On the Horizon:
Space, Place and Roadscape along the Andøya National Tourist Route, Norway

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Acknowledgements

To Jennifer, David, and Rick: Thank you for your belief in me and for your unwavering commitment and guidance throughout this journey.

To my friends: Thank you for your laughter, your love, and your help.

Contents

Figures

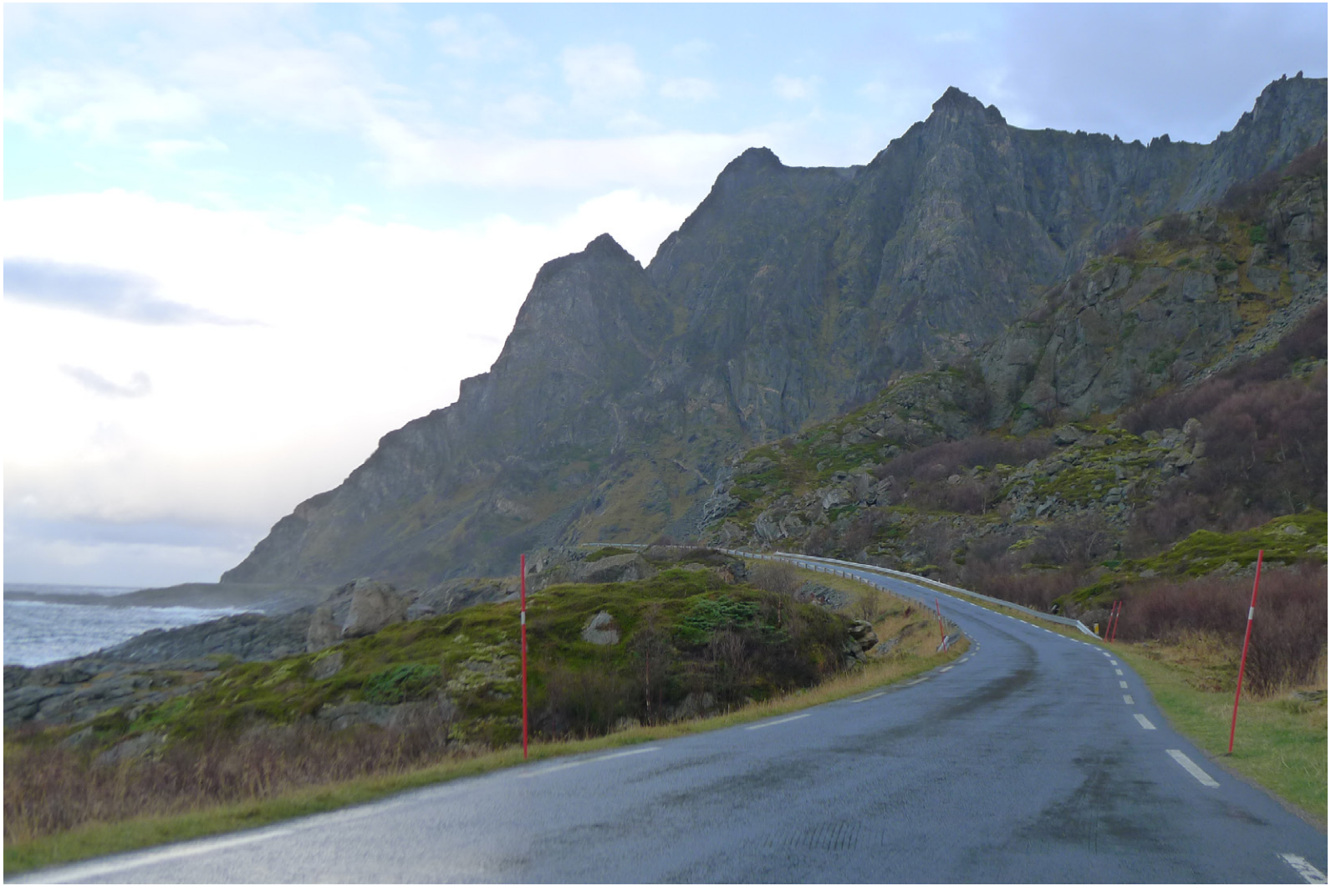


fig. 1 The unknown possibility of what lies around the bend.

Wanderlust

"… we ourselves sometimes forget – that the road serves other needs. For untold thousands of years we traveled on foot over rough paths and dangerously unpredictable roads, not simply as peddlers or commuters or tourists, but as men and women for whom the path and the road stood for some intense experience: freedom, new human relationships, a new awareness of the landscape. The road offered a journey into the unknown that could end up allowing us to discover who we were and where we belonged."

- J. B. Jackson

This thesis developed from research conducted while in Norway on a Valle Scholarship to study the Norwegian National Tourist Routes (NTR) from June to November, 2011. The research, a road trip to drive all 18 of the NTR and to stop at all 58 sites dispersed throughout the 1,983 kilometers of designated routes, was a case study in understanding landscape, place, and architecture through movement. A contemporary manifestation of our ancient nomadic roots[1], the road trip is both a literal and metaphorical vehicle for understanding place.

Through driving the NTR the visitor engages Norway, a foreign country and a foreign landscape, in a way that is both intimate and distant. The routes are designated stretches of existing roads dispersed across the countryside. In driving the entire NTR, the experience of driving a specific route from start to finish is always woven into a larger journey; the path in between routes is undetermined. To drive all of the tourist routes is to stitch together 18 specific stretches of road into an epic journey.

As a network of scenic highways that stretch throughout Norway, the Tourist Routes are both a case study in how people understand landscape in relation to infrastructure and vehicular travel, and a case study in how people orient themselves to place through local topographical features and site-specific architectural interventions.

During my research in Norway, I drove the length of all 18 National Tourist Routes. The experience of driving the routes profoundly impacted my perception of the landscapes and the projects. As a combination of infrastructure, landscape, and architecture, the Tourist Routes perform simultaneously in multiple scales and through layered perspectives, to produce a complex and rich impression of the Norwegian landscape and its cultural history.

fig. 2 The open road and endless horizon. Andøya NTR.

fig. 3 The freedom of a home on wheels. Lofoten NTR.

fig. 4 Unexpected detours. Andøya NTR.

The Tourist Routes are both roads and rest stops. One is experienced at speed, mediated by the conditioned confines of an automobile. The other is explored on foot, out in the open landscape, subject to smell, touch, sound, and taste. The contrast between traveling across the surface of the landscape in a car and exploring specific sites and architectural interventions on foot demonstrates the extremes of scale that inform the experience of the NTR. The contrast between the grandeur of the landscape and the relative smallness of designing a rest stop raises many questions about how humans organize and create built space within unsettled landscapes.

This thesis questions the premise of designing interventions on a site-by-site basis and investigates new possibilities and relationships between landscape and architecture through the design of three interrelated sites. The project takes the Andøya National Tourist Route, one of two only two remaining routes without built interventions (construction is scheduled to start in 2012-13) as the larger site and infrastructural framework for design. The three interventions are related through their siting along the route and through architectural and landscape strategies that respond to physical and material changes within the larger landscape.

By creating interventions that draw visitors into the landscape on foot, the proposed interventions operate simultaneously on multiple scales, slowing down the perception of space from the high-speed cinematic view of the car, to the slow, unframed view of a pedestrian. In many respects, the rest stops act as intermissions; a literal break from driving and a return into the open landscape. By walking through three sites with specific material and topographic qualities, visitors can apply their knowledge of each specific site to their experience of driving, allowing them to better read and understand the depth and character of the landscape passing before them.

The focus of the designs is responding to the topography of specific sites. Each intervention takes measure of physical and material change in its siting strategy and primary design move. Individual projects were developed through a design process that identifies and responds to the essential character of each location. Siting starts with the topography, construction strategy builds from the geological and material qualities of the landscape, and the procession makes manifest the design's relationship to the horizon. Ultimately, the

projects bring people out of their cars and choreograph new experiences and understandings of place within the larger landscape.

fig. 5 Without clear beginning or end, the road winds through the landscape. Andøya NTR.

1 An excellent discussion of nomadism and its relationship to human history and built space can be found in Walkscapes : El Andar Como Práctica Estética [Walking as an Aesthetic Practice] by Francesco Careri.

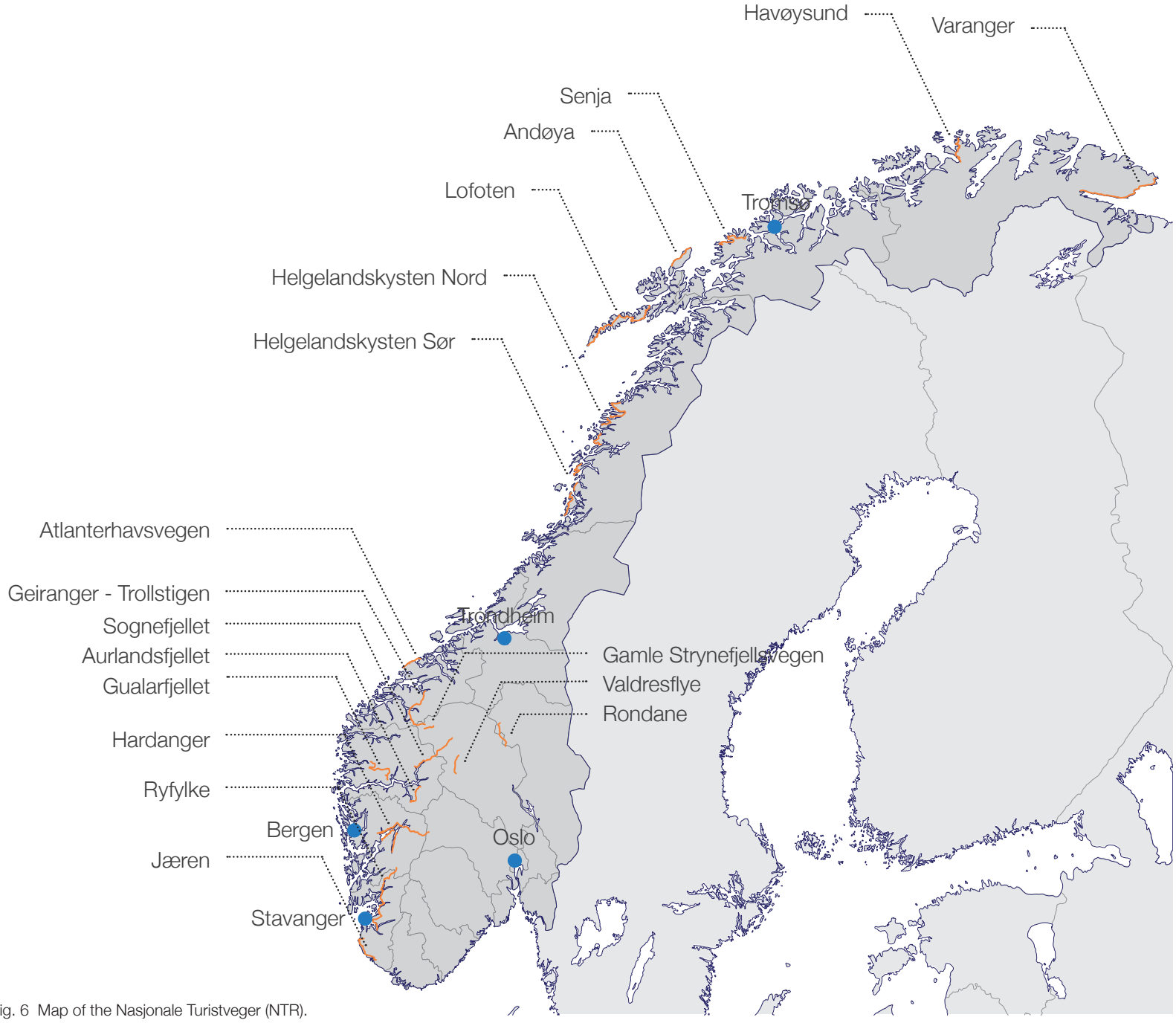


fig. 6 Map of the Nasjonale Turistveger (NTR).

The Map: the Norwegian National Tourist Routes

Along with a desire for freedom and adventure, a road trip begins with a plan or a road map. Regarding this thesis and the research conducted for the Valle Scholarship, the road map is the NTR. In 1994, the Stortinget (Norwegian National Assembly) and the Statens Vegvesen (Norwegian Roads Administration) established the Nasjonale Turistveger (Norwegian National Tourist Routes or NTR) as a joint initiative to increase car tourism in Norway. The projects were conceived as a collaboration between national, regional, and local governments and private interests, with the goals of establishing new tourist economies in rural communities, developing new tourist infrastructure, and providing architectural commissions for up-and-coming Norwegian design firms.

An initial pilot project conducted from 1994 -1997 established three projects along the Sognefjellet Road at Liasanden (Jensen & Skodvin Arkitektkontor [JSA]), Mefjellet (JSA and Knut Wold), and Nedre Oscarshaug (Carl-Viggo Hømlebakk) [insert figure]. The projects attracted critical acclaim from the international architectural media and helped secure political backing for the full tourist routes project in 1998-1999.[1]

A planning phase from 1999-2004 resulted in the selection of eighteen tourist routes stretching across the country [insert figure]. The routes were selected for the quality of the natural and cultural landscapes through which they pass and their classification as secondary roads, encouraging travel and tourism away from the main transportation routes. In total there are 1,982 km of designated tourist route and plans to build 58 interventions including rest stops, service facilities, ferry terminals, tourist centers, memorials, and viewpoints.

Construction on the entire project began in 2005, and is scheduled for completion in 2015. The estimated total budget is 3.4 billion Norwegian Kroner (580-600 million USD).[2] Quality assessments are conducted every five years to ensure maintenance of the built projects and the local landscape. Each tourist route must pass a quality assessment before achieving official status. Building is expected to reach completion in 2015 – 2016, and all of the routes are expected to achieve full tourist route status by 2020.

An international multi-media marketing campaign has been in effect throughout the development of the tourist routes projects, with coverage of projects through architecture

fig. 7 Liasanden Rest Area, Sognefjellet Road

fig. 8 Mefjellet Rest Area, Sognefjellet Road

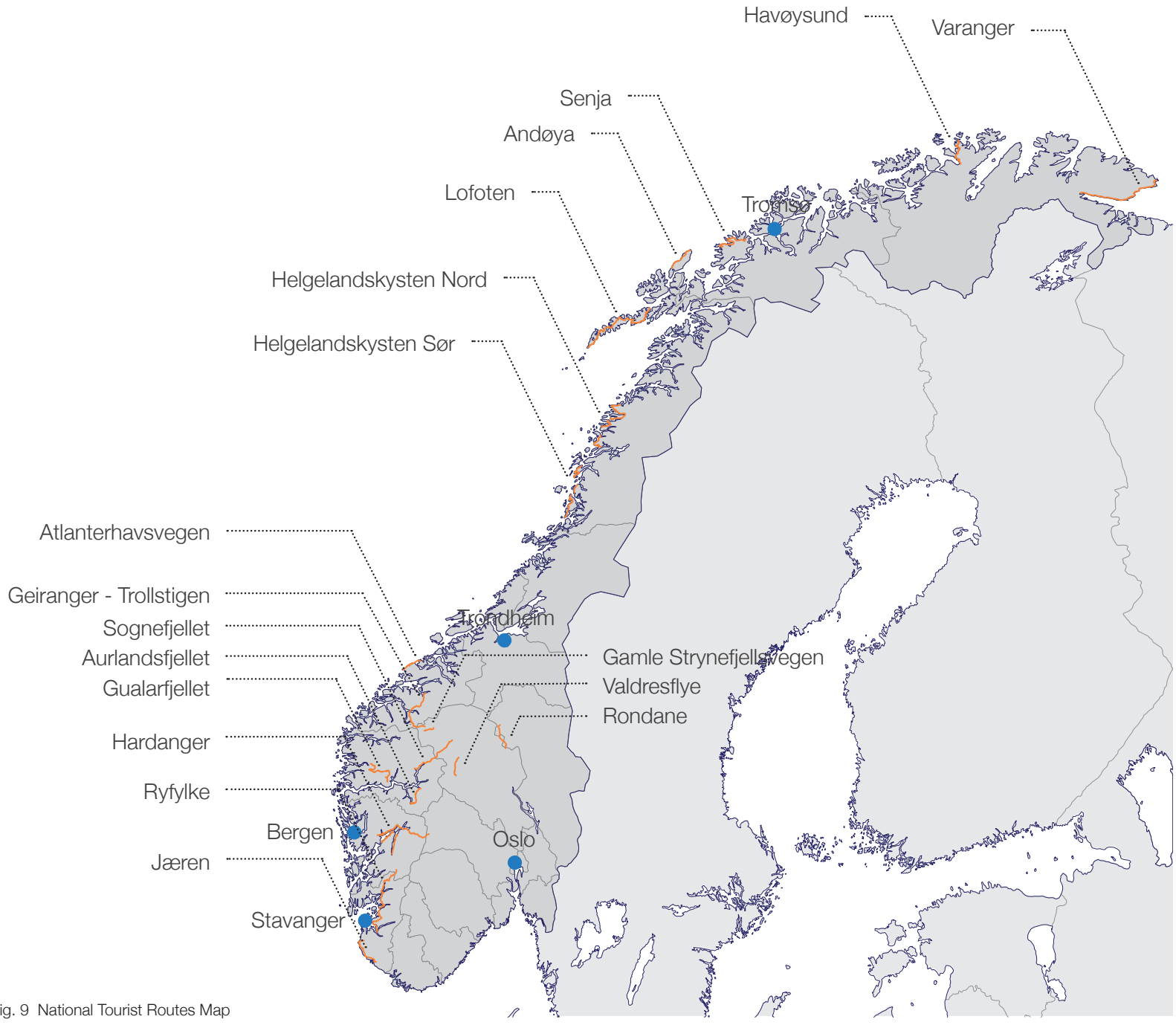


fig. 9 National Tourist Routes Map

and design media (print and internet), and with the development of dedicated websites (www.nasjonaleturistveger.no/en) and social media (www.facebook.com/pages/National-Tourist-Routes-in-Norway/159950850697066). The projects are being marketed as part of the government's "Norway: Powered by Nature" tourism campaign by including the Detour travelling architecture exhibit as a feature of the Norwegian Pavilion at the 2011 Shanghai World Exposition.

Norway by Car: a view through the windshield

Norway by Car: a view through the windshield

The NTR is a hybrid of new construction and renovation to existing infrastructure. The routes are designated stretches of existing secondary highways. The start and end of each road and the location of interventions are designated by simple signage [insert figure]. Improvement to the road surface is assessed on a case-by-basis, but there is an emphasis in maintaining the size and character of the existing roadways. The primary development is the construction of new rest areas and service facilities, some at existing tourist attractions, others at new sites and informal turn offs along the routes.

The routes pass through a broad range of natural landscapes: high-mountain passes, deep fjords, dark forests, barren arctic tundra, verdant fields, rocky coastlines, sandy beaches, and sleepy seaside villages and towns. The 18 routes are spread throughout Norway from Varanger in the northeast, to Jæren in the southwest [insert figure – tourist route map], and were selected as representative of the best that the Norwegian landscape has to offer. This curated view of the Norwegian landscape draws parallels to National Romantic painters of the 19th century, in which the privileged image of a painted scene represented a political and cultural view of how both Norwegians and foreigners should understand the countryside and its inhabitants. In the case of the NTR, the view through the windshield is a curated view of the natural and cultural landscapes that have fostered the growth of the people and the modern political state.

As a system of national scenic highways, the predominant experience of the NTR is the view through the windshield or side windows of a moving car. The view from the car

fig. 10 Steilsneset Witch Trials Memorial, Varanger NTR, Louise Bourgeiose and Peter Zumthor.

fig. 11 Snefjord Rest Area, Havøysund NTR, Pushak Arkitektur.

fig. 13 Grunnfør Cyclists Shelter, Lofoten NTR, 70˚ Nord - Gisle Løkken.

fig. 12 Myrbærholmbrua, Atlanterhavsvegen, Manthey Kula - Beate Hølmebakk.

offers two different visual experiences, the perspectival view through the front windshield, and the panoramic view through the side windows. The passing landscape is experienced as a cinematic image that reflects changes in speed and direction. The soundtrack is that of the tires along the road surface and of the wind and weather outside the car. The body feels the contour of the road as the car moves through three-dimensional space along the surface of the landscape.

1 Interview with Steinar Skaar (Project Manager, Statens Vegvesen): 10.27.2012, Oslo, Norway.

2 Andresen, Jan. “National Tourist Routes - traces of our time.” Detour. Architecture and Design along 18 National Tourist Routes in Norway. (2010): 12.

fig. 14 Trollstigen Plateauet, Reiulf Ramstad.

fig. 15 Gudbrandsjuvet, Jensen & Skodvin.

fig. 16 Torvdalshalsen, 70° Nord - Gisle Løkken.

fig. 17 Nappskaret, Jarmund Vigsnæs Arkitektur.

fig. 18 Stegastein, Saunders | Wilhelmsen.

fig. 19 Ropeid Ferry Terminal, Jensen & Skodvin.

fig. 20 Svandalsfossen, Haga Grov - Schelderup.

fig. 21 Sohlbergplassen, Carl-Viggo Hølmebakk.

fig. 22 Hereiane, Knut Hellås | 3RW.

fig. 23 Out of the car and into the water.

Case Study: Hellåga – Helgelandskysten Nord NTR

Nordplan AS - Arild Waage, Landskapsfabrikken - Inge Dahlman

The rest area at Hellåga uses a simple device - a staircase - to get visitors down from the parking area above and onto the rocks along the shore. The stair travels down the hill and straight into the water, creating a path up and down, but that also allows one to step off the path and explore the waters edge on their own.

fig. 24 Looking up the top of the stairs.

fig. 25 A path of concrete and steel.

fig. 26 Stairs into the water.

fig. 27 The end of the bridge and the view towards “The Devils Teeth.”

Case Study: Tugeneset, Senja NTR.

Code Arkitektur, Aurora Landskap - Anita Veiseth.

The rest stop and service facilities at Tugeneset utilizes a faceted steel frame and wood slat bridge to bring visitors from the parking area down to the coast line. The project pulls visitors further into the landscape with a set of cast in place concrete steps sited 30 meters down the shore at a break in the rocks.

fig. 28 The passage down the bridge and into the landscape.

fig. 29 View through the Liasanden Rest Area.

Case Study: Liasanden, Sognefjellet NTR.

Jensen & Skodvin

The layby at Liasanden was constructed by filling in declivities in the forest floor with gravel, creating a driving surface for cars and protecting the roots of the mature pines. The driving surface winds through the trees, as the architects chose to adapt to the forest rather than clearing a path for the road. The site is almost entirely porous and seemingly without borders, giving one the sensation of stepping out of the car and directly into the forest.

fig. 30 A wood and concrete information shelter.

fig. 31 A bench for resting and eating a meal.

fig. 32 A rope bumper to protect the trees from cars.

fig. 33 Service building and prefabricated steel and wood bridge, Lillefjord. Havøysund NTR.

Case Study: Lillefjord, Havøysund NTR.

Pushak Arkitekter

The service building and integrated footbridge at Lillefjord crosses a small river and marks the start of a hiking path into the hills beyond. The project is a destination along the route, a highly designed and utilitarian structure, and a reason to leave your car behind in the parking lot.

fig. 34 The bridge is a place to rest and the start of a path heading up to a nearby waterfall.

fig. 35 The village of Nøss, Andøya NTR.

The Road: a thread through the landscape.

"… roads and streets and alleys and trails can no longer be identified solely with movement from one place to another. Increasingly they are the scene of work and leisure and social intercourse and excitement. Indeed, they have often become for many the last resort for privacy and solitude and contact with nature. Roads no longer merely lead to places; they are places."[1]

"Way signifies not only path, but also direction and by extension, intent and manner."[2]

J. B. Jackson

Almost inseparable from wanderlust, the road is one of the pretexts to any road trip. It is the way of the road trip, and its meanings are multiple and deeply engrained in contemporary society. Phrases such as "on the road", "the end of the road", "the rules of the road", or "the road of life" demonstrate the depth to which the road and the experience of travelling roads has colored our perceptions of day-to-day existence. It is the promise of the road – of a connection to far off places and new experiences – that lies at the core of wanderlust. The question of which one leads an individual to leave home and take to the road is mute.

Where wanderlust is a stirring within the soul, the road is both a metaphor and a physical construction, a place within the landscape. Modern roads and their variants – paths, trails, streets, boulevards, avenues, highways, freeways, and interstates – inscribe the landscape, formalizing the path of human movement through space. Their existence in the landscape dates back to prehistory. In Walkscapes, Francesco Careri argues that walking is the first means of transforming the landscape, and that menhir, Neolithic stone obelisks, marked the geometry and geography of physical and mythical landscapes, and formalized pathways the landscape.[3]

"The menhirs were positioned in relation to the road structure, but in contrast to what one might expect they did not function as perspective poles – they were placed laterally with respect to the path. In the case of multiple menhirs lined up in a row, besides defining a direction, they separated two spaces, or more precisely they architecturally constructed the border of a space to be crossed or perhaps danced in, a rhythmical space, geometrically defined, that represents the first architecture, in the sense of physical construction a complex symbolic space, a "space of going" and therefore not a "space of staying…."[4]

fig. 37 Ceavccageadge Menhir, Varanger NTR.

fig. 36 Sheep path, Andøya NTR.

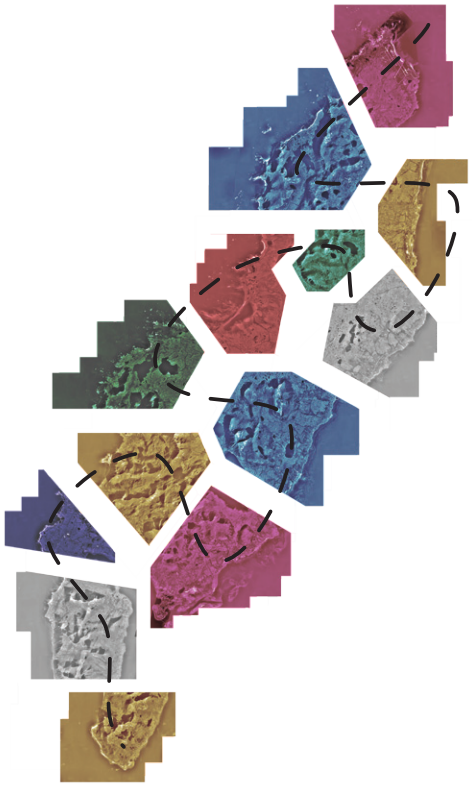


fig. 38 Quilted Site Diagram: Andøya.

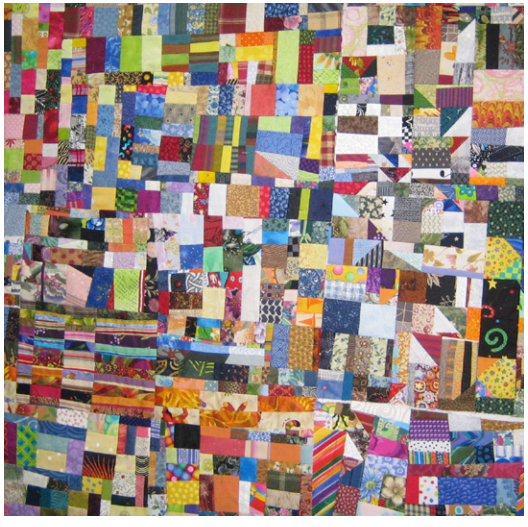


fig. 39 Katherine French, *Crumb Quilt*, 2012.

The rituals attached to the menhir corresponded to changes in the season and annual nomadic migrations, and formed a spatial temporal organization that structured early human societies. The menhir – located along the path – occupied transitional space between tribal territories; a space of movement that from its inception is encoded and woven together with deep cultural significance.

The experience of driving through the Norwegian countryside reflects a deep relationship between the people, their settlements and the landscape. The secondary highways of the NTR cut through farms, fields, pastures, woodlands, villages and coastal fishing outposts. The boundaries of these divisions are evidence of what Jackson describes as the "political landscape," the physical manifestation of political organization and agreement within a community, and are legible across the Norwegian landscape. Given Norway's mountainous terrain and harsh climate, the scarcity of arable land and access to productive fishing grounds resulted in a settlement pattern of hundreds of small communities widely dispersed throughout the land. The construction of modern roads in Norway, almost entirely planned by 1846, allowed for overland connection and communication between settlements.[5] The roads are the thread that stitches together the repeated visible patterns of human use, telling the story of how Norwegians have adapted to a rugged and unforgiving landscape.

The metaphor of a patchwork quilt accurately describes the manner in which a road integrates itself into the Norwegian landscape. Like a thread that ties together two fabrics, the road is a line, a space of movement that defines the edge of two adjacent features in the landscape. It is a liminal space that creates a threshold between spaces; it does not separate, rather it loosely ties them together.

The ability to perceive how the road to stitches together different aspects of a landscape, political and natural, is achieved through movement, through the act of driving. From the inside of a car, the view of the natural and political landscapes that surround the road is a view of continual and constant change: passing clouds, growing crops, decaying abandoned buildings and ruins, burgeoning towns and new construction. The view from the road is a view onto the passage of time and change within the larger landscape.

The integration of movement and speed into our perception of the landscape

fig. 40 Quilted Space Diagram: Andøya.

exposes the complexity of the relationship between roads and the places they pass through. The road, speed, and the landscape are all defining elements of the experience of driving and of taking a road trip, however, they are not oppositional in nature. Rather, drawing on the work of Deleuze and Guattari,[6] they are related qualities that exist simultaneously in varying intensities. As one increases the speed at which one travels, the intensity of sensing the curvature of the road as it passes over the topography increases, the clarity of the flora along side the road decreases, and the sense of space compresses and time slows as the body traverses greater distances in less time. As one stops and gets out of the car, the inertial and gravitational forces of travelling at speed disappear and the physical presence of the road itself becomes part of the background, receding into the landscape. The intensities of driving are replaced by slow, bodily sensations: the smell of fresh air, the warmth of the sun, the sound of the wind, and the texture of the terrain. The shifting intensities of driving through the landscape identify the road as a space of flux, a space that exists in between smoothness and striation. The road, a product of its own geometry and path, the speed of travel, and the surrounding landscape, is both a smooth and a striated space.

fig. 41 The road as a space of moving through town. Bleik, Andøya NTR.

fig. 42 Farm settlement established along the road, Aurlandsfjellet NTR.

1 Jackson, John Brinknerhoff. A Sense of Place, a Sense of Time. New Haven: Yale University Press, 1994. 190.

2 Jackson, John Brinknerhoff. Discovering the vernacular landscape. New Haven: Yale University Press, 1984. Print.

3 Careri, Francesco. Walkscapes : El Andar Como Práctica Estética = Walking as an Aesthetic Practice. Barcelona: Gili, 2002. 19, 52-53.

4 Ibid. P. 57.

5 Larsen, Janike Kampevold. “Curating Views: The Norwegian Tourist Route Project” in Routes, Roads and Landscapes, ed. Hvattum et al. Ashgate, (2011). 179.

6 The qualities of smooth and striated space, both their “simple oppositions” and “complex differences” are elaborated in the chapter “1440: The Smooth and the Striated.” Deleuze and Guattari examine several models of smooth and striated space, of particular interest to this thesis is the technological model, which identifies different textiles and techniques for creating textiles as representative of smooth and striated space. The maritime model also engages an in-depth discussion of city space (striated) and nomad space (smooth).

fig. 43 Rondane NTR.

fig. 44 Rondane NTR.

fig. 45 Sognefjellet NTR.

fig. 46 Sognefjellet NTR.

fig. 47 Sognefjellet NTR.

fig. 48 Sognefjellet NTR.

fig. 49 Sognefjellet NTR.

fig. 50 Sognefjellet NTR.

fig. 51 Valdresflye NTR.

fig. 52 Valdresflye NTR.

fig. 53 Varanger NTR.

fig. 54 Havøysund NTR.

fig. 55 Andøya NTR.

fig. 56 Andøya NTR.

fig. 57 Andøya NTR.

fig. 58 Lofoten NTR.

fig. 59 Lofoten NTR.

fig. 60 Helgelandskysten Nord NTR.

fig. 61 Helgelandskysten Sør NTR.

fig. 62 Helgelandskysten Sør NTR.

fig. 63 Helgelandskysten Sør NTR.

fig. 64 Helgelandskysten Sør NTR.

fig. 65 Helgelandskysten Sør NTR.

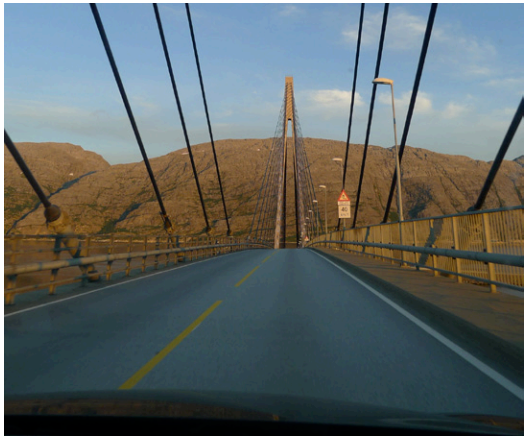


fig. 66 Helgelandskysten Sør NTR.

fig. 67 Helgelandskysten Sør NTR.

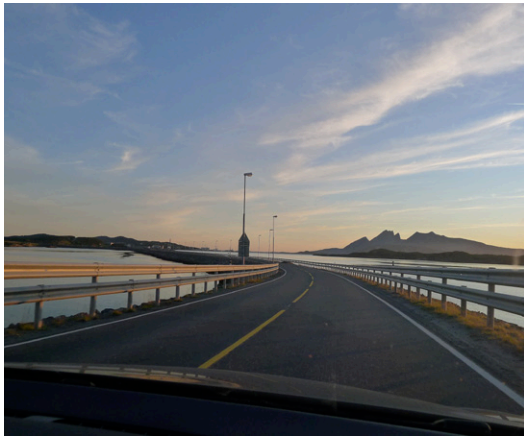


fig. 68 Atlanterhavsvegen NTR.

fig. 69 Atlanterhavsvegen NTR.

fig. 70 Atlanterhavsvegen NTR.

fig. 71 Atlanterhavsvegen NTR.

fig. 72 Geiranger–Trollstigen NTR.

fig. 73 Geiranger–Trollstigen NTR.

fig. 74 Geiranger–Trollstigen NTR.

fig. 75 Geiranger–Trollstigen NTR.

fig. 76 Gualarfjellet NTR.

fig. 77 Gualarfjellet NTR.

fig. 78 Gualarfjellet NTR.

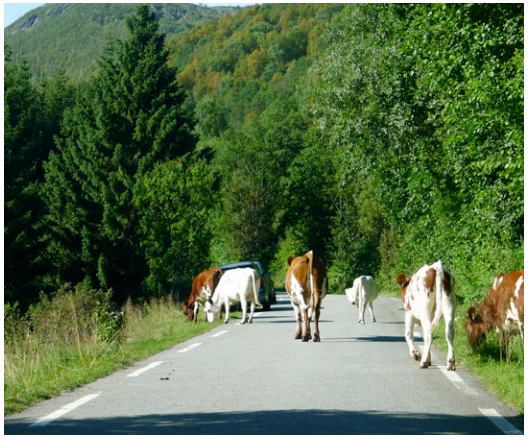


fig. 79 Aurlandsfjellet NTR.

fig. 80 Aurlandsfjellet NTR.

fig. 81 Aurlandsfjellet NTR.

fig. 82 Aurlandsfjellet NTR.

fig. 83 Aurlandsfjellet NTR.

fig. 84 Hardanger NTR.

fig. 85 Ryfylke NTR.

fig. 86 Andøya NTR.

fig. 87 Andøya NTR.

fig. 88 The framed view through the car.

The Car: driving as a spatial practice.

There are 1983 km of designated tourist routes and 58 interventions (as of 2011) along the NTR. The interventions are punctuations along each route serving as destinations for stopping, but it is the road and landscape in between which is the focus of the tourist route experience. Driving is the primary means of experiencing landscape along the national tourist routes, and as a result the experience is mediated and framed by the car – the vehicle through which visitors can access the NTR.

At its most basic the physical form of a car literally frames one's view of the passing landscape. The structure of the car is the extent of ones visual perception, and the frame through which one understands the passing landscape. This view through the windshield is analogous to the view of a canvas through a picture frame or of a movie screen through a curtain. Similar to the frame around a painting or photograph that signifies it as an object - a work of art, an image representing a thing, idea or imagined reality - the frame of the car is a device that both delimits the extent of an image and separates us from the image contained within. The frame of the car reinforces our awareness of the glass that separates driver and passenger from the landscape outside the car. Roland Barthes commented on the dual nature of the view from the car in "Myth Today":

"If I am in a car and I look at the scenery through the window, I can, at will, focus on the scenery or on the window-pane. At one moment I grasp the presence of the glass and the distance of the landscape; at another, on the contrary, the transparence of the glass and the depth of the landscape; but the result of this alternation is constant: the glass is at once present and empty to me, and the landscape is unreal and full."[1]

It is through this distance that the act of driving becomes an aesthetic act, one of viewing and consuming the landscape, rather than an act of surviving in the landscape. The movement inherent in driving connects the view through the windshield more closely to cinema than painting.

While the movement of the car ties the view through the windshield to the moving image of a film, the agency of the driver distinguishes driving and the car as a distinct spatial practice from filmmaking. In *Zoomscape*, Mitchell Schwarzer compares the driver to a director or cinematographer.

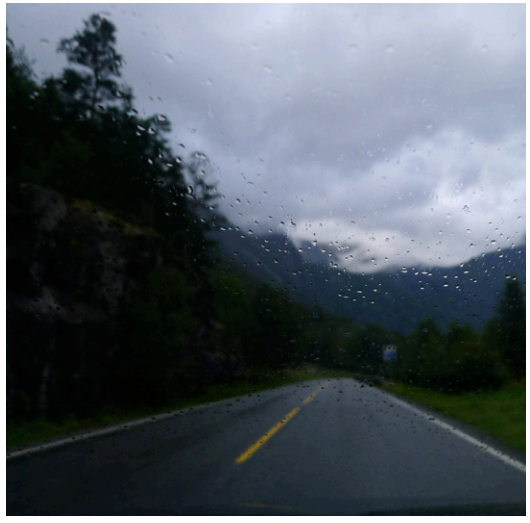


fig. 89 The presence of the windshield and the distant landsacpe

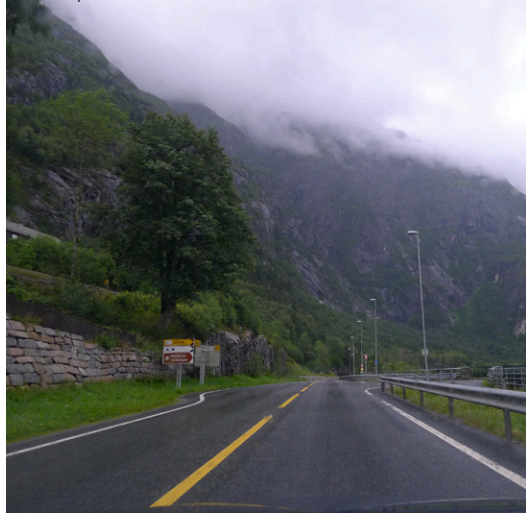


fig. 90 The transparency of the glass and the depth of the landscape.

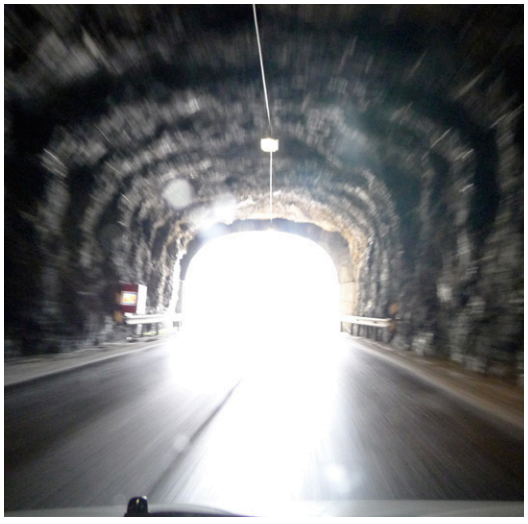


fig. 91 The blurred walls of a tunnel at 85 kmh. Andøya Tourist Route

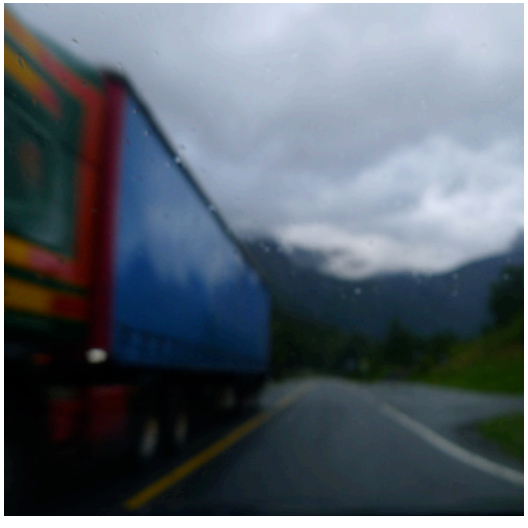


fig. 92 A passing truck. Geiranger-Trollstigen Tourist Route.

"Because of its speed, and because the driver and passengers might focus their attention at certain places, even stopping at special vistas, the car assembles landscapes in an almost painterly way…. In a car, through a sequence of panoramas, viewers create their own versions of landscape tableaux. But of course, the elements have not been arrayed on a planar surface by an artist; in a sense, each driver becomes an artist, as automotive experience of approaching a city creates a fleeting but memorable landscape in the mind of the motorist."[2]

The ability of the driver to change course, to leave the street for the highway or vice versa, gives the driver the freedom to move within the network of roads, to author the narrative of his or her own journey. In this context the experience of the road trip and the recalling of that experience takes on the role of personal saga: the driver is the hero and the car is the trusty steed, the literal vehicle and figurative companion to the journey.

The relationship between car and driver is further entwined through the act of driving, during which the car serves as an extension of the driver's body. As an inanimate object, a car is incapable of driving itself. It needs a driver in order to travel down a road. While driving, the driver is isolated within the confines of the car, and the driver sense the road and changes in topography through the wheels and suspension of the car. The speed of travel is adapted to the contour of the road; the measure of the landscape is felt through acceleration, deceleration, and the response of the car as it reacts to the driver. The jump of the car after a gentle press on the accelerator or the lean of the car from a turn of the steering wheel comprise two of the great joys of driving. At its core, the joy of driving a car is the ability of the driver to travel through the landscape at speeds far greater than humanly possible. In the novel, *Music of Chance,* Paul Auster describes the elation of driving felt by his protagonist, James Nashe:

"Speed was of the essence, the joy of sitting in the car and hurtling himself through space. That became a good beyond all others, a hunger to be fed at any price. Nothing around him lasted for more than a moment, and as one moment followed another it was as though he alone continued to exist. He was a fixed point in a whirl of changes, a body poised in utter stillness as the world rushed through him and disappeared."[3]

Through driving and the extension of the body into the car, a driver becomes more than

human, capable of moving at dizzying speed.

Moving at great speed enables a new perception of the passing landscape, one in which the form of the passing landscape blurs and memory of the experience becomes indistinct. "Speed turns the city seen through the windshield into a surface of motion, a stream of form that somehow eludes the consciousness of form."[4] As the speed of the car increases, the speed of the image passing across the windshield also increases. Blurred forms bleed into one another and through the duration of the journey become an indistinct whole. Only prominent landmarks, radical changes of the topography or unexpected constructions, create memorable moments within the flow of images. Without distinct characteristics, the spaces in between landmarks dissolve into a timeless, spaceless blur, a void in the memory of the journey.

fig. 93 My first ride in Norway: a Suzuki SX4. Sognefjellet Tourist Route.

fig. 94 The Volkswagen Golf that was my primary car while driving across Norway, clocking more than 7,600 km. Helgelandskysten Tourist Route.

1 Barthes, Roland. "Myth Today," in Mythologies [1957], trans. Annette Lavers (New York: Hill & Wang, 1972), 123-124.

2 Schwarzer, Mitchell. Zoomscape: architecture in motion and media. [1st ed. New York: Princeton Architectural Press, 2004. 81-82.

3 Auster, Paul. The Music of Chance. New York, N.Y., U.S.A: Viking, 1990. Print. 11-12

4 Lackey, Kris. *Roadframes: The American Highway Narrative*, p. 77, as paraphrased in Schwarzer, Mitchell. Zoomscape: architecture in motion and media. [1st ed. New York: Princeton Architectural Press, 2004. 71.

fig. 95 The allure of life on the road and a house on wheels: a yellow Mercedes RV on the Lofoten Touritst Route.

fig. 96 Richard Long, WALKING A LINE IN PERU, 1972. Long, Richard, et. al. Richard Long : Heaven and Earth. London: Tate Pub., 2009. 2.

Off Road: getting out of the car and into the landscape.

In contrast to air or rail travel, the road trip also allows for stopping the car and exploring places on foot. Slowing travel to pedestrian pace fundamentally changes the way in which one engages the landscape. Where a standard car is dependent upon a graded slope and relatively smooth surface to travel upon, the human body is capable of climbing over, crawling under, or maneuvering around almost any obstacle. The scale of the human body allows it to engage the landscape and find a path through a dense forest or a foothold on a rocky outcropping. Through walking, the body senses the ground directly, its topography, its material composition, its durability, and its change (both gradual and abrupt) over long distances and broad areas.

Considered from a slightly different perspective, when traveling through variable landscapes on foot, the body is the constant against which the changes in the land are measured. This idea is present in the art work of Richard Long, who's artwork takes the act of walking or

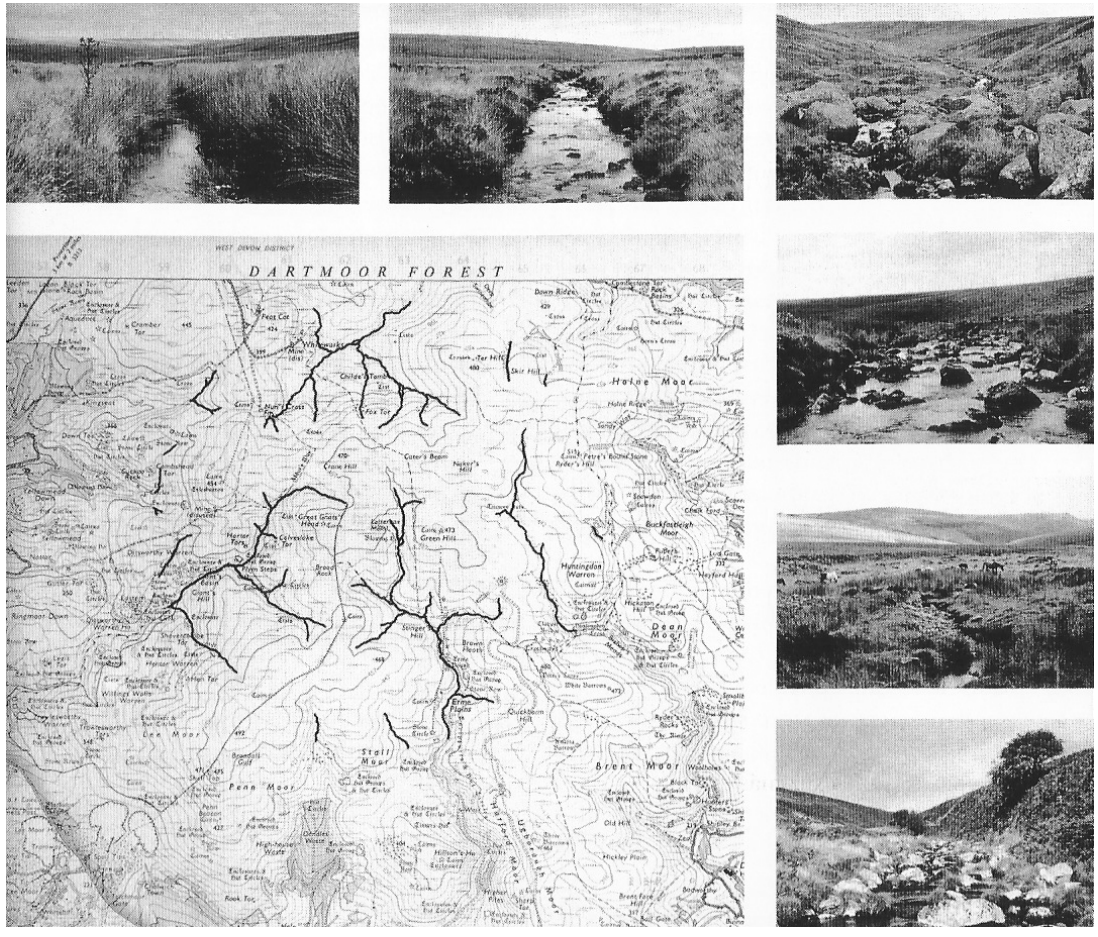


fig. 97 Richard Long, Dartmoor Riverbeds. A Four-Day Walk Along All the Riverbeds Within a Circle on Dartmoor, 1978. Careri, Francesco. Walkscapes : El Andar Como Práctica Estética = Walking as an Aesthetic Practice. Barcelona: Gili, 2002. 149.

traveling through the landscape as a form of artistic intervention in its own right. Francesco Careri comments:

"Long's intervention is free of any technological aid, it doesn't cut into the Earth's crust, but merely transforms the surface in a reversible way. The only means utilized is his own body, his possibility of movement, the strength of his arms and legs: the largest stone utilized is one that can be moved by a single person, and the longest path is the one the body can follow in a certain period of time. The body is a tool for measuring space and time. Through the body Long measures his own perceptions and the variations in atmospheric agents, he uses walking to capture the changes in the direction of the winds, in temperature and sounds. To measure means identifying points, indicating them, aligning them, circumscribing spaces, alternating them in keeping with a rhythm and a direction, and here again Long's work has primordial roots: geometry as the measure of the world."[1]

The physical exertion required to climb a hill is a tangible measure of the slope of the topography. The distance one can walk in a single day is a measure of the difficulty of the terrain and the density of the flora. By exiting the car and exploring a site on foot, a tourist traveling

fig. 98 Road map and hilighter. The traces of my journey through Norway.

the NTR is engaging in the same creative act as Richard Long. Through the movement of their body and their sensing of the landscape, the traveler is engaging in a process in which the journey is both an exploration and mapping of a new place, and a writing of a new narrative.

By viewing movement as a means of spatial intervention and production, this project posits that movement is the foundation for architectural intervention. Through movement, humans organize space, take measure of the world, and inscribe symbolic and physical space upon the ground, in essence creating space for the construction of the built environment and the ordering of society. Within the context of this thesis and the National Tourist Routes, movement is the foundation for orienting oneself to the landscape and for inserting built forms into the natural environment.

1 Careri, Francesco. Walkscapes: El Andar Como Práctica Estética = Walking as an Aesthetic Practice. Barcelona: Gili, 2002. 146,148.

fig. 99 Map: Northern Nordland and Southern Troms Fylkes. Lofoten NTR, Andøya NTR, and Senja NTR. Inset: Andøya NTR.

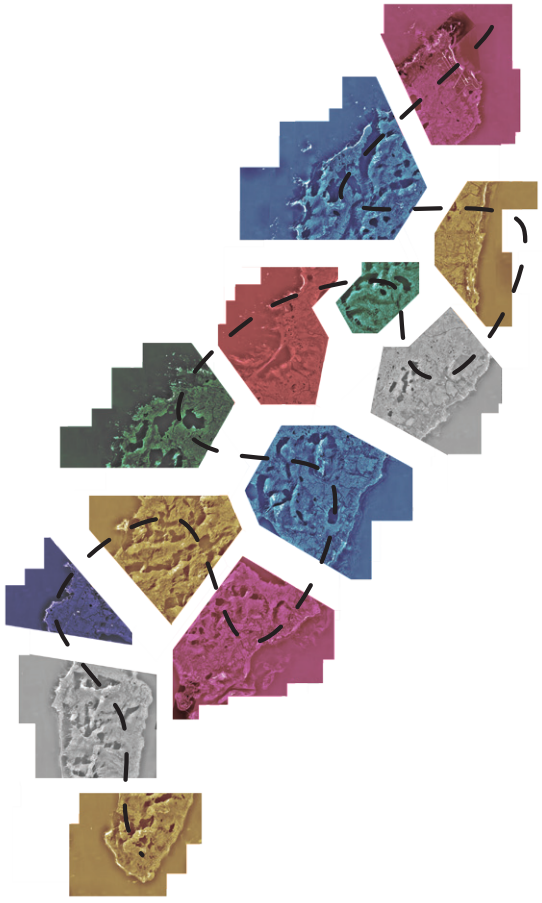


fig. 100 Quilted Site Diagram: Andøya.

The Stitched Site: the Andøya National Tourist Route.

The island of Andøya is located at the northernmost end of the Vesterålen archipelago and Nordland Fylke (the equivalent to a US State), at approximately 69° 6' N latitude and 15° 43' E longitude. The island is the tenth largest island in Norway, and has an area of 489 square kilometers (188.8 square miles).[1] The island is connected to the Island of Hinnøya and the Norwegian mainland by the Risøyhamn bridge. During the summer, a ferry runs between Andenes and Gryllefjord on the island of Senja. The Hurtigruten coastal ferry, which runs up and down the entire Norwegian Coast from Bergen to Kirkenes, stops in Risøyhamn. The island's topography varies from steep, rocky mountains to vast, flat peat bogs, and white sandy beaches [insert figure]. The highest point on the island is Kvasstinden at 705 meters (2313 feet) above sea level.

Despite its extreme northern latitude the island's proximity to the Gulf Stream current of the North Atlantic results in a relatively temperate

fig. 101 Topographic map - 5m contours.

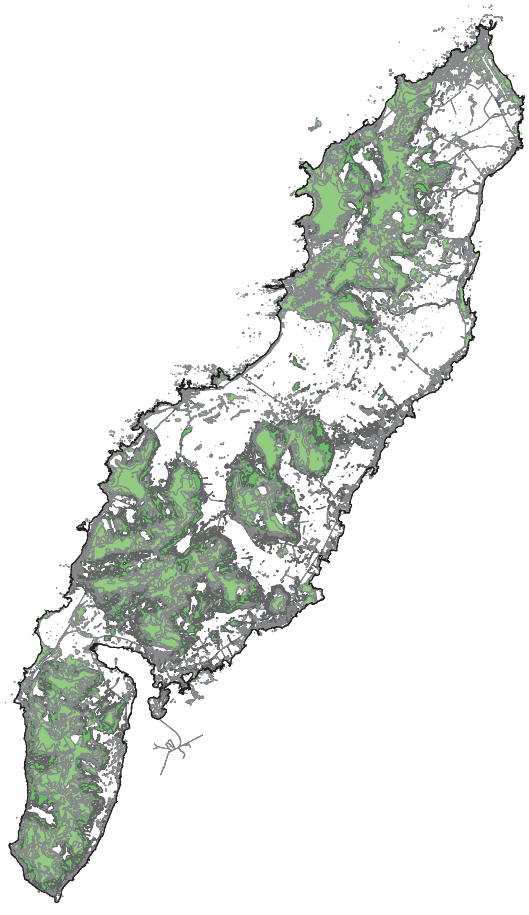


fig. 102 Solid ground and forests.

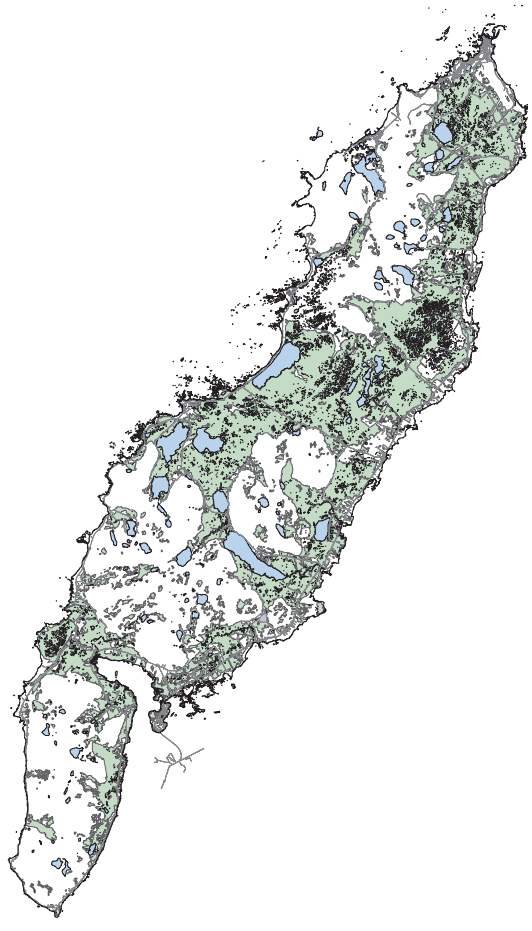


fig. 103 Peat bogs and water sources.

marine climate [insert figure/see appendix]. The historical average high temperature is 11˚C (52˚F) in July and August, and the average low temperature is -2˚C (28˚F) in January and February. The highest recorded temperature in 2011 was 24.6˚C (75˚F) on July 9, and the lowest recorded temperature was -12.1 on February 6. This climate has allowed for a history of continuous human settlement that dates back to the Iron Ages (1400 BC – 400 AD). Settlements developed around fishing grounds and small farming communities. In 2011, 10,235 Norwegians reported fishing and 5,333 reported aquaculture as their primary source of income.[2] As of 2010, 621 persons within Andøy kommune reported primary employment in fishing, forestry or agriculture. There are active fish processing plants in Andenes, Nordmela, and Bleik. Each of those processing plants supports a small marina and a dedicated fleet of fisherman.

Tourism is a quickly growing industry on Andøya, with a focus on ecotourism. Bleik Canyon, a deep-water canyon just off the western coast of Andøya supports a wide range of marine life, and in particular large pods of sperm whales. Whale watching tours operate out of Andenes

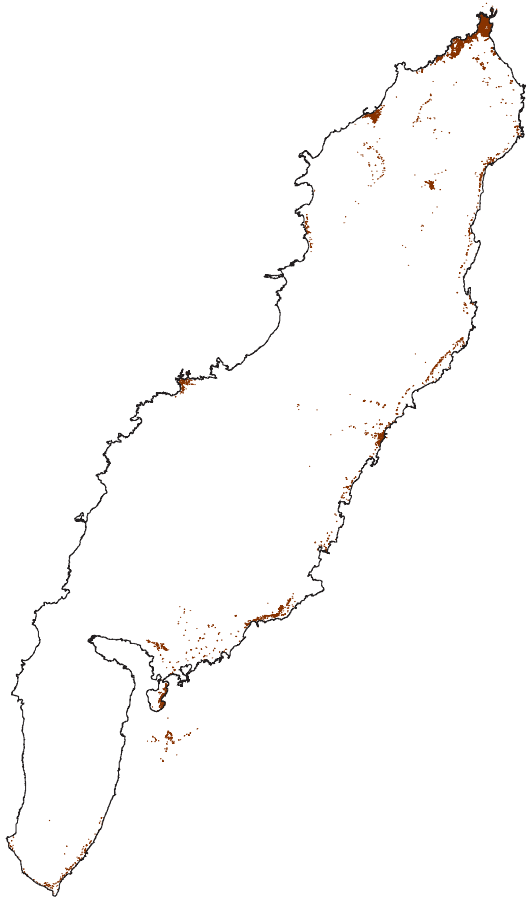


fig. 104 Buildings.

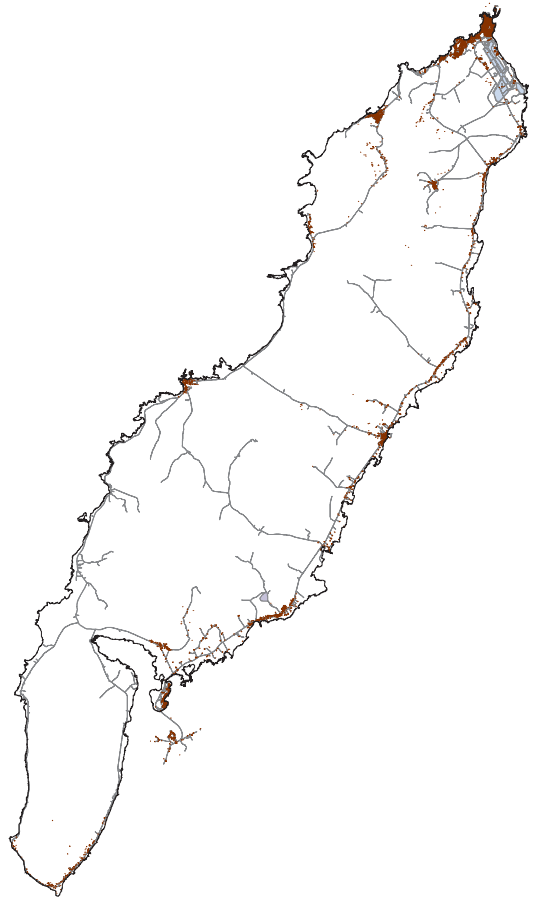


fig. 105 Roads, buildings, and airports.

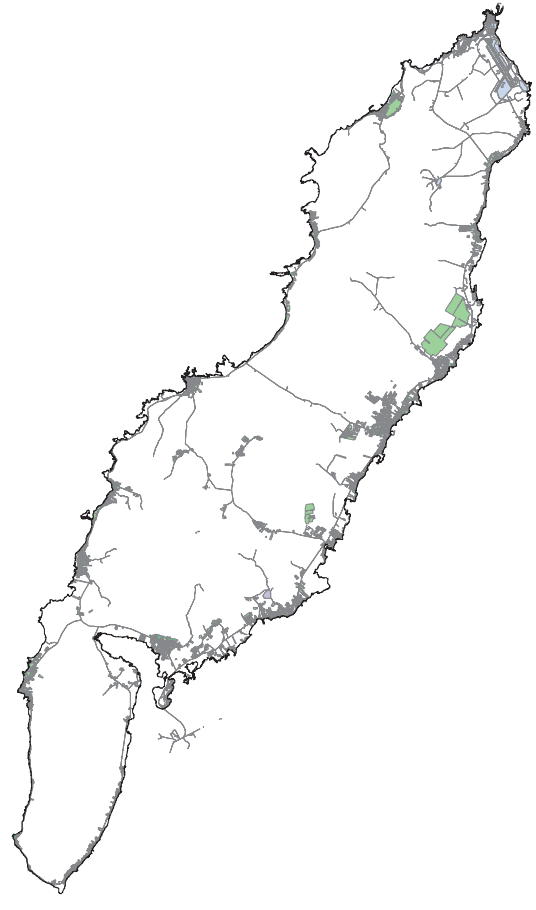


fig. 106 Cultivated land.

from May through September and are a major tourist attraction for the region. Puffin and seal watching safaris depart from Bleik and Staves, visiting the wildlife preserve of Bleiksoya.

The road itself is a typical Norwegian rural highway – it is two car widths wide, without dividing line, or paved shoulder. Shoulder areas are built up at crossroads, entrances to fields and pasture, and at occasional vistas. For safety, the roads widens at sharp corners or places where visibility is limited. The speed limit is 80 kilometers per hour in rural environments, and drops to 50 kilometers per hour near farms and settlements. In towns the speed limit drops to 30 kilometers per hour. Traveling from Åkneskrysset in the south, towards Andenes in the north, the route passes through open lowland swamps, slips past pastures and hills that edge the sides of the mountains, weaves through fields and small villages, holds a small line of land between the ocean and a large lake, climbs into a small closed mountain valley, and clings to a strip of land carved from the side of the rocky coastline. The landscape alternately opens and closes to the view through the windshield,

fig. 107 Compressed landscape diagram. The fleeting impressions of a landscape experienced at speed - memories are fragmented, images become abstracted.

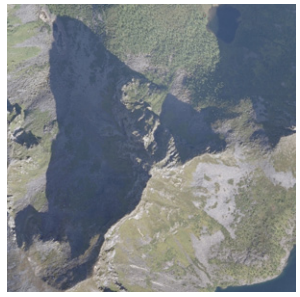
choreographing an ever-changing cinematic perspective onto the landscape passing by at speed.

1 “Andøya - Wikipedia, the Free Encyclopedia.” http://en.wikipedia.org/wiki/Andøya. Web. 10 June 2012.

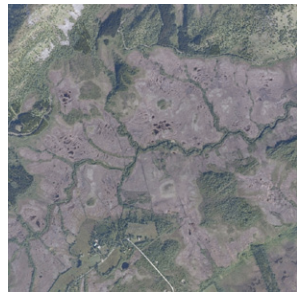
2 “Focus on Fishing and Fish Farming.” Statistics Norway - Statistisk Sentralbyrå. http://www.ssb.no/english/subjects/10/05/fiskeri_havbruk_en/. Web. 11 June 2012.

Natural Landscapes

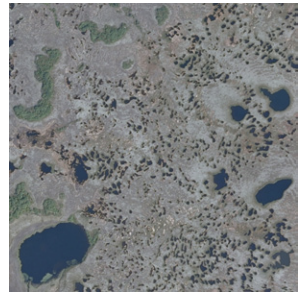
Beach/Coast



Mountain



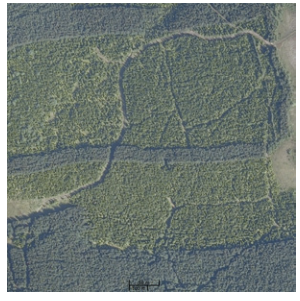
River Basin



Peat Bog

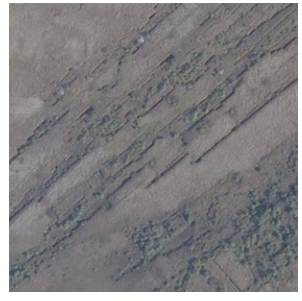
Altered Landscapes

Harbor



Forest

Fields



Peat Fields

Built Landscapes

Towns

Villages

Linear Villages

Roadside Farms

fig. 108 Landscape types of the island of Andøya.

fig. 109 Andenes, Aerial Photo, 1930

fig. 110 Andenes, Transportation fleet, 1945

fig. 111 Andenes Harbor, unknown

fig. 114 Bleik, Work Crew Bleiksveien, unknown.

fig. 113 Bjørnskinn, Snowplow, unknown.

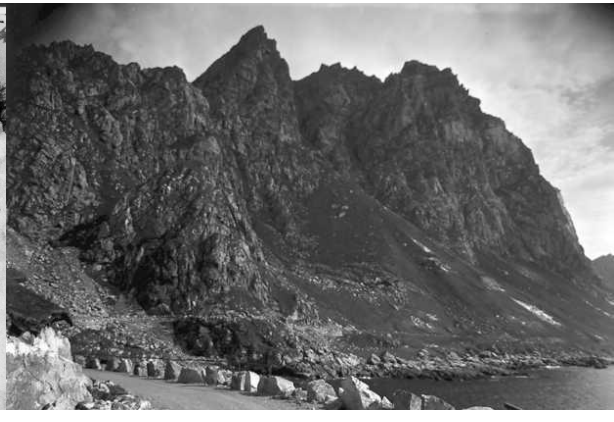


fig. 112 Kleivodden Mountain, Bleiksveien, 1930s.

fig. 115 Peat Cutting South of Andenes, unknown.

fig. 116 Busknes, Goat Farmer, unknown.

fig. 117 Bø, Raking Høy, unknown

Historical photos of life on Andøya

For detailed photo credits, see Appendix 2

fig. 118 Skogvoll, Fishing Boats, unknown.

fig. 119 Nordmela, Drying Fish, unknown.

fig. 120 Kvalnes, Drying Fish, unknown.

fig. 121 Andenes Harbor, 1930s, unknown.

fig. 122 Andenes, Fishing Boats Leaving Harbor, unknown.

fig. 123 Andenes, Harbor Wall - Winter Storm, unknown.

fig. 124 Fisknes, Fishermen, Unknown.

fig. 125 Bleik, Fishermen, Unknown.

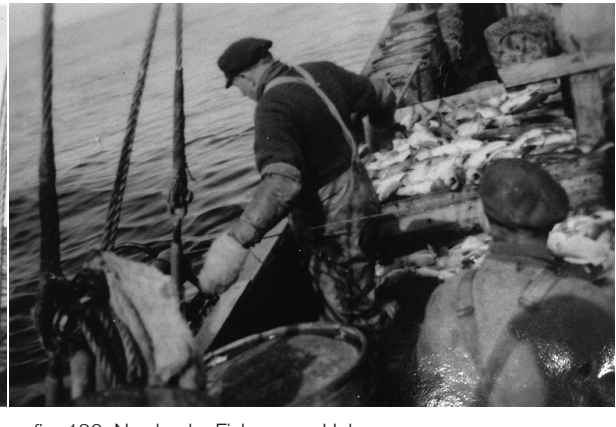


fig. 126 Nordmela, Fishermen, Unknown.

Historical photos of life on Andøya

For detailed photo credits, see Appendix 2

fig. 127 The defining character of the three landscapes: where the sea meets the land, the open expanse of sea and sky, and the unknown depth and mediated horizon of the valley.

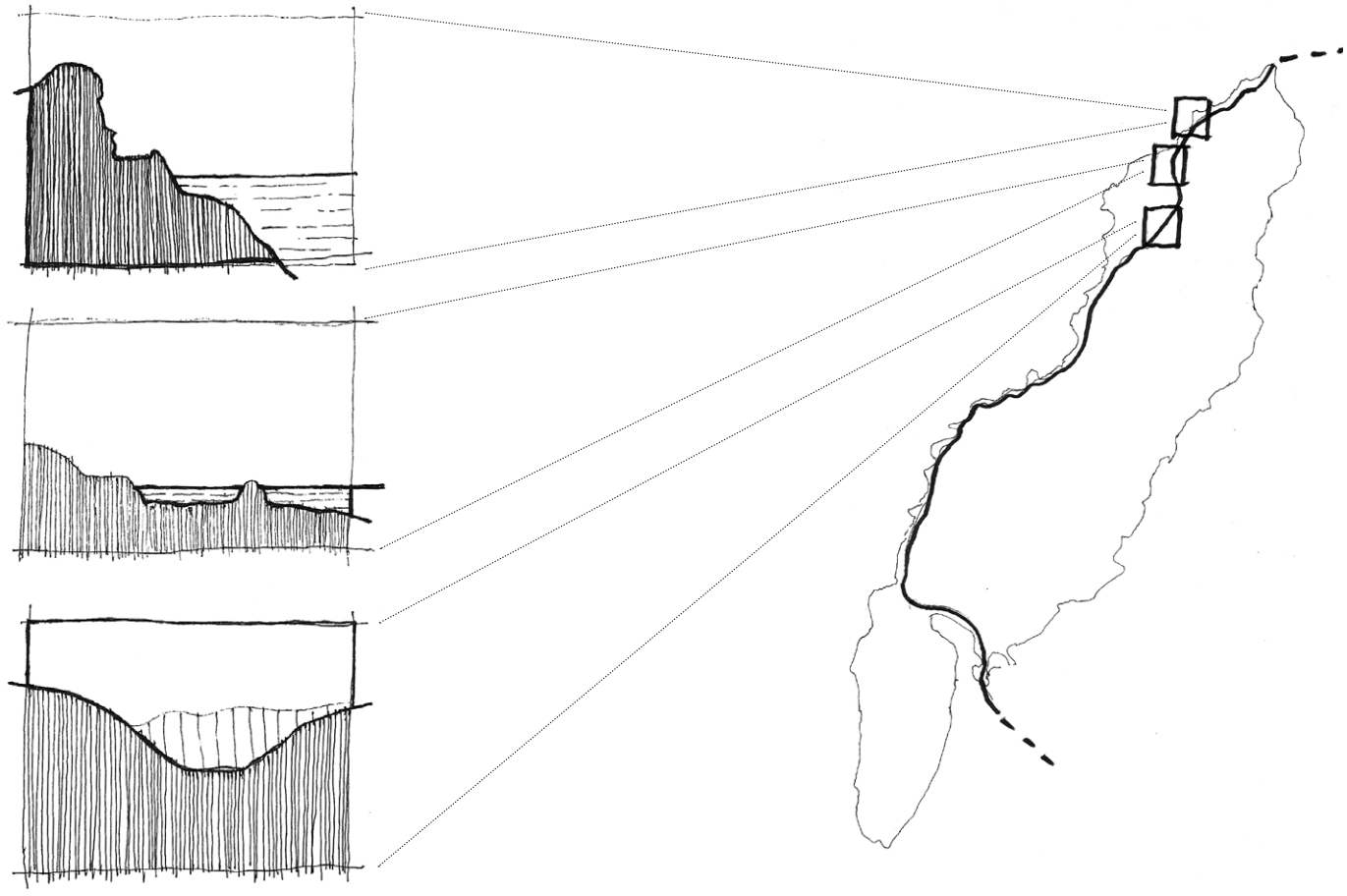


fig. 128 Route Map Diagram and study sketches of the three archetypal landscapes: the rocky edge, the open expanse, and the undulating valley.

The Journey: the landscape and its measure.

This thesis proposes interventions along the Andøya National Tourist Route. Stretching for 51 km between Andenes and Åkneskrysset, the route runs along the western coast of Andøya Island, past beaches, cliffs, mountains, glacial moraine, peat bogs, fields, and coastal villages. The theme for the route is “Where the Sea meets the Land.” Site selection developed by identifying the archetypal landscapes that define the character of the entire Andøya National Tourist Route. The island’s topography and its relationship to the sea is central to understanding the history of the place and the people. Thus the island’s landscape and topography became the starting point for developing an intervention.

There are three primary spatial experiences that characterize driving the Andøya National Tourist Route. The first is a lowland condition of a broad, open, horizontality, where the landscape is divided into two realms, earth and sky. The second is an edge condition

fig. 129 The rocky edge at Kleivodden.

fig. 130 The open expanse of Bleik harbor.

fig. 131 The undulating valley at Bagtua.

that is open to the coast and the ocean and walled off by mountains. A split landscape, the open horizon of the Norwegian Sea is contrasted against rugged coastal mountains that tower over the roadway and rocky shore below. The final is a valley condition that encloses the road on both sides, defining the horizon not as a level line at the limits of human sight, but as undulating crest of the surrounding mountains.

During a site visit in late October of 2011, I filmed the entire process of driving the tourist route. Using this film as a record of the landscape and the experience, I identified three archetypal landscapes and sites within those areas that are representative of the essential character of the island. These landscapes are mountainous shorelines where the vertical edge of the land rises up out of the sea, a jetty where a constructed landscape creates a sheltered harbor amidst the open ocean, and a valley floor where the upper reaches of the peat bogs show signs of past harvests and the rim of the surrounding mountains defines the horizon. The individual sites are located at Kleivodden, a rocky point halfway between the towns of Andenes and Bleik, at the Bleik village harbor, and at a trailhead in the Bagtua Valley

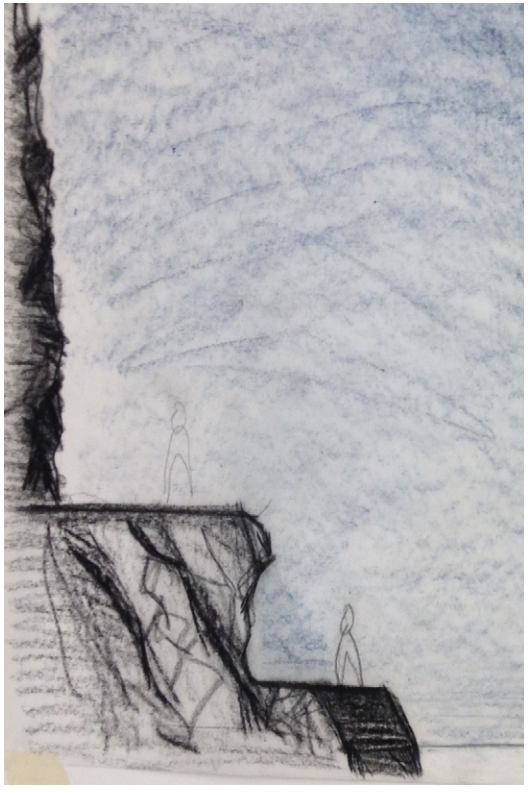


fig. 132 Conté crayon study: road cut and rock face.

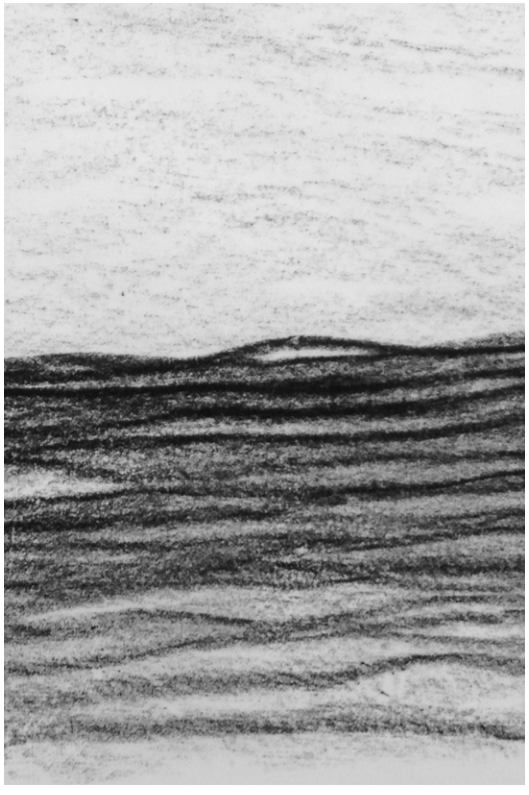


fig. 133 Conté crayon study: water and sky.

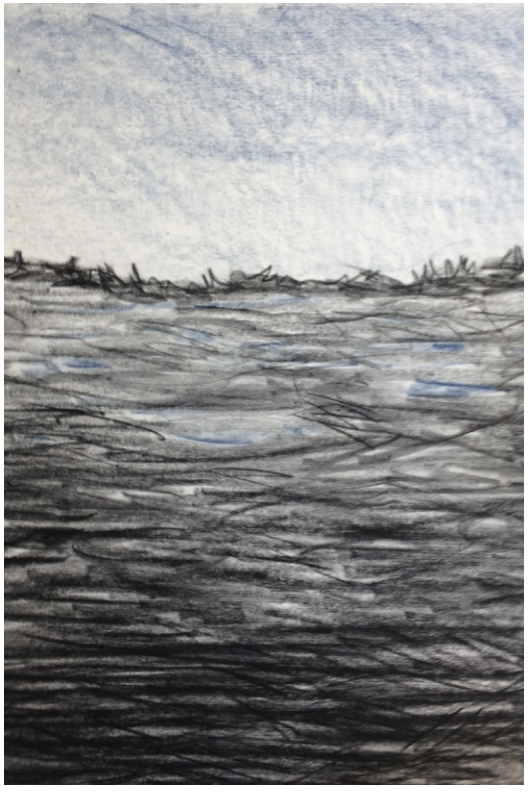


fig. 134 Conté crayon study: peat, water, and sky.

between Bleik and Staves.

The sites were identified for their larger archetypal qualities – each is representative of a condition that repeats itself along the tourist route and throughout Andøya – but the strategy for intervention was further developed by identifying the primary character of each site. Engaging this character and amplifying its resonance is the driving force in creating space and designing an intervention.

Kleivodden: rock and water, vertical and horizontal.

fig. 139 Opposite: Kleivodden - Aerial Site Photo.

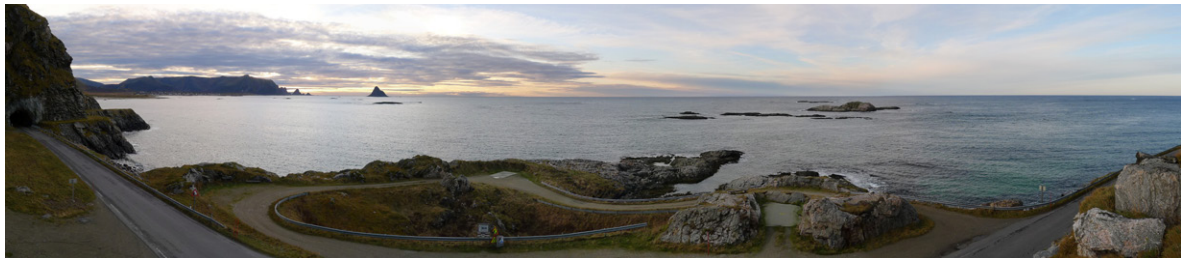


fig. 135 View from Above

fig. 136 View from Below

fig. 137 View from Rt. 82 looking Southwest

fig. 138 View from Old Rt. 82 looking Northeast

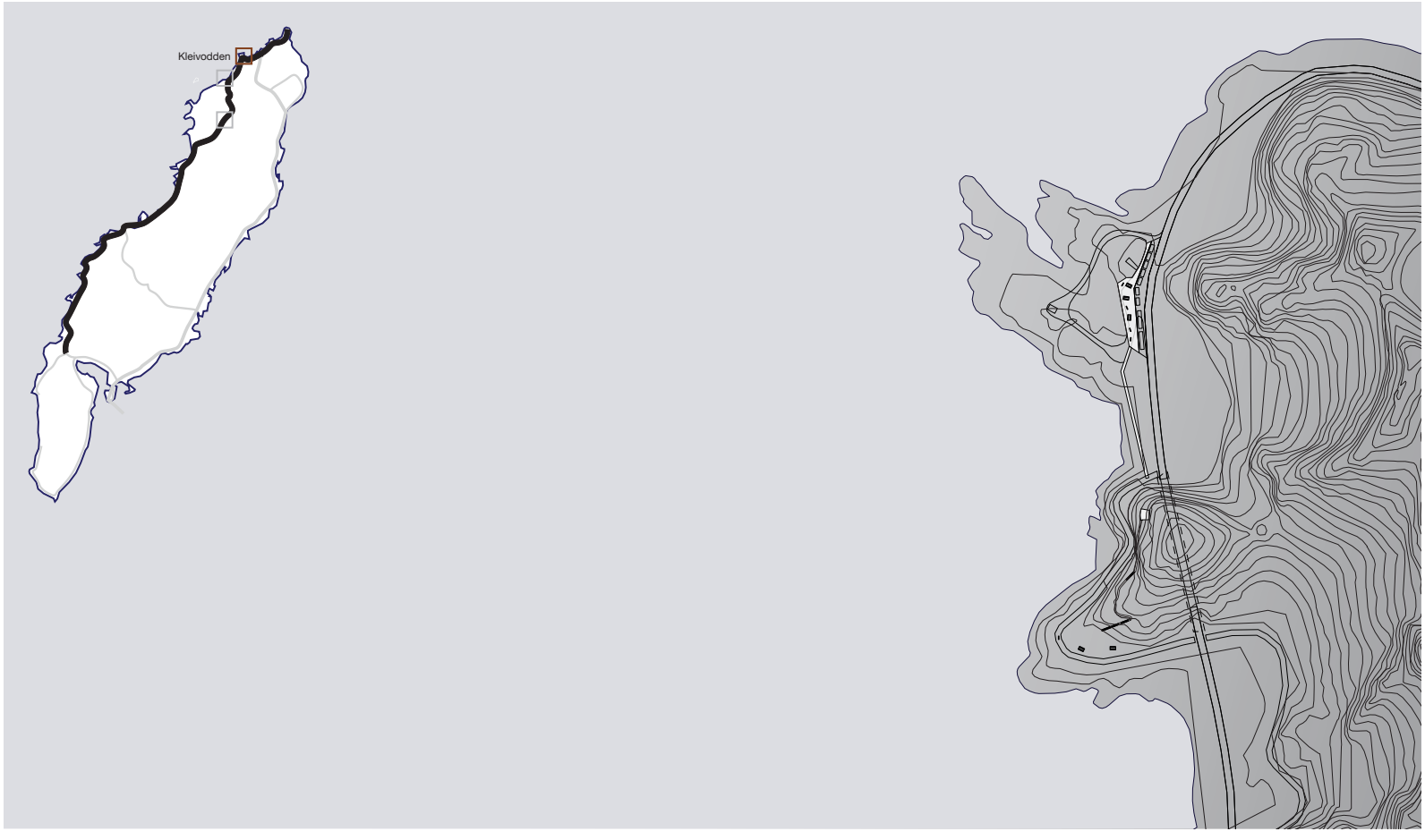


fig. 140 Site plan – Kleivodden. Inset: Andøya NTR map and site locations.

Kleivodden: rock and water, vertical and horizontal.

The site is located at an existing roadside layby, approximately 6.5 km south west of Andenes and 4 km north of Bleik, on a point of land where a small mountain range descends into the Norwegian Sea. It is both a blank, desolate landscape of rock and water, and an altered landscape transformed by the process of road building and the development of a launch site for small sounding rockets (for researching high atmosphere phenomena).

The history of alteration is visible on the site through traces of the old road that was carved along the edge of the mountains, establishing a narrow ribbon of space between the vertical face of the rock and the open horizon of the sea. The ruin of the old road contrasts the experience of driving the modern road, which cuts through the mountain, fills in the coastline, and follows an arc defined by the speed of traffic rather than the contours of the topography. The resonant archetypal quality of this site lies in the relationship of the vertical

fig. 141 Site elevation – Kleivodden. Interventions (left to right): parking area and concrete platform, road bridge connecting to old road, cave shelter, and cliff stairs and bridge.

fig. 142 Kleivodden - Built frame panorama of the existing layby, rocket launching pads, and old road wrapping around the point.

rock face to the horizontal expanse of the ocean. The opportunity for intervention lies in occupying and engaging the edge between the vertical and the horizontal.

The intervention is a series of bridges and a path that reconnects the existing layby with the ruin of the old road and climbs up the side of the cliff, coming to a resting place and small cave carved into the wall at an existing shelf on the rock face.

Driving south towards Kleivodden from Andenes, one follows the road as it winds along a narrow stretch of land between the mountains (on the left-hand side of the car) and the rocky coast. A small highway sign with the NTR symbol, warns of an approaching rest stop. As the road bends around a sharp corner, the shoulder (on the right-hand side of the car) expands into a layby – a small parking area with a raised platform and a few of the rectangular folded concrete benches and tables that are used throughout the NTR. The platform is composed of several slabs of concrete, each colored to match a color found in the rock of the mountains that rise up on the other side of

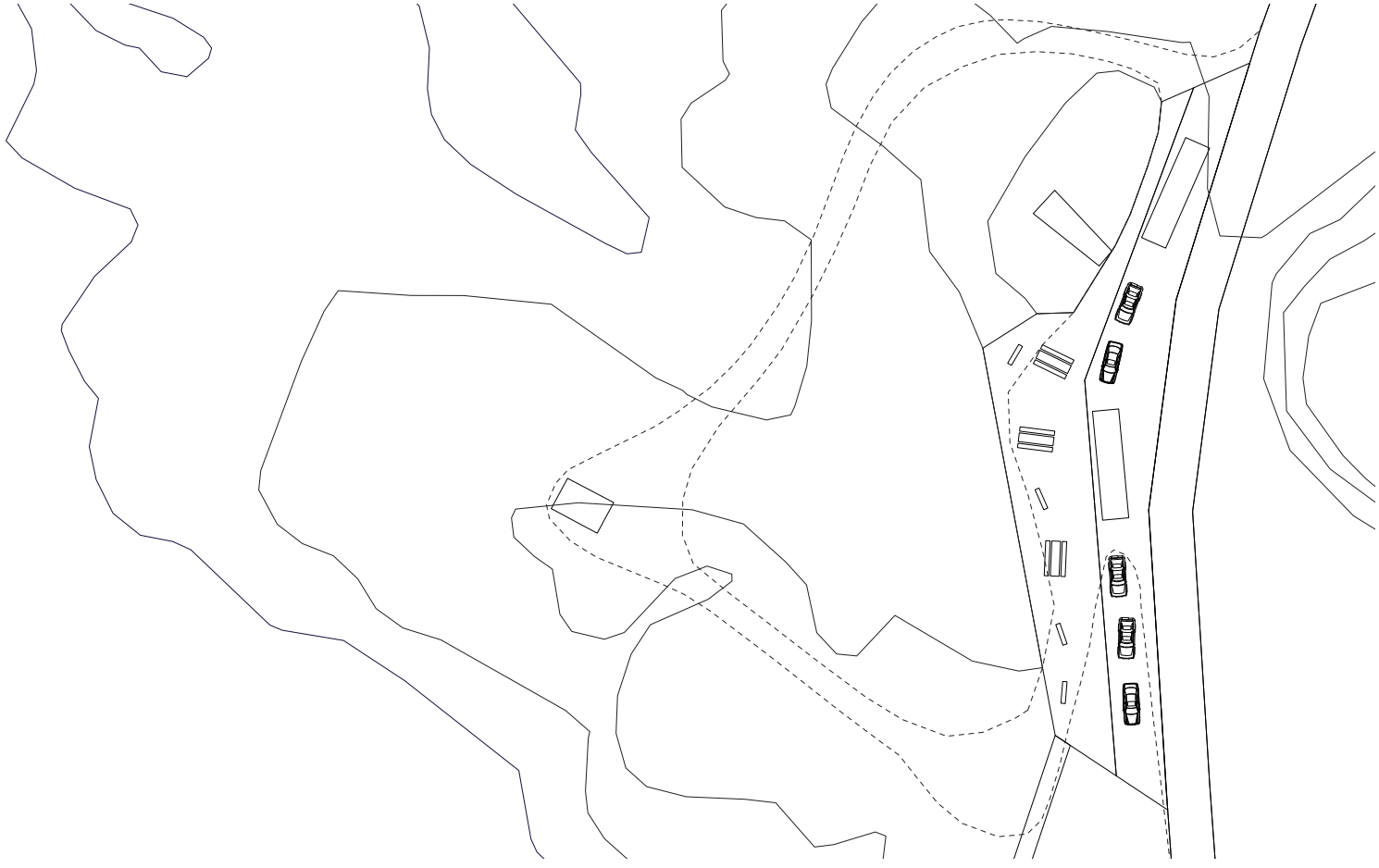


fig. 143 Plan – Kleivodden: parking area and picnic platform. Existing gravel service road is marked by the dashed lines.

the road and tower above the site. The platform is terraced over a point of land, the tail end of the mountains as they drop into the sea, and the view opens to the open ocean beyond.

To the south of the platform, a crushed gravel path leads down through the grass to a bridge that runs along side the modern highway and spans from the point out to the start of the old road. The bridge is constructed of a steel frame that supports a walking surface of wooden planks and uses a tectonic strategy that is adapted to the material qualities of the site. The road bridge construction begins by forming concrete foundation piers along the infill shoreline between the parking area and the old roadway. Wooden trestles rise up from the piers to carry prefabricated sections of the pedestrian bridge. The prefabricated steel structure of the pedestrian bridge is bolted to steel plates embedded at the top of the trestles, allowing for adjustment and construction error during installation. From the bridge one can see a tunnel bored through the mountain for the modern highway, the winding edge of the old road, and above, another bridge clinging to a

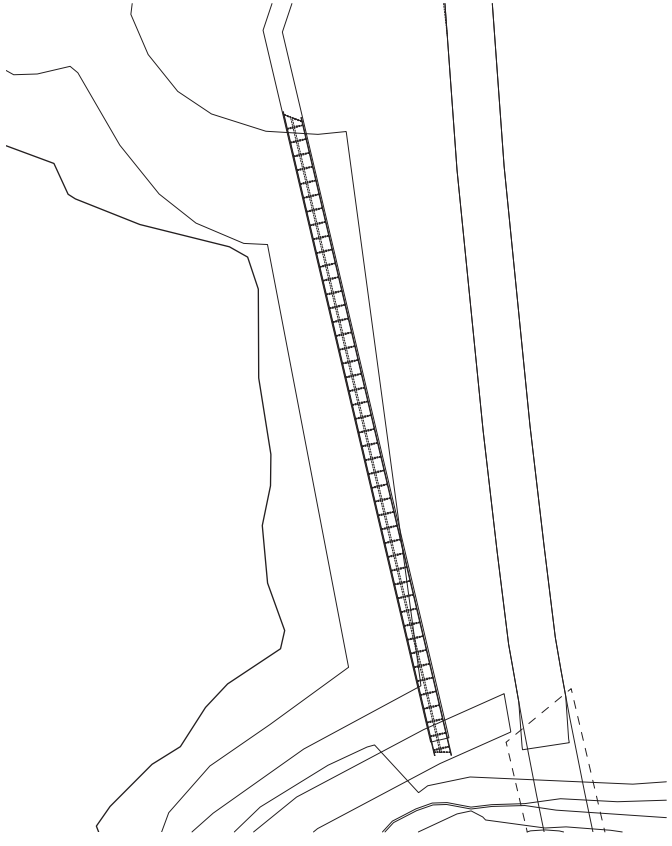


fig. 144 Plan – Kleivodden: road bridge.

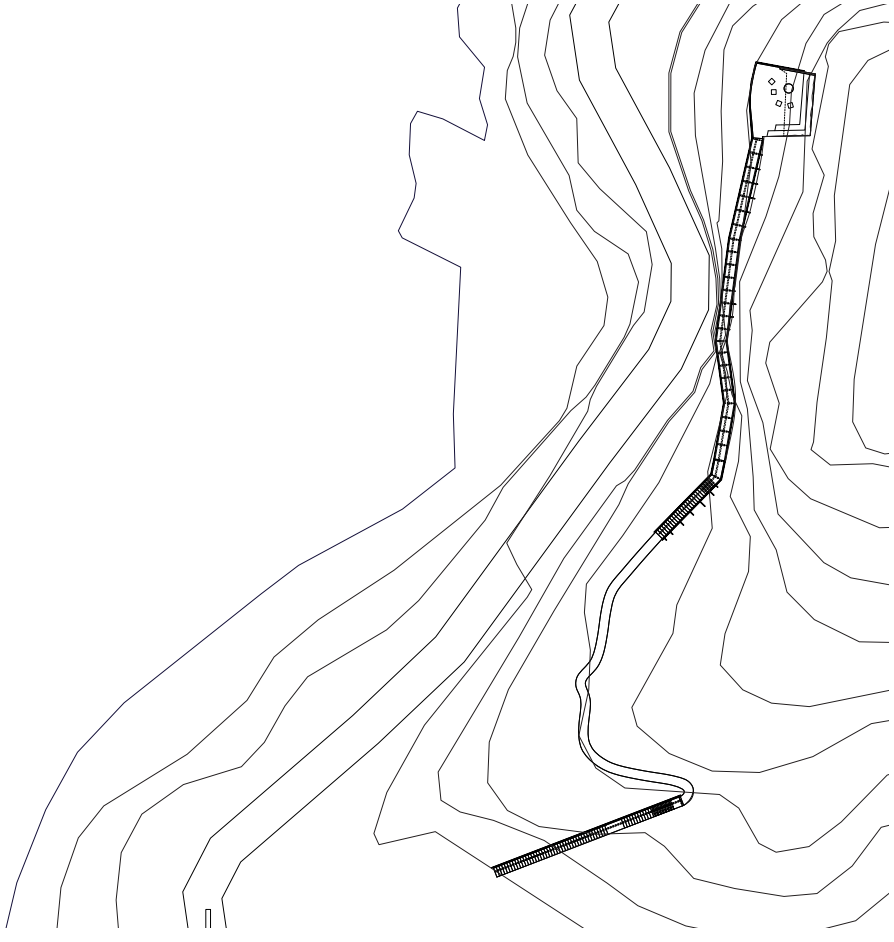


fig. 145 Plan – Kleivodden: stairs, cliff bridge, and cave shelter.

cliff face on the side of the mountain. Walking off of the bridge, one steps onto the surface of the old road, a ribbon of crushed gravel and concrete that is quickly being overgrown by grasses and weeds. As one walks along this stretch of ruin, the rough, blasted vertical face of the road cut, a permanent scar left behind from the construction of the road, contrasts with the flat surface of the open ocean. The road leads out to another open, grass covered point that looks to the south and west. The mountains stretch down the coast, creating a wall of land that rises up out of the sea. In the distance, the village of Bleik is visible at the end of a white sand beach.

Turning back towards land, one can see a steel and wood stair leading up a ridge of the mountain. The stair treads float above a single stringer of rectangular steel tube that stands on columns drilled directly into the rock. The first few steps cantilever down from above, floating above the landscape. At the top of the stairs, where the terrain becomes less severe, a gravel path with a small rough stone retaining wall wraps back around towards the north. The path shadows the form of the old road, following a contour along the side of the mountain

fig. 146 Section – Kleivodden: cut through the cliff and cave shelter, showing cliff bridge, path and coastline beyond. Inset: Detail transverse section of the cliff bridge.

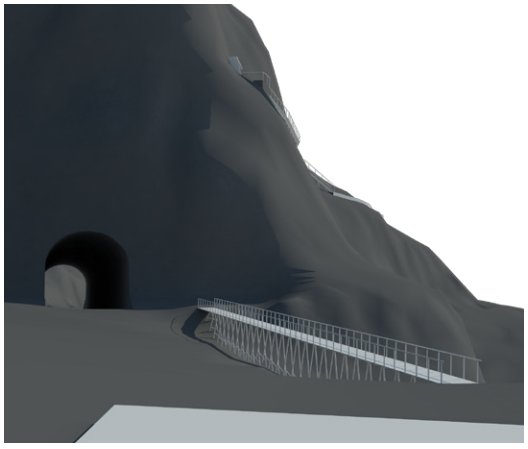


fig. 151 Road bridge from parking to the old road.

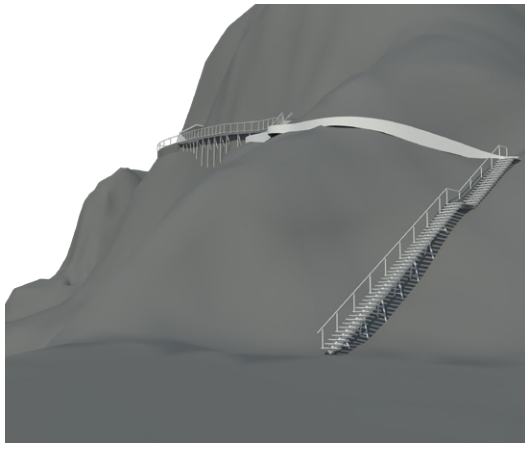


fig. 149 View from point back to cliff stairs and bridge.

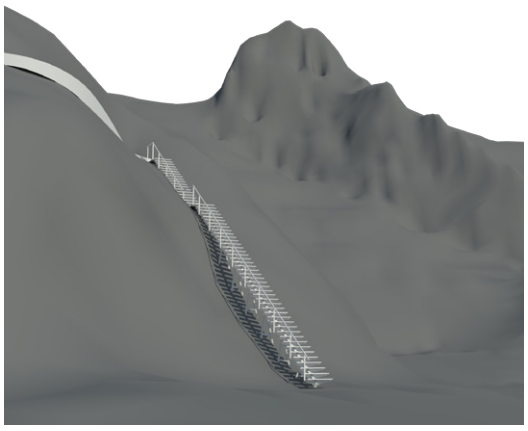


fig. 147 Walking towards the cliff stairs.

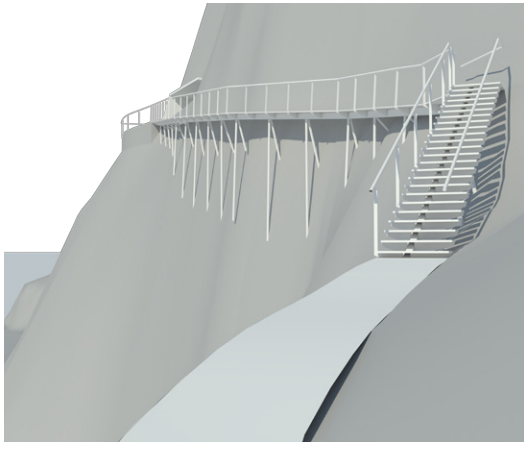


fig. 152 Start of the cliff bridge

fig. 150 Along the cliff bridge.

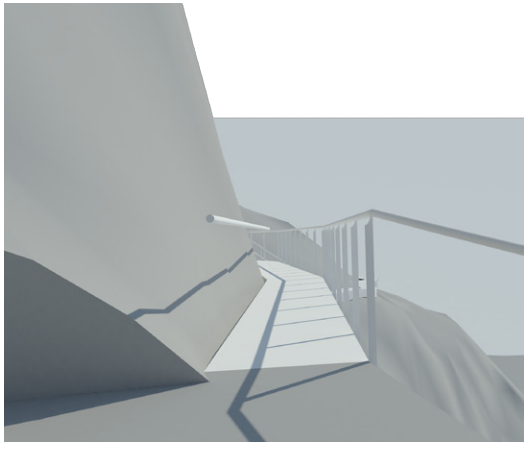


fig. 148 The way back down.

until it reaches another stair. The stair reaches up to a bridge that clings to the rock face of the mountain. The bridge spans from the start of the stairs to a rock outcropping where a terrace and a small cave have been built for resting and watching the view. The columns of the bridge are drilled into the side of the mountain, two columns reaching up to the bridge at each point of connection, triangulating the geometry of the structure and minimizing the size of the members.

The bridge closely follows the face of the cliff, but while walking along it, one cannot see how it is attached to the rock; the ten to fifteen centimeter gap between the bridge and the cliff gives the otherwise solid bridge a dizzying sense of instability. The cliff bridge utilizes the same strategy of prefabrication as the road bridge, but the columns are installed directly into the rock, taking advantage of the materials durability, strength, and mass. A thin steel handrail supported by minimal steel balusters spaced two meters apart provides a small sense of security to the outside of the bridge. Another handrail, independent of the bridge reaches out from the cliff, supported on its own steel

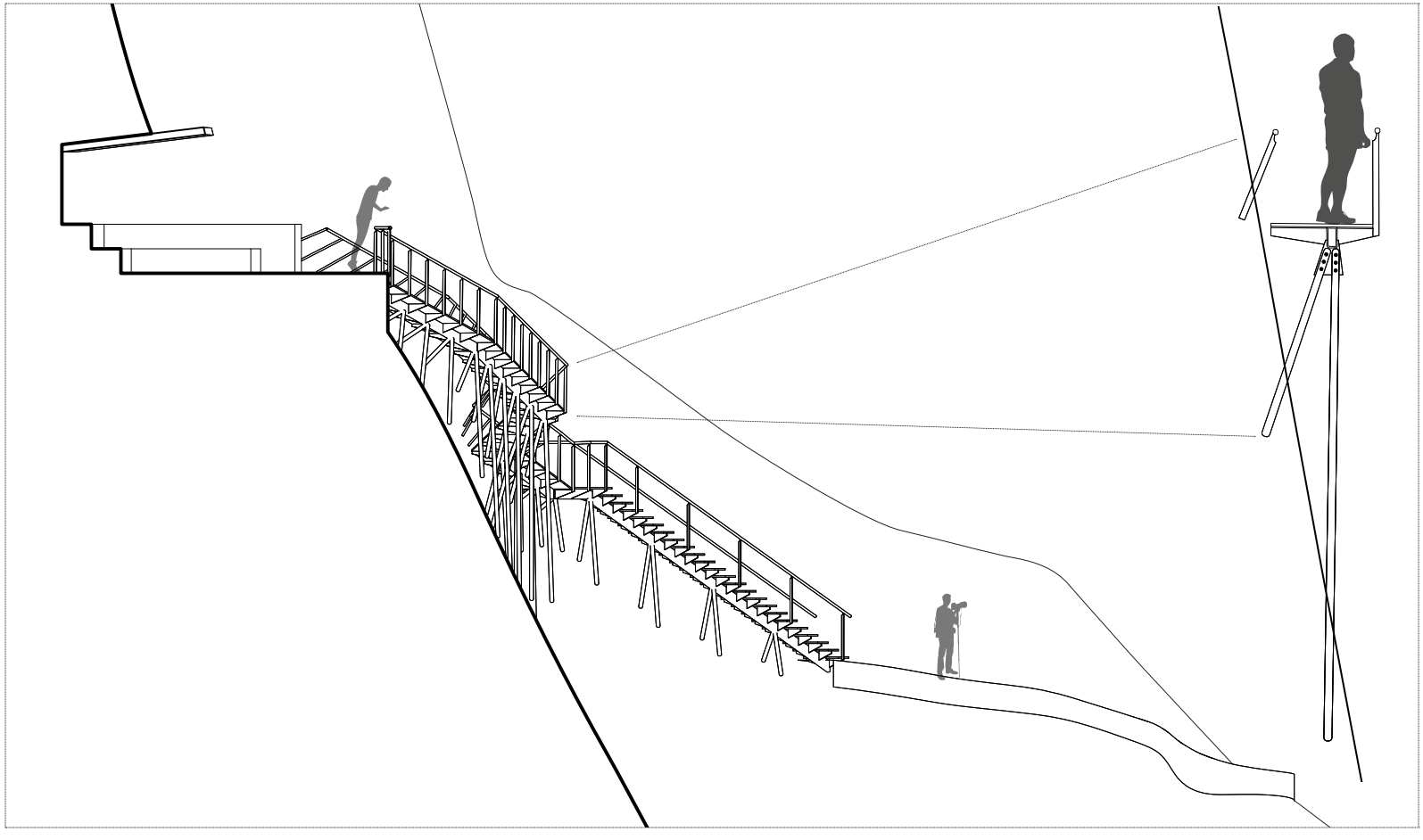


fig. 153 Section – Kleivodden: Cave and cliff bridge. Inset: Detail - Cliff bridge transverse section.

posts that are drilled into the rock.

The terrace and cave at the end of the path provide an elevated panoramic perspective on the expanse of the ocean and sky. From this point, there is nothing but open sea between Norway and Greenland. A small roof shelters the entrance to the cave. A steel slab rises up from the ground and then folds to create the roof, protecting the interior of the cave from water travelling down the side of the mountain. The cave is shallow extending only three meters back into the side of the mountain; just enough space to hide from the wind and weather. The walls of the cave are rough and bare the tool marks of the drills and hammers used to excavate it. During excavation, benches were carved into the rock and polished into a smooth comfortable seating surface.

fig. 154 Rendering of cliff bridge, path, and cave shelter. The aurora borealis is a common sight from late fall to early spring.

fig. 155 The view to the west and the infinite horizon.

Bleik: water and sky, the horizon and the space in between.

fig. 160 Opposite: Bleik - Aerial Site Photo

fig. 156 View of Bleik and the harbor entrance from a groyne along the beach.

fig. 157 View of Bleik Harbor from the public quay.

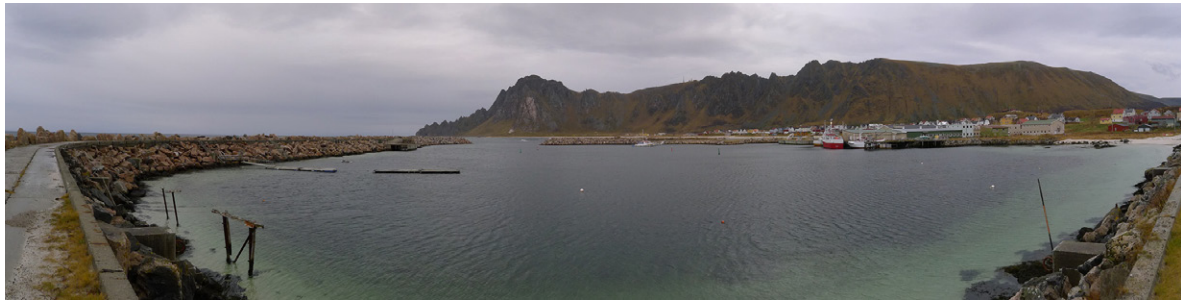


fig. 158 View of Bleik Harbor from the seawall.

fig. 159 View of fish processing plant and jetty from the harbor beach.

fig. 161 J.M. Nelsen Fiske, Bleik Harbor.

fig. 162 Bleik rorbua: traditional fisherman's shacks.

fig. 163 Beached fishing vessel, Bleik Harbor.

fig. 164 Waterfront road and fishing shacks, Bleik.

fig. 165 A weathered out-building, Bleik.

fig. 166 Spaces of staying, spaces of going. Bleik.

Bleik: water and sky, the horizon and the space in between.

The village of Bleik (Pop. 456 - 2005) has an archeological record that shows evidence of continual settlement from medieval times through the present. The town is an excellent example of the traditional Norwegian Tun settlement pattern in which the houses are gathered into a tight cluster on a raised hill, leaving the surrounding lands for farming and grazing. The patterns of the built environment echo the climate and the living conditions of the people. The layout of roads through town follows the curve of the seashore, and allows for easy movement of people and crops to and from the agricultural fields to the north of town. The houses are built close together, creating shelter along the streets and in the yards from wind and weather coming in off the ocean. The orientation of the houses follows the path of the street, demonstrates how the movement of people through the town determined the placement and location of permanent structures. The space of the road remained open, a space for movement of people and goods, while the adjacent spaces became the sites for sedentary,

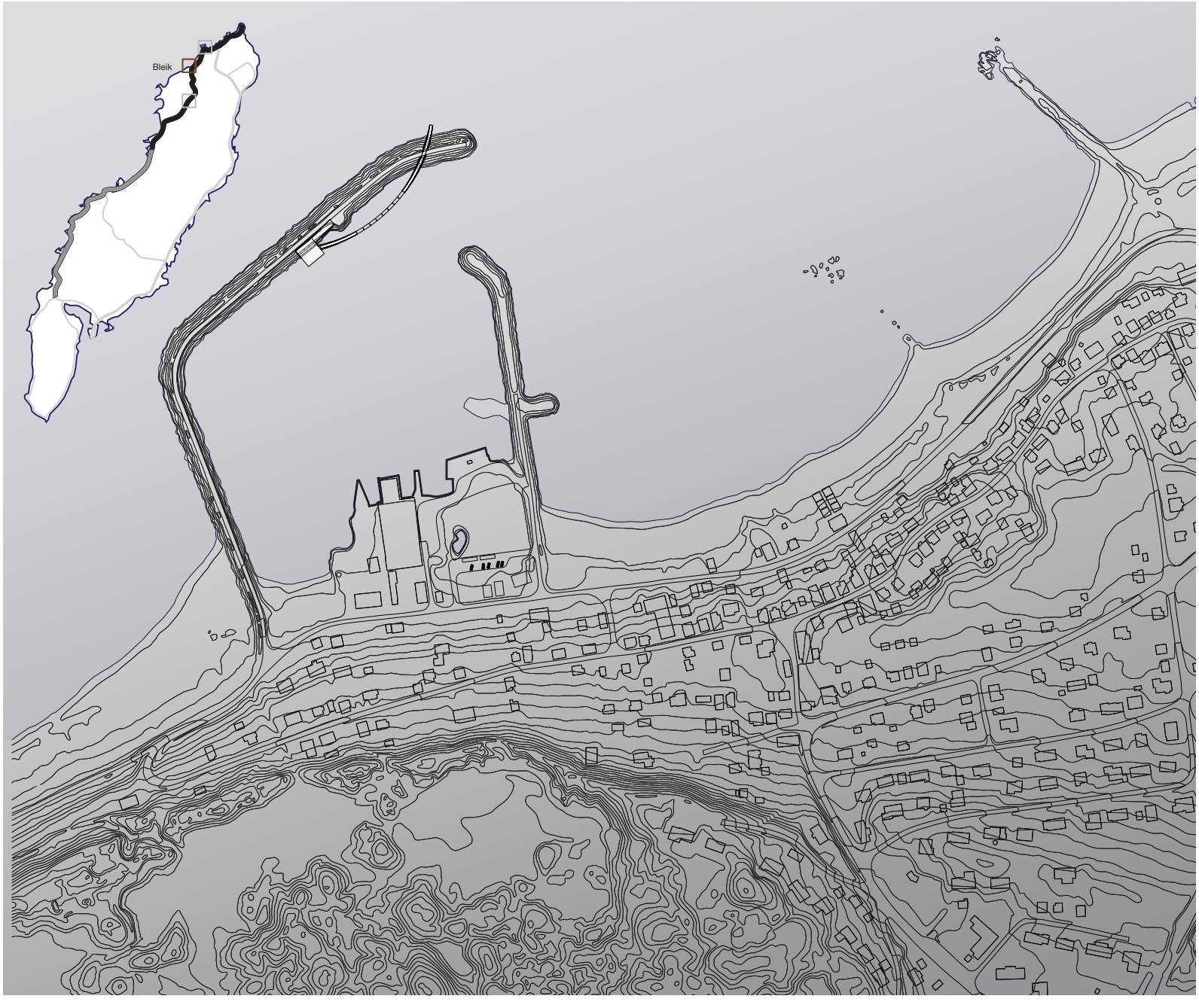


fig. 167 Bleik – Site plan. Inset: Andoya NTR map and site location.

fig. 168 The clustered houses and fishing shacks of Bleik, Norway.

permanent housing. In this way, the built environment of Bleik organized itself around the movement of its citizens, developing in the spaces that were not directly used for transportation, fishing, or agriculture.

The village is primarily composed of residences. Commercial and industrial sites include a small grocery, a retail boutique, a café/bar, a campground, rental cabins, an excavation company, and a fish processing plant and harbor. There are four community institutions in Bleik: a church, two school houses, and a community center.

The intervention site is located along the jetty that protects the town harbor and in an open industrial yard adjacent to the J.M. Nelson Fiske processing plant. The jetty is 568 meters long, 21 meters wide and rises 6 meters above mean tide. It is constructed of piled boulders, rocks, and gravel that shelter a concrete wall and service road. The jetty extends north out away from the shore and then turns to the northeast, creating a protective arm that parallels the beach and direction of localized currents.

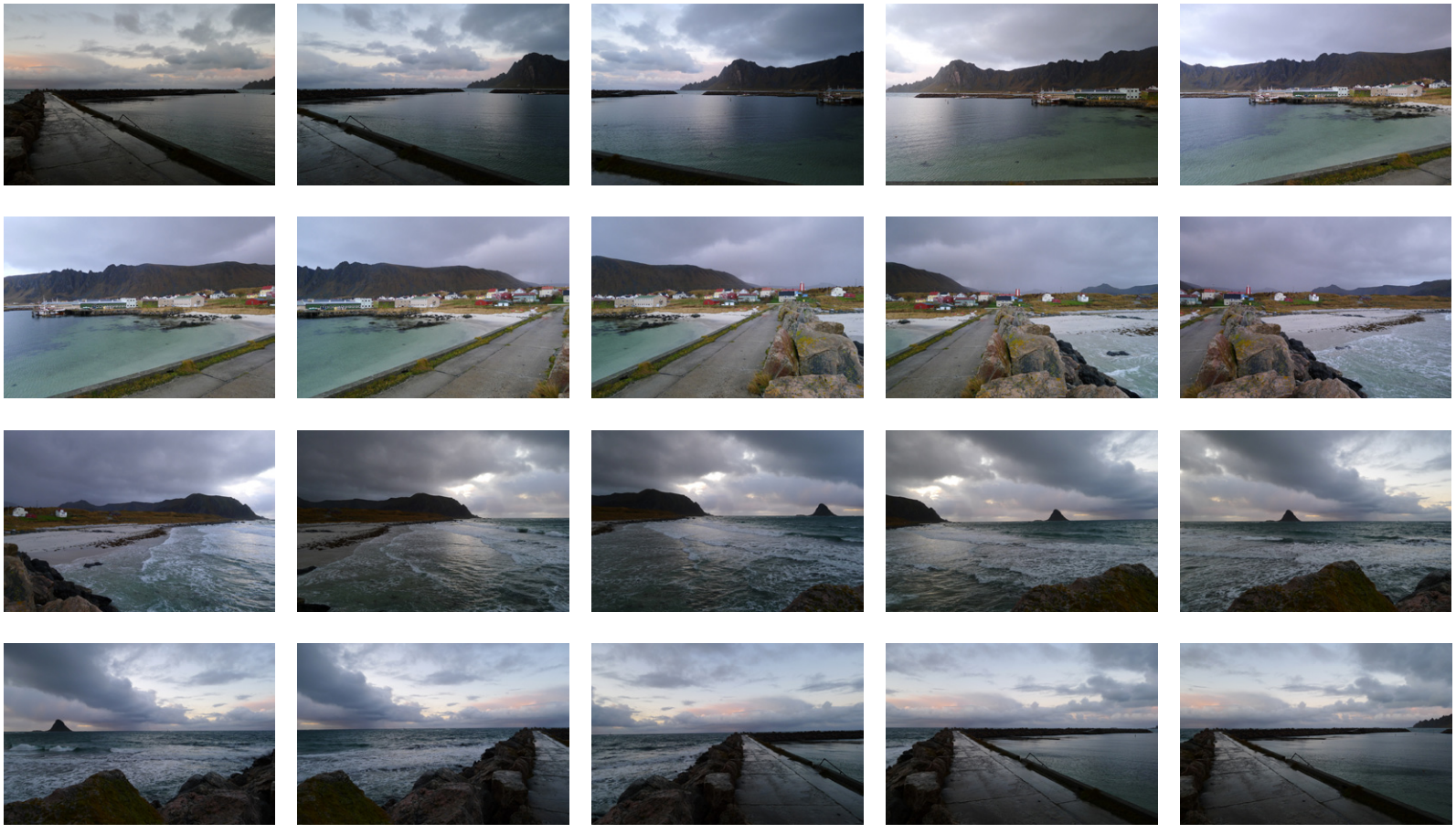


fig. 169 Panoramic sequence – 360 degree view of the ocean, mountains, harbor, and town from the Bleik harbor jetty.

The jetty defines a small ribbon of space: an edge between water and sky and between chaos and calm. The spiraling form of the jetty also brings one out away from the shore to a position where water and sky lie between the visitor and the mainland of Andøya, emphasizing the physical space between the individual and their surroundings. The form of the intervention is a reverse bridge – two ramps that descend down from the jetty to a floating pathway on the surface of the harbor. At the northern end of the bridge, the structure crosses the jetty, and projects out from the rocks to form a viewing platform that extends 12 meters out over the open water. The form of the bridge follows an arc that reaches out into the harbor before returning to the jetty and extending through to the other side.

As one arrives in Bleik, signs lead tourists from the NTR down along the waterfront road to the harbor. A vacant lot adjacent to the J.M. Nilsen Fiske plant has been developed into a public parking lot and park space. A small building, reflecting the local fisherman's shoreline sheds, houses public restrooms, a tourist welcome center, and offices for the puffin safari captains who offer boat tours out to

fig. 170 Bleik – Site plan: parking area and master plan for service buildings and tourist center.

Bleiksøya. The parking area is paved with gravel and a path of rectangular concrete pavers leads through the grass towards the NTR service building. Before it reaches the welcome center, the path branches to the west (right, as one faces the town of Bleik) leading towards the road and J.M. Nilsen Fiske. The pavers continue past the entrance of J.M. Nilsen, down the road and out onto the start of the jetty that protects the harbor.

Scanning the horizon from the start of the jetty, one can see a line of mountains drop into the sea and then reappear as the island of Bleiksøya, the last landform visible against the open ocean. The jetty extends north, away from shore for two hundred fifty meters before turning east and paralleling the shore for three hundred meters. One hundred seventy meters from the bend in the jetty wall, a small disused concrete dock reaches into the harbor, from its eastern edge, a ramp clad in weathered wooden slats extends down to the water. One hundred meters further to the east a mirrored ramp rises up out of the water towards the end of the jetty. Walking out along the jetty, to the

fig. 171 View across the harbor to the reverse bridge, jetty, and Bleiksøya.

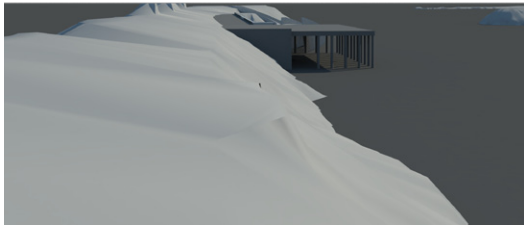


fig. 172 Approaching the exising quay.

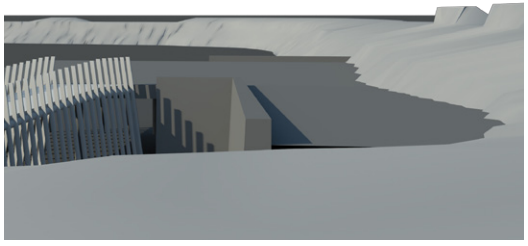


fig. 173 Ramp to the existing quay and reverse bridge.

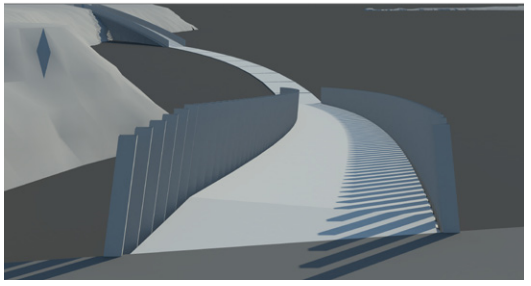


fig. 174 Walking down the reverse bridge.

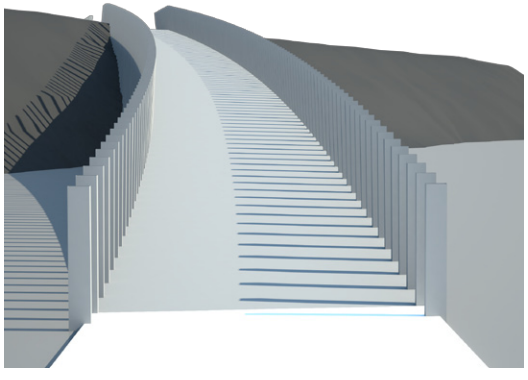


fig. 175 The path up the far side.

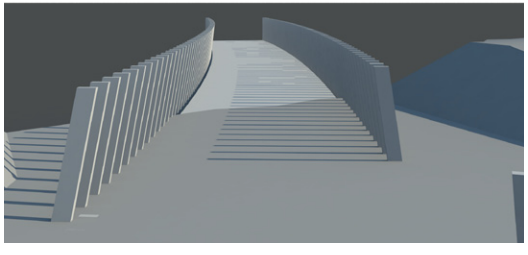


fig. 176 View out the cantilevered platform.

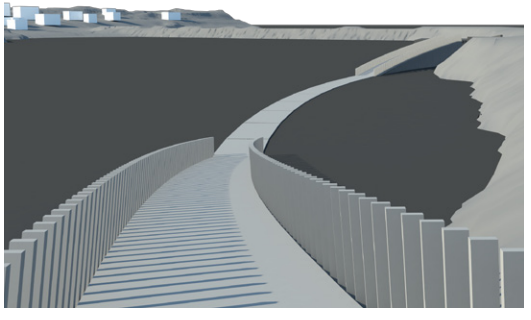
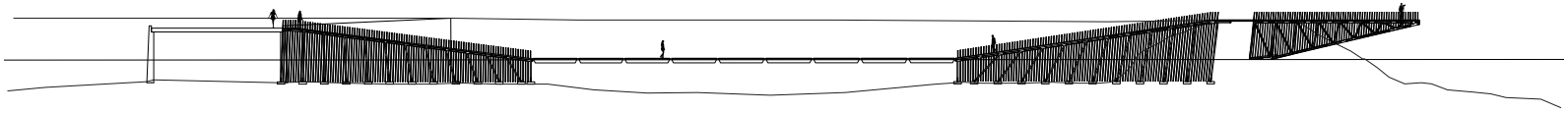


fig. 177 The return trip.

east, one can see the docks of J.M. Nilsen and the flat water of the harbor, to the west, waves come in off the ocean, crashing against a white sand beach and the outside of the jetty. Depending on season and time of day, fishermen unload their catch and tend to their boats. Straight ahead to the north, lies the open ocean and the unbroken horizon. Turning to the around to the east and following the bend in the jetty wall, one can see Måtind (the highest peak) and a wall of mountains that extends from the northeast back behind the town of Bleik. The houses of the village are clustered along the hillside that parallels the shoreline, seemingly seeking shelter from the wind. The view across the harbor to the town and the mountains beyond emphasizes the spaces in between, the distance between one's position on the jetty and everything else. Spinning in place one can follow the horizon as it climbs from the open ocean, up to the ridge of the mountains where it wraps behind the village, and then back down to the rocky shoreline, the ocean, and the silhouette of Bleiksøya, lurking on the horizon. Continuing out towards the ramps, one doubles back, walking down concrete ramp and onto the old public dock.



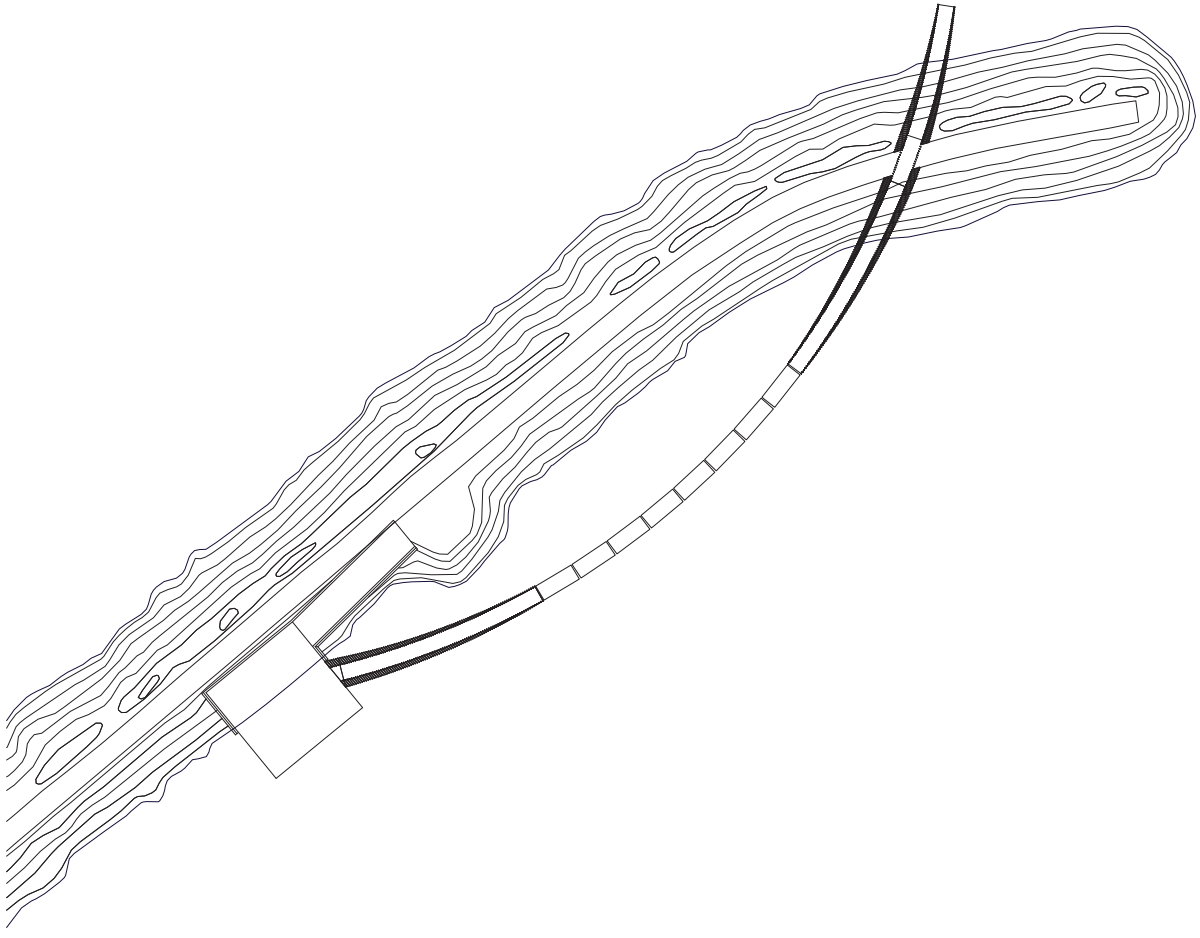


fig. 178 Bleik – Unrolled longitudinal section through the reverse bridge.

fig. 179 Bleik – Plan: reverse bridge and viewing platform.

From the dock, one descends an inverted bridge that arcs out into the harbor. The bridge is formed by two tapered curving ramps that reach down to the waters edge and are joined by a floating walkway. The structure is composed of a steel frame clad with wooden slats. The columns of the frame are built upon concrete pads anchored in place by piles driven into the floor of the harbor. The slats are spaced 20 cm apart and extend one meter above the surface of the wooden walkway, creating an integrated guardrail.

At the bottom of the ramp one steps out onto a curved, floating dock made of wood. The gentle waves of the harbor rhythmically

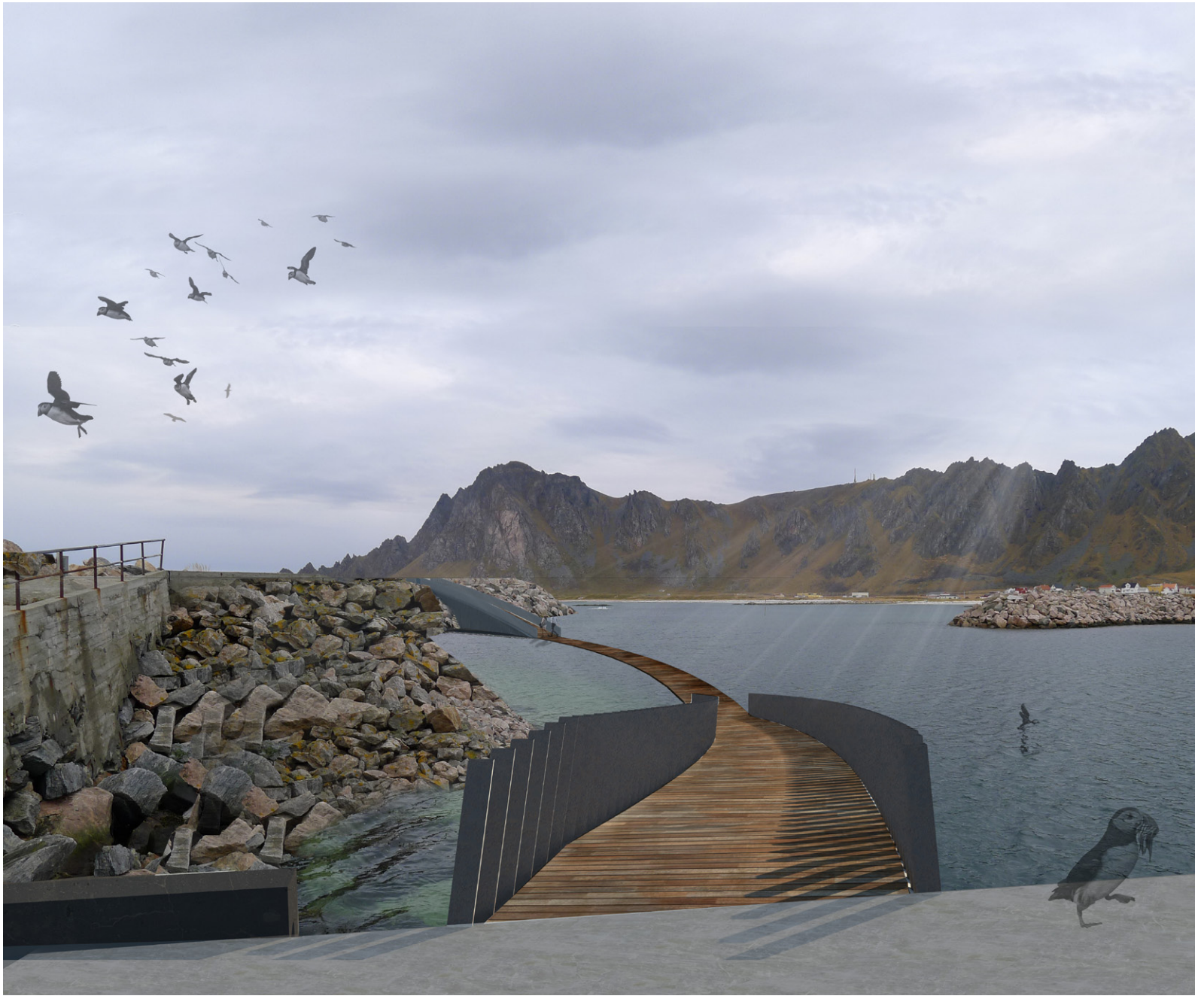


fig. 180 Reverse Bridge floating on the water.

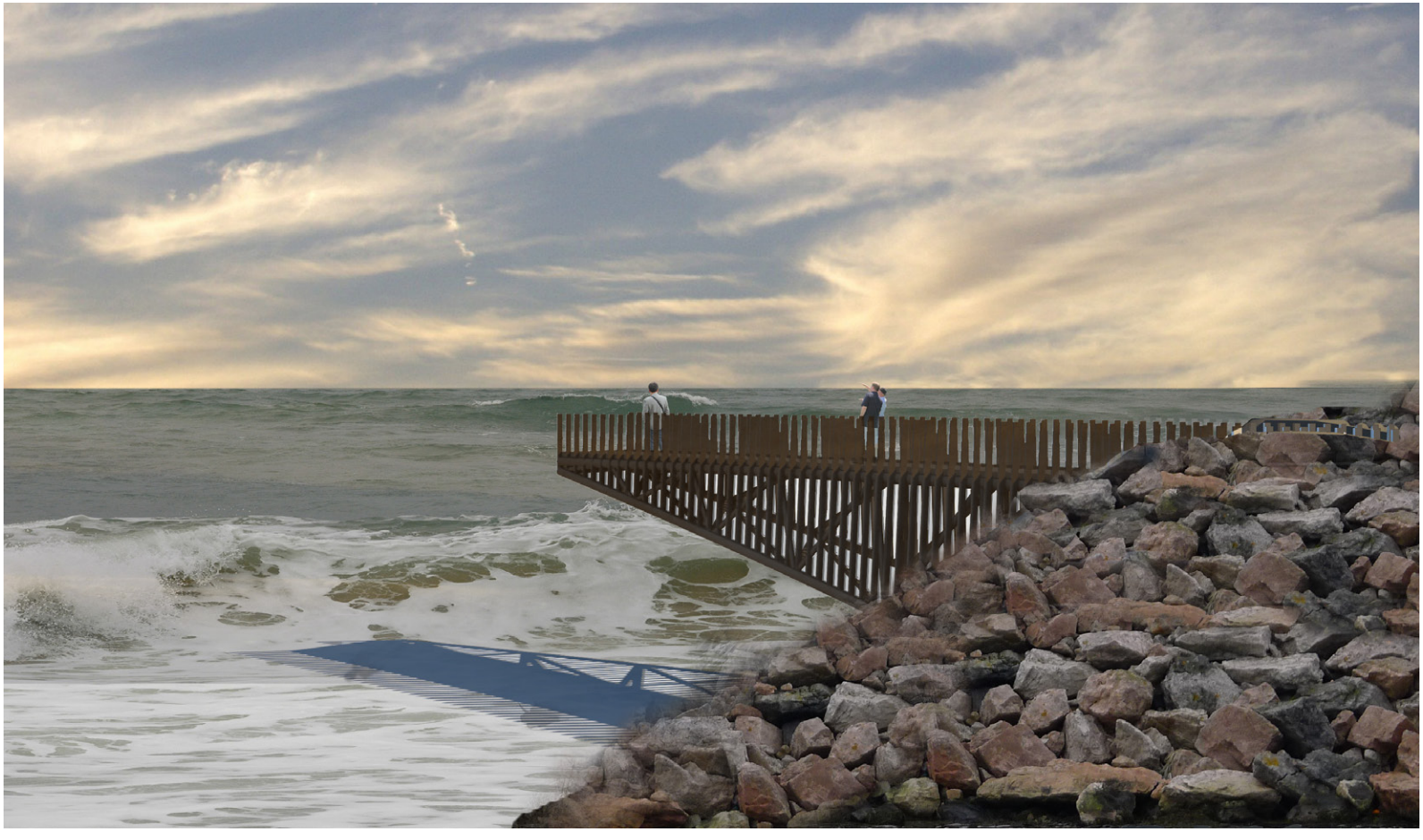


fig. 181 Viewing platform cantilevering over the open ocean.

rock the walkway. The jetty wall suddenly stands six meters above the surface of the water, blocking the view to the horizon.

As the path curves back towards the jetty it climbs back up a symmetrical ramp. The path extends across the top of the jetty and becomes a platform that cantilevers ten meters out above the open ocean. The cantilever is supported by a truss of welded steel tubing that is only partially veiled by a skin of wooden slats. At the end of the walkway is a 7 cm thick plate of laminated safety glass, the almost invisible barrier allows one to see straight off the end of the platform to the distant horizon.

In the winter, the floating bridge will be removed to be stored on land, leaving behind the two ramps and the viewing platform. Similar to Michael Heizer's *Double Negative*, the ramps to speak to each other across the surface of the water, emphasizing both their existence as two pieces of the same work, and the space that lies between them.

Bagtua: peat and sky, unknown depths and mediated horizons.

fig. 185 Opposite: Bagtua – Aerial Site Photo.

fig. 182 Abandoned Peat Cuts

fig. 183 Abandoned Peat Cuts

fig. 184 View towards Måtind

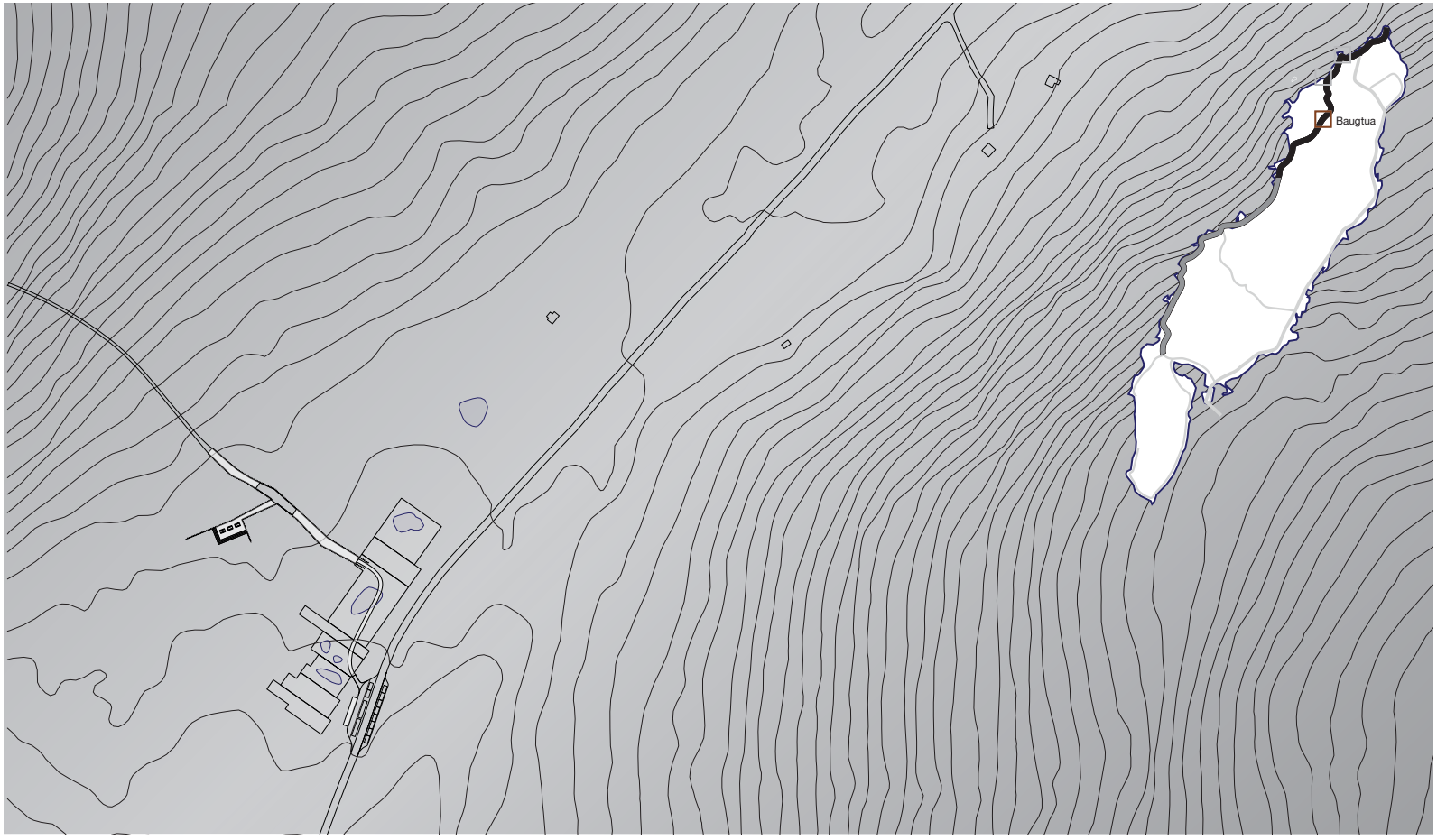


fig. 186 Bagtua – Site plan. Inset: Andøya NTR map and site location.

Bagtua: peat and sky, unknown depths and mediated horizons.

The intervention site is located at a roadside trailhead within a valley between two mountain ridges. The trailhead services a small network of trails through the coastal mountains between Bleik to the north and Staves to the south. The movement of ancient glaciers, the process of erosion, and the passage of time carved the valley into its present form. The valley is the northern arm of a vast peatland, which stretches across Andøya further to the south. The peat is both ground and a living wetland ecosystem that slowly rebuilds itself through the continual growth, death, and decay of sphagnum mosses, grasses, scrub birches, and other shrubs. Water permeates the peat, at times opening into small lakes and sinkholes, other times disappearing beneath a blanket of vegetation.

Historically, the people of Andøya cut the peat and burned it to heat their houses. Each spring, crofters would go out into the peatlands and cut into the ground, removing blocks of the peat. Due to its woody and fibrous content of decaying plant matter, the peat has

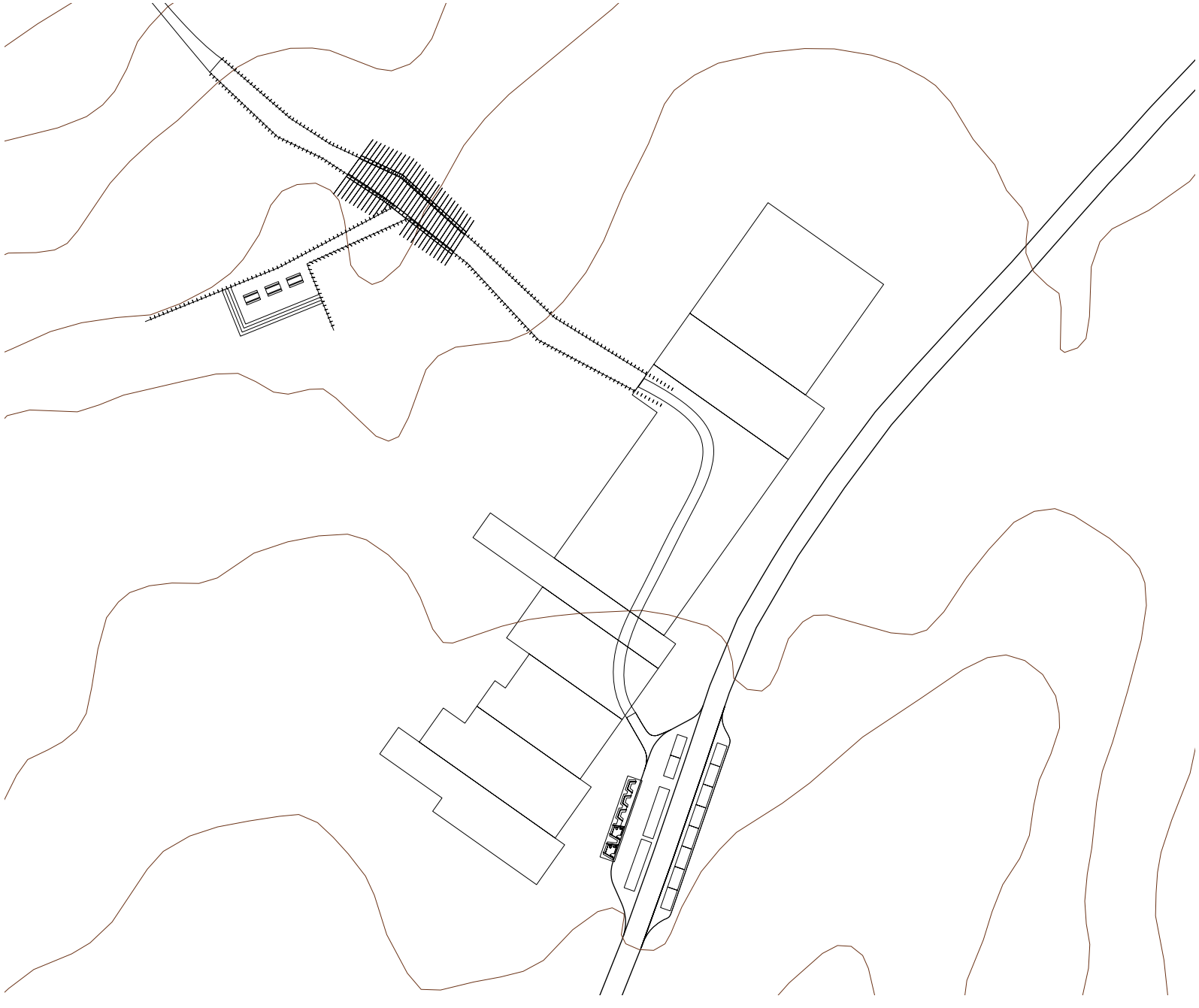


fig. 187 Bagtua – Site plan: service building, parking area, existing peat cuts, and canyon.

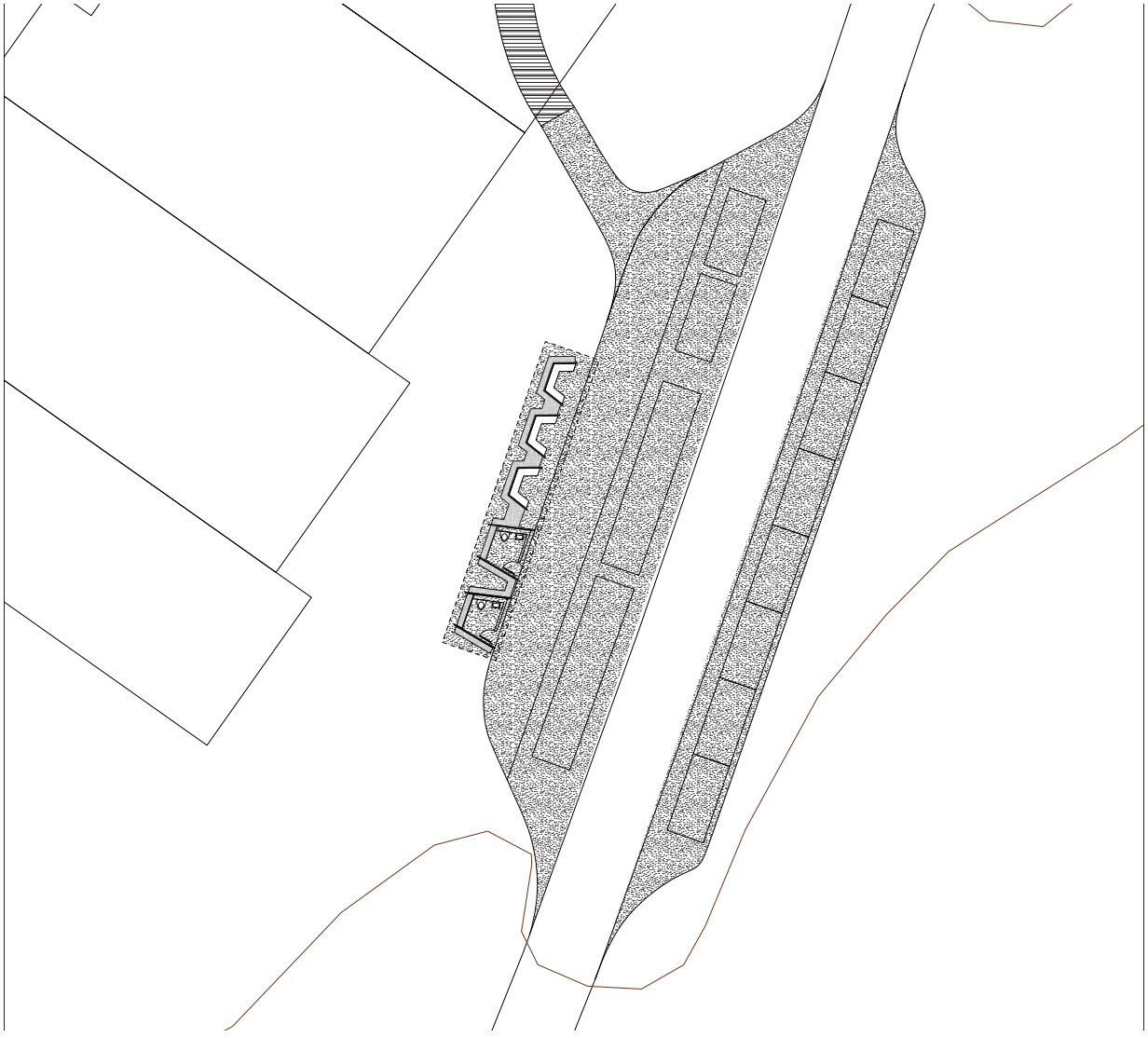


fig. 188 Bagtua – Plan: service building and parking area.

a structure similar to felt, a matted, entangled quality that allows it to be cut into a small stable blocks using customized spades and cutting tools. These blocks are stacked and dried throughout the summer, allowing them to be burned during the winter months. Sites of earlier excavation mark the peatlands that spread across the island: long drainage troughs and terraced depressions still have visible cut edges, where the last season's harvest of peat was removed.

The valley is the one condition along the route where the road does not follow the coastline. Instead of relating to the far horizon of the ocean, the horizon is defined by the undulations of the surrounding mountains, and shifts dramatically in relation to changes in ones

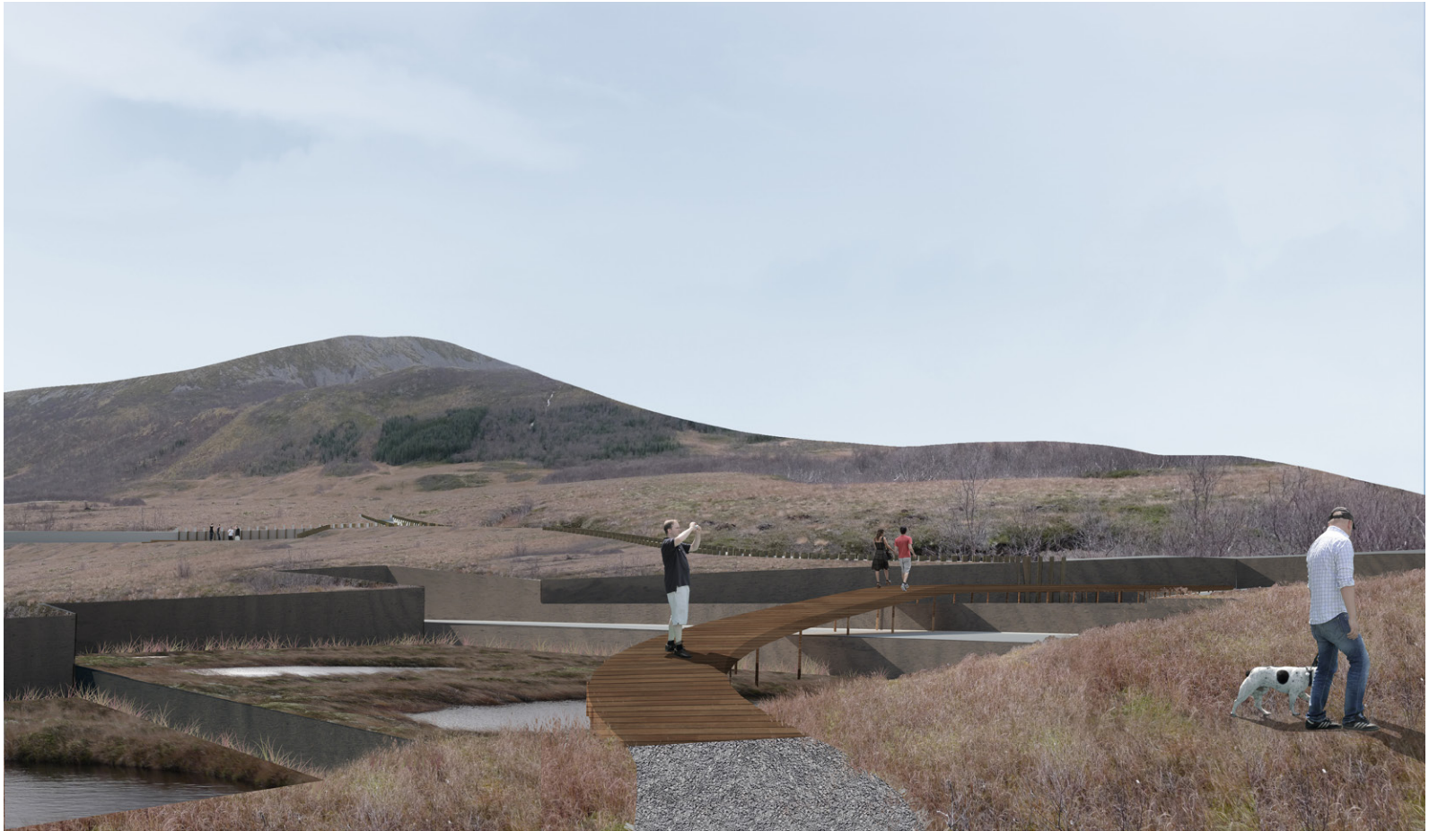
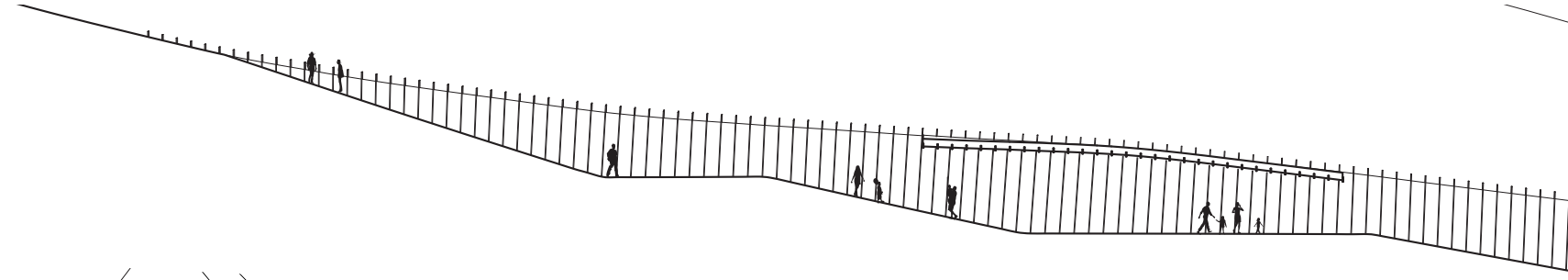


fig. 189 The start of the path.

position. In addition, another horizon is defined by the surface of the ground. The porosity of the peat suggests an unknown and unbounded depth of the terrain beneath one's feet.

As pulls off the highway, and onto the gravel layby at the side of the road, the landscape appears unremarkable; scrub brush and small trees lead up the side of the mountains, which have been smoothed by ancient glaciers, and appear banal in comparison with the coast. A small service building stands along side the road. It's thin shed roof, a solid plate of steel, is supported by folded cor-ten steel walls that create three sheltered seating areas, and the part of the exterior envelope of two small restrooms. The front wall and interior of the restrooms are clad in smooth oak boards. The back wall of the restroom is a plate of glass. On the outside, blocks of peat have been stacked against the glass and the steel walls, creating an earthen wall that weathers and erodes over time. As the wall falls apart, it is rebuilt from peat blocks harvested on site.



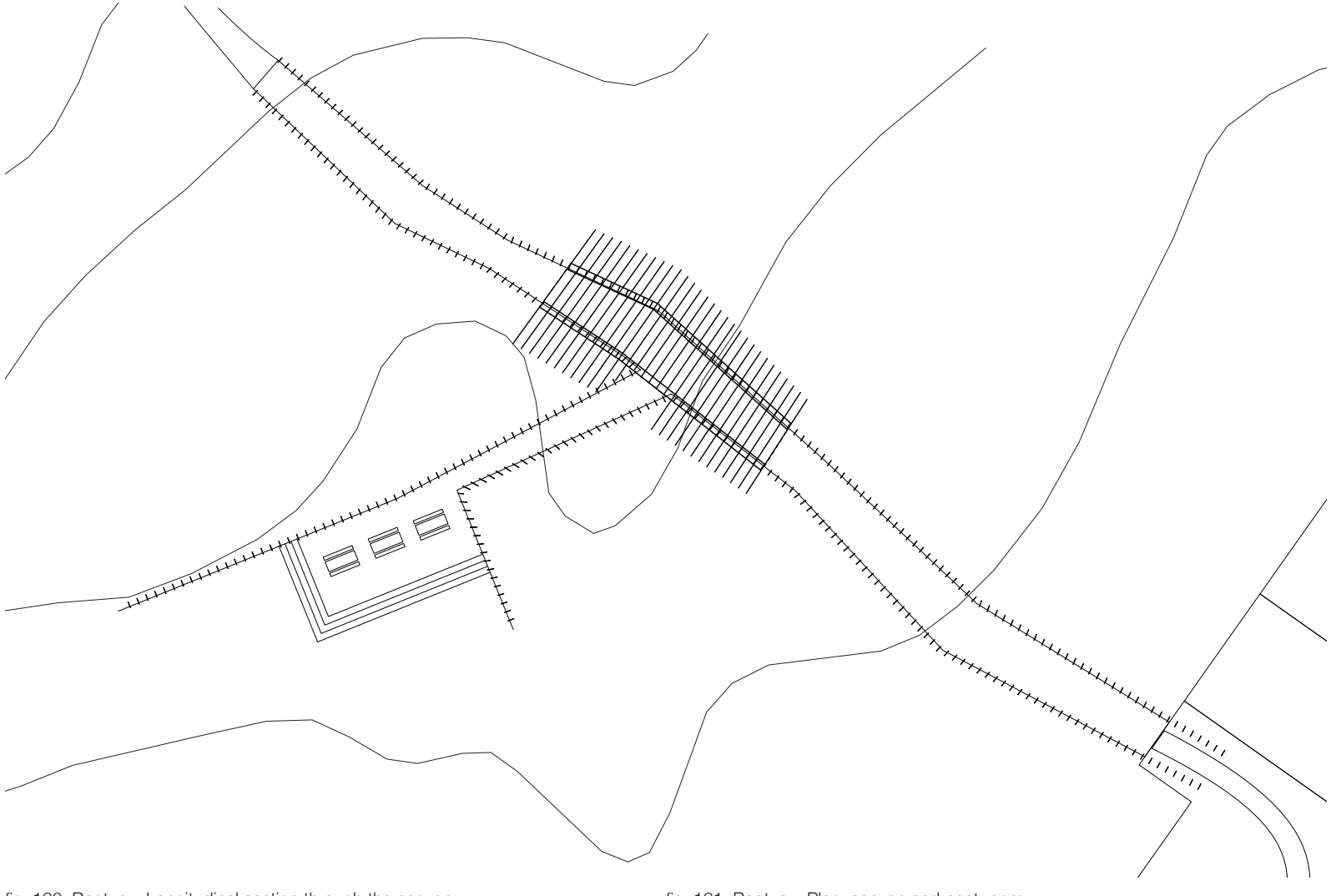


fig. 190 Bagtua – Longitudinal section through the canyon.

fig. 191 Bagtua – Plan: canyon and peat room.

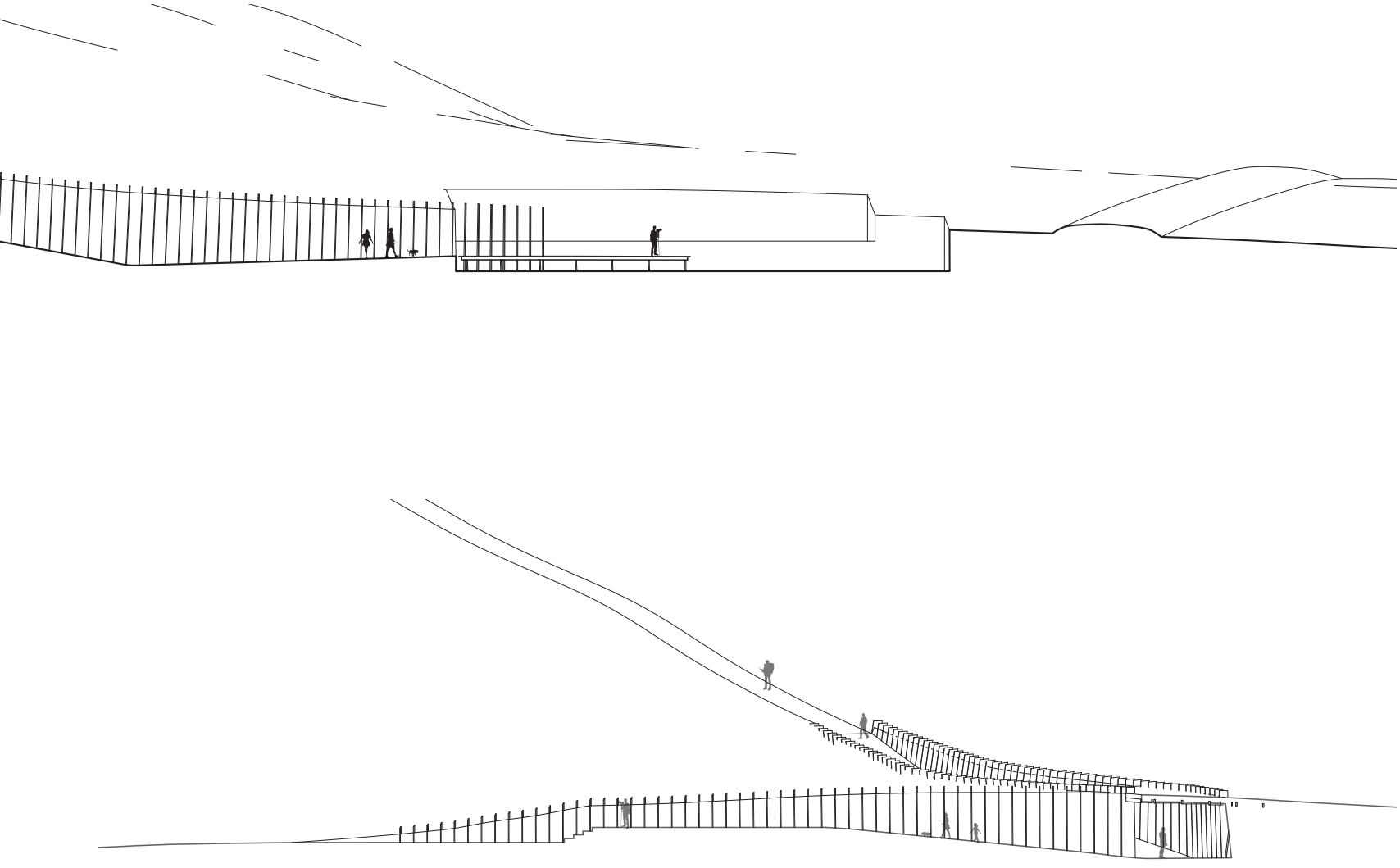


fig. 192 Bagtua – Transverse section through the canyon and peat room.

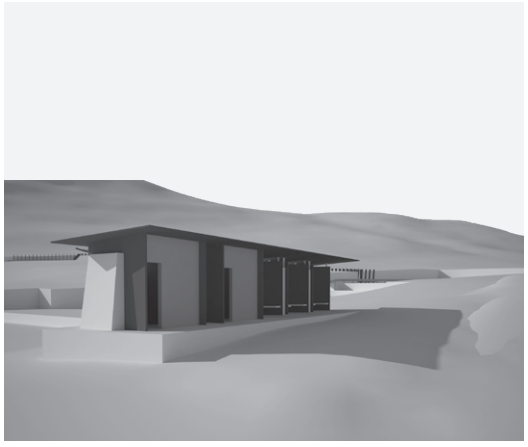


fig. 193 Service building.

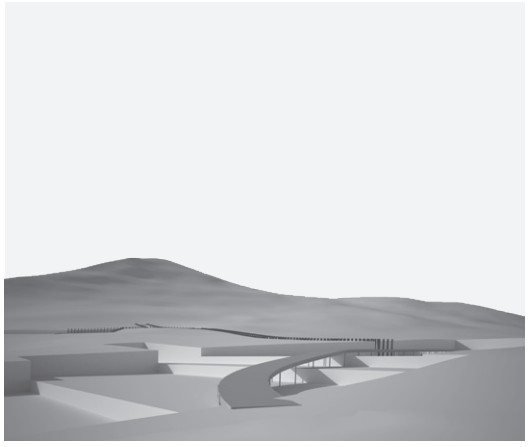


fig. 194 Start of the raised path.

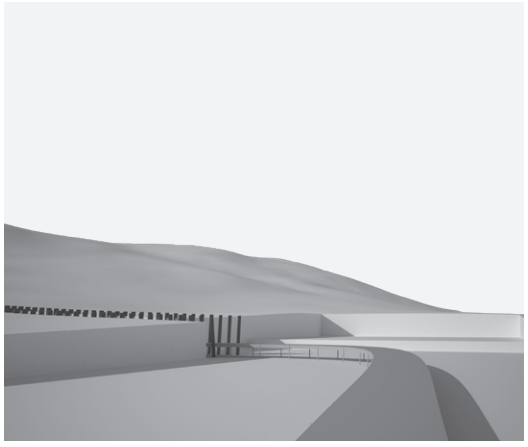


fig. 195 Along the raised path.

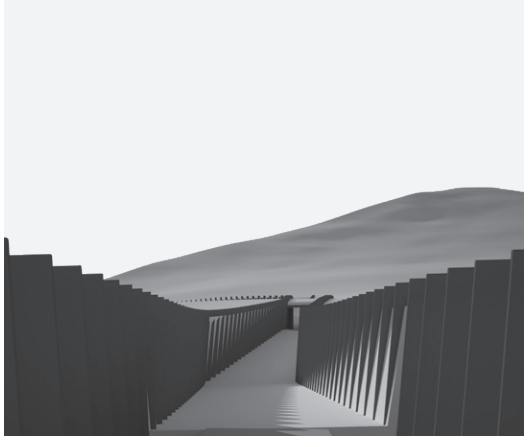


fig. 196 Start of the canyon.

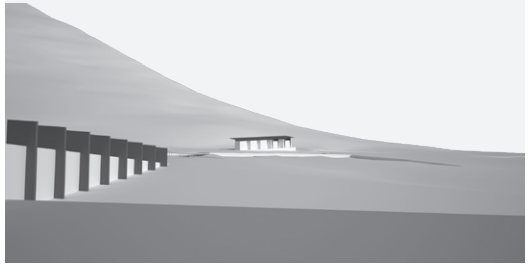


fig. 197 View from the peat room.

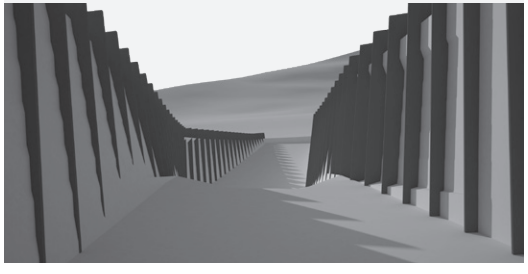


fig. 198 End of the canyon.

To the north of the service building, a gravel path leads down from the roadside and into the peatlands. The ground starts to get softer before arriving at an elevated wooden walkway. The walkway stretches down into an old peat cut, an area where peat was harvested for fuel. The walkway passes over the regenerating peat, as new mosses and shrubs start to grow on the surface. Kettle holes, small areas of open water, pass underneath the walkway.

As the walkway bends to the north, one can see cor-ten steel plates rising up out of the peat, extending only 30 centimeters above the surface of the ground. The plates mark the top of a canyon that is cut into the peat as the path turns and starts climbing up the hillside. The steel plates form the walls of a canyon reinforcing the peat against wear and defining the start (or end) of the trail leading up the mountain. As one walks along the level path, the walls of the canyon rise, modulating one's experience of the horizon and closing the view to the sky into a narrow strip. Fifty meters up the path, the canyon dives underground, the steel wall slats now supporting a peat roof above

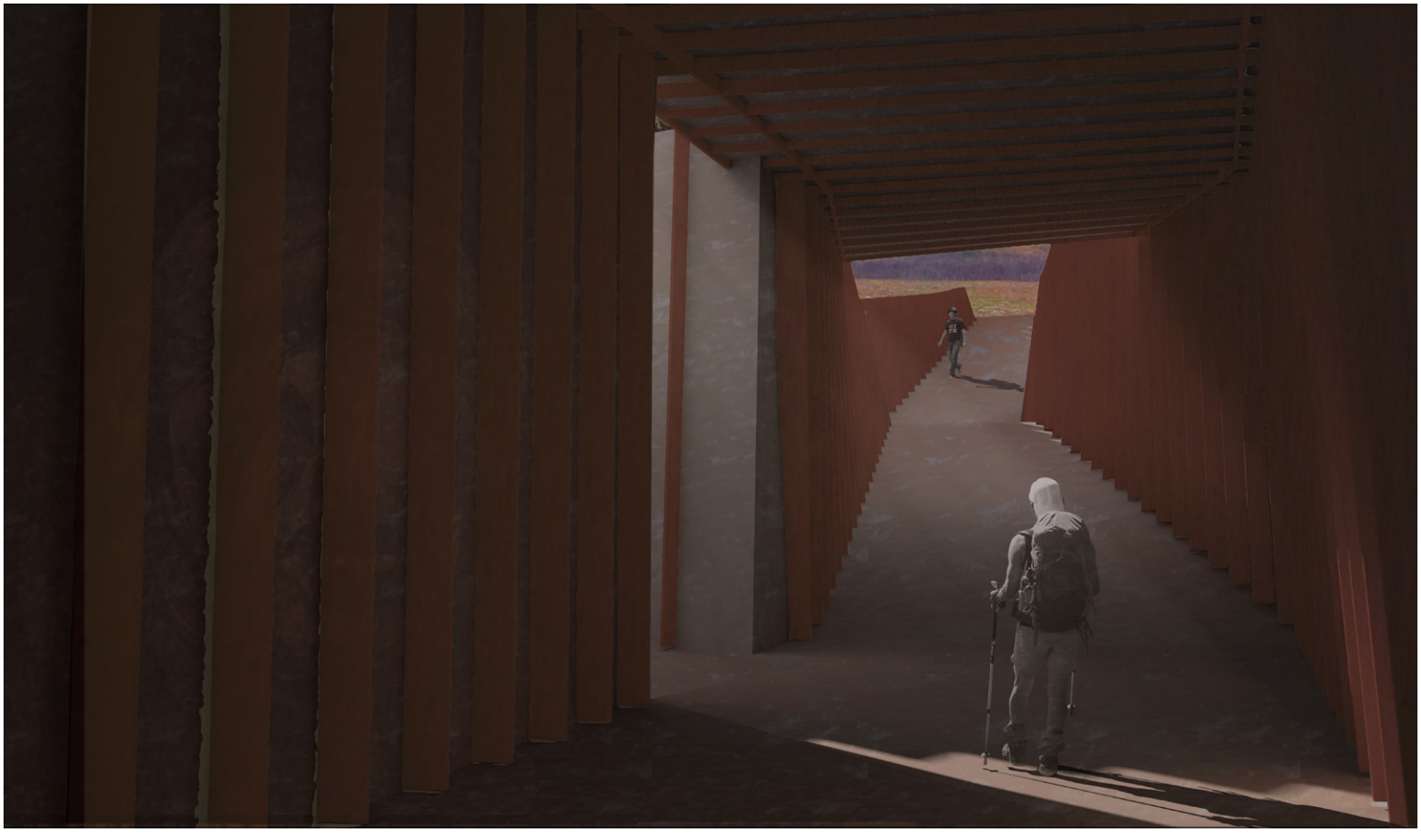


fig. 199 Inside the canyon.

the walkway. Inside the tunnel, a side canyon branches off of the main excavation, opening into a picnic area that overlooks the peat and the valley. At the end of the tunnel, the canyon path starts to climb, the walls start to recede, and one's relationship to the horizon is once again that of standing upon the surface of the ground, of standing upon the horizon.

fig. 200 Kleivodden, looking south towards Bleiksøya, sunset. The end of the sun's journey across the sky.

The Return Home: reflections on the journey.

In the tourist route projects, there remains a need to register the passage of the journey itself, beyond photographs, maps, or stops at individual points in the landscape. There is a need to understand the passage of the journey in relation to the body and in relation to the changing conditions of the landscape itself – the earth, water, sky, and path – to measure that change through physical exertion and sensation. Through the movement of the body along the road, across the landscape, and through architecture, one engages the physical world as a process of "open-ended becoming."[1]

The act of driving across a country, of taking a road trip, is an act of exploration and discovery that is well routed within 20th century culture and consciousness. The road trip is a literal and metaphorical vehicle for understanding place and through driving the tourist routes the visitor engages Norway, a foreign country or a foreign landscape, in a way that is both intimate and distant. It is a trip without itinerary or limit – that allows for meandering exploration, and yet, is contained within the confines of a personal vehicle. Similarly paradoxical, the psychology of the road trip is one of exploring an unknown place while simultaneously comparing it to the extents of one's internalized world and homeland. This contrast draws into question our constructed understanding of the world, opening our internalized worldview to new possibilities and frontiers. This chaotic uncertainty makes the road trip a continual process of orientation and a repeated ritual creation of place.

1 Deleuze, Gilles. *A Thousand Plateaus : Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987. Print. The idea of an open-ended becoming is elaborated in the chapter "1440: The Smooth and the Striated."

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Appendix 1: Photo Credits - Historical Images of Andøya.

Kleivodden Mountain, Road to Bleik, 1930s. Photo: Anders Beer Wilse (1865-1949). http://www.andoy-historielag.org/wp-content/uploads/2009/11/Kleivodden_And%C3%B8ya_Wilse_35854.jpeg

Andenes Harbor, circa 1930. http://www.andoy-historielag.org/wp-content/gallery/andenes/havna-1930xxx.jpg

Peat Cutting South of Andenes. http://www.andoy-historielag.org/wp-content/gallery/andenes/paa-torvhauanxxx.jpg

View of Vikan from Andenes. http://www.andoy-historielag.org/wp-content/gallery/andenes/vikanxxx.jpg

Andenes pre-City Hall. http://www.andoy-historielag.org/wp-content/uploads/2011/01/Andenes-pre-raadhus.jpg

Bø, Raking Høy. http://www.andoy-historielag.org/wp-content/gallery/boe/183-6.jpg

Isbjørn cubs, Risøyhamn, 1928. http://www.andoy-historielag.org/wp-content/gallery/risoyhamn/85-13.jpg

Bø, Planting Potatoes. http://www.andoy-historielag.org/wp-content/gallery/boe/183-4.jpg

Nordnorge at Risøyhamn Quai. http://www.andoy-historielag.org/wp-content/gallery/risoyhamn/nordnorge_ved_kaia_i_risoyhamn.jpg

Fisherman at Risøyhamn Harbor. http://www.andoy-historielag.org/wp-content/gallery/risoyhamn/270-29.jpg

Peder Nilson, Å, 1920. http://www.andoy-historielag.org/wp-content/gallery/a/248-24.jpg

Andenes Winter, 1920. http://www.andoy-historielag.org/wp-content/gallery/andenes/241-28.jpg

Goat Farmer, Buknes. http://www.andoy-historielag.org/wp-content/gallery/buksnes/215-18.jpg

Dairy Farm, Buknes. http://www.andoy-historielag.org/wp-content/gallery/buksnes/215-24.jpg

Skogvoll, Hay Drying Racks. http://www.andoy-historielag.org/wp-content/gallery/skogvoll-og-kinnvoll/skogvoll.jpg

Drying Fish, Kvalnes. http://www.andoy-historielag.org/wp-content/gallery/kvalnes/261-2.jpg

Andenes, Fishing Boats Leaving Harbor. http://www.andoy-historielag.org/wp-content/gallery/andenes/dsc00825.jpg

Andenes, Aerial Photo, 1930. http://www.andoy-historielag.org/wp-content/gallery/andenes/dsc00880.jpg

Andenes, Fisherman, 1971. http://www.andoy-historielag.org/wp-content/gallery/andenes/arne-johannessen.jpg

Andenes, Busses and Trucks, 1945. http://www.andoy-historielag.org/wp-content/gallery/andenes/scan10072.jpg

Andenes, Harbor. http://www.andoy-historielag.org/wp-content/gallery/andenes/kiilfjaera_paa_andenes.jpg

Andenes, Harbor, pre-1917. http://www.andoy-historielag.org/wp-content/gallery/andenes/andenes.jpg

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Bleik, Fisherman 2. http://www.andoy-historielag.org/wp-content/gallery/bleik/1133.jpg

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Nordmela, Drying Fish. http://www.andoy-historielag.org/wp-content/gallery/nordmela/265-7.jpg

Nordmela, Nelly Endressen. http://www.andoy-historielag.org/wp-content/gallery/nordmela/153-11.jpg

Bjørnskinn, Alfred Karoliussen's Workshop, 1915 http://www.andoy-historielag.org/wp-content/gallery/bjornskinn/101-11.jpg

Bjørnskinn, snowplow. http://www.andoy-historielag.org/wp-content/gallery/bjornskinn/th.jpg

Bjørnskinn, Workcrew at Fjellsveien. http://www.andoy-historielag.org/wp-content/gallery/bjornskinn/210-10.jpg

Bleik, Bleikskleiva Veg. http://www.andoy-historielag.org/wp-content/gallery/bleik/bleikskleiva.jpg

Bleik, Bleiksveien. http://www.andoy-historielag.org/wp-content/gallery/bleik/165-

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Bleik, Workcrew Bleiksveien. http://www.andoy-historielag.org/wp-content/gallery/bleik/129-28.jpg

Bleik, Aqueduct to Workshop. http://www.andoy-historielag.org/wp-content/gallery/bleik/270-3.jpg