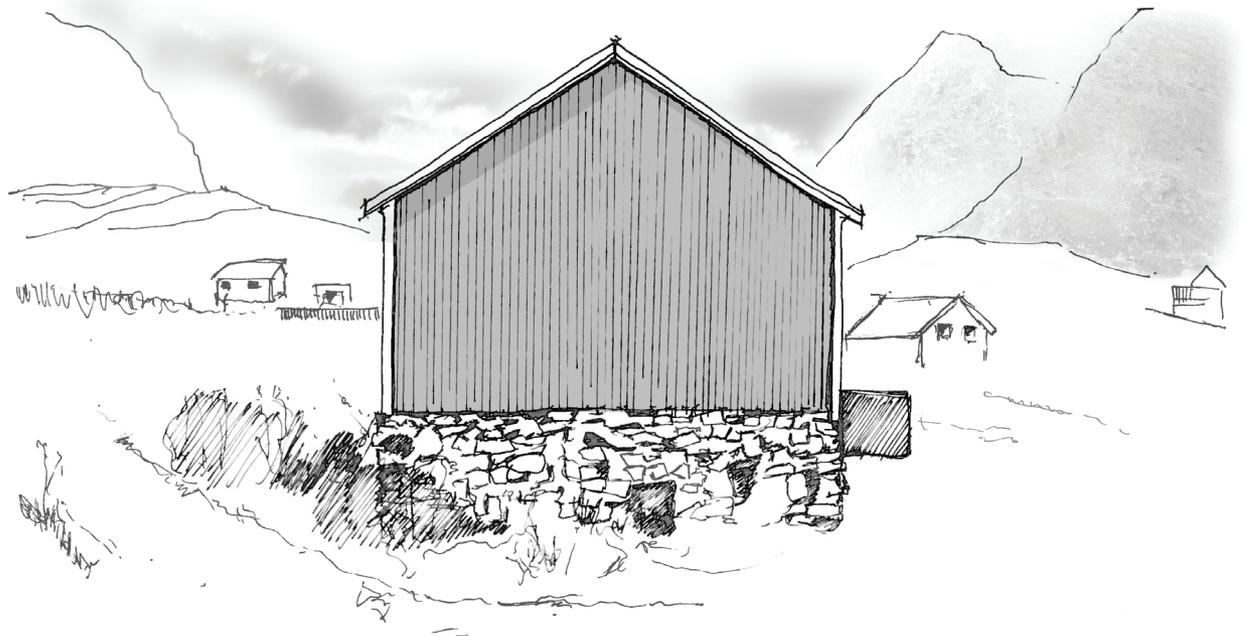
LIFE AND MOOD

In written articulation, the descriptions 'quiet life' and 'sensitivity' captures some of the experienced intangible mood of placeness in Å, when visited in October. The hovering mountains and the ever-changing weather permeate the place and gives the settlement a level of fragility. Here we see small buildings quietly clustering together on coastal land, loosely and pragmatically organised in little spaces on the conditions of the given nature.

Traditional buildings are either built on foundations of stonework or on wooden stilt over water. There is a certain crudeness in detailing, a no-nonsense approach to creating the physical environment. In general the dominant construction materials are wood and natural stone.

▲ 93. Sketch, Å in Lofoten, October 2011

▶ 94. Sketch, Å in Lofoten, October 2011





▲ 95. Sketch, Å in Lofoten, October 2011

► 96. Sketch, Å in Lofoten, October 2011



It is a distinct coastal building typology. The houses sit looking towards the horizon of the sea, quietly observing the temper of the tremendous depths. As written in the account for the historical background the powerful sea holds a special place in the life that takes place here. It has always sustained life in Å - however also taken lives. A certain duality exudes the place - an existential tension between the quiet observing life on land and the drama of the sea - between life and death.

With the intention of making a new architectural intervention this to be the story of the place, relevant to interpret in built form.

KEY POTENTIAL



TIDAL ENERGY IN Å

In the centre of Å a characteristic transition from lake to sea underlines the coming and going of the tide. There is a general nearness to some of the strongest sea currents in the world, e.g. til Moskstraumen southeast of Moskenesøya - a current described in poetry by Edgar Allan Poe and Jules Verne .

It is considered a strong potential of the place, as a place with the ultimate conditions for creating knowledge on this natural phenomenon. A potential to develop businesses in Å linking to this phenomenon come to the fore, a place where knowledge can be produced with the research phenomenon right at hand. Further there is a potential to communicate the phenomenon of tidal energy and the resources found in the water in a broader perspective to visitors in Å. The transition from lake to sea is special in that it represents an potential to directly harvest energy and make the process visually comprehensible on land (see also page 149).

*Here
the
vast
bed of the
waters, seamed
and scarred into a
thousand conflicting
channels, burst suddenly
into phrensied convulsion -
heaving, boiling, hissing - gyrating
in gigantic and innumerable vortices,
and all whirling and plunging on to
the eastward with a rapidity which water
never elsewhere assumes except in precipitous
descents.*

[Edgar Allan Poe: The Descent Into the Maelström, 1841, web 18]

SUPPORTING CIRCUMSTANCES



THE GATEWAY TO THE LAND BEYOND

Å holds a special identity as the village at the end of the E10 road road. This can actively be used to attract tourists as a gateway to the abstruse land and sea beyond, that is the Moskenesstraumen and land of Lofotodden. E10 connects all islands of Lofoten and connects to the Norwegian mainland. The Lofoten part of E10 is furthermore part of the National Tourist Routes with several fine projects adjoining the route. Currently work is being conducted to include Å in this national strategy, an initiative raising the expected number of tourists.

There are regular bus connections to other islands and the mainland, and passenger ferries operate out of Moskenes where from you can get to the last two islands in Lofoten, Værøy and Røst, and to Bodø on the mainland. Airline services operate out of Leknes (distance only 60km) connecting to mainland airports (Narvik and Bodø) from where domestic flights will take you to e.g. Oslo in two hours. Improvement of accessibility to Lofoten, especially flight connections, is part of the strategic tourism setup in Lofoten, aiming to raise interest for short term visitors. The proximity to these infrastructures make Å interesting not only for leisure seeking visitors, but also for attracting business visitors from other parts of the country.



PLACES TO MEET

A mapping of meeting places among locals and places where locals have an informal opportunity to make contact with tourists shows a clear lack of such social platforms.

The Old shop is such a place to meet informally. The area outside the shop opens up towards the 'main square' where tables and benches invite you to take a rest. The small chapel is an (outdated) worship building from 1895 seating around 50 people, today used for small religious ceremonies and minor local events such as meetings and concerts



LOCAL FOOD PRODUCTION

The soils and waters on Lofoten show an abundance of food products. Fish, lamb, cheese and chocolate are among the wonders, resources which have the attention when trying to increase regional growth. Listed as a main focus area in the masterplan for Lofoten and as key interest for LofotenMat – a local corporation promoting Lofoten as food region – food is becoming an important marketing focus [Destinasjon Lofoten (2006):31 and Lofotenmat, web 19]. Likewise, the subject is on the Norwegian government's current agenda, the Minister of Agriculture and Food, Lars Peder Brekk, in a recent speech underlined the importance of regional food production. The vision is 'Matnasjonen Norge' [FoodNation Norway] supporting a general increasing quality awareness and supporting the production of food where the resources are found – ultimately taking responsibility for creating better production conditions in the regions and by this, taking part in sustaining traditions, identity and life in outskirt areas [The Norwegian Government, web 20].

It is evident that the development of Å should take part in promoting food products of the region, be it in terms of processed products, fresh-product events or as delicate local food served in a stunning atmosphere.

FUTURE STRATEGIES - PROPOSAL

From the previous chapters of this place analysis we have seen an identity of Å where current tourism seems to have reached a maximum level and where new ways are needed, if tourism is to contribute further to 'boosting' the settlement. As a continuation the following main parameters for a future development plan are set up:

- Introduce a modern, authentic story as a supplement to the historically founded tourism
- Attract more tourists and give them reason to stay longer
- Create attractive activities that take place outside season
- Create spaces for welfare-increasing activities for locals

In the following an overall strategy for the long term development of Å is put forward. From our studies of the relation between outskirts settlement and tourism interventions the point of departure has been to secure a close relation between settlement, commercial development and tourism. In continuation hereof, a chosen crucial element in the plan is chosen for further development; what shall be referred to as "Lofoten Sea Culture Centre". This centre is considered a plausible project as a kick-starter of the development.

The physical landscape of the place has been studied and diagrams 98-101 suggest potential focus areas in the future development of Å.

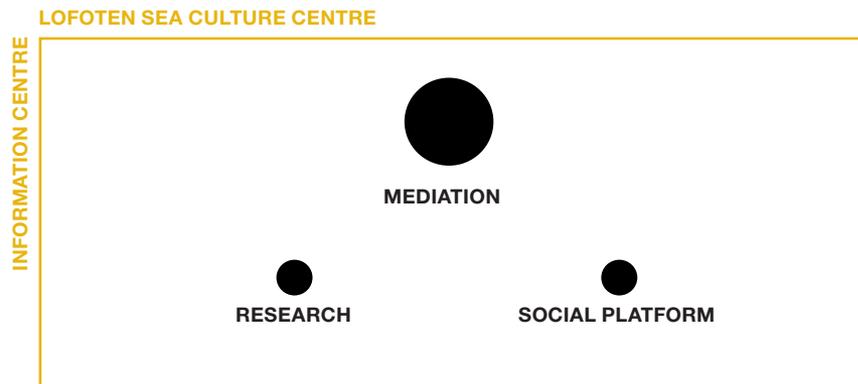
Lofoten Sea Culture Centre

In our understanding Å should not only be a meeting point with cultural heritage of Lofoten, but to a higher degree develop into an identity under the headline 'The sea as resource' – a meeting point with the phenomena of the sea.

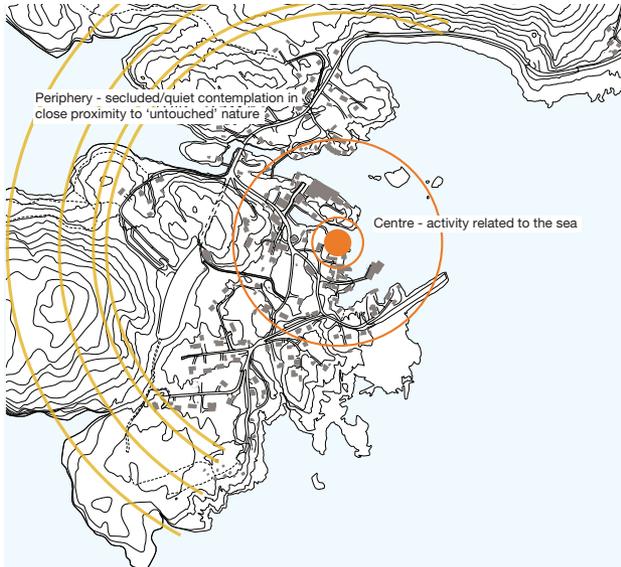
This proposal suggest that the development of Å starts with the introduction of a new business; Lofoten Sea Culture Centre.

It is built on a foundation of three functions (fig. 97); It is first and foremost an information centre mediating phenomena connected with the subject of 'Sea Culture'. This is an umbrella term for subjects related to the sea in general. Secondly the centre will offer spaces for research facilities - research of topics such as e.g. energy potentials, by-products from the fishing industry, cultural historical research etc. - informal social meetings for locals and visitors and spaces for displaying local food products.

The hypothesis of this project is that professional interest follows the optimum environments for research (as long as profit can be made), and that non-professional interest follows authentic activities. In this constellation professional insight to the research phenomena produced on-site will inform the mediation to tourist. In this way it is an authentic activity grounded in the place that gives insight to the story of Å.

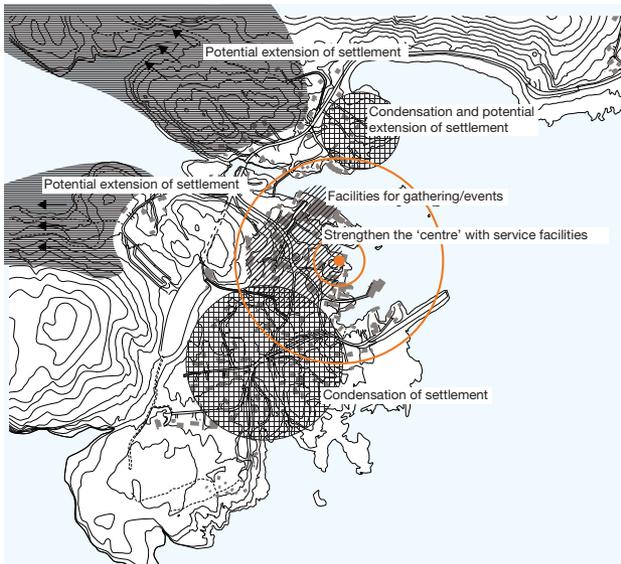


97. Functional content of Lofoten Sea Culture Centre.



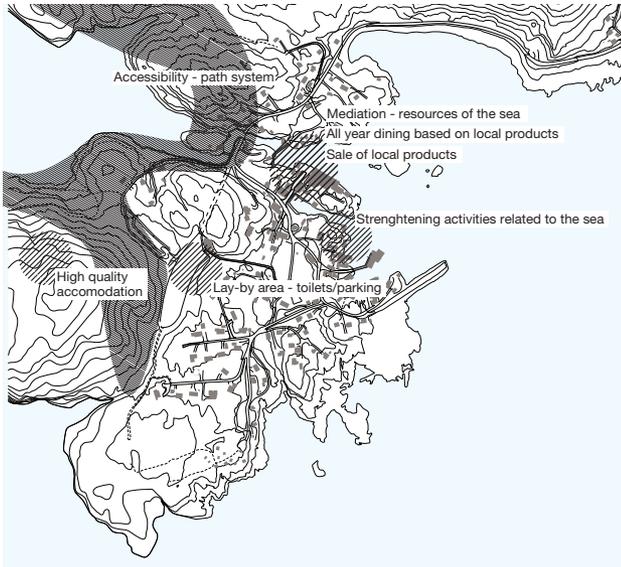
- Due to the topography of the area, Å has the potential to offer two largely different experiences which can be further explored for settlements, commercial interests and tourism and potentially attract different target groups; a centered area with a higher activity level in close relation to the sea versus a more secluded area offering close proximity to "untouched" nature experiences.

98. Activity level in development proposal.



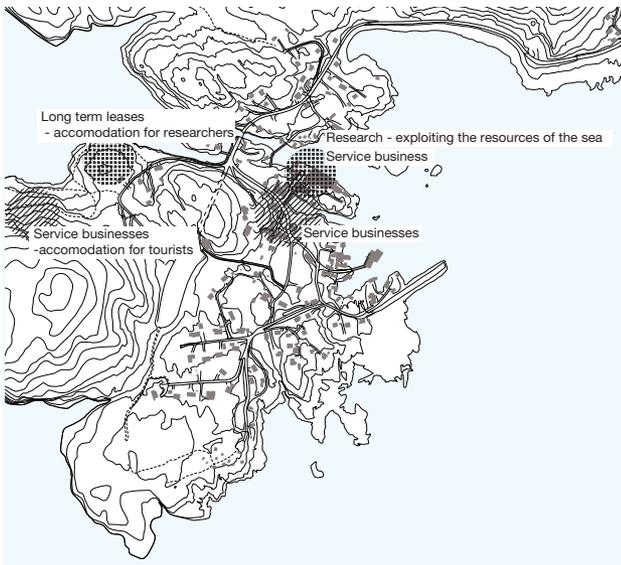
- 'Village centre': The strategy from a settlement perspective is to strengthen the perception of a 'village centre', where elements which form part of a daily routine, such as public services, grocery shopping, places for gathering etc., are clustered alongside more touristic interventions such as the existing "fiskevær-museum" [fishing village museum]. This with the intention to ensure a strengthened area of contact between locals and tourists.
- Condensation and extension of settlement: From this 'village centre' the current settlement could be further condensed and potentially extended towards the more secluded areas, particularly attractive to new settlers due to the close proximity to a unique nature setting.
- A place for gathering/social platform: Linking to a strategy of condensation by supplying a place for informal gatherings, events and sale of local products for locals and visitors in the heart of the village.

99. Settlement development.



- Mediation – exploitation of the resources of the sea: The strategy in terms of tourism is to provide attractions based on place specific potentials – more specifically to complement the strong historical identity of Å with a forward looking identity as a unique place for experiencing the natural forces of the sea and the exploitation of the resources of the sea. The Lofoten Sea Culture Centre provides a mediation platform from where to experience natural phenomena related hereto first hand.
- High quality accommodation and branding of local products: Where the Sea Culture Centre targets the 'active tourist', there is an identified potential for targeting tourists in search for a more 'exclusive' experience, hence, providing high quality accommodation in the periphery of the village and branding local products as high quality products.

◀ 100. Points of interest for tourists.



- Businesses anchored to the place: The strategy from a commercial perspective is to suggest new businesses anchored to the specific place.
- Research centre: The Lofoten Sea Culture Centre links to this strategy by supplying facilities for research related to exploiting the resources of the sea and connected conference facilities.
- Tourism as a generator of service businesses: As is already visible in Å today, services arise in the 'wake' of tourism. However, this should be explored further to encompass alternative accommodation to the fishermen cabins and strengthen a perception of the local, place specific as an exclusive resource from a holistic point of view - not least by branding local food products as part of the experience of Å.

◀ 101. Commercial development areas

ROOM PROGRAMME

A room programme of approx. 2500 m² gross floor area is proposed for the Lofoten Sea Culture Centre in Å and can be found on the opposing page. An elaboration on parts of the contents shall be given in the following. In general the functions can be divided in three parts depending on their primary functional affiliation; mediation, research and facilities under the name 'social platform' (assembly and sale/display of local products).

Mediation

Under the term mediation there are two external interests (target groups) who have different intentions for visiting Å and thus have different demands to the design of the building.

Non-professionals: interested tourists and locals seeking an understanding of the subjects of 'exploitation of the resources of the sea' and 'sea culture' and an entertaining experience.

- Changing exhibitions mediating subjects/results related to the research performed in-house.
- Shorter workshops/events arranged by in-house staff or external players.
- Possibility of having visual contact, or perhaps guided tours, 'behind-the-scene' where non-professionals get the opportunity to see the authentic environments where research is performed.

Professionals: seeking the newest knowledge related to 'exploitation of the resources of the sea' and 'sea culture'.

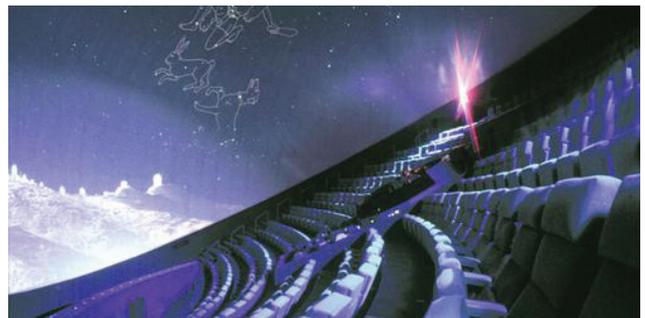
- Facilities for conferences/workshops mediating in-house research results.
- Possibility of observing experiments in laboratories.
- Working-stays of shorter duration.

Fig. 102-104 displays a brief study of reference projects and considerations on how mediation of research-related subjects to non-professionals is performed. As it shows, this is not a throughout study, but has rather served to narrow down the approach of this particular project.



- "Scientific theme park" focusing on mediation about 'scientific themes' in a wide sense, based on interaction. Learning through playing [Danfoss Universe, web 21].
- Primarily targeted children (tourists and schools).

▲
102. Danfoss Universe, Als, Denmark



- Planetarium focusing on mediation of aspects regarding the solar system.
- Mediation primarily through visual representation. The large cinema forms the primary attraction.
- Targeted both children and adults (lay-people).

▲
103. Planetarium, Copenhagen, Denmark



- Temporary exhibition explaining the work of earthquake engineers and pointing out issues and solutions in regards to earthquakes.
- Models and simulation equipment collected from research institutions around the world. Each displayed example visualizes the outcome of performed research projects.
- The exhibition targets both lay-people and professionals in related fields, e.g. architects, engineers etc. by conveying topics of general interest to a range of 'players' and allowing for more levels of understanding in the accompanying written material. [Earth Quake Engineering Exhibit , web 22]

▲
104. Temporary Earth Quake Engineering Exhibit, San Francisco, USA

Based on the examples above we aim to narrow the approach in this project. A core element in the present project is a perceptible relation between the active research dimension and the mediation in the centre, and further a perceptible relation to the place, Å. We believe that this can add a valuable sense of authenticity to the tourist experience. A sense of “this is not only for tourist”, as appears to be the case in the Earth Quake Engineering Exhibit in San Francisco in which each exhibited “theme” is linked directly to a research project.

We see that in order to communicate “research”, there is a need to address underlying subjects of general interest to the public through exemplification, e.g. by displaying prototypes in a realistic context and additionally by introducing a level of interactive entertainment, in order to induce a level of “learning through playing”.

Research

Lofoten Sea Culture Centre is a fictitious institution offering facilities for units of players in research, consultancy, innovation and dissemination within the field of exploitation of resources of the sea. Please refer to appendix 4 for an account of possible business interests.

The research can be committed to all links in the chain from water to user – from energy efficiency through fishing research to maritime waste management. The research centre wishes to support interdisciplinarity among facility tenants.

Based on Karen Mosbech's publication 'Arbejdsrummet – Organisatoriske mål & fysiske rammer' [The workspace – organisational goals & physical surroundings] (2003) the form of organisation of the research part in Lofoten Sea Culture Centre

is described in the following and requirements for the research workspaces are put forward. Mosbech accounts for the importance of appropriate physical surroundings, which supports the given organizational structure.

Form of organisation:

- Based on networks
 - Information is shared on an informal basis, open corporate culture
 - Affiliations to freelance competencies, collaboration with clients, cooperative partners and 'rivals'.
 - Interdisciplinary projects a possibility
- Some projects developed in teams, changing teams
 - Possibility of working at a distance
- Home offices, long distance collaboration within own company or with other international research facilities
- Supports flexible working hours
- Accessibility day and night

According to Mosbech a such organisation can be supported by a physical environments with the following qualities:

- Atmosphere: more casual meeting place than workplace
- Flexible and 'absorbing' layout
 - Spaces should offer the possibility of influencing the layout depending on user and use
 - Be able to 'absorb' the casualities of everyday life, i.e. be comfortable and generally diverse in use (not rigid and restrictive)
- Areas for informal meeting should be created, e.g. eating, coffee for gaming areas for spontaneous and unforced sharing of knowledge.

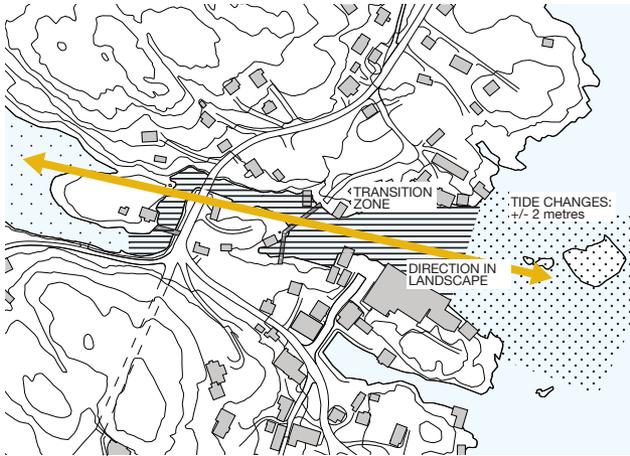
- Space allocation should be evenly between meeting facilities, flexible working areas and individual work stations – in open plan with few cubicle offices allow 18 m² pr/employee. In relation to individual work stations we emphasise a focus on creating spaces for concentrated immersion.
- Space for external interests to work in shorter periods.

Social Platform

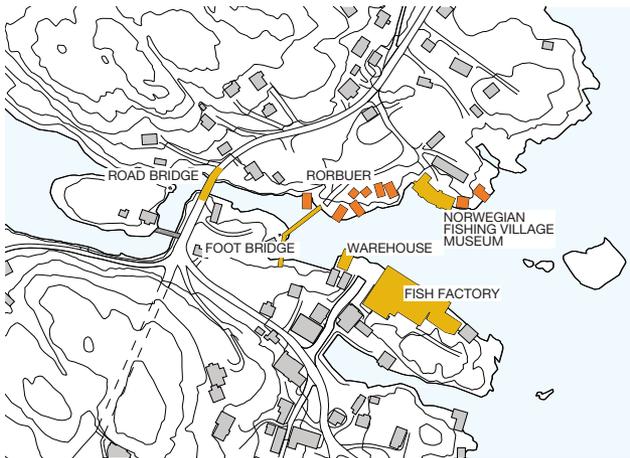
When using the term 'social platform' we refer to facilities within the Lofoten Sea Culture Centre which should facilitate both informal meetings and larger events in the local community. The program of the centre addresses locals, tourists as well as commercial representatives, and by double booking facilities for the three groups we aim to secure a greater area of contact between permanent, semi-permanent inhabitants and visitors. That is, to incorporate facilities which can be used by the groups in different connections, e.g. the café which serves as lunch canteen for the employees as well as café for visitors and inhabitants, or for a private function. Or the multipurpose auditorium, which could be used for conferences or alternatively for dance lessons in the small community etc.

Under the headline we further wish to implement facilities for promotion of local food products.

	FUNCTION	m2	CAPACITY	ACCESS	LIGHT CONDITIONS	ATMOSPHERE
MEDIATION	Foyer	50 m2	Info-point, distribution	Public	Natural/artificial	Welcoming, informal, casual
	Exhibition space	300 m2	50 people at one time, exhibitions of current research in Å	Public	Natural/artificial	Spectacular, a feeling of contact with the raging elements
	'Back-stage' dissemination	-	Spaces in connection with research facilities for public interest	Public	Natural/artificial	-
	Educational spaces	60 m2	Flexible space for lecturing or groupwork, school classes	Public	Natural/artificial + blackout	-
RESEARCH	Archive	50 m2	Library of records	Staff/ Public	Natural/artificial	-
	Offices	270 m2	15 researchers	Staff	Natural/artificial, visual connection to the outdoor, daylight factor min. 2% at work stations	Professional, 'being in' the field of research
	Laboratories	900 m2	Lab-spaces, allow min. 150 m2 for water test facilities, part open to public interests	Staff (public)	Natural/artificial	Active, outgoing, informative
	Reception	10 m2	Function: centre administration, orientation point	Staff/ Public	Natural/artificial	-
	Meeting rooms	60 m2	2-3 rooms	Staff	Natural/artificial	-
	Copy room	15 m2	-	Staff	Artificial	-
	Eating lounge	30 m2	15 people seated	Staff (public ok)	Natural/artificial	-
	Staff changing	20 m2	2 unisex toilets w/shower, personal storage	Staff	Artificial	-
	Wardrobe	10 m2	-	Staff	Artificial	-
	Outdoor terrace	20 m2	Views to the sea	Public	-	-
	Administration	40 m2	2 people. Functions: tourist information, sales.	Staff	Natural/artificial visual connection to the outdoor, daylight factor min. 2% at work stations	-
	SOCIAL PLATFORM	Cafe	70 m2	30 people seated	Public	Natural/artificial
Sale of products		70 m2	Display of local products	Public	Natural/artificial	-
Kitchen		20 m2	2 staff	Staff	Natural/artificial, daylight factor min. 2% at work stations	-
Auditorium		100 m2	60 people seated, AV-equipment	Public	Natural/artificial + blackout	-
Toilets		20 m2	2 unisex, 1 disabled	Public	Artificial	-
Wardrobe		5 m2	-	Public	Artificial	-
Staff toilet		5 m2	1 unisex	Staff	Artificial	-
Outdoor terrace		40 m2	Views to the sea	Public	-	-
Storage		100 m2	-	Staff	Artificial	Intimate, relaxed, social
Technical room		50 m2	(Approx. 5% of total)	Staff	Artificial	-
	<u>2215 m2</u>					



▲ 105. Mapping of observations of the nature.



▲ 106. Mapping of functions in the site area.

◀ 109. Room program for Lofoten Sea Culture Centre. Table shows net floor area.

SITE CONTEXT

The area surrounding the transition area from sea to lake has been pointed out as the possible site for a centre concerned with the resources of the sea - because this is an exact opportunity for displaying the tidal powers given by the features in the landscape. In the following observations are mapped.

Observations of landscape:

A characteristic transition from sea to lake makes an interesting surrounding for the visualisation of the powers of the sea. The water cuts through the landscape between land and sea and creates a distinct axis in the landscape. Tidal changes with about 2 meters from high to low in this area.



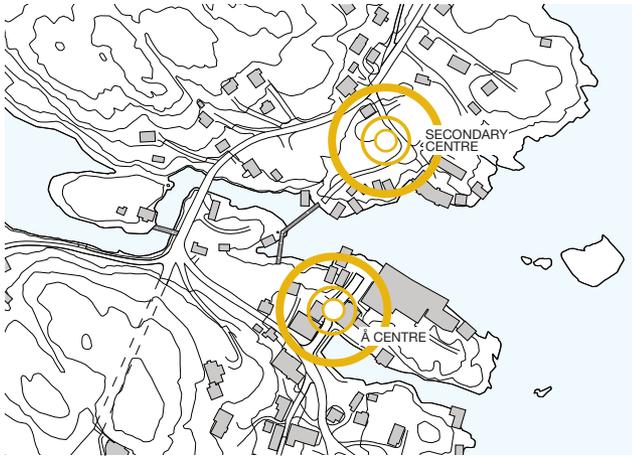
▲ 107. The fish factory in the background, warehouse in front, southern shore.



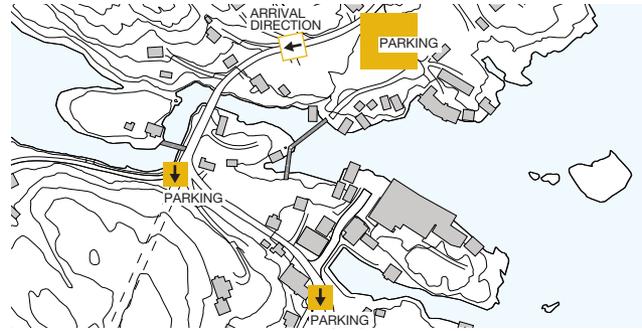
▲ 108. Norwegian Fishing Village Museum, southern shore.

Surrounding functions

A vacant fish factory and warehouse occupy a large area in connection to the 'centre of Å'. Ideally they should be demolished or used for other purposes. As an unnoticed, but highly useful, back way across the water a small footbridge has been erected. The northern shore houses the Norwegian Fishing Village Museum, a popular visit among the historical buildings.



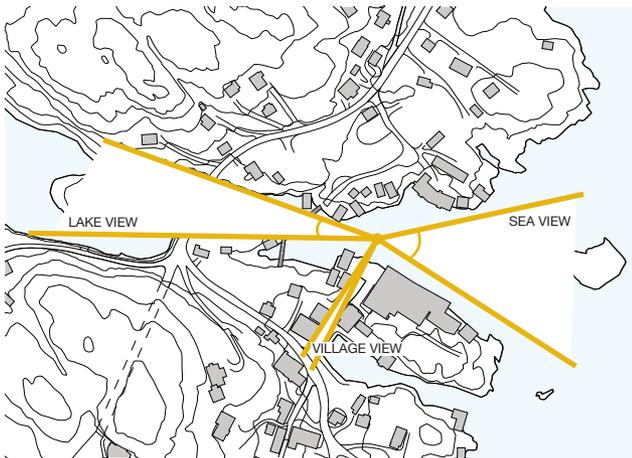
▲ 110. Mapping of disconnected shores in Å.



Disconnection

The water flowing between lake and sea not only divides the village in two parts physically, it seems to functionally divide the place in two. The 'hidden' footbridge seems too hidden to serve its connecting purpose. As the future urban strategy suggests, it becomes relevant to intensify the centre when housing and other functions expand on the northern shore.

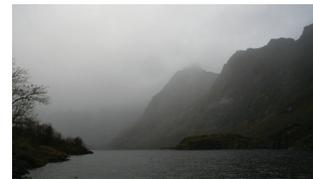
▲ 112. Disconnected parts of the village.



▲ 111. Mapping of views.



▲ 113. Sea view



▲ 114. View through lake valley.

Views

A sea view stretches to the horizon, the steep mountains direct and closes off the vast lake-view, the narrow passage to the centre of Å is framed through the built environment.

Climate

The characteristic northern climate in Lofoten helps to raise the region as something quite outstanding; bright summers, dark winters with northern lights in the sky, mild winters with snow and pleasantly temperate temperatures in summer. And with additional factors such as some of the best beaches in the world, comfortable water temperatures for bathing, clean and clear water – Lofoten is a unique place to visit.

Sun

In summer the sun never sets (fig.115). It moves at a relatively low altitude (45°) compared to Danish conditions (57°). On the contrary, the sun never really raises above the horizon in winter, rather it envelopes the place in tranquil colours of red and pink. This condition must be reflected upon when making energy calculations in Be10, as energy contributions from the sun varies considerably from a Danish calculation basis.

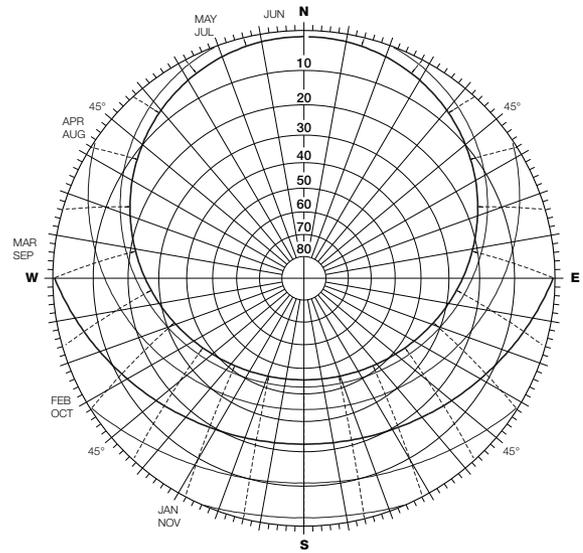
Wind

The prevailing wind direction in Lofoten is south west [Fauske, 2011]. Traditionally people have settled so as to create safe harbours in lee for the wind. In accordance with this, the mountains of Å protects the small community from the strongest winds, creating a safer harbour area, at the same time as forming a dramatic backdrop.

Snow

The climate of Lofoten is highly influenced by the warm Gulf Stream, meaning that this region is relatively warmer (water and air) than other areas in Norway [Røde (1996):15]. E.g the water never freezes in winter, hence, milder winters are experienced here in comparison to other subarctic regions. Observations show that it, compared to Denmark, snows much more in Å than in Denmark (fig. 116). The built environment indicates that inhabitants have traditionally aimed (and still aim) to meet these particular conditions by applying pitched roofs to their building structures.

Subsequently, snow loads become a defining factor when designing a building in this particular place.



▲ 115. Sunpath diagram for Lofoten.



▲ 116. The differences in snow loads in Norway (Moskenes Municipality) and Denmark. The snowload is 5 times bigger in Moskenes compared to Danish conditions. [Snøfangerkroken, web 23 and Jensen, 2009]



THE CORE OF THE BUILDING TASK

From the presented understanding of placeness in Å, one permeating narrative stood out: It is the story of existential tension in relation to the life giving and -taking sea; a duality between a more subdued observing situation on land and a more exposed experience of the dramatic sea. This is the story we seek to articulate through built form in Å.

On the basis of our theoretical studies of architecture and place and the analysis of the actual context in which the information centre is to act, the following problem is put forward:

How do we design an architectural intervention in Å that:

- by defining gestures tells the dualistic narrative of a existential tension substantiated through articulated tectonic detailing
- voices a new identity in Å and stages authentic experiences of the place
- Exudes that the water is the focal point for the life in the building
- Respects the quiet character and cultural historical identity of the place
- Acts to support the central area as centre of activity in Å
- Invites to informal stays and incites a curiosity about to the activities within the building.
- In its spatial organisation creates interfaces of contact between the different usergroups.

Analysis : Hirtshals

- STANDING OUT IN A EXPRESSIVE BUILT ENVIRONMENT

INTRODUCTION

An unsentimental industrial identity on the borderline between land and sea.

In the following a brief analysis of Hirtshals is presented focusing on capturing the mood which envelopes the industrial setting.

The main emphasis in this thesis project has been placed on the project in Å, and as such, the main point of interest in the Hirtshals-project has been to engage in a locally anchored development process. Invited by VisitNordjylland we have participated in network "Porten til Nordsøen" [The gateway to the North Sea], which has formed the strategic backdrop for our engagement in the place.

The town of Hirtshals is situated in Northern Jutland, bordering the powerful North Sea. The surrounding nature is that of the dominating ocean and windblown flora as a constant reminder of the harsh conditions under which the inhabitants have settled. The topography is characterized by three plateaus; the lower level of the harbor, the level of the town and finally the level on which the lighthouse from 1863 is erected.

►
118. Collage of images and impressions from Hirtshals.

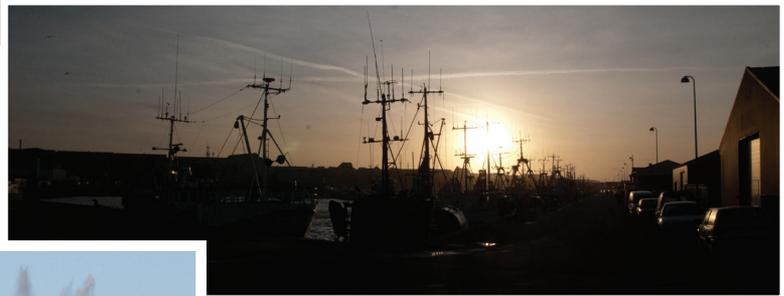


unsentimental

industrial



large scale



harsh climate

1:1



windblown

LIFE AND MOOD

Hirtshals as industrial harbour town. The harbour plays a crucial role in Hirtshals; not only financially, but in the self-awareness of the locals and in the built landscape, which raises before the visitor or passers-by.

The harbour as fishing port.

The harbour as transit mechanism.

And recently, the harbour as framework for maintenance work on the mega structures of the oil industry.

The harbour of Hirtshals is unsentimental in its physical appearance as well as its location, exposed to the forces of nature. A gateway to the North Sea or reversely; a gateway to Northern Jutland.

The harbour and the rough climate plays a crucial role in Hirtshals. Not only financially speaking and in terms of physical extent, but also in self-awareness of many of the inhabitants. E.g. all the people we have met in Hirtshals seem to know the weather forecast by heart, and a new app which reveals the details of each ship, the amount of fish landed in the harbour etc., appears to be the new basic 'must have'-equipment.

The unsentimental combination of a rough climate and industrial structures is characteristic. As they put it themselves in Hirtshals: "Here everything is 1:1 - what you see is what you get" and Hirtshals, hence, appears to us as perceivers with a distinct level of authenticity.

TOURISM IN HIRTSHALS

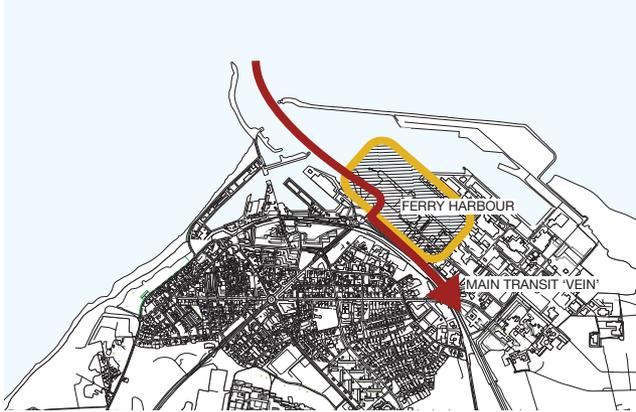
From a tourism perspective Hirtshals represents an important transit hub. However, the majority of these tourists never see more of the place than the main road leading out of the town, headed towards other destinations [Zielke, 2012] (fig. 119). These people, hence, represent an unexplored potential in the process of commercialising tourism as a parameter of growth in the town of Hirtshals, by initiating more and longer stays.

Through analysis of the place and participation in the network we have identified two superior focus areas in Hirtshals in regards to tourism. One is to further target the 'transit'-issue, referring to to unexploited potential represented by the large number of people driving through and out of Hirtshals to and from the ferries.

As a second focus area we find a need to address the level of attractivity in Hirtshals as a tourist destination. Hirtshals possesses existing tourist attractions, most prominently may be mentioned the Nordsøen Oceanarium. However, with present project we wish to participate in staging and strengthening existing qualities in the harbour environment. The tower initiative presented in this project forms part of the latter focus area.

1. Transit issue

2. Attraction value - what does Hirtshals have to offer?



▲ 119. 'Transit-issue' - When passengers leave the ferry, the infrastructural system guides people directly out of town.



▲ 120. Treating the level of attraction in Hirtshals by strengthening existing qualities in the harbour environment. This will be the focus of the present project.



▲
121. Harbour wharf view.

Regional tourism setup - VisitNordjylland

The strategy of the regional tourism development organisation VisitNordjylland forms the superior framework for our engagement in Hirtshals.

In few words, VisitNordjylland works to initiate “lighthouse projects”, understood as “points of impact”, which can be strengthened to brand Northern Jutland outwards - in a Danish and International context [VisitNordjylland, 2011].

Hirtshals is one of these potential lighthouse projects and as such, one of the places in which VisitNordjylland has initiated a process of establishing locally anchored tourist initiatives.

Local tourism setup - “Porten til Nordsøen” [The Gateway to the North Sea]

In the fall of 2011 VisitNordjylland and VisitHirtshals took the initiative to establish a network amongst local players in tourism related business and executives in local businesses and organisations. We were invited to participate by VisitNordjylland with the aim to generate concrete design proposals in relation to the initiative.

KEY POTENTIAL

Based on the analysis of the site and the participation in the network in Hirtshals, we have identified the harbor, activities related to the harbor - and locally landed and processed fish in particular - as the key potential in the future development of Hirtshals. The aim, thus, becomes to accentuate and stage the authentic, industrial harbor environment with all its unpolished and unsentimental beauty for tourists and locals.

FUTURE STRATEGIES - PROPOSAL

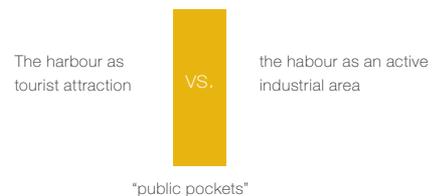
During the network meetings a need to address the accessibility to the harbour environment has emerged as a precondition for at strengthening the harbour as an attraction from a tourism perspective. Even if the harbour represents an important part of the self-understanding of many inhabitants in Hirtshals, the increased security and safety on the harbour in recent years, has resulted in limited public access to the areas [Zielke, 2012].

As such, increasing accessibility to the harbour is assumed to have a positive impact on Hirtshals as a tourist destination as well as contributing positively to the relation between town and harbor in the consciousness of the inhabitants.

However, how is it possible to increase public access to the industrial harbour without compromising the conditions for commercial activities? In a master plan for the development of the harbor ("Masterplan 2030") so-called "public pockets" are included [Port of Hirtshals (2008):34]. Even if relatively undefined, these "pockets" displays a willingness in the harbor administration to maintain, or increase, public accessibility in defined areas.

In the network one wish put forward has been to implement "hot spots" in the harbour area, including digital spots in which to gain information on activities in and stories about the harbor area.

In our perception implementing such digital "hot spots", combined with events targeting the public, is a very interesting initiative. However, it represents yet another "invisible" layer for the more spontaneous visitor. Here we identify a need to make visible, physical interventions which can stage the attractions of the harbor environment.



▲
122. 'Public pockets' as strategy for increasing public accessibility in an active industrial setting.

THE BLACK TOWER

In agreement with the network in Hirtshals a concept for “Det Sorte Tårn” [The Black Tower] has been put forward. The concept comprises a view- and digital information tower with incorporated fish sales stall. As a new architectural intervention on the outermost harbor pier it is to contribute with a new perspective on the specific character of the place - the harbor and the fish - and through the architectural expression and construction tell the narrative of the ‘unpolished poetry’ pervading the place.

The perspective for building the tower

As a continuation of the work in the network, a possibility to erect a smaller, temporary version of the tower has emerged with financial support by local players and governmental funding. The tower will be constructed in connection with Hirtshals Fiskefestival [Hirtshals Fish Festival] with the joint purpose to expose the Black Lobster, and the potential to breed such lobsters in the sea outside Hirtshals, and the concept of a future view- and digital information tower.

In the following we shall refer to the temporary construction for Hirtshals Fiskefestival as ‘phase one’ and the permanent construction as ‘phase 2’. In this project we have focused on the former in order to be able to plan the pavilion within the time frame, dictating that the building is erected on the 1st of August.

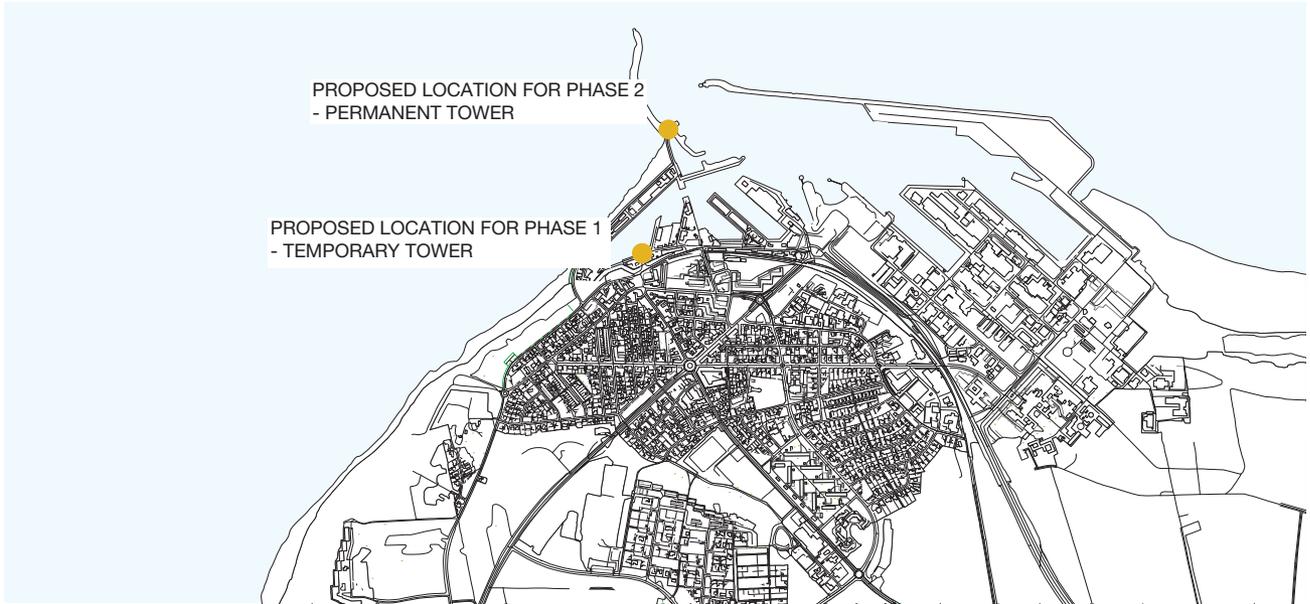
The choice to focus on phase 1 in the present thesis has affected the extent and location of the tower. The former due to the temporary character of the tower and the financial framework and the latter in order to link to the location of other activities related to the fish festival.

Phase 1 : Development of a smaller, temporary tower.
The focus of this project.

Phase 2 : Development of sketch project for at permanent tower. Fundraising.

Phase 3 : Structural design

Phase 4 : Realisation



▲ 123. Proposed locations for the tower in respectively phase 1 and 2. In phase 1 proximity to the fish festival activities is considered crucial. This suggest a location in the transition from town to harbour. In phase 2 a location is suggested which marks the outermost point of interaction between sea and harbord, allowing close proximity to the large boats.

The Black Tower, phase 1

	m2	CAPACITY	ACCESS	LIGHT CONDITIONS	ATMOSPHERE
Seafood stall	5	Sales of take-away, small storage	Staff	Natural/artificial, visual connection to the outdoor	Simple, focus on food,
Viewing platform	5	Observation point	Public	Natural	Extrovert, lofty, views to 'dramatic' scenery

▲ 124. Room programme for the temporary Black Tower in Hirtshals.

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Please note that references for appendices are presented on the relevant appendix page.

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- Fig. 126 based on Destinasjon Lofoten and Lofotrådet (2006): Lofoten som reisemål mot 2015- en Masterplan for arbeidet med bedre reisemålsutvikling i Lofoten (Strategy diagram)

APPENDIX [PART 1]



APPENDIX 1

OVERVIEW OF CONVERSATIONS, PARTICIPATION IN LECTURES, WORKSHOPS ETC.

- Dag Jørund Lønning (dr.philos and social anthropologist, Oslo)
14/4 2010
Lecture on the changing settlement patterns in the Norwegian countryside.
- Cathrine Lerche (Architect, Owner, Lerche Architects, Oslo):
21/10 2010
Meeting concerning a regional development project won by Lerche Architects ("Bilyst – modern boløsninger på bydga").
- Ole Wiig, NSW Oslo (Managing and architectural director, NSW Sivilarkitekter, Oslo):
14/6 2011
Initiating meeting with Ole Wiig about the cooperation
21/10 2011
Meeting with Ole Wiig concerning the Lofoten Islands and chosen project site
23/11 2011
Meeting with Ole Wiig concerning reference projects the development of the urban development plan of the design part
16/3 2012
Meeting with Ole Wiig concerning the program and architectural main idea of the "Lofoten Sea Culture Centre" in Å.
- Empirical excursion on the Lofoten Islands
11/10 – 19/10 2011
- Kari Fauske, (regional director, Svolvær, NSW Sivilarkitekter:
18/10 2011
Conversation on the outskirts issue in Norway with special attention to the situation of Lofoten, Norway
- Alf Jonassen, manager of Å Historical Museum:
16/10 2011:
Conversation and guided tour in Norwegian Fishing Village Museum Å.
- VisitNordjylland
17/8 2011:
Initiating meeting with Lars Enevoldsen (director, VisitNordjylland) about the corporation.
19/9 2011:
Meeting with Lars Enevoldsen and Mette Sandahl (project manager, VisitNordjylland) concerning present initiatives in the tourism trade in Northern Jutland and their strategy based on example projects.
7/12 2011:
Meeting with Mette Sandahl concerning the tourism strategy in Hirtshals.
15/2 2012:
Participation in a seminar on marketing of food festivals in Northern Jutland, as a means to attract tourists to the region.

- Realdania meeting:
9/11 2011:
Info meeting about a campaign and funding pool launched by Realdania: "Stedet Tæller" [Place Matters].
- Hirtshals Harbour:
26/1 2012:
Conversation with Jens Kirketerp Jensen (director, Hirtshals Harbour) concerning the present thesis project and potential areas of interest from the harbor administration's point of view.
- VisitHirtshals
11/1 2012:
Meeting with Laila Zielke (manager, VisitHirtshals) and Susanne Fibiger (former head of Nordsøen Museum, Hirtshals) concerning the future of tourism in Hirtshals.
- Nordsøen Forskerpark
11/1 2012
Meeting with Kurt Hansen (senior researcher at Sintef AS, Hirtshals). Conversation and tour around the facility focusing on the organizational structure of Sintef AS, as an organization based on a central base in Norway and smaller research units and on the water tank as an example of 'infrastructure' for research on technologies related to the sea and fishing in particular.
- Dorte Dahlin (artist):
12/1 2012
Conversation with Dorte Dahlin, who has been engaged in projects in Hirtshals; Den grønne plads [the green square] and "the stair" connecting the square and the harbour.
- Lea Holst Laursen (PhD, Aalborg University):
18/1 2012:
Conversation on the outskirts issue with attention to the situation in Denmark and Norway.
- Netværksmøde "Hirtshals – et hav af muligheder" [Meeting in the network "Hirtshals – an ocean of possibilities"]
6/12 2011, 11/1 2012 and 27/2 2012:
Network meetings with representatives of the tourism trade and related trades and commercial interests in Hirtshals with an aim to point out a future strategy for tourism in Hirtshals.
1/6 2012:
Planned meeting, where we are to present our project to the network.
- Speaker at the workshop "Riksvei 1":
7/5 2012:
Initiating workshop regarding a new initiative in Norway in which architectural projects related to tourism along the Norwegian coastline are developed. Oslo.

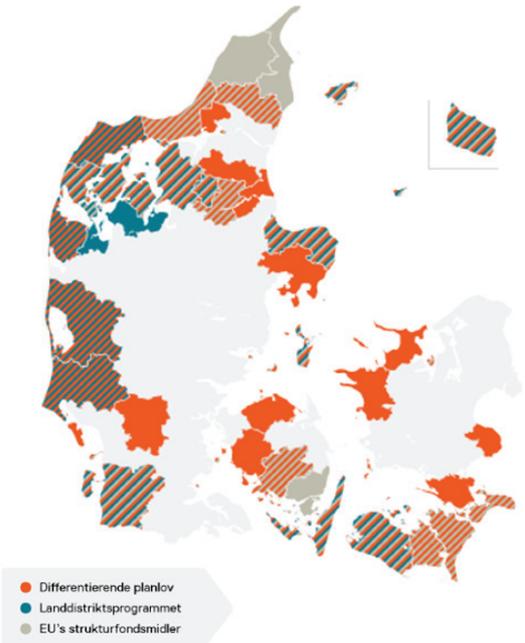
APPENDIX 2

BACKGROUND FOR DELIMITATION OF THE TERM 'OUTSKIRT AREAS'

In this thesis project the understanding of the term outskirts areas, put forward under "Turning the tide in the outskirts" is based on a coupling performed by Realdania of three officially used definitions:

- Planlægning (planloven): Municipalities outside Copenhagen and the city-areas of Eastern Jutland, where 40 % of the inhabitants live outside urban areas, including islands which are not connected to the mainland by a bridge.
- Landdistriktsprogrammet, 2007-13 [The rural district program] (Danish Ministry of Food, Agriculture and Fisheries): A definition of outskirts municipalities based on a comparison of geographical and socioeconomic criteria, e.g. the degree of urbanisation, the development in the number of inhabitants, employment rates etc.
- Strukturfondsmidler [the European Structural Funds] (EU): A definition of outskirts areas and transition areas based on low commercial income and weak development in the number of inhabitants.

Subsequently 'outskirt areas', in the definition by Realdania, comprise municipalities and islands which are not connected to the mainland by a bridge which face the above written situations (fig. 125) [translation from Realdania, web 1].



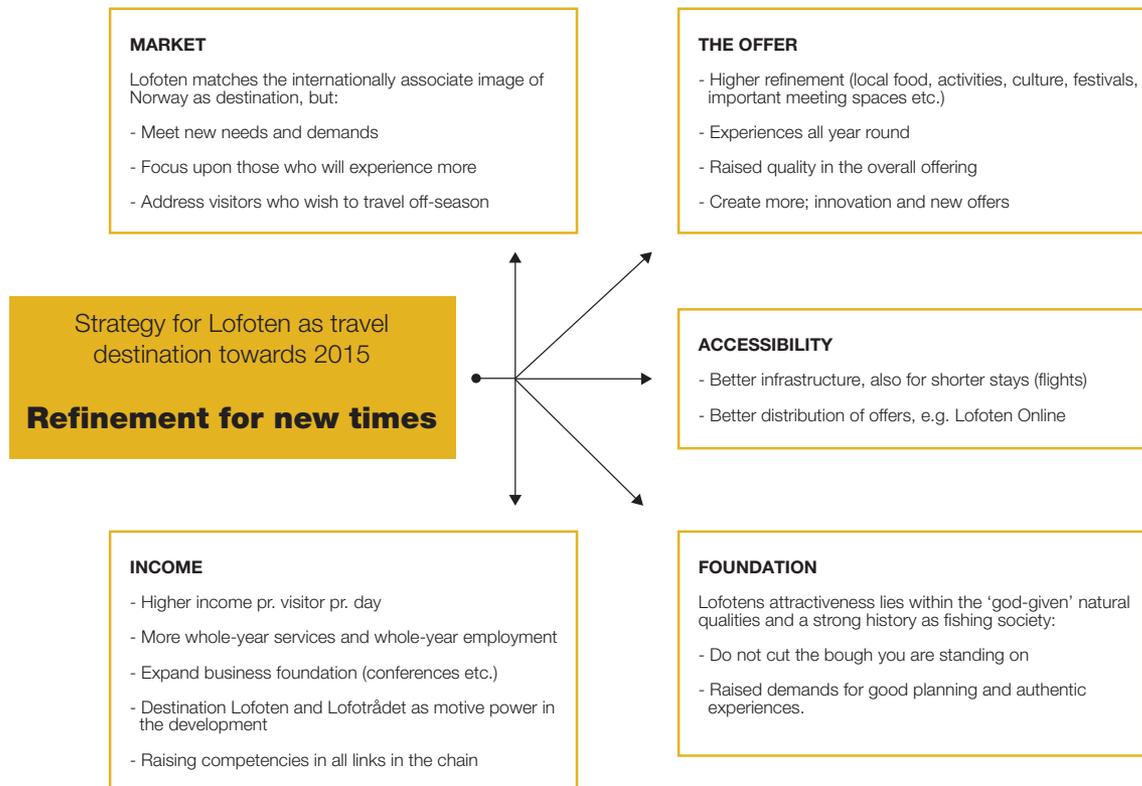
▲
125. Outskirt areas as defined by Realdania and subsequently used of a frame of reference in this thesis project.

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APPENDIX 3

REGIONAL TOURISM STRATEGY, LOFOTEN.



▲
126. Key focus areas as stated in the masterplan for tourism development in Lofoten. Based on representation in [Destinasjon Lofoten, web 12].

APPENDIX 4

POSSIBLE RESEARCH UNITS AT LOFOTEN SEA CULTURE CENTRE

The building should be designed to accommodate a changing number and variety of research units. In the following we shall list four potential players, in order to form a valid room program for the research part of the "Lofoten Sea Culture Centre".

Sintef Energi Research AS

Sintef Energy Research AS is a branch of the industrially focused research concern Sintef AS. Sintef AS is based in Trondheim, Norway, with 'satellites' in various locations, mainly due to proximity to related industries or available infrastructure (e.g. water tank in Hirtshals).



Sintef Energy Research focuses on developing solutions related to energy production, distribution and use onshore and offshore/subsea [Sintef Energy research, web 1].

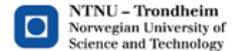
Our point of departure for viewing Sintef Energy Research as a potential player is a future scenario in which renewable energy is being harvested from the Moskenstraumen south of Å. We picture a scenario where Sintef Energy Research finds it attractive to establish a research satellite/unit in proximity to the infrastructure; the sea current generators, with a small number of technicians and researchers referring to a larger research group in e.g. Trondheim. Our hypothesis in this regard, would be that improved digital infrastructure allows for employees to be seated on locations in outskirt areas far from the central base. This builds on the existing organizational structure of Sintef AS – with a number of satellites/units referring to larger centers in which the main research and development takes place [Johansen, 2012].

Needs:

- Office-spaces
- Labs
- Toilets, wardrobe, baths
- Storage
- Jetty for boats

NTNU

NTNU, Norwegian university of Science and Technology in Trondheim, covers a range of education and research topics related to the sea [NTNU, web 3]. As such, they are found to be potential players in the Lofoten Sea Culture Centre. Further they are engaged in research partnerships with Sintef AS, hereunder in relation to renewable energy [Sintef Energy research, web 1].



Needs:

- Office-spaces
- Labs
- Toilets, wardrobe, baths
- Storage
- Jetty for boats

Nordnorsk Havkraft AS

Nordnorsk Havkraft AS [Northern Norway Seapower] is a collaboration between four energy companies in northern Norway. The focus of the collaboration project is to develop initiatives within offshore renewable energy, combining efforts in regards to wind, sea current and wave energy [NordnorskHavkraft, web 4].



Needs

- Office-spaces
- Labs
- Toilets, wardrobe, baths
- Storage
- Jetty for boats

Kulturhistorisk forskning

Å holds a strong cultural historical identity. An existing proposal for a Maelstrom Centre in Å suggests research and mediation related to culture historical aspects of the Moskenstraumen [Maelstrom] and the coastal life of the area [LofotenMalstrømsenter, web 2].



Needs:

- Office-spaces
- Toilets, wardrobe
- Storage

References:

Johanson, Vegar (2012): E-mail correspondence, January 2012 (head of research, Sintef Fisheries and Aquaculture AS)

Web 1: Sintef Energy research, http://www.sintef.no/upload/Energiforskning/%C3%85rsberetning%20og%20brosjyrer/SINTEF%20Energy%20Research%20january%202012_small.pdf, retrived 12/2 2012

Web 2: LofotenMalstrømsenter, <http://www.lofoten-info.no/maelstrom/LMS.htm>, retrieved 12/2 2012

Web 3: NTNU, <http://www.ntnu.edu/>,retrieved 12/2 2012

Web 4: Nordnorsk Havkraft AS, <http://www.nordnorskhavkraft.no/>, retrieved 13/2 2012