

The Architecture of Pilgrimage

Sacred Site and Sacred Self in the Quest for Meaning

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A 120 point thesis submitted to Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Architecture (professional)

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No path is ever walked alone and it is for this reason that I extend my heartfelt thanks and appreciation to my family and friends. Their love, support, baking and occasional supply of timber, has aided and sustained me whilst I struggled with my own quest for meaning. Of particular note in the baking department is Scott Wilson, who was generous enough to 'let me' take his place in Portugal and who has continued to be generous with his support, interest (and the beers) throughout the year. Further thanks and gratitude go to my flatmates, who have remained supportive and understanding throughout, Genna Wilkinson for her efficient proofreading, and to John Greenfield for the generous loan of his drawing board all those years ago. Thanks also go to the Ancient Order of Foresters whose financial assistance over the past year has been most appreciated.

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“The ultimate meaning of any building is beyond architecture; it directs our consciousness back to the world and towards our own sense of self and being.”

(Pallasmaa, 2005)

As an historic cultural phenomenon that has been practiced throughout the globe for centuries, from ancient Greeks through to Vietnam veterans, the practise of pilgrimage has undergone a renaissance in the last few decades. This revival has seen the definition of pilgrimage re-examined and re-evaluated in terms that reflect the contemporary positions of religion and spirituality in society. It is up to the individual now to decide what they consider to be sacred and where they will find value and meaningfulness (Reader, 2007). As one of the oldest forms of seeking meaning and meaningfulness, pilgrimage is intimately connected with the human need and desire to become “*complete embodied and spiritual beings*” (Pallasmaa, 2005). So too is architecture concerned with our ability to find and occupy a meaningful existence. Yet the relationship between architecture and pilgrimage hasn’t yet been explored in a meaningful manner.

By exploring the concept of pilgrimage, this research aims at demonstrating how pilgrimage can be used to anchor meaning and meaningfulness in architecture. This aim is investigated through the design of a hospice facility.

Architecture and pilgrimage are both concerned with humanity’s search and desire for meaning and meaningfulness; pilgrimage, as a metaphor for life and as the physical act of journeying in order to find meaning; architecture and its ability to allow us to have, be and create meaningful experiences within our everyday lives.

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Figure i: Author walking the Camino Portugues at sunrise (Source: Hel Loader, 2010)

During the autumn months of 2006 and 2010 I had the great pleasure of first cycling and then walking three different pilgrimage routes in Spain and Portugal. Totalling nearly three months, 1500km, two sore knees, one lost toenail (and more custard tarts than I care to admit), the experience was not one that most people would consider doing once, let alone twice.

The comparative experience of riding the Camino Frances in 2006 and then walking the Caminos Ingles and Portugés in 2010 demonstrated to this researcher the pros and cons of both methods of transport in terms of experience and physicality. Aside from the ascetic attributes of pain and suffering that comes with walking or cycling 20-40km everyday for weeks on end, I found the pace of walking in comparison to cycling to be both humbling, frustrating and incredibly cathartic. As a form of ritual authentication I found that walking locates the body at the centre of this experience. In laying out the planning of my design research I drew on my own experience of walking, pilgrimage and path.

Whilst I would not identify myself as a pilgrim in the conventional sense, my desire to walk in the footsteps of thousands, if not millions, who have gone before me was both a romantic idea, and one that also taps directly into my own quest for meaning. Coming from a country where the history and relationship between people and the land is still so young, the idea of partaking in an act that has existed longer than the human occupation of my own country is something that I find personally fascinating and found to be extremely life affirming.

*“It is in dialogue with pain that
many beautiful things acquire
their value”*

(De Botton, 2006)

x

Introduction to Research

This section outlines the research context, aim and approach. It locates the work within the current field of pilgrimage research

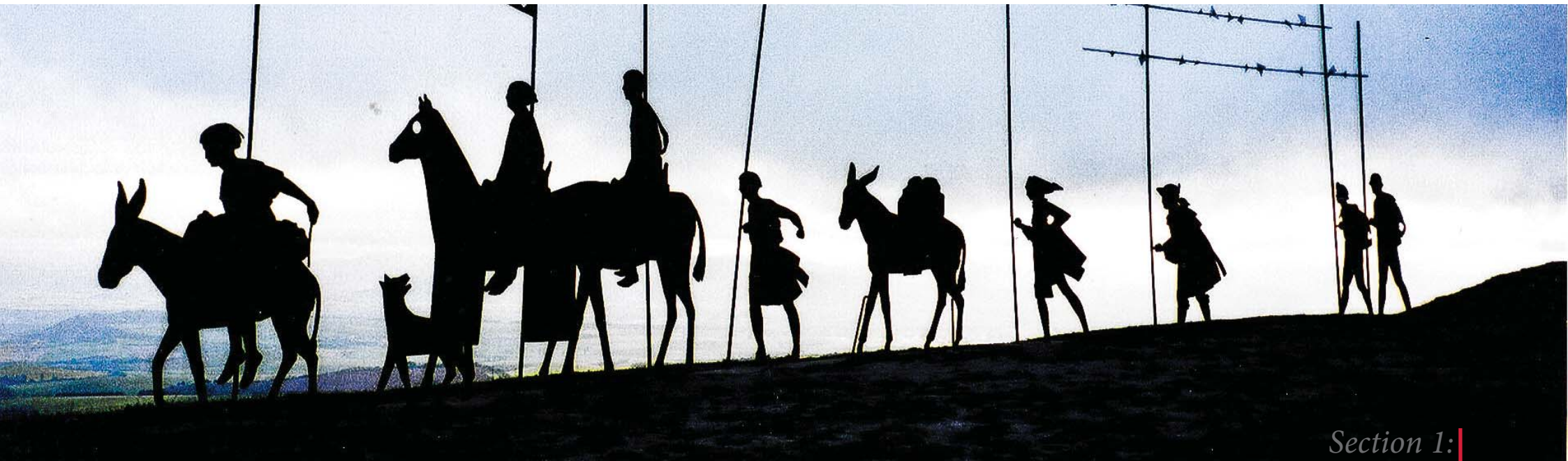


Figure 1.1: Statue dedicated to pilgrims, located West of Pamplona, Camino Frances, Spain.
(Source: Author, 2006)

Section 1:

Introduction

Architecture, Pilgrimage and Meaning

As a language and an art form, architecture speaks to us on multiple levels. Underlying many definitions and statements about what architecture should be and what it should do, is the connection between architecture and meaning. As Juhani Pallasma (2005), writes “*architecture relates, mediates and projects meanings. . . Significant architecture makes us experience ourselves as complete embodied and spiritual beings.*” As one of the oldest forms of seeking meaning and meaningfulness, pilgrimage is intimately connected with the human need and desire to become “*complete embodied and spiritual beings.*” Yet the relationship between architecture and pilgrimage hasn’t yet been explored in a meaningful manner. Whilst much has been written on the spiritual and sacred nature of religious architecture with regard to man’s search for meaning, there is little literature that explores the meaningfulness and sacrality of less celebrated or non-sacred architecture (Worpole, 2009).

The word pilgrimage is associated in most people’s minds with religion and religious activities such as Hindus going to the Ganges, Muslims and the Haj, or Christians going to Jerusalem, Rome or Lourdes. This link with religion is also upheld with regard to most anthropological discussions on pilgrimage as well. Increasingly though, the religious or sacred aspects of pilgrimage are becoming secondary to the contemporary pilgrim’s desire to find meaning and meaningfulness within themselves. The growing number of individuals partaking in pilgrimage as a way of finding meaning in their lives demonstrates that there is a cultural and societal need to seek meaning (Margry, 2008; Reader, 2007). Without organised religion to inform that search, secular pilgrims are able to seek meaning wherever they feel it’s valid. It is up to the individual now to decide what they consider to be sacred and where they will find

value and meaningfulness. (Reader, 2007)

Just as meaning is important, the quality of the experience, its 'authenticity', is viewed as significant. As in architecture, "*the experiential world becomes organised and articulated around the centre of the body*" (Pallasmaa, 2005), so too is the body and the bodily experience a central aspect of the pilgrimage experience. Walking and being in and of the landscape, have become important aspects to contemporary pilgrims. Coleman and Eade (2004) would refer to this form of movement in terms of ritualisation. In the context of pilgrimage, the repetitive act of placing one foot in front of the other to propel oneself across a landscape, is not just a method of transport in the search of meaning; it is an investment of self, and a ritual act which authenticates the pilgrimage journey.

Locating Pilgrimage Research

Research into pilgrimage has unsurprisingly, been entwined with religious studies. However, contemporary studies into the nature of pilgrimage have embraced a wider sociological view. The result being that the main body of contemporary pilgrimage research focuses on understanding the shift from religious to secular pilgrimage. Secular pilgrimage and its various incarnations¹ has come to define those pilgrimages which fall outside of the realm of traditional religious pilgrimages. This work has also taken in the modern field of tourism as researchers examine the differences between tourists and pilgrims.

Often discussed in terms of art or historic attributes, the architecture of pilgrimage is typically linked to the physical built environment of a pilgrimage location. Termed by Jennifer Lee (2008) as an architectural framework, this definition of architecture is typically understood as a church or shrine but can also extend to include those built elements that contribute to the overall pilgrimage experience such as; accommodation; trail markers; memorials; fountains and monuments.

This research, whilst examining and making use of the physical built elements of various pilgrimages is focused on the architecture of pilgrimage as a conceptual whole. The scope of this research draws on the historical context of pilgrimage and the cultural and societal reflective shift in focus from externally focused sacred site through to the internally focused sacred self. Whilst this research acknowledges that the destination of pilgrimages can exist outside of a physical location², for the purposes of this research, the physical location of pilgrimage sites has been chosen to be discussed as it is the predominant mode of pilgrimage in both traditional and contemporary pilgrimages.

1 Secular pilgrimage has also been defined as; non-religious pilgrimage; non-confessional pilgrimage (Margry, 2008); post-modern pilgrimage (Østergaard & Christensen, 2010; Collins-Kreiner, 2010) or 'New Age' pilgrimage (Reader, 2007)

2 Wandering pilgrimage is listed as one of six typologies of pilgrimage by Morinis (1992) and Falk(1977). Also Bauman (1996) talks about hermits as a form of wandering pilgrimage.

If pilgrimage is understood as a journey undertaken with the intention of finding meaning, then any journey with an intention and a desire for meaningfulness can be regarded as pilgrimage.

The aim of this research is to investigate how pilgrimage, can be used to anchor meaning and meaningfulness in architecture.

Research Approach

A literature review conducted at the beginning of this research explored the current state and theories of contemporary pilgrimage research. It identified the split between contemporary (secular) pilgrimage and traditional (religious) pilgrimage. With the term religious standing for organised belief systems and secular standing for un-organised spirituality.

This thesis is divided into three sections;

- The first section introduces the research topic and its aim. It also provides an overview of the research approach and defines some terms used throughout the research.
- The second section provides an analysis of the background research that was conducted. It draws on historical and anthropological resources in order to discuss the architecture of pilgrimage.
- The third section presents the design investigation undertaken. In order to aid this exploration the discussion has been contextualised within a specific site and architectural programme. It exists as further research to demonstrate visually how the architectural language of pilgrimage can be used to anchor meaning and meaning and meaningfulness in architecture.
- The conclusions of this research are discussed at the end of this document.

Throughout this research the terms sacred and spiritual are used. Finding a definition for these two terms is fraught with problems (Morinis, 1992). Just as pinning down a definition on what exactly pilgrimage is was difficult, concepts and theories regarding the sacred and the spiritual are also open to interpretation. Whereas as the likes of Mircea Eliade (1959) discussed the sacred in terms of the supernatural, the contemporary understanding of sacred advocated by anthropologists is that the sacred is 'a place a part' (Margret Visser, 2001 as cited in (Worpole, 2009). The definition of spirit and spiritual too is open to various interpretations, with religion and the transcendental often featuring in many definitions.

I align my thinking with the contemporary understanding of the sacred as 'a place apart'. I also align my thinking with regard to the spiritual as the "*deepest values and meanings by which people live.*" (Sheldrake, 2007)

Theoretical Research

This section presents the theoretical research undertaken. Given the interlinking nature and cross over of this research, three themes have been used to frame the theory presented in this section; Sacred Site, Sacred Self and Path.

These themes have been identified as the intrinsic qualities of pilgrimage and have been used to frame both the theoretical research and the design investigation presented in Section 3.



*Figure 2.1: Nepal Pilgrimage From Kathmandu Valley to Gosainkund
(Source: Unknown, Philadelphia Museum of Art, ca1750-1850)*

Introduction to Pilgrimage

Pilgrimage, as a sacred journey conducted with the intent to find meaning, requires a destination. Typically that destination is a physical location, a sacred place of some description. In the case of some spiritual journeys, that location can also be an internal state of being³, or a journey with no geographical end goal⁴. Typically though, pilgrimage sites are places that are either sacred due to their physical site; such as the Ganges, the Dome of the Rock in Jerusalem, the Kabbah in Mecca, or by their association with a sacred person or object such as a religious building that houses the remains of sacred person⁵.

Developed as a distinct area of pilgrimage research, the concept of secular pilgrimage has raised new questions about what it means to be a pilgrim and what can be defined as a pilgrimage (Collins-Kreiner, 2010). As Morinis (1992) explains with reference to Jonathan Sumption, *'pilgrimage casts an 'Image' of the culture. [Which] is not surprising, considering that the cornerstone of the sacred journey is the quest for the culturally validated ideal.'* Traditionally, this 'culturally valued ideal' has been depicted as a deity as in traditional (religious) pilgrimage, however in contemporary society that valued ideal has shifted away from a recognised deity and is often more personal and individual as is evidenced in contemporary (secular) pilgrimage (Collins-Kreiner, 2010; Reader, 2007).

3 For Hindu mystics and Sufis, that sacred place lies within themselves; their pilgrimage requires no physical journey but rather requires a personal quest within body and mind cf. (Morinis, 1992); This type of pilgrimage is termed by Coleman and Eade (2004) as movement as metaphor.

4 'Wandering' as a form of pilgrimage was seen by early Christian theologians as a search for solitary exile cf. (Morinis, 1992) and (Bauman, 1996)

5 Compare with (Swan, 1993) who categorises Sacred Places into three groups; Human Crafted; Archetypal; a place in Nature where the sacred identity is derived from nature itself.



Figure 2.2: Pilgrims in prayer at the Grand Mosque, Mecca (Source: Newsha Tavakolian, 2011)

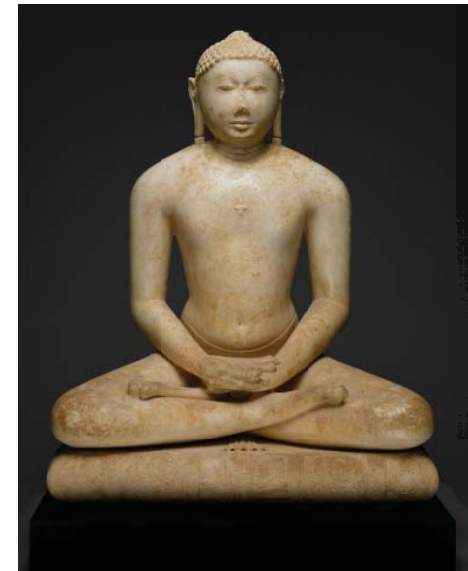


Figure 2.3: Meditation as a form of pilgrimage. Statue of Jain Svetambara Tirthankara in Meditation, Seated on a Throne Cushion. (Source: Metropolitan Museum of Art, n.d)

Motivations for Pilgrimage



Figure 2.4: A woman lights a candle during the annual pilgrimage to Graceland. (Source: Telegraph, 2010)



Figure 2.5: Motorcyclists on the annual “Run for the Wall” pilgrimage. Travelling across America this pilgrimage converges on Maya Lins Vietnam Veterans memorial in Washington DC. (Source: Jim Klenke, 2011))

In their respective research Margry (2008) and Reader (2007) both demonstrate that pilgrims, whether operating under the banner of religious or secular pilgrimage, are seeking the same outcome from their respective pilgrimages. Indeed, Reader’s research into the motivations of modern pilgrims indicates that the motivations of contemporary (secular) pilgrimage are concurrent with traditional (religious) pilgrimage motivations (2007).

Looking exclusively at contemporary secular pilgrimage, the major incentives identified by Margry also included health and social insecurities, along with a “*lack of confidence in social and political systems, and the desire for aid in the transcendental*” (2008). These themes and more have been identified not only by Reader and Margry, but by other researchers such as Turner, Morinis, Coleman and Eade. With Reader suggesting that these motivations are recurrent and enduring across all forms of pilgrimages; albeit with subtle nuances.

Despite a strong need from individuals to distance themselves from organised religion and declare themselves as ‘non-religious’ pilgrims (Reader, 2007), Margry concludes that the essence of pilgrimage is still as it was since the practise first began; “*In short, pilgrimage expresses the efforts the individual has to make to give meaning and direction to his or her personal existence.*” (Margry, 2008) . Secular pilgrimages exist alongside religious pilgrimage as a phenomenon of the human condition. The primary difference between the two is only the manner in which they identify and conceive sacredness.

Rather than dwell on the different aspects of sacredness, Morinis, in his discussion of pilgrimage, chooses instead to refer to pilgrimage in terms of culturally 'valued ideal'. It is Morinis' (1992) identification of pilgrimage as a "*quest for a culturally validated ideal*", that this researcher feels best summarises the current and overall understanding of what constitutes pilgrimage. Morinis clarifies the term 'valued ideal' as "*. . . an intensified version of some ideal that the pilgrim values but cannot achieve at home*" (1992). In other words, whether linked to aspects of healing, spirituality or identity, pilgrimage relates to man's search for a 'valued ideal', to our search for meaning.

Sacred Site

Theory

Sacred Site: Place Pilgrimage

The roots of early pilgrimage begin in an era when the sacred as ‘a place apart’ was connected to the supernatural and the transcendent. As an example of early pilgrimage, the oracle of Delphi was one of the most sacred sites of the ancient world. Envoys from across the classical world travelled to this remote Greek location in order to seek divine inspiration and intervention. The prophecies’ delivered were famously vague and elusive, with the full extent of their meaning usually only understood after the event. Despite this, visitors from across the classical world still chose to make the dangerous journey from their homes to seek the assistance of the oracle.

The historic function of sacred sites as places that mediate between this world and the divine is reflected in the Sanskrit word for a place of pilgrimage, *tirtha*⁶. At its root, *tirtha* means ‘to cross over’ or ford. This literal understanding of *tirtha* connects to water and either the crossing or approach to a river or stream. Symbolically the meaning of the word relates to the intersection of where the two realms of the sacred and divine intersect, emphasizing the point that a sacred place is a crossover between this realm and the heavens (Singh, 1993; Choudhury, 1994).

On several levels, the site of Delphi operated as a sacred place; as well as being the location of the oracle, Delphi has strong connections with the gods, and was symbolically viewed as the centre of the world⁷. The physical location of the oracle at Delphi and the site’s mythological associations with the gods, solidified Delphi as a site that mediated between the world of man and the world of gods. It is this combination of a physical sacred site and the metaphysical connection to a higher power that saw sites such as Delphi become places of pilgrimage, with early pilgrims to these sacred sites seeing them as places where they could come closer to the divine.



Figure 2.6: View overlooking ruins of Delphi showing rugged landscape of site. (Source: Author, 2006)

6 (Singh, 1993) uses the spelling *tûrthas*

7 Known as the ‘navel of the world’ the *omphalos* is the stone that the goddess Rhea deceptively feed to Cronus in order save her son Zeus. It was located at Delphi and plays a key role in Greek creation mythology as well as being a symbolic and mythological link to Zeus.

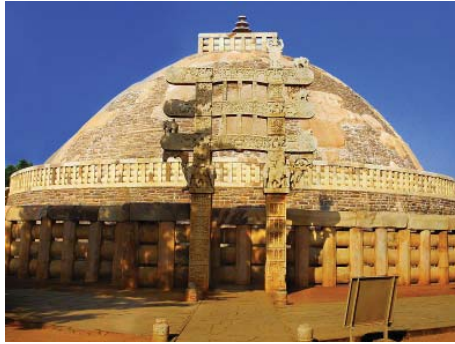


Figure 2.7: The Great Stupa of Sanchi, contains relics of the Buddha, (Source: Raveesh Vyas, 2009)



Figure 2.8 The Holy Thorn Reliquary (Source: John Cherry, British Museum, 2010)

Termed as the 'cult of traces', the desire or need for individuals to visit or be near the relics associated with their religion is defined as a belief in the powers of relics or the 'traces' of the saintly or divine. It plays a large role in the Christian belief system as well as within Buddhism⁸, where despite having a theological doctrine that advocated against pilgrimage, the lay community, "*unconcerned with the fine points of Buddhist doctrine, simply affirmed that the Buddha continued in some way to be present in the bits and pieces left behind him*". (Falk, 1977). For Morinis (1992), these relics and traces serve as representations of the 'valued ideal' that is the goal of the pilgrim. Singh (1993) affirms that a sacred place "*is linked to man's quest for an identity and role within the cosmic mystery*". Sacred spaces; traces; or objects are understood as having value as they are where meaning and meaningfulness are seen to be present; either in the site itself or by association.

In his writings about sacred places, religious historian Mircea Eliade (1959) chose to use the term hierophany to describe the 'manifestation of the sacred', for Eliade, this manifestation could occur in anything from a stone or tree to Jesus (as a manifestation of God), Text such as the Bible or Quran can also be viewed in this way (Eade & Sallnow, 1991). The means by which a manifestation presents itself is not necessarily important, a stone is still a stone, a tree still a tree, it was the fact that it was recognised as a manifestation of the sacred that gave the sacred site or object its power.

⁸ For more on the cult of traces in Buddhism see (Falk, 1977) and Martin Boords' chapter on Buddhism (Boord, 1994).

Sacred Self
Theory

Sacred Self: Tourism

As one of the first and largest voluntary mass movements of people, medieval Christian pilgrimage is seen as being the precursor for modern tourism (Kaelber, 2006) with Conrad Rudolph (2004) noting that “with the exception of warfare, pilgrimage to a holy site was the single greatest adventure a person could have in the middle ages”. Although traditionally the medieval pilgrim is portrayed as a pious and penitent individual seeking salvation or penitence, an unknown number of pilgrims were of the ‘curious’ variety. That is, spiritual devotion and salvation were not necessarily the primary goal of their pilgrimage (Rudolph, 2004; Kaelber, 2006; Harpur, 2002; Margry, 2008). This curiosity is seen by Harpur as a precursor to the Renaissance, in that curious pilgrims were seeking “knowledge for its own sake, not necessarily the sake of God.” (2002). This search for knowledge in combination with the Reformation eventually saw the popularity of pilgrimage diminish and instead gave rise to ‘educative travel’, which would later develop into tourism (Smith, 1992; Kaelber, 2006).

Seen as the non-religious complement to pilgrimage, educative travel is best exemplified by the Grand Tour, which Kaelber describes as “secularized pilgrimage undertaken to regenerate the soul and revive one’s faith in culture through contact through its visible remains,” (2006). Although Kaelber’s description of the Grand Tour implies that at the time of its early popularity, the motivations for the Grand Tour were similar to pilgrimage; in that those undertaking a ‘grand tour’ were seen as bettering themselves through higher knowledge or cultural capital⁹. This ultimately gave way to the aristocratic debauchery that the Grand Tour is better known for as well as the rise of middle class travellers (Steward, 2004). In this manner Kaelber sees educative travel giving way to travel for leisure and thus the concept of tourism as we currently

9 At this time, to be untravelled was considered to be uncultured (Kaelber, 2006) (Smith, 1992)



Figure 2.9: Gerson as a pilgrim, frontispiece to Gersonis Opera., (Source: Metropolitan Museum of Art, 1489)



Figure 2.10: Pilgrims fighting, in the cloister, Cahors cathedral (Source: Michael Krier, 2006)

view it was created.

The evolution of leisure tourism from pilgrimage is only one trajectory of the history of tourism. Kaebler's use of the term 'secularized pilgrimage' to describe educative travel is interesting as it highlights the interchangeable and dynamic relationship that exists between tourism and pilgrimage. Researchers have even come to refer to pilgrimage in terms of 'religious tourism' (Kaelber, 2006; Collins-Kreiner, 2010). Indeed the relationship between the two is often described using Victor and Edith Turner's quote that "*a tourist is half a pilgrim, if a pilgrim is half a tourist*" (Turner & Turner, 1978). Whilst etymologically the term pilgrimage has its origin in the term traveller or wanderer¹⁰, there is a clear distinction in most peoples minds about whether they are a tourist or a pilgrim.



Figure 2.11: Young man playing cards, gambling was a popular activity for gentleman on the Grand Tour. (Source: Jean-Siméon Chardin, 1736-7)

10 The etymology of the English word pilgrimage is derived from the Latin word *peregrinus*, which prior to the 4thC AD meant traveller, wanderer, foreigner. See Edwards (2005) and Clark (2004) for an interesting account how Christianity changed the meaning of the word *peregrinus*, and how pilgrimage came too feature so prominently in the Catholic faith.

Intent and the Secular Pilgrim.

Whether in a secular or religious capacity, by partaking in an established pilgrimage route there is an understanding that by going on this pilgrimage you are partaking in this particular journey for a purpose. In most cultures pilgrims also tend to be self-distinguishing, labelling themselves as such (Morinis, 1992). Many pilgrims choose to symbolically label themselves by dressing in traditional pilgrims garb such as the white costume of a Shikoku pilgrim or carrying traditional pilgrim 'talismans' such as the stick, gourd or scallop shell common to Camino de Santiago pilgrim.

But what of those individuals who do not identify themselves as pilgrims? By not labelling oneself as a pilgrim, does the search for meaning, in whatever form it takes, no longer qualify as pilgrimage?

Increasingly researchers in tourism are using the work of anthropologists to explore and explain patterns of travel and tourism in terms of secular pilgrimage. In her research on young New Zealanders and the 'overseas experience' (OE), Claudia Bell (2002) draws parallels between what is a rite of passage for many New Zealanders and Coleman and Elsners' (1995) work on religious pilgrimage. Bell demonstrates how the OE aligns quite succinctly with Coleman and Elsners analysis of religious pilgrimage. However Bells conclusion that the OE is a form of secular pilgrimage would be of surprise to many who have partaken in the OE. Indeed personal experience tells me that it is highly unlikely that any New Zealander on an OE arrives or departs for this trip stating that they are on a pilgrimage. Yet the OE is still considered a rite of passage and forms a huge part of our cultural heritage and many people's identity.



Figure 2.12: Women in pilgrim clothing of Shikoku pilgrimage. (plastic bag optional), (Source: Sacred Destinations, n.d)



Figure 2.13: Scallop shell, gourd and walking stick that are symbols of the Camino De Santiago, (Source: Richard McCaig, n.d)



Figure 2.14: Pilgrims gathered at Gallipoli to celebrate ANZAC day. This pilgrimage is often carried out as part of an OE. (Source: (9T9, 2005)



Figure 2.15: Ottoman woman on a pilgrimage; she is depicted full-length, in profile to left, wrapped in an ample cloak, and veiled. Source: Jean Baptiste Hilaire, The British Museum, ca1820)

Identity and personal experience are two aspects that Bell (2002) points out as being locators of meaning within our lives. As Coleman (2002) argues, by using pilgrimage as a case study we can make a point about human behavior. The point in this research is that instead of breaking pilgrimage down into its religious or secular components, pilgrimage should be understood as a search for meaning and meaningfulness within an individual's life.

Similarly in her analysis of the history of pilgrimage research, Collins-Kreiner concludes that the difficulty in trying to differentiate between pilgrimage and tourism is that they are in essence so similar. *"Both phenomena may be motivated by a decision for an experience that will ultimately add more meaning to life"* (Collins-Kreiner, 2010). Adding or finding meaning and meaningfulness in life, whether through religious or secular pilgrimage, tourism or an OE, is part of this larger and more holistic understanding of pilgrimage.

Path

Theory

Path: Movement

The quest for meaning necessitates that the pilgrim must make a purposeful journey, and it is this journey that sees movement inherently linked to pilgrimage (Margry, 2008; Coleman & Eade, 2004). Coleman and Eade (2004) propose that movement in pilgrimage could be summarised in terms of four themes; preformative action, embodied action, as part of a semantic field, and as a metaphor. Whilst these four themes are not mutually exclusive, they do place emphasis on movement as the sanctifying effect of pilgrimage. That is, they focus their attention on the journey as the definitive aspect of pilgrimage rather than the pilgrimage destination (Margry, 2008). They are not alone in their choice to place emphasis on the journey rather than the destination, Morinis (1992) also recognises the journey over destination in his research on pilgrimage stating *“a true typology of pilgrimages focuses on the pilgrims’ journey and motivations, not on the destination shrines”* (Morinis, 1992). Paradoxical to the emphasis of journey over destination is the fact that without a destination, there is no pilgrimage. Even those pilgrimages that are conducted internally, or that have no geographical end goal still have a destination, that destination being in essence the meaningfulness the pilgrim is in search of (Morinis, 1992). Coleman, Eade and Morinis’ focus on journey rather than destination is a direct reaction to the traditional focus of both pilgrimage and pilgrimage research being on the destination¹¹; it is also in part informed by a cultural shift in focus which has also seen the emphasis of contemporary pilgrimage shift from destination to journey¹² (Margry, 2008).



Figure 2.16: Pilgrims on the route to the shrine of Shiva located in the Amarnath Cave, Kashmir. (Source: Brian Brake, Te Papa, 1957)



Figure 2.17: Path up Croagh Patrick mountain, County Mayo, Ireland. Sacred to Saint Patrick (Source: John Quinn, n.d)



Figure 2.18: Path leading to Notre-Dame-des-Neiges on the Via Francigena, or pilgrimage route to Rome. (Source: Michael Krier, 2008)

11 See Sacred places discussion

12 This shift in focus is largely observed in contemporary pilgrimages such as the Camino de Santiago, Glastonbury and the Run for the Wall motorcycle pilgrimage undertaken in America.

It is hard for many secular individuals to believe in the spiritual or transformative aspects of inanimate objects or places that are typically the focus of traditional pilgrimages¹³. To paraphrase Østergaard and Christensen (2010), whereas the traditional pilgrim walked towards God, the contemporary pilgrim walks towards him or herself. Although the destination acts as a key moment in the overall pilgrimage, it is the journey to the destination where meaning is expected to be found now.

Described by Margry (2008) as 'transit pilgrimages,' this contemporary form of pilgrimage has been described as, in essence 'a pilgrimage to oneself'¹⁴ or as a journey of self discovery (Reader, 2007). Writing about his own experience as a pilgrim on the Camino de Santiago, Conrad Rudolph affirms this point by stating that "*The pilgrimage is an intensely internal experience in an intensely physical context in which the journey, more than the destination, is the goal*" (Rudolph, 2004). Rather than undertaking pilgrimage as an 'act of faith,' the contemporary pilgrim seeks meaning and answers within themselves. Self-discovery, personal development and challenge have all become dominant motivations for contemporary pilgrims (Reader, 2007; Collins-Kreiner, 2010)¹⁵. As a result of these motivations, the physical journey of contemporary pilgrimage is now seen as the site of meaning. This shift in focus from the destination or sacred site holding value, to an inwards focused 'sacred self' can also be seen as a reflection of the individuality and autonomy that is a feature of modern society (Reader, 2007). The autonomy inherent in modern society and in contemporary pilgrimage means that increasingly, pilgrims must decide for themselves not only if they *are* a pilgrim, but what authenticates their pilgrimage¹⁶.

13 See sacred places discussion.

14 (Eberhart 2006, p.160) as cited in (Margry, 2008, p. 24)

15 Digance (2006, p. 37) "being motivated to undertake a pilgrimage as 'an act of faith' is fundamental to traditional religious pilgrimage, and is lacking in modern secular pilgrimage." As cited in (Collins-Kreiner, 2010, p. 446)

16 Collins- Kriener notes that this shift is also reflected in pilgrimage research where the individual experience of pilgrims are being more extensively analysed. p. 447

Exploring the Sacred Journey

As an example of the cultural shift in focus from destination to journey as the sanctifying element of pilgrimage, the Camino de Santiago (or 'Way of St. James') is the most well known and well discussed pilgrimage¹⁷. It is also unique in that whilst at its root the Camino is an example of a traditional (religious) pilgrimage it is also one of the most popular contemporary (secular) pilgrimages.

Constructed largely on Roman trade routes, in medieval times the Camino was an important and popular Catholic pilgrimage that converged on the North-West Spanish city of Santiago de Compostela. Falling out of favour after the Reformation and the Age of the Enlightenment, the Camino has been enjoying a modern renaissance; thanks in large part to the work of the Galician regional government who promote the Camino as a tourist activity, as well as by writers and pilgrimage organisations who promote the Camino as a spiritual journey, rather than as an exclusively catholic experience.

Whereas traditionally the focus of the Camino was geared towards reaching a sacred site, in this instance the tomb of St. James¹⁸, the focus of the Camino has changed over the last twenty to thirty years with an increase in the number of contemporary pilgrims who view the journey¹⁹ itself as holding more value for pilgrims rather than the end goal (Margry, 2008). It is this focus on pilgrimage as a spiritual journey rather than a religious site that Margry believes has resulted in the increased popularity and success of the Camino as a contemporary pilgrimage, stating that *"moving, walking, the accessibility and freedom of the ritual, being in nature, and tranquillity are all elements which have contributed to its success"* (Margry, 2008). These elements contribute to the self discovery and challenge aspects that contemporary pilgrims favour as the

17 Cf (Margry, 2008), (Østergaard & Christensen, 2010)

18 St. James is one of the original 12 apostles, his tomb is located in the Cathedral of Santiago de Compostela. See Figure 2.19.

19 On the Camino, the journey itself is termed 'the way', as in 'the way of St. James'. Much emphasis is also placed on the fact that pilgrims are not only on the way, but that they are the way.



Figure 2.19: The destination, the shrine of St James inside Santiago de Compostela Cathedral. (Source: Michael Krier, 2006)



Figure 2.20: The journey, map depicting walking routes from across the Iberian Peninsula to Santiago de Compostela. (Source: Camino De Santiago Guide, 2012).



Figure 2.21: The Path, being in and of the landscape and being 'part of the way' are important aspects of the Camino. (Source: Michael Krier, 2004)



Figure 2.22: The Path, being in and of the landscape and being 'part of the way' are important aspects of the Camino. (Source: Scott Wilson, 2008)

authenticating aspects of pilgrimage. Rudolph supports this view in the description of his own experience as a pilgrim on the Camino but goes further by stating that as a pilgrim:

“...you are a participator, an authenticator... you are part of the cultural landscape, part of the original reason for being and part of the history... Pilgrimage is not a tour, not a vacation..., but a journey that is both an experience and a metaphor rather than an event.”
(Rudolph, 2004, p. 34)

Rudolph argues that the Camino must be done on foot, that is must be long and hard and that you must stay in albergues²⁰ (Rudolph, 2004). To Rudolph these authenticating attributes are what separates a pilgrim from a tourist and he is not alone. Amongst the pilgrim community there is much animosity towards those that are not deemed 'real' pilgrims (Rudolph, 2004). This animosity is not geared towards whether a pilgrim makes their journey under the banner of religious, spiritual or curious motivations. Instead it is directed at those pilgrims who don't physically invest themselves in the journey they are taking.

20 An *albergue* is a hostel provided for the convenience of pilgrims participating in the Camino.

Bodily Investment

During his extensive time researching the Shikoku pilgrimage, Ian Reader (2007) described that when he first participated in the pilgrimage in 1984, he encountered “fewer than 10 persons” conducting the pilgrimage on foot during the six weeks it took him to walk the pilgrimage. He found the majority opted to travel by bus or private vehicle. At the time it was feared that foot pilgrims would eventually cease, however 16 years on Reader noted that the number of foot pilgrims had increased almost exponentially and was now in the thousands²¹. Given the ease with which pilgrims could conduct their pilgrimage by bus or private vehicle it is interesting to note the increased number of pilgrims choosing to locate their bodies at the centre²² of their pilgrimage experience by undertaking their pilgrimage on foot, horse, motorcycle or bicycle²³.

The physicality of going on a pilgrimage journey links into Coleman and Eades’ (2004) concept of *movement as embodied action* in that the phenomenological aspects of physically journeying are a “catalyst for certain kinds of bodily experience”. In the contemporary view of the pilgrimage journey, this bodily experience has become a contributing factor in authenticating contemporary pilgrimage (Østergaard & Christensen, 2010). As the dominant motivations given by contemporary pilgrims included self-discovery, challenge and personal growth, this choice of how contemporary pilgrims conduct their pilgrimage can be seen as a means of providing authenticity to contemporary pilgrimage. While some contemporary pilgrims see the journey as



Figure 2.23: A pilgrim performs a Tibetan prostration, a Buddhist prayer ritual. Lake Namtso in Tibet (Source: Nicky Loh, 2009)



Figure 2.24: Pilgrims feet after receiving medical attention on the Camino de Frances. (Source: Hel Loader, 2004)

21 Readers also notes that an improved transport system has also made it easier for pilgrims and that the number of pilgrims on organised bus pilgrimages has also increased, this is in line with the overall increase in pilgrims visiting Shikoku though.

22 (Østergaard & Christensen, 2010) make inferences about how “*the body and sensory perceptions are revitalized in post modernity, which has also become the age of revitalizations of pilgrimage.*”

23 This trend is largely limited to contemporary pilgrimages though. In the case of the Hajj, and Hindu pilgrimages, modern transport has helped increase the number of pilgrims who are able to partake in what are essentially annual pilgrimages. These pilgrims are not in the embodied action realm, although the rituals undertaken at the Hajj would fall into this category

an ascetic act or a form of 'corporeal testing'²⁴ opting to walk, others opt to have their bodily experience mediated through/with an animal or machine such as a motorcycle or bicycle.

The form in which the corporeal experience occurs is dependent on both the pilgrimage and the views of the pilgrim. However the act of walking is a common and much discussed topic when it comes to pilgrimage with Conrad Rudolph writing:

"There's something about the experience on foot that seems to sharpen or even change the perception, something that's undoubtedly induced by its great length and difficulty . . . it's not just the physical aspect that induces these feelings. There's also the awareness that you are doing what so many before you have done" (Rudolph, 2004, pp. 46-47)

Difficulty and being not just in, and of, the landscape, but also being part of an historical tradition have become important aspects of the pilgrimage experience. Whilst traditional (religious) pilgrimages have an established series of rituals surrounding them, within the context of contemporary (secular) pilgrimage an investment of self has become the authenticating ritual. This investment of self borrows from traditional pilgrimage, but it removes the religious connection and instead allows an individual to determine their own rules and rituals.

24 Coleman and Eade referencing Urry(2002), also in traditional Hindu pilgrimages, the ascetic suffering of pilgrims contributed to the overall 'spiritual merit' of the pilgrimage (Holm & Bowker, 1994).

Walking as Ritual Authentication

Of the three evolutionary attributes that saw mankind develop into complex intelligent beings, the opposable thumb and our ability to grasp tools is typically credited as the one that separates us from the apes. Along with our ability to walk upright and our large brains, the dexterity of our hands is a defining aspect of our civilised human society. Tim Ingold (2004) notes though, that our fixation on our hands has come at a loss to our understanding of the foot and our subsequent movement through the world.

Nowhere near as dextrous as an apes foot, the human foot, along with our S-shaped spines, is central to our ability to walk upright. However whereas the hand has historically been linked with our intelligence and ability to make, the foot is primarily concerned with locomotion and support. In the context of pilgrimage, the pedestrian action of locomotion is given a more defined function. It becomes a ritual activity from which the pilgrim is able to move from point A to point B, but it also acts as a form of ritual authentication that gives spiritual meaning to a bodily act (Østergaard & Christensen, 2010).

“Ritual activity is like a language; it gives concrete form to ideas, intentions and desires and enables what is intellectually known to be fully integrated into one’s whole (embodied) self. However, the body is not purely the instrument of the mind; sometimes through the process of enacting a ritual a cognitive understanding follows” (Rountree, 2002)



Figure 2.25: Close up of medieval marker on the Camino Portuguese. (Source: Author, 2010)

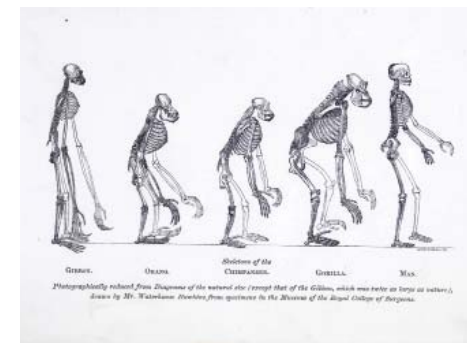


Figure 2.26: Skeletons of the gibbon, orangutan, chimpanzee, gorilla and man, drawn from specimens in the Museum of the Royal College of Surgeons. (Source: Huxley, 1863)



Figure 2.27: Pilgrims and locals walking the kora in Barkhor Tibet. (Source: traveladventures, n.d).

The Barkhor is a popular devotional walk undertaken by pilgrims and locals alike. Approximately 1km in length the walking route circumnavigates the Buddhist temple of Jokhang

Ingolds analysis of walking and the foot offer similar conclusions, as a highly intelligent activity, walking is not an intelligence of the mind but is a form of “*circumambulatory knowing*” (Ingold, 2004). Circulation through a space is one of the primary modes of understanding, to walk is to learn, because through the act of walking, space is made place. The concept of path as place is of particular importance when looking at sacred or religious architecture. As Eliade observed in his analysis of sacred spaces, the path to and through a sacred space often emphasizes the sacred ‘a-partness’ of the space (as cited in (Barrie, 2010). As a means of framing and organising both architecture and the bodily experience of a space, walking and the identification of path as place are key aspects of the architecture of pilgrimage²⁵.

25 For a practical example of how this framing has been utilised in both pilgrimage and architecture see (Coleman & Elsner, 1994) and (Johnson, 1993).

Path as Place

Journey and destination are integral parts of pilgrimage, whilst their roles and the understanding of their roles have shifted with the changing view of traditional to contemporary pilgrimage, both are still key aspects in the architecture of pilgrimage, with one giving authenticity to the other and vice versa. As Kathryn Rountree (2002) notes *“A sacred site is always in the process of being written and re-written in the light of contemporary insights, beliefs and agendas, but its sacred essence remains unchanged.”* In the case of contemporary pilgrimage it would appear that the boundaries of what constitutes a sacred site are being re-written, and that as in the example of the Camino De Santiago, journeys to a sacred site can also inscribed be with sacredness. In pilgrimage, Path becomes Place (Barrie, 2010).

The slippage between pilgrimage and architecture is such that one feeds into the other very easily. Architecture and pilgrimage are both concerned with humanity's search and desire for meaning and meaningfulness. Norburg- Shulz is right when he states that *“A meaningful environment forms a necessary and essential part of a meaningful existence”* (Norberg-Schulz, 1980). Pilgrimage, as a metaphor for life and as the physical act of journeying in order to find meaning is to me, the physical bodily manifestation of what architecture should be about.



Figure 2.28: Author on medieval bridge in Caldos Del Rei. Cross on bridge is a marker indicating bridge is part of the Camino Portugese route to Santiago. (Author, 2010)

Design Investigation

This section presents the design investigation undertaken. In order to aid this exploration the discussion has been contextualised within a specific site and architectural programme. It exists as further research to demonstrate visually how the architectural language of pilgrimage can be used to anchor meaning and meaningfulness in architecture.

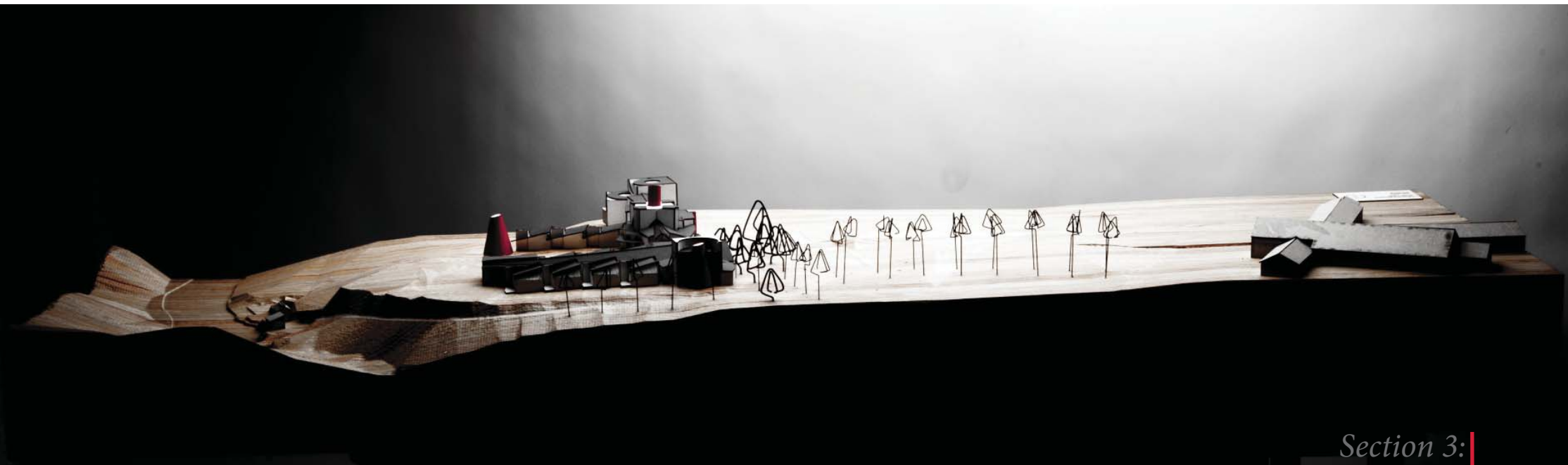


Figure 3.1: Model 1:200 scale (Source:Author, 2011)

As in pilgrimage, 'the site' in architecture plays an essential role. As the site of architecture, the site offers physical limits to what can and cannot be constructed. Site also offers inspiration as to what should be constructed; a window here to frame the view, a place of pause there to listen to the sound of the river, or a passage here to connect these points with each other.

As detailed in the previous section, pilgrimage focuses on either sacred site or sacred self. In developing a brief for the design element of this research it was felt that programmatically this split in focus could be expressed within the design study. The other consideration given to selecting a design programme was the duality between place pilgrimage and life pilgrimage.

These differing themes were explored by looking at;

- Sacred site and place pilgrimage.
- Sacred self and life pilgrimage

Sacred Site: Place Pilgrimage and the Thermal Spa

From creation mythology through to religious ritual, water has played an important role in most spiritual belief systems. Whilst the stories and symbolism regarding water vary between cultures, common themes include healing, purification and the life-giving properties of water. Bodies of water such as lakes, springs and rivers were some of the earliest sites of pilgrimage. Known for these healing or cleansing properties, pilgrims would typically bath in or drink water in the hope that their illness would be cured, or as in the Ganges, that their sins would be washed away and they would be purified.

In New Zealand there is a history of tourism and secular pilgrimage associated with the country's numerous thermal hot springs. During the late 1800s and early 1900s in particular, the restorative health benefits of various mineral springs around the country were espoused. At well known sites such as Rotorua, Hamner and Te Aroha, health sanatoriums were constructed by the government in order to accommodate and treat invalids. Aside from those visitors seeking the health benefits of these springs a large number of leisure seekers were also attracted to the springs²⁶.

Prior to the arrival of Europeans, Maori used thermal springs for cooking, bathing and treating diseases. Some thermal springs were also regarded as sacred and were central to important rituals. In terms of selecting a 'sacred site' within New Zealand, thermal springs are not only historically important in value to Maori and Pakeha, but they are easily relatable to other cultures. Thermal springs are also very much place centred, which means, given the limited number of thermal springs in New Zealand, the design site for this research was selected based on the conditions of this category.

26 See (Swarbrick, 2009) for further information on New Zealand's thermal spa history.



Figure 3.2: Hindu pilgrims take a dip in the holy Ganges river to celebrate Makar Sankranti (Source: The Telegraph, 2009)



Figure 3.3: Muslims washing for prayer. (Source: Jake Brown, 2011)



Figure 3.4: Water ladles await pilgrims at the purification trough in Fuji Sengen-jinja. (Source: Dominic Bonuccelli, n.d)



Figure 3.5: Children at Morere hot springs. (Source: Unknown, Alexander Turnbull Library, ca1910)



Figure 3.6: Maori women cooking food in hot springs. (Source: William Henry Thomas, Te Ara, ca1910)



Figure 3.7: Maori children at the Ohinemutu thermal hot pools. (Source: Unknown, Alexander Turnbull Library, ca1910)

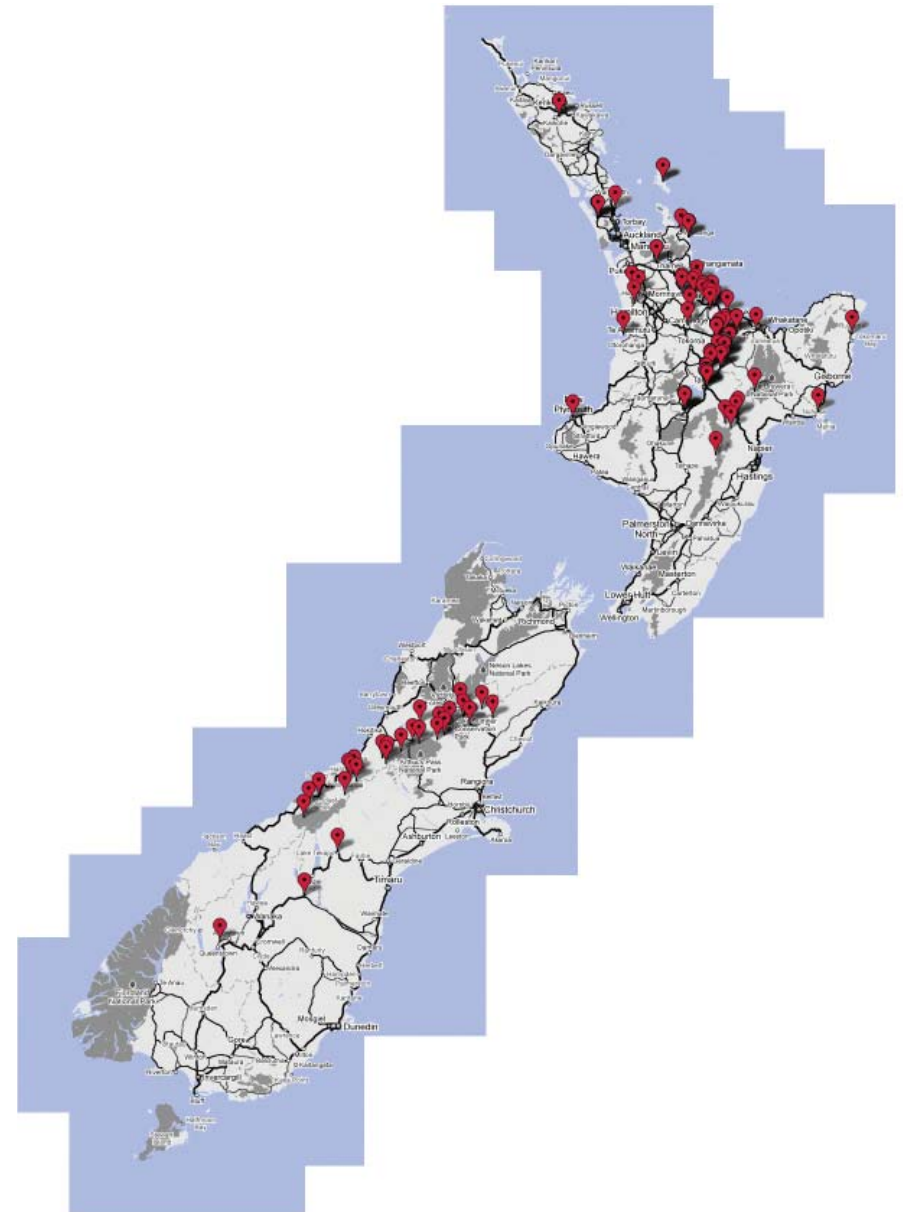


Figure 3.8: Location of hot springs in New Zealand (Adapted from: NZ Hot pools.co.nz, n.d.)

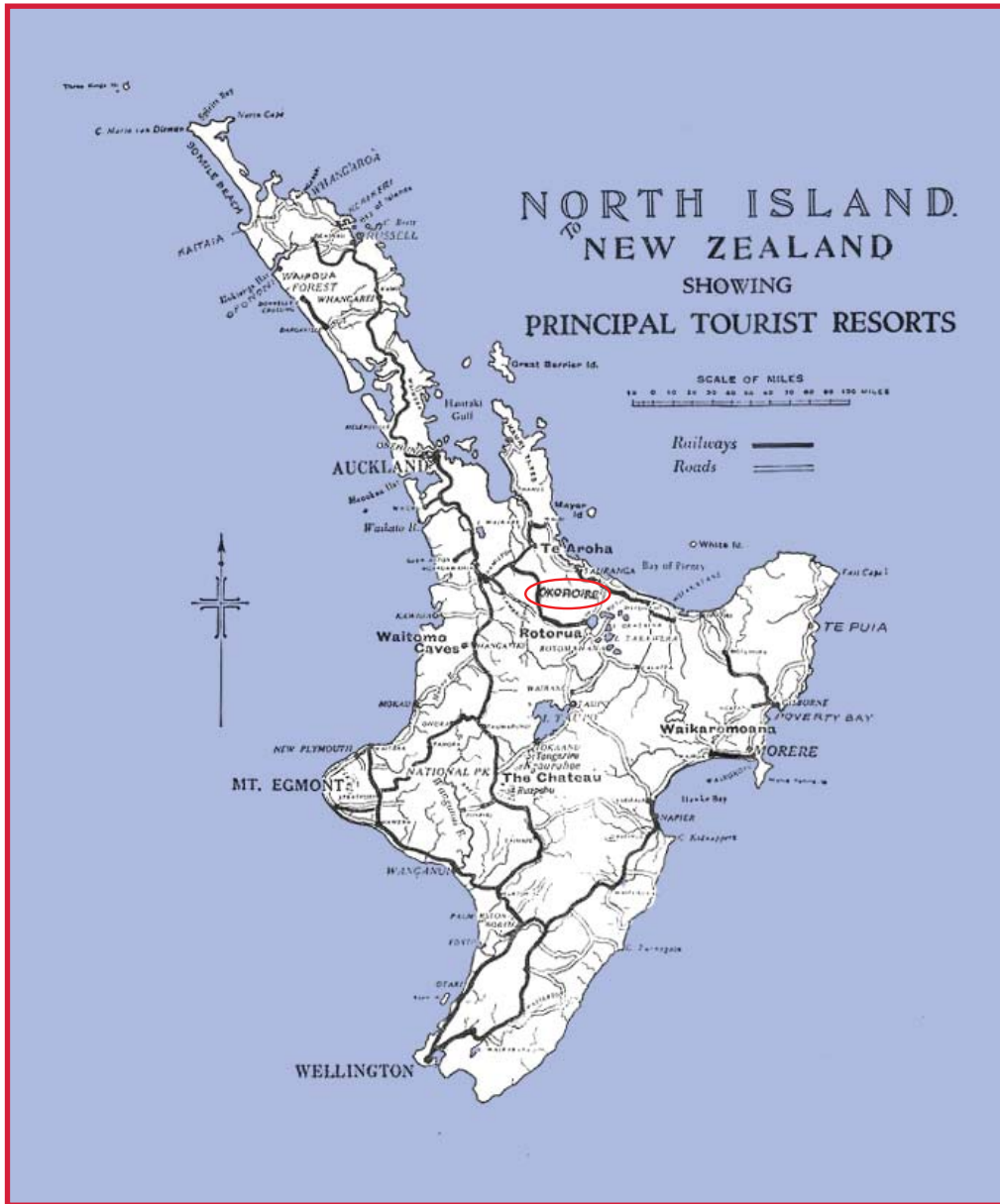


Figure 3.9: Location of Okoroire Thermal Springs on a map of principal tourist resorts in the North Island (Adapted from: The Long White Cloud, 1891)

Sacred Site

Okoroire

Sacred Site: Okoroire

Located on the banks of the Waihou River in central Waikato, Okoroire hot springs are a series of hot pools that were used by local Maori prior to European occupation. Local legend has it that the waters were used to anoint the Maori Chief Waikato Tairea O Ko Huiarau in his 1808 coronation (South Waikato District Council, 2010). Located on the 'thermal springs highway', Okoroire was a popular stopping point for early travellers journeying from Auckland to Rotorua. Of particular delight to those visiting was the close proximity of the pools to the Waihou River, the bush clad surroundings and the glow worms that could be seen from the aptly named 'fairy bath' (H. Brett (Firm), ca1896).

The completion of a railway line from Auckland to Rotorua in 1893, saw the popularity of Okoroire springs begin to wane as many travellers continued straight on to Rotorua (South Waikato District Council, 2010). Nowadays with the main state highway passing through Tirau 6km to the west, Okoroire is considered off the beaten track. Despite this the springs do still enjoy a degree of popularity with the local community and those 'in the know' (NZ Hot Pools, 2006-2011).



Figure 3.10: Okoroire Hot Springs (Source: H. Brett, *The Hot Lakes Wonderland of New Zealand*, 1891)



Figure 3.11: Man in Fairy Bath, Okoroire (Source: Enos Peglar, Auckland Art Gallery, 1893)



Figure 3.12: Hot springs and sanatorium at Okoroire. (Source: Pulman studio, Alexander Turnbull Library, ca1890's)



Figure 3.13: Okoroire Hot Springs Hotel, as seen from road. (Source: Author, 2011).



Figure 3.14: Okoroire Hot Springs Hotel (Source: Author, 2011).

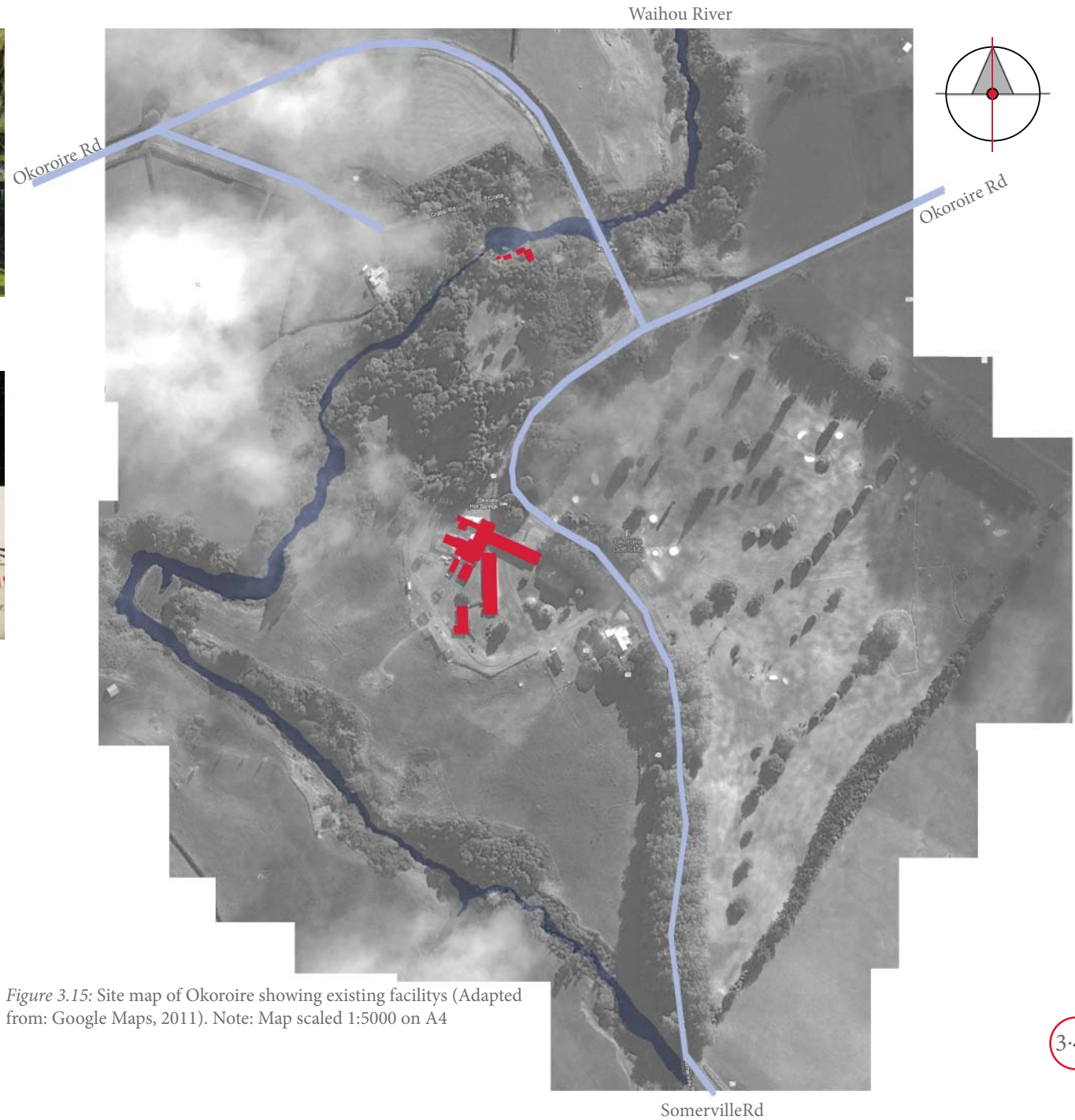


Figure 3.15: Site map of Okoroire showing existing facilities (Adapted from: Google Maps, 2011). Note: Map scaled 1:5000 on A4

Site Analysis

Managed by the Okoroire Hot Springs Hotel, access to the hot springs is from the car park of the hotel down a tree lined avenue. Planted in red woods in the 1890s the walkway down to the springs is one of the highlights of a trip to Okoroire hot pools.

The walkway down to the hot spring acts as an explicit form of pilgrimage, the avenue of trees and the enclosing bush reinforce the authenticity of the experience. In this instance, the pools are the end goal, the site that a pilgrim is focused on. The journey is the means by which the pilgrim reaches that site and the experience of the journey heightens the experience. It is an extended threshold that takes the pilgrim from the norms of a hotel, car and carpark through this avenue and down to the waters edge of the Waihou. Renzo Piano's scheme for the Church of Padre Pio in Pietrelcia, Italy recognises the explicit connection between walking and the approach to a place of pilgrimage. His design for the Church included a walking route planted with 2000 cypress trees connecting the car park to the sanctuary. (Amelar, 2004)

The design investigation undertaken in this research excluded making changes to the walkway or the hot pools as part of the charm of these facilities is their almost timeless quality. Largely unchanged in appearance since the pools were used in the 1890s, the journey from hotel to pools, the descent down to the river and the increasing interiority and enclosure of the pool complex already communicate an architectural language of pilgrimage. The pools, and the journey to and from the pools, exist as an authentic moment of pilgrimage albeit on a small scale.

Figure 3.16: Site map of Okoroire showing existing facilities and path (Adapted from: Google Maps, 2011).
Note: Map scaled 1:2000 on A4





Figure 3.17

Figures 3.17-3.26: Photographic sequence showing journey from carpark to hot springs (Source: Author, 2011).



Figure 3.18



Figure 3.19



Figure 3.20



Figure 3.21



Figure 3.22



Figure 3.23



Figure 3.24



Figure 3.25



Figure 3.26

The Three Hot Pools of Okoroire



Figure 3.27



Figure 3.28: The #2 hot pool is an enclosed pool. (Source: Author, 2011)



Figure 3.29

Figures 3.27, 3.29, 3.31-3.33: Photographic sequence showing journey through hot springs complex (Source: Author, 2011).



Figure 3.30: The #3 hot pool is an exterior hot pool. Located adjacent to the river the #3 hot pool is currently closed. (Source: Author, 2011)



Figure 3.31



Figure 3.32



Figure 3.33

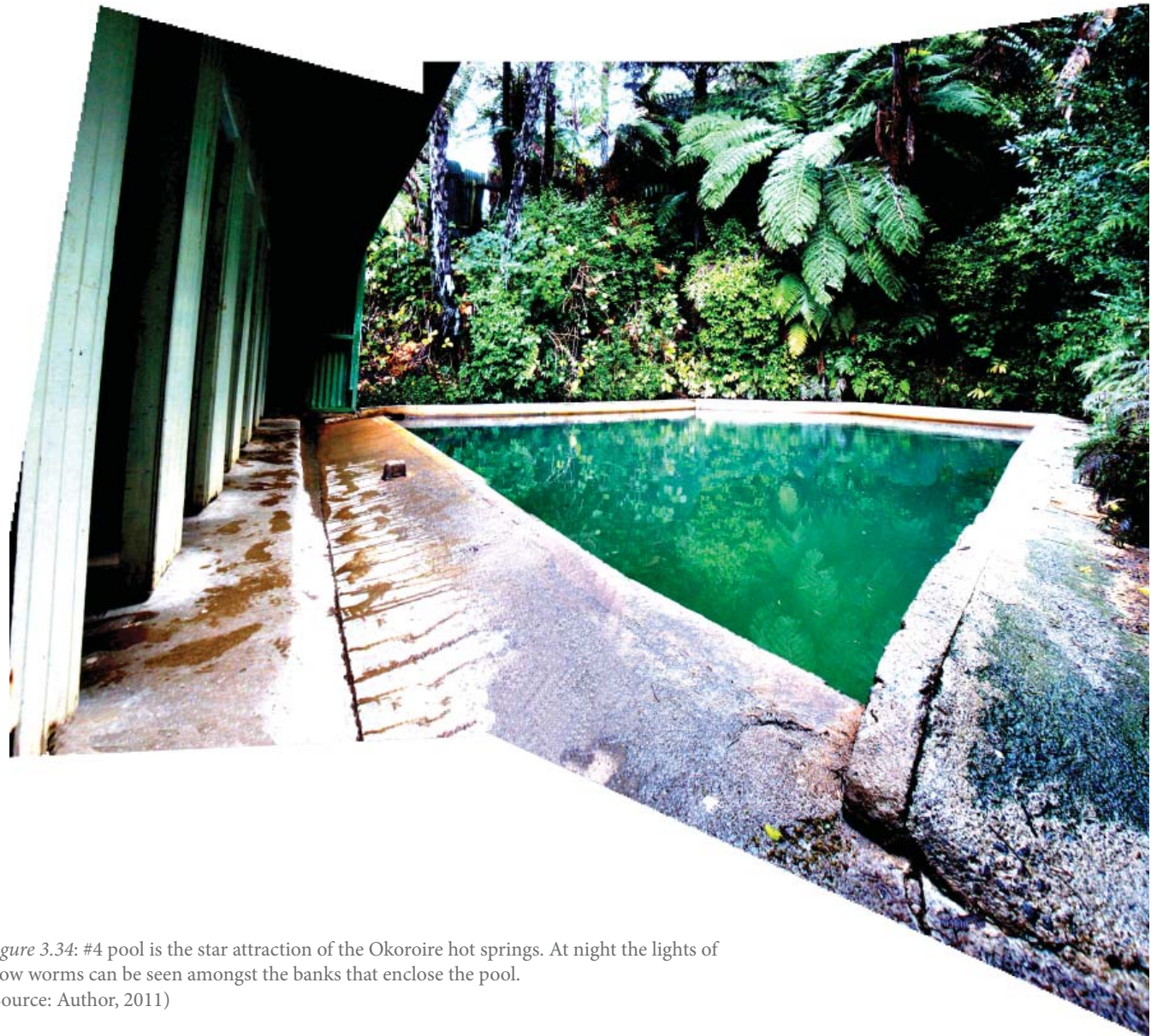


Figure 3.34: #4 pool is the star attraction of the Okoroire hot springs. At night the lights of glow worms can be seen amongst the banks that enclose the pool.
(Source: Author, 2011)

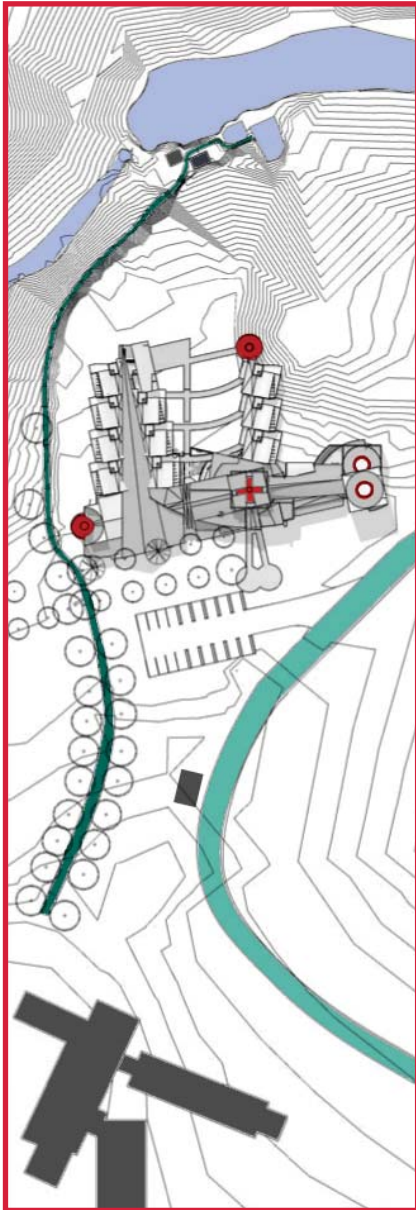


Figure 3.35: Site plan showing Okoroire Hospice in relation to existing site elements. 1:2000 on A4. (Source: Author)

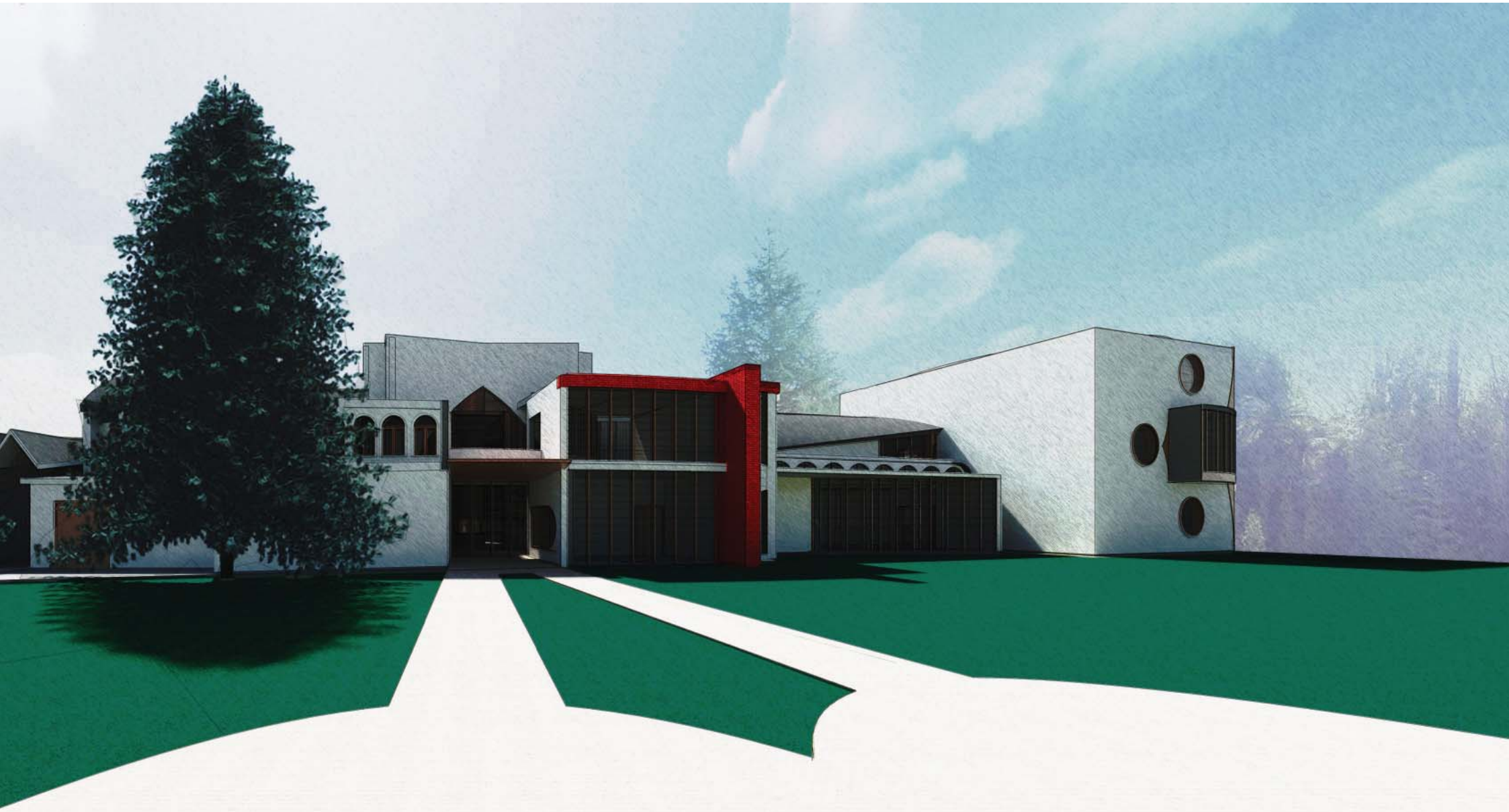


Figure 3.36: Front entrance of Okoroire Hospice. (Source: Author)

Sacred Self: Life Pilgrimage and the Okoroire Hospice

In choosing an architectural programme with which to undertake the design exploration of this research, the programme of hospice was chosen. As a facility that has the meaningful completion of life as one of its primary programmatic concerns, the architectural needs of hospice facilities lends itself to the themes inherent in the architecture of pilgrimage. Just as pilgrimage can be seen as a metaphor for life, within hospices the metaphor of 'the final journey' is used by many hospice staff to describe the patient experience (Worpole, 2009).

The reality of a hospice is that the patients who use them are terminally ill and in essence waiting to die. Waiting to die might seem a cruel punishment, but it also allows both patients and their loved ones time to come to terms with their fate, as well as offering time for personal reflection. The environment in which this reflection occurs can contribute greatly to a person's sense of calm and experience. In a secular society where people may not have faith to comfort them, meaning and meaningfulness can be found in these moments of reflection, as Worpole states, "*In much the same way [] that architecture allows us to shelter in space, it can also allow us to shelter in time.*" (Worpole, 2009). By using the programme of hospice to explore the architectural language of pilgrimage, the design intention of this investigation is to demonstrate how meaning and meaningfulness can be anchored in architecture.



Established as a charitable almshouse serving the needy and poor this medieval hospice was founded in 1443 by the chancellor of Burgandy. The 'Room of the Pools' is a typical example of medieval hospice and hospital spaces, with two rows of curtained beds for the patients. The central space between them would have contained benches and tables for meals.

Figure 3.37: Room of the Pools, inside Hospices de Beaune. (Source: Another Header, 2011).



Although founded on Christian principals, St. Christopher's is open to all faiths and its focus on spirituality sees its chapel space termed the 'Pilgrim Room'.

Figure 3.38: Pilgrim Room St. Christophers Hospice London. (Source: St. Christophers Hospice, 2011).

Sacred Self: Background of Modern Hospices



Figure 3.39: Courtyard garden of the former pilgrim hospital in Santiago de Compostella (Source: Author, 2010).

Now run as a *parador* (historic hotel), the *Hostal dos Reis Catolicos* was originally established as an hospital for pilgrims who completed the pilgrimage to Santiago De Compostella

Increasingly, a person's death is more likely to occur in an institutional environment such as a hospital, care facility or rest home rather than in their own home (Worpole, 2009). Given the institutional nature of these facilities and changing attitudes regarding death and health care, concern has been raised regarding an individual's right to a good death. This concern along with the need to provide specialist care to the terminally ill, has seen an increase in the number of hospice facilities around the world.

Founded by Dame Cicily Saunders in 1967, St. Christopher's Hospice in the UK is recognised as being the first modern hospice. As the founder of the modern hospice movement and a pioneer of palliative care, Saunders' motivation to provide the terminally ill with a good place to die grew out of her experiences as a nurse and her strong religious faith. Like many hospices, St. Christopher's shares a common history with the medieval hospital or waystations that were used by sick and weary travelers returning from a religious pilgrimage (Verderber & Refuerzo, 2006). Often operated by monastic orders, these early hospitals or waystations offered medieval pilgrims shelter along with spiritual and physical healing. The modern hospice movement continues to operate along these lines with Worpole (2009) listing the modern hospices priorities as; symptom control; pain management; the emotional and spiritual wellbeing of patients, their friends and families.

Despite the historic associations with early medieval hospitals and waystations the architecture of modern hospices has developed as a new architectural typology. With Worpole (2009) noting that, as a facility that has death as one its primary functional concerns, there is little architectural precedent from which to draw from.

Design Process

The design process of the hospice began by first establishing a programme for the facility. The two key texts utilized in developing the program brief of this hospice were Ken Worpole's, *Modern Hospice Design: The architecture of palliative care* and *Innovations in Hospice Architecture* by Stephen Verderber and Ben Refuerzo. As well as looking at these two texts, the design approach and principals utilized by Maggie's Centres was also examined.

Although not a hospice facility, Maggie's Centre's provide support services for people affected by cancer. Established by Maggie Keswick Jencks and husband Charles Jencks, Maggie's Centres place design and a belief in the healing potential of design at the forefront of their facilities.

One of the design factors presented by these three resources was a focus on architecture that negotiated between the domestic scale, institutional need and an architecture that "rose to the occasion" (Maggie's Cancer Caring Centres). This last aspect is an attribute that is central to the Maggie's Centres approach to design. As Maggie herself said "Above all what matters is to not lose the joy of living in the fear of dying" (Maggie's Cancer Caring Centres).



Figure 3.40: Maggie's Centre, Dundee by Frank Gehry (Source: Murdo Macleod, 2010)



Figure 3.41: Maggie's Centre, London by Rogers Stirk Harbour + Partners (Source: RSH-P, 2011)



Figure 3.42: Maggie's Centre, Fife by Zaha Hadid (Source: Helene Binet, 2006)



Figure 3.43: Kitchen table at Maggie's Cheltenham. (Source: MJP Architects, ca2010)



Figure 3.44: Dining Table at Robin House Children's Hospice (Azli design: 2011)



Figure 3.45: Front entrance of Marie Curie Hospice, Glasgow (Source: JDDK, 2009)

It must be pointed out that not everyone who comes to a hospice facility comes to die. Improvements in medication and pain management mean that increasingly the one way door of hospices have in fact become a revolving door (Worpole, 2009). Day hospice facilities allow users and their families to receive support and care, whilst staying in their own homes. The programmatic brief of this hospice allows for this facility to also operate in the capacity of a day hospice. The hydrotherapy pool, meeting rooms, kitchen, library, chapel and gardens are intended to be able to be used by visiting day patients as well as those staying at the facility.

Design aspects adapted from Maggie's Cancer Centres design brief²⁷

- Welcoming entrance with no reception desk
- A large sitting room with information and library provision
- Kitchen area with a table large enough to sit 12. Maggie's Centres also recommend a kitchen large enough that cooking demonstrations are able to be given.
- Fireplace. Hearth, home and comfort
- Counselling rooms
- Garden with flow between building and garden
- A larger relaxation room for exercising, music or larger group meetings.

Further design aspects incorporated into the programme brief

- Hydrotherapy pool; labelled #1 hot pool this pool references the site relationship between the hospice and the hot springs.
- Contemplation space or non denominational chapel.

²⁷ These design aspects are also concurrent within hospice design

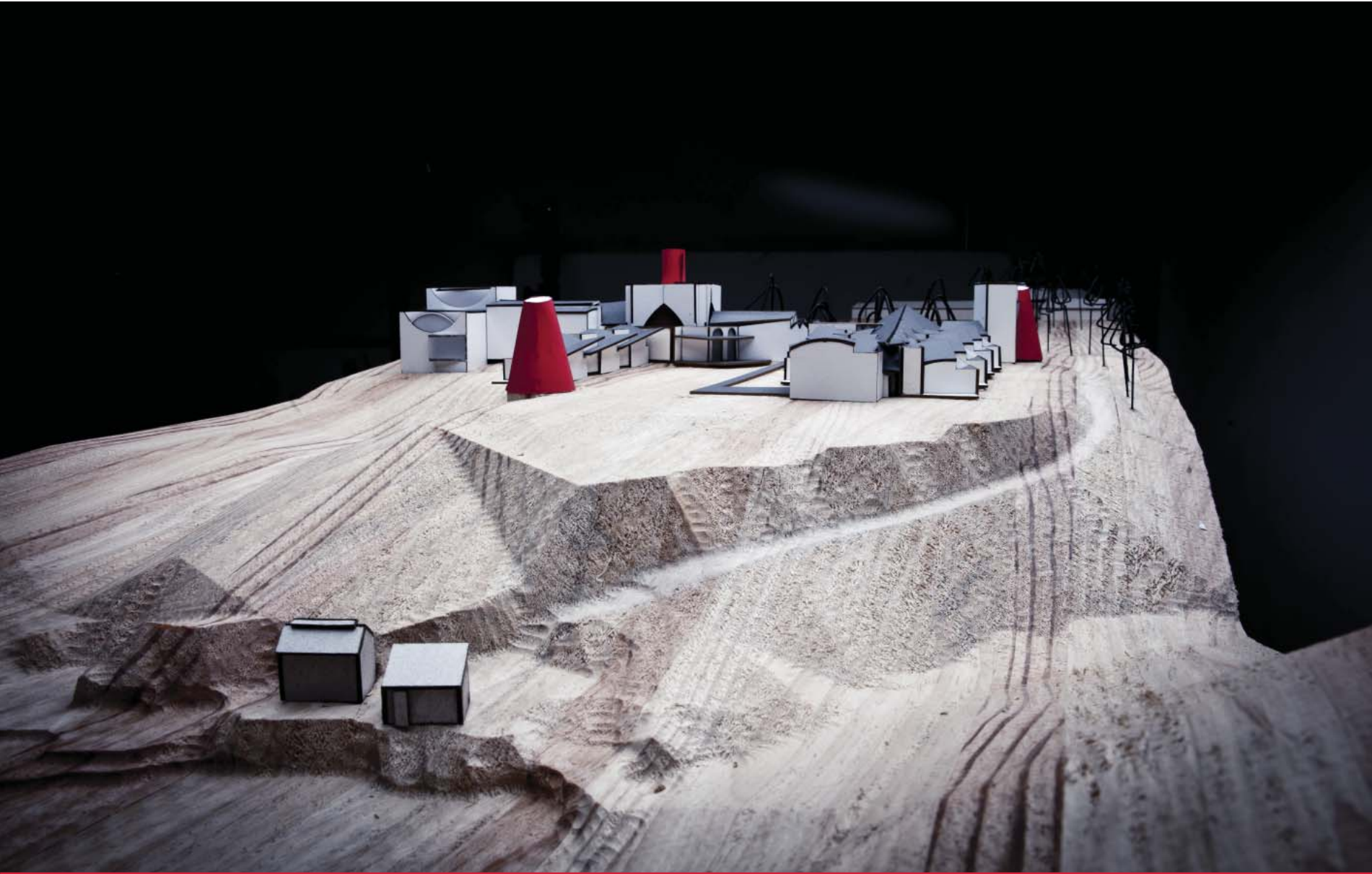


Figure 3.46: Physical model showing path to Okoroire Hot Springs in relation to hospice facility. (Source: Author)

Path

Okoroire Hospice

The Path

Religious architecture is typically categorised as operating as paths or places (Davies, 1982). Examples given by Davis include Egyptian temples, which he describes as paths, and mosques, which are typically understood as places. Some buildings operate on both levels though, containing both path and place. Within the planning of the hospice facility the overall reading of the facility is that of a path, or more aptly paths (plural).

Circulation through a space is one of the primary modes of understanding a space. Just as we do not perceive the world solely with our eyes, nor do we experience the world from a single vantage point. Termed by James Gibson as a 'path of observation', we perceive the world through a continuous itinerary of movement (Ingold, 2004) In the design of the hospice facility, circulation and movement through the building were seen as a way of inscribing the physical act of walking with elements that are inherent in pilgrimage.

Østergaard and Christensen (2010) suggest that the routes of pilgrimage operate at two levels; as both a physical path connecting A-B and requiring physical investment to be overcome; and as a path of knowledge presenting not a series of physical obstacles, but a series of potential meaningful 'moments'. In designing the Okoroire hospice the design intention was to utilise circulation and the path/s through the building as a way of not only enabling and controlling movement through a space, but also as a way of creating those meaningful moments.

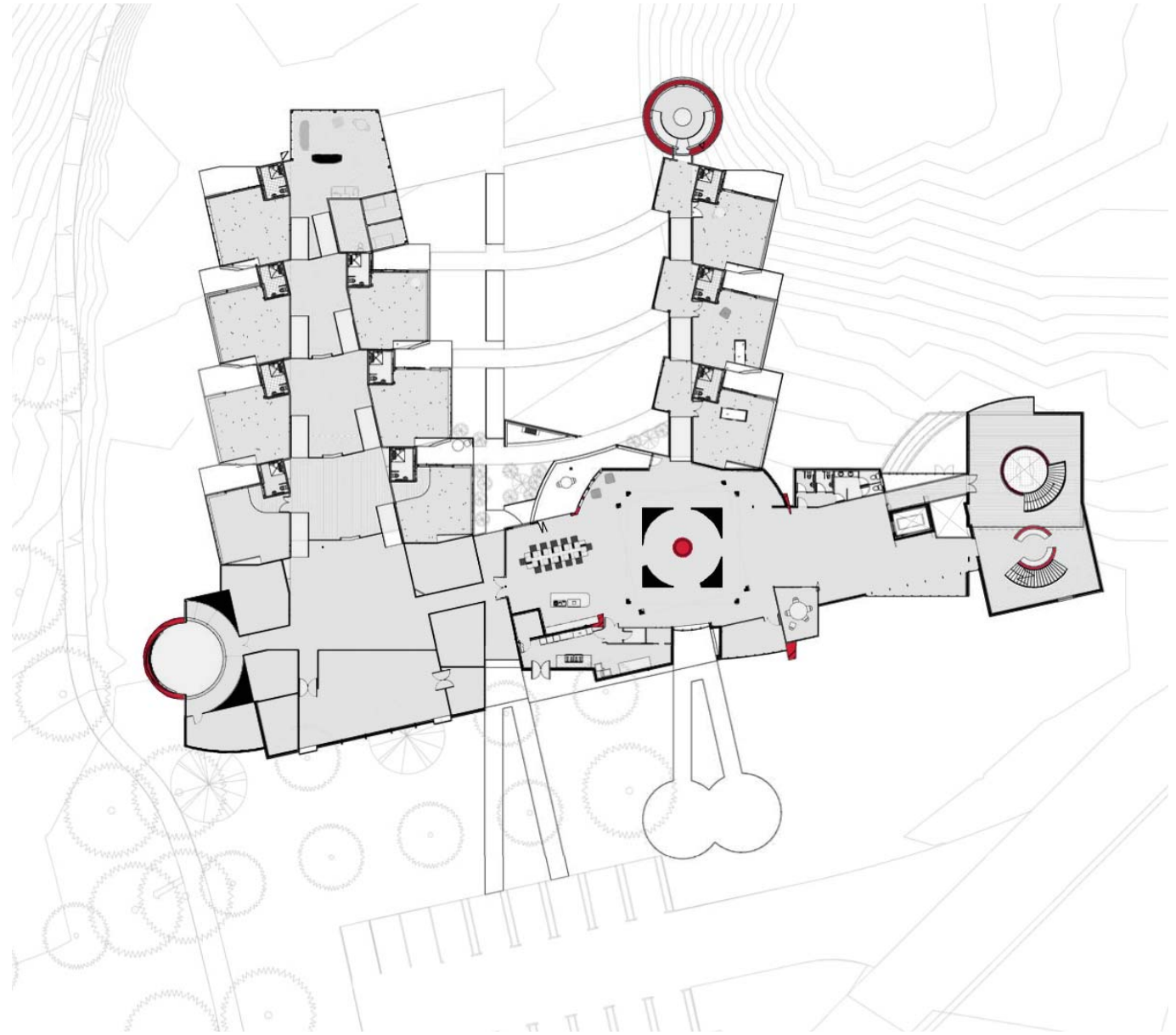


Figure 3.47: Ground floor plan of hospice facility. 1:500 on A4. (Source: Author)

The design planning developed from three key moments or nodal points that were chosen to reflect ideas identified in the site analysis.

- **The Body;** The first moment is a marker near the intersection of two tree lined avenues; the main tree lined avenue being the path that led from the Okoroire Hot Springs Hotel down to the hot springs. The second avenue appears to have no path function to it, it does however define and frame the edge of the site. By placing a marker at this point a relationship with the existing pilgrimage route is made and a landmark that defines the edge of the hospice is created.
- **The Mind;** The second moment that is identified is again a marker that acts as a literal landmark as well as helping define the edge of the hospice. Located at the point where the site is closest to the road this marker needed to act as a landmark that can be seen from the road and identify the hospice as being an institutional, but non-threatening facility.
- **The Spirit;** The third moment that is identified is a direct reaction to site. At this point, the topography of site changes and the land visibly drops away to reveal a clearing surrounded by bamboo. Visually and audibly²⁶ this moment acts as a green room, a place of contemplation and calm.

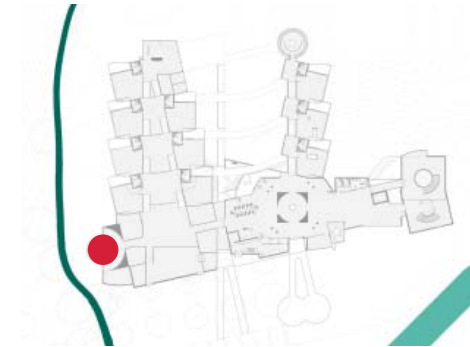


Figure 3.48: Locating the Body. (Source: Author)

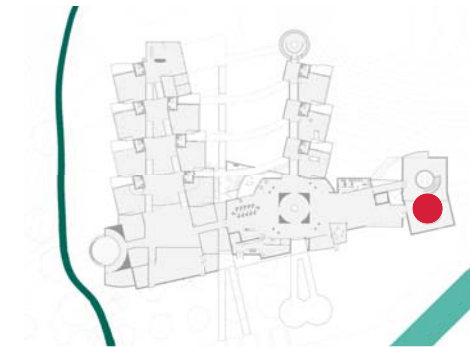


Figure 3.49: Locating the Mind. (Source: Author)

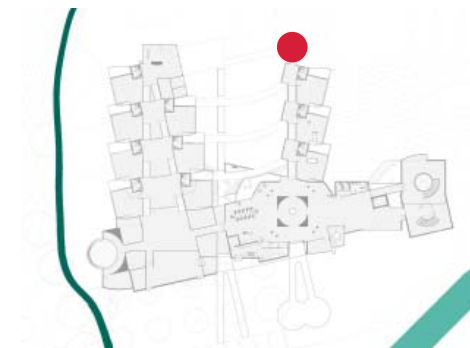


Figure 3.50 Locating the Spirit. (Source: Author)

27 Bamboo has a rather distinct rustle when it moves.



Figure 3.52: View across site from approximate location of Body marker (Source: Author)



Figure 3.53: View across site from approximate location of of entry. ((Source: Author)



Figure 3.54: View across site from approximate location of Spirit marker((Source: Author)

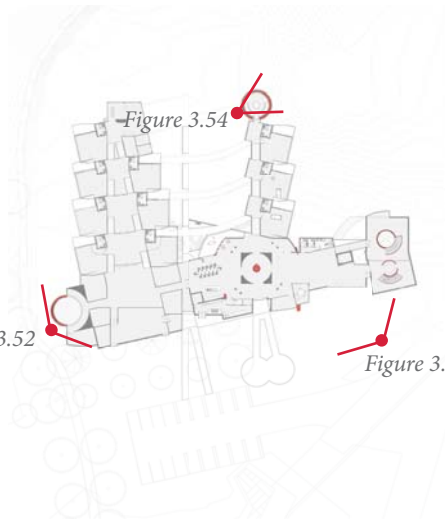


Figure 3.52

Figure 3.54

Figure 3.53

Figure 3.51: Diagram showing where site photos were taken in relation to hospice facility. (Source: Author)

These three moments each had different functions that would occur in them and their connection to each other was carefully considered. Within the layout of any building, orientation and axially are important considerations that can often speak of larger more symbolic considerations. North-South, East-West orientations are not only important in terms of natural lighting and thermal control, but they also speak of larger symbolic associations with the sun, life and death. The sun, as an eternal fixture in our skies and our lives is a useful orientation device, not only in terms of physical direction but also in terms of the diurnal relationship between day and night. In many cultures this diurnal relationship is symbolic of life and death. Both Davis (1982) and Norberg-Shulz (1980), in their analysis of ancient Egyptian structures cite how the temple as path is an explicit expression of this relationship. For Egyptians, life was a journey, the sun god Ammun Ra demonstrated this everyday as he made his way across the sky. The architectural language of their buildings therefore expressed this journey, through their axial ordering, continuity, edge treatment and point to point connections (Davies, 1982).

The decision to use a North-South, East-West axis in the building was driven by these larger symbolic associations. However this strict axially was countered by the sites own axis which lies 12.57° off north. Within the building plan the relationship between these two differing axis is in continual negotiated. As an expression of the ideal (North-South) and the reality (Site), this negotiation between the two is symbolic of how life is typically played out. For example, as an expression of the ideal, moral and religious code dictates that we should live our lives one way. The reality though, is that people are not immune to temptation or mistakes, so whilst we might align our lives to follow one set of moral code, we often end up on a slightly different trajectory.

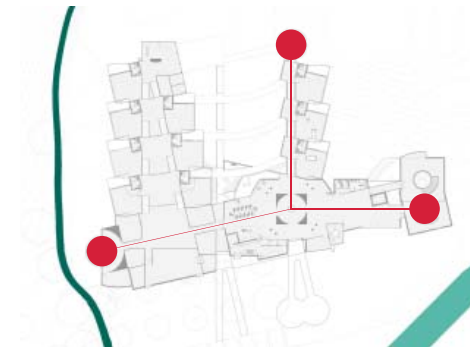


Figure 3.55: Diagram showing axiality between nodal points. (Source: Author)

Figure 3.57

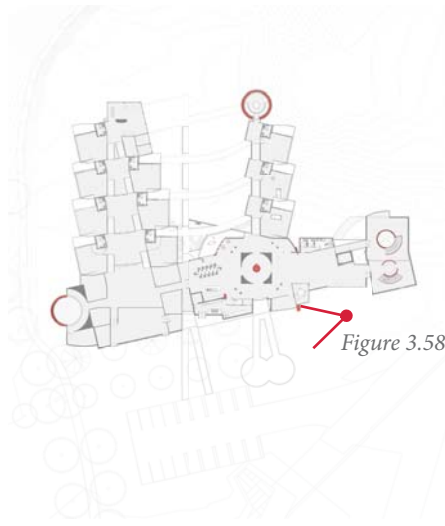


Figure 3.56: Diagram showing where site photos were taken in relation to hospice facility. (Source: Author)



Figure 3.57: Site analysis photo, looking southwards across site (Source: Author)



Figure 3.58: Site analysis photo, looking tree lined avenue adjacent to site (Source: Author)

The axial connection of these three moments produced a fourth moment from which the building's overall planning began to take shape. Termed the Hearth, this moment along with the Body and the Mind combine to form the main axis or path of the facility. This main axis contains the major institutional functions of the building, it connects these three key moments to each other as well as linking to the lesser paths of the building. Although not hierarchically the most dominant secondary path in the building, the link from Hearth to the Spirit is of prime symbolic importance. Its North-South orientation and termination point are intended to reinforce the 'sacred' function of the Spirit. A dedicated contemplation space, the Spirit is intended to be read as 'a place apart'.

The initial design planning and site analysis identified three key moments and from them the major axial planning and paths of the building developed. The fourth moment of Hearth, along with the development of the hospice patients' rooms or Cells, resulted in defining the edges of these paths. The resulting forms has shifted these paths to streets or avenues in some spaces, but the overall effect is still as desired. Each path or street has a distinct feel to it, but is still relatable to the whole.

Small moments of pause and contemplation are created along the paths where the Cells are located. Through the articulation of the Cell plan, places of pause where created were an individual could stop and rest. On the North-South axis that links to the Spirit, these places of pause look out onto the internal courtyard garden, whilst in the internal atrium space, these places of pause are internally facing and allow for interaction and observation with other users and visitors to the hospice.

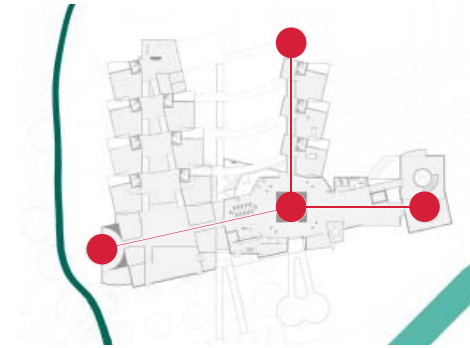


Figure 3.59: Locating the Hearth. (Source: Author)



Figure 3.60: View along axial link (path) to the Spirit (contemplation space). (Source: Author)



Figure 3.61: View along axial link (path) towards the Hearth. This space accomadates the kichen and dining room. (Source: Author)



Figure 3.62: View along axial link (path) from Hearth towards the Body. This space accommodates the kitchen and dining room. (Source: Author)

The Body (Hydrotherapy Pool)

During the physical analysis of site it was found that the existing hot spring pools were numbered 2, 3, 4. In researching the history of Okoroire hot springs, no mention of a number 1 pool was found. The design decision was then made that pool 1 should be contained within the hospice facility. Associated with healing, cleansing, purification and life giving, water has highly symbolic and primal associations within virtually all cultures. Aside from these symbolic associations, being in or around water has strong connections to bodily enjoyment and pleasure. In her search for the perfect bath Alexia Brue (2003) writes of the pleasure of discovering the variety of bathing rituals found throughout the world. Aside from ritual and place she sees the idea of self as intrinsic to the bathing experience.

Two tree lined avenues intersect and form a crossroads within the larger context of site. The main tree lined avenue is the path of pilgrimage that leads from the Okoroire Hot Springs Hotel down to the hot springs. The second avenue appears to have no path function to it; it does however define and frame the edge of the Hospice site. By placing a marker at this location the design intention is to create a landmark that defines the edge of the hospice site as well as establishing a relationship to the existing pilgrimage route. By giving this marker the programmatic function of a hydrotherapy pool the intention is to create a link to the existing pool functions on site.

As a counterpoint to the two markers of the Spirit and the Mind, the formal composition of this space developed out of a desire to reference the atmospheric qualities of the Spirit whilst not negating the massing and hierarchy of the Mind. The resultant form is a combination of these two spaces. The symbolism if this form is intended to show that (ideally) the Body operates in harmony with the Spirit and the Mind.



Figure 3.63: Physical model showing pool space in context with path and site. (Source: Author)

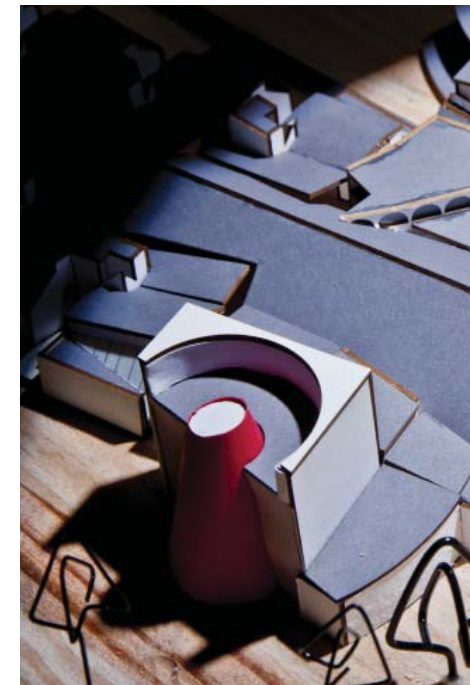


Figure 3.64: Close up of Body component in physical model (Source: Author)

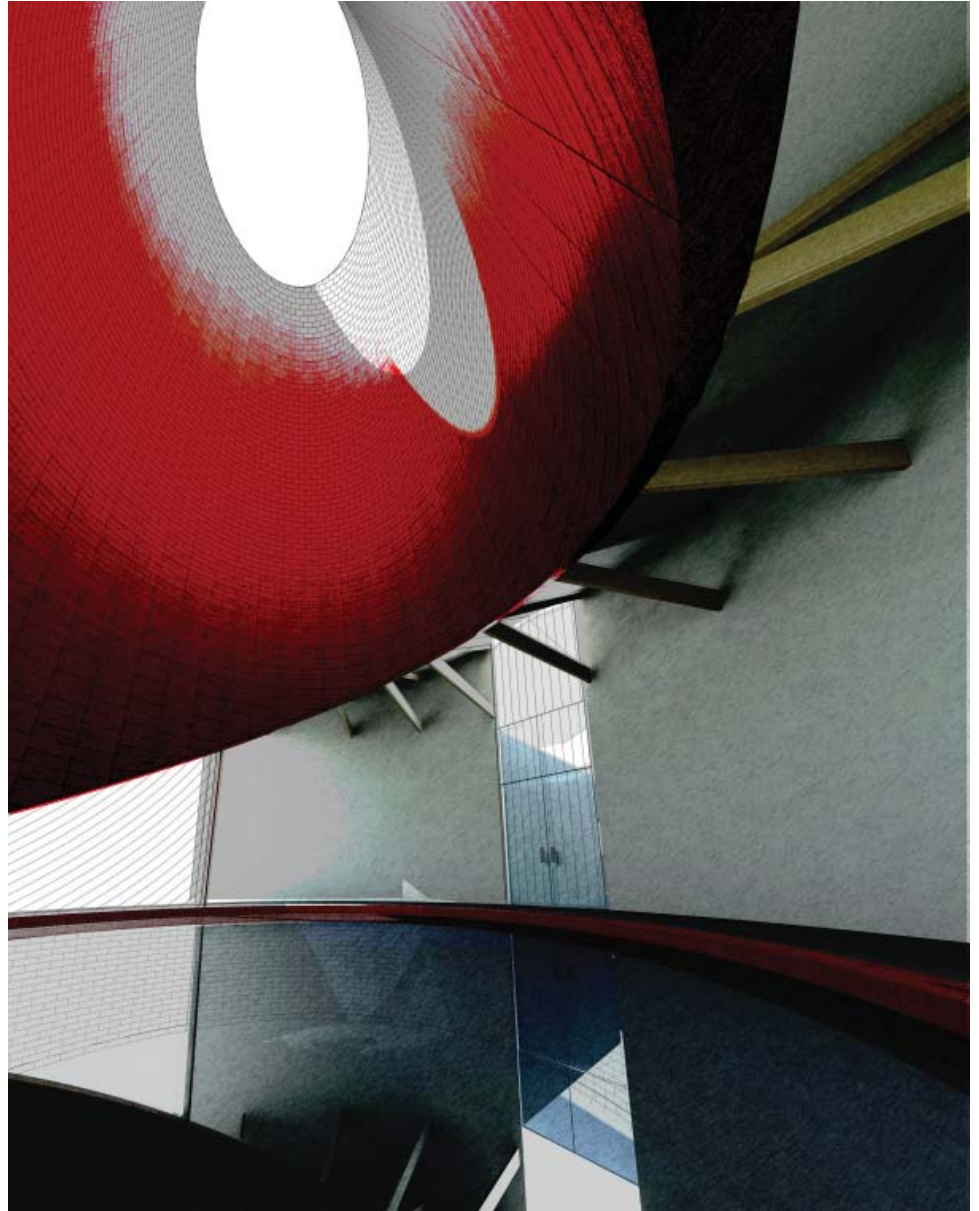


Figure 3.65: Interior perspective of hydrotherapy pool. (Source: Author)

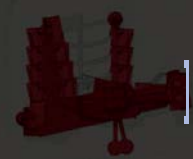


Figure 3.66: Section through Mind (library) showing vertical arrangement of space. 1:100 on A4. (Source: Author)

The Mind (Library)

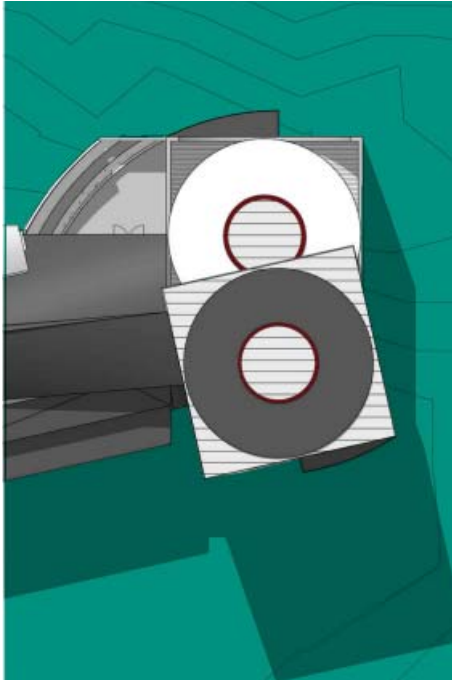


Figure 3.67: Site plan of Library. 1:400 scale on A4 (Source: Author, 2011)

Located at the point where the site is closest to the road, this marker is intended to act as a landmark that can be seen from the road and identify the hospice as being an institutional, but non-threatening facility.

Comprised of two interlocking cubic forms, the library space operates vertically over four levels. The verticality of this space is contrasted against the horizontality of the overall hospice facility. It is an explicit expression of the search for meaning, specifically the search for meaning through knowledge. The verticality of this space is reinforced by the use of light, with the lowest level a sub level space that is embedded in ground and the uppermost level a light filled reading room. The verticality of the library space and the polarity of dark to light also plays on the symbolic concept of mankind as located between heaven and earth. Or more appropriately between two realms .



Figure 3.68: Physical model showing library at left. (Source: Author, 2011)



Figure 3.69: Perspective interior of Tomb space. (Source: Author)

The lowest level is a sub level that is largely underground and operates as a viewing space for the bodies of those patients that have departed. The decision to locate this most intimate of grieving spaces within the public domain of the hospice library is a direct confrontation of the issue of death. A library is a place of knowledge, it is where one goes to seek information. Death as an issue, is one that affects us all, by presenting the issue up front the aim is to show that death can be a part of that knowledge.

By embedding this room within the confines of the earth the cyclical nature of death and the encompassing nature of earth is symbolically reiterated. The space becomes a tomb, but a tomb from which the sky, the body and the grief of loved ones can be seen. This design approach also reflects the commemorative aspects of death as a form of place making (Barrie, 2010). Whether in the context of 'the cult of traces' or through the commemorative aspects of funerary architecture, many cultures have used death and in some instances the physical body of individuals as a way of trying to locate meaning.

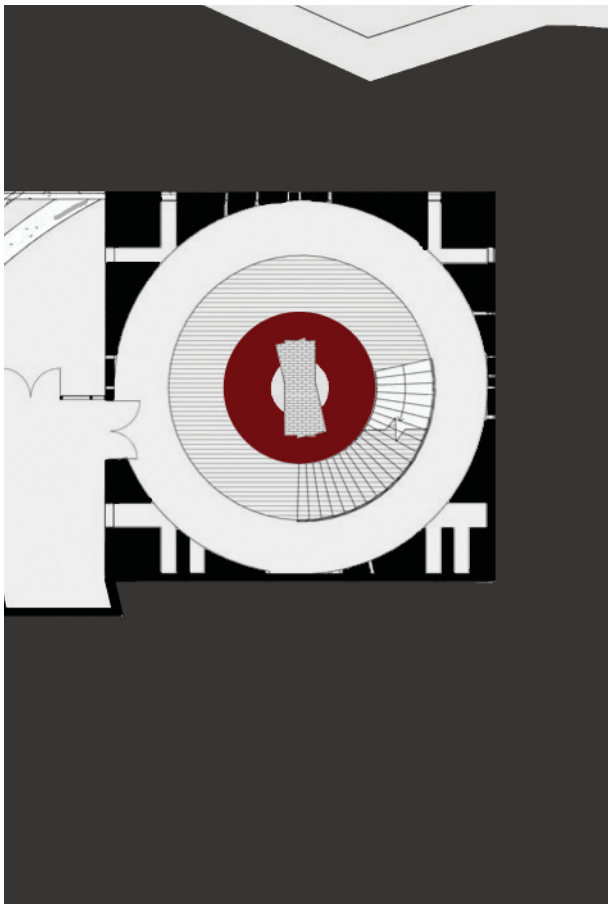
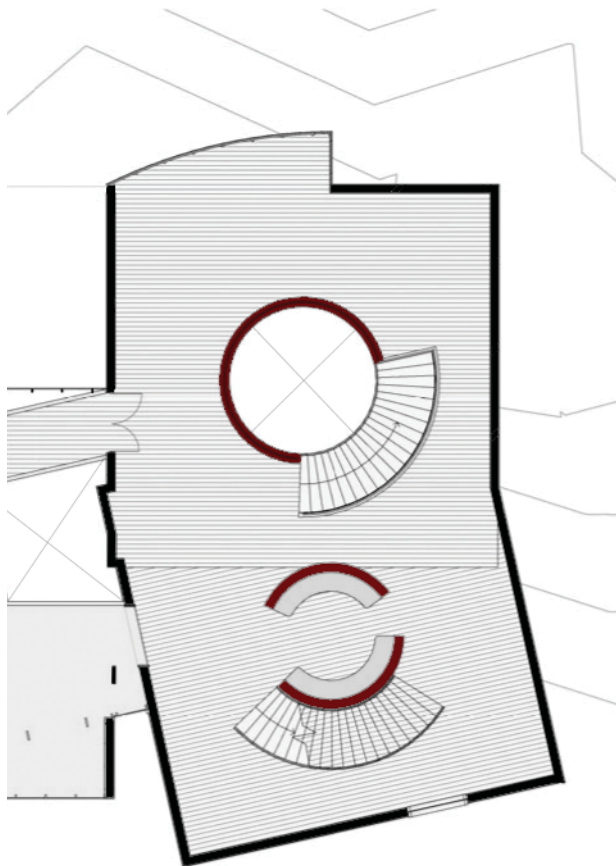


Figure 3.70: Plan of L-1 of Library space. 1:200 on A4. (Source: Author)



Figure 3.71: Interior of library space at ground level.(Source: Author)

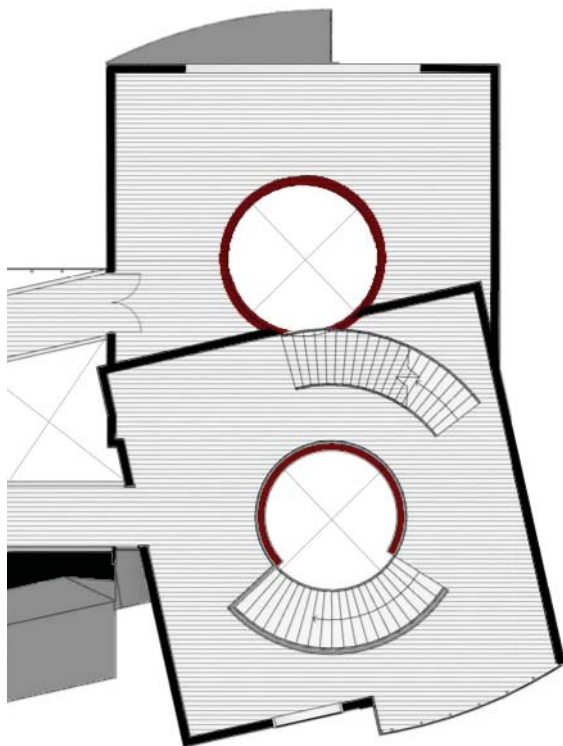


Located at ground level this floor offers views back across the hospice facility. It also offers views to the lower level and the grieving room below. At the request of families, this space can also be divided into two; allowing a more private grieving space.

Figure 3.72: Plan of L0 of Library space. 1:200 on A4 (Source: Author)



Figure 3.73: Interior of library space at first floor showing windows with view across to Okoroire golf course. (Source: Author)



Divided into two volumes this level contains a reading room with views across the Okoroire road towards the Okoroire golf course. The adjacent room is a terrace space that allows views across the site and towards the north. A skylight also allows views and light to reach the floors below.

Figure 3.74: Plan of L1 of Library space. 1:200 on A4 .(Source: Author)

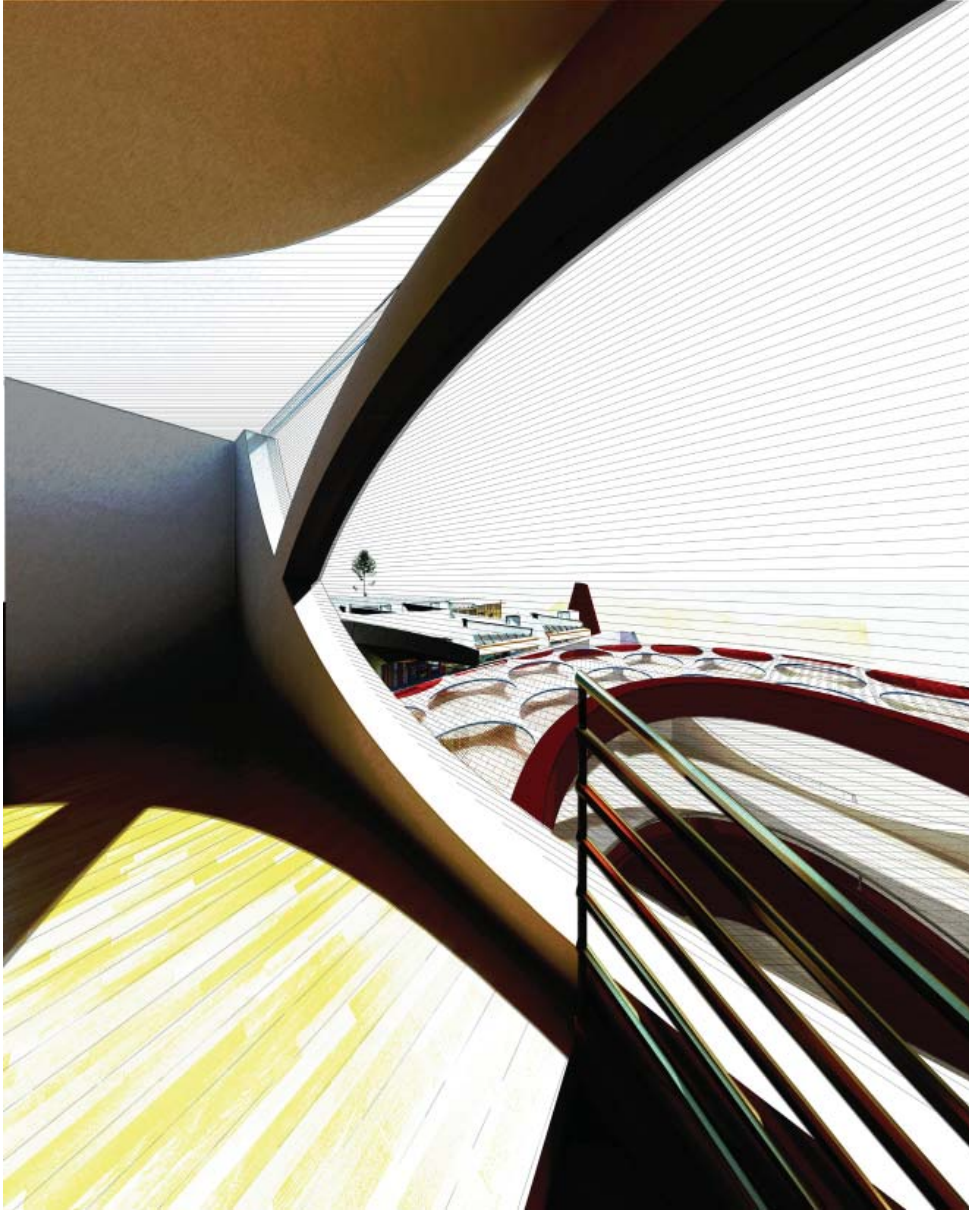
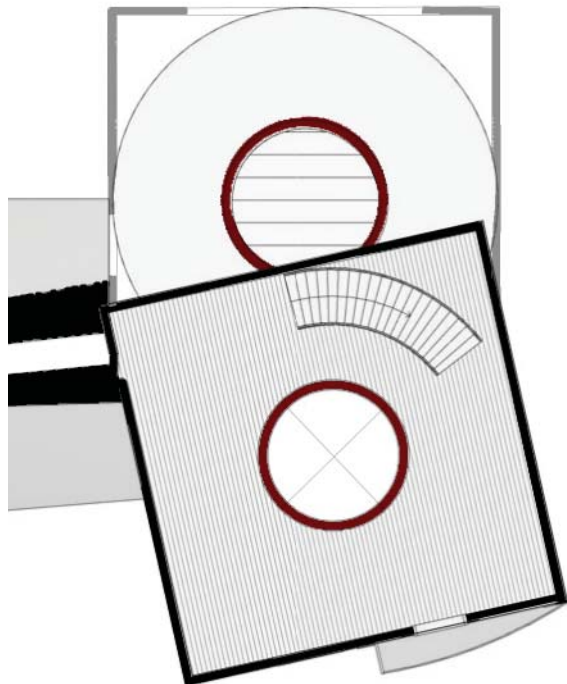


Figure 3.75: View from top floor of library (Source: Author)



The uppermost level of the library is a light filled reading room. It has views back across the site towards the North.

Figure 3.76: Plan of L2 of Library space. 1:200 on A4 .(Source: Author)

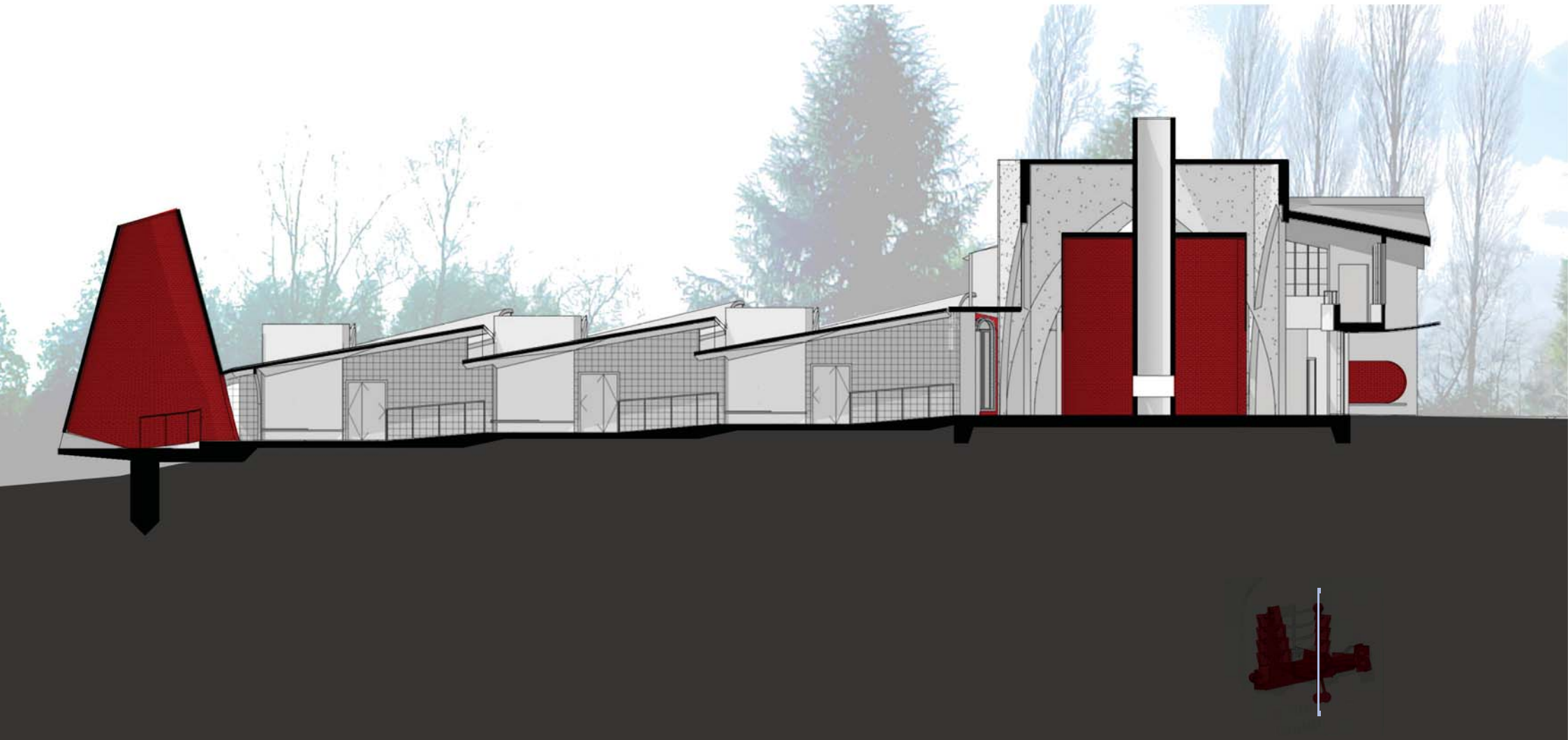


Figure 3.77: Section along North-South Axis showing relationship between Hearth and Spirit. 1:200 on A4. (Source: Author)

The Spirit (Contemplation Space)

The creation of this space was a direct reaction to site. At this point, the topography of site changes and the land visibly drops away to reveal a clearing surrounded by bamboo. Visually and audibly²⁶ the design reaction to this point of site was a 'green room', a place of contemplation and calm. Contemplation spaces are a feature of hospice design as well being a symbolic metaphor for the act of pilgrimage. For Hindu mystics and Sufis, pilgrimage requires no physical journey but rather requires a personal quest within body and mind (Morinis, 1992).

Although superficially united by common spiritual²⁷ motivations, visitors to any pilgrimage site come from varied backgrounds and "*thus do not belong to a single cultural constituency or interpretative community.*" (Coleman & Elsner, 1994). This means that any spatial order or architectural framework can invoke a variety of meanings to the different parties that visit. The same can be said of any building, whether religious or not. Meaning and the inference of meaningfulness is dependent on an individual's background or cultural history (and in some cases whether the sun is shining). In designing an architectural space that's intended use is contemplation or spiritual thought, it was important to create an atmosphere that was conducive to supporting the function of the space, but without loading the space with overt symbolism.

26 Bamboo has a rather distinct rustle when it moves.

27 Note the use of the term 'spiritual' is deliberate here and is used to describe the wider search for meaning previously discussed which includes secular and religious contexts.

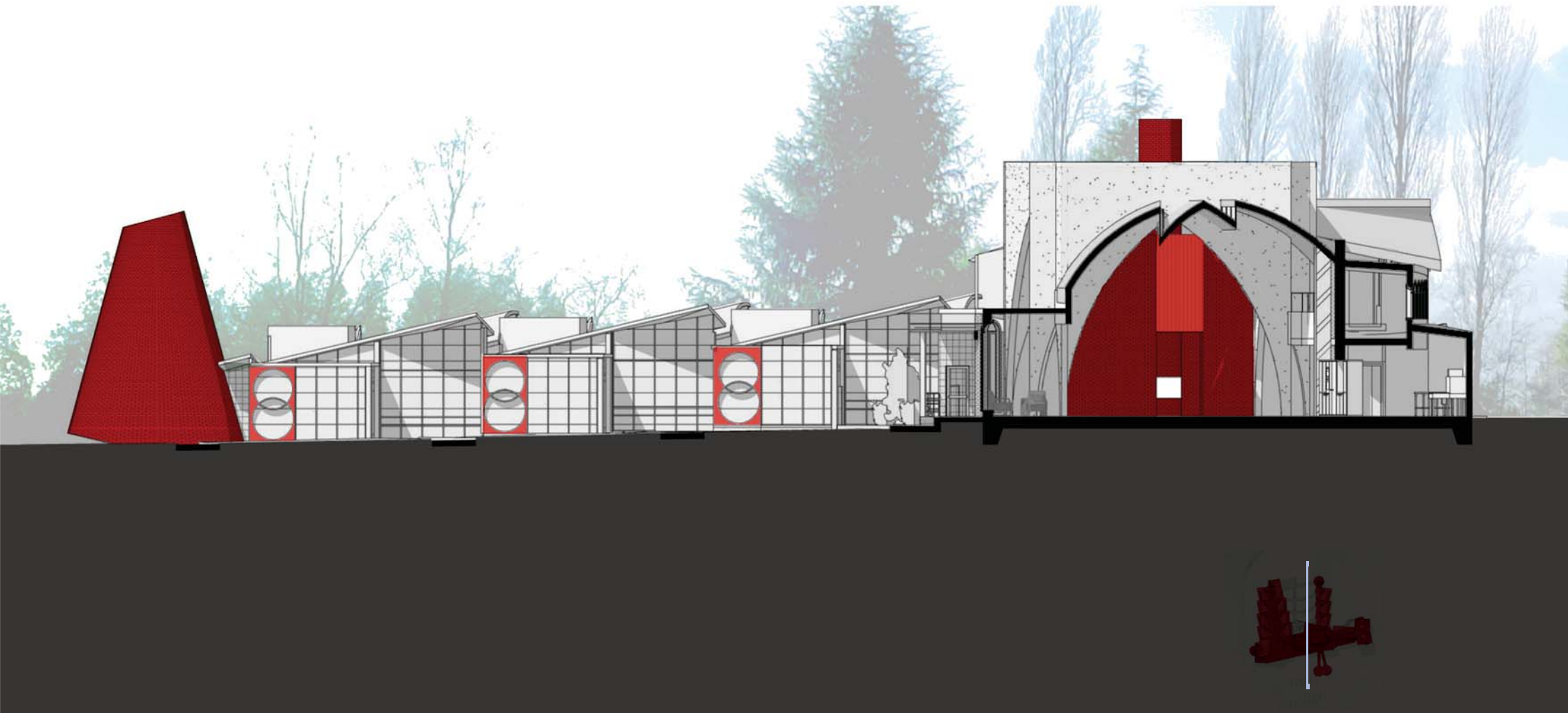


Figure 3.78: Section through dining hall, showing 'apartness' of Spirit in relation to Hearth. 1:200 on A4. (Source: Author)

Geometry too has long been considered as a way of understanding and inscribing meaning onto the world. In plan, the North-South orientation and termination point of this space are intended to reinforce the sacred function of this space. A dedicated contemplation space, the Spirit is intended to be read as 'place apart'. Circular in plan, the intention of this space was to create a calming, simplistic, reflective environment. The focus of the space is inwards and up, a simple gesture from which an individual's own application of meaning can be applied. The oculus in the ceiling of the Spirit plays on the idea of an 'eye' either to the heavens or to the future. Whilst a low reveal at the base of the cone allows a glimpse to the enclosing green space beyond.

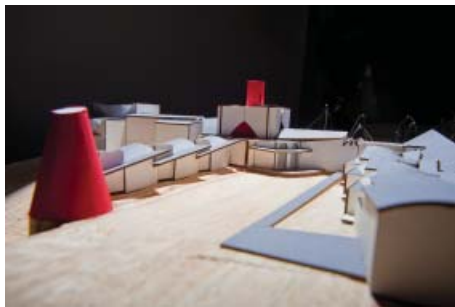


Figure 3.79: Physical model showing relationship between Spirit, Hearth and the hospice courtyard.(Source: Author)

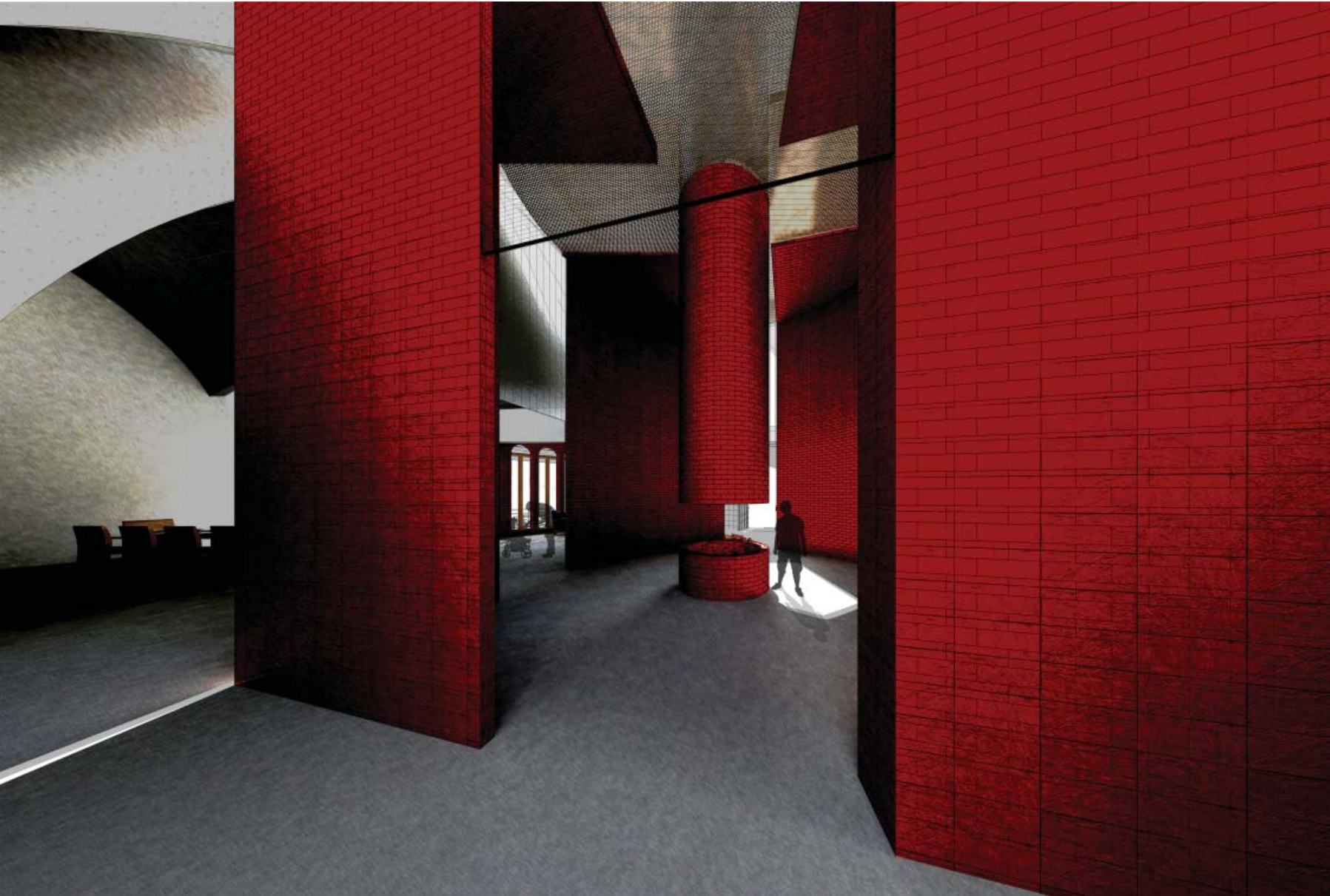


Figure 3.80: Interior perspective showing Hearth as viewed from front entry. (Source: Author)



Figure 3.81 Physical model showing South elevation and Hearth (Source: Author)



Figure 3.82: Close up of Hearth component in physical model (Source: Author)

Although not originally considered in the design planning, the axially of the three key moments resulted in a fourth moment. Termed the Hearth, this fourth moment became the pivot from which the buildings paths originate or converge.

The concept of hearth is heavily loaded in terms of home and the domestic. To the ancients Romans and Greeks, the hearth was of such importance that a goddess was solely dedicated this concept. Key to the idea of the hearth is a fire place. Starting with a central point of hearth the space moves outwards, firstly to an enclosed volume clad in a skin of terracotta, then to a larger more monumental shell. The decision to use terracotta as a material element is linked with the inherent material warmth that terracotta has, along with the larger more symbolic associations of earth, pottery, vessel and fire.

Although the hearth is intimately connected with the domestic, the decision was taken early on to monumentalise this moment of the building. By monumentalising this space the intention is to draw on and express the timelessness and permanence of monumental architecture and thus to form *“a link between the past and the present”* (Sert, Leger, Giedion as cited in (Britton, 2010).

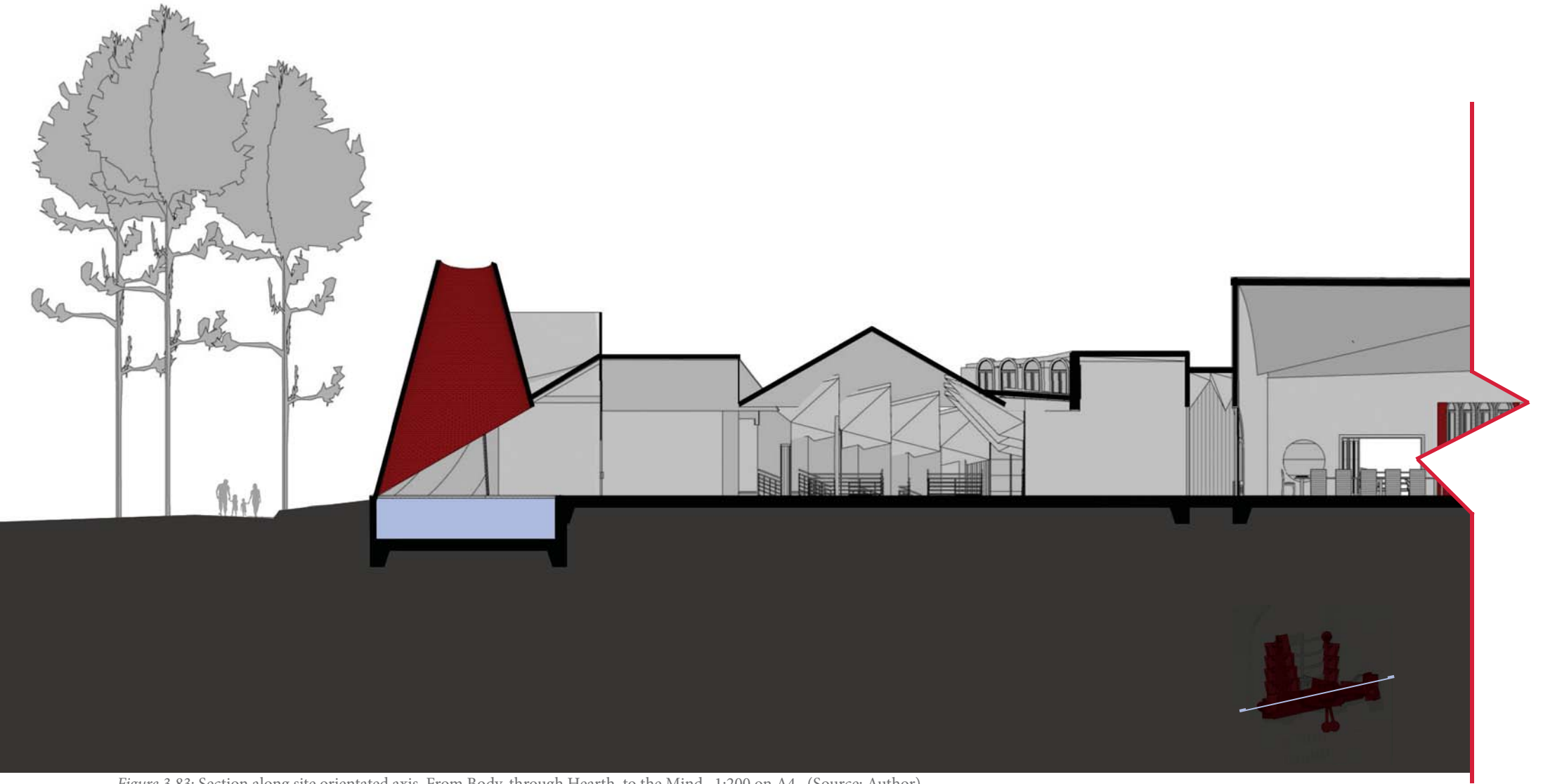


Figure 3.83: Section along site orientated axis. From Body, through Hearth to the Mind. 1:200 on A4. (Source: Author)

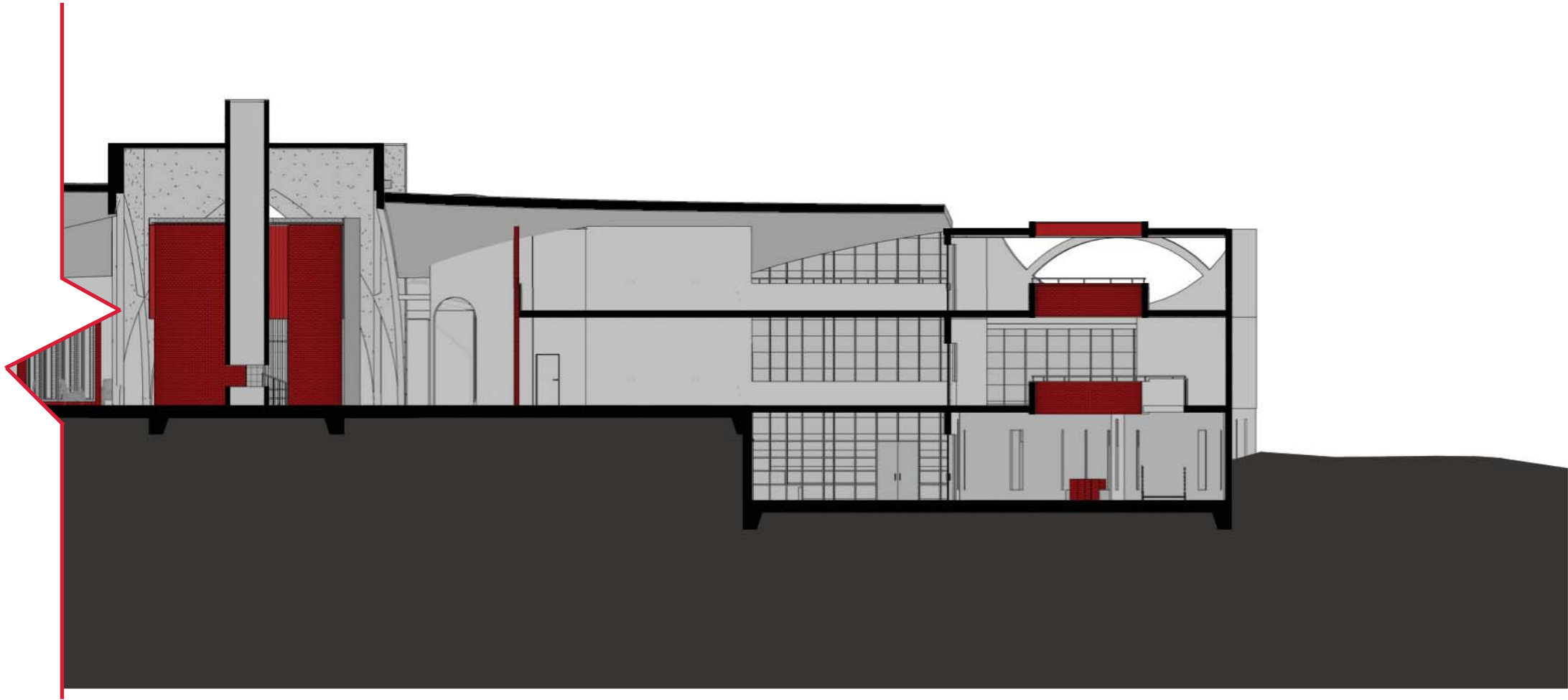




Figure 3.84: Physical model showing overall layout and composition of hospice. (Source: Author)

In designing this facility from the 'feet outwards,' the path became the dominant design element that coordinated the hospice facility around it. From this the overall form of the hospice began to develop as a series of discrete component parts. The three markers that developed out of the initial reaction to site and program were given quite distinct functions which resulted in quite distinct forms. The fourth moment of Hearth along with the development of the hospice patients rooms or Cells resulted in further distinct forms, as well as beginning to order the other ancillary spaces of the hospice.

Although designed independently of each other these components were carefully considered in terms of plan, section, elevation, massing and hierarchy. A negotiation between domestic and monumental was continually in play during design. This interplay of domestic and monumental was a way of giving hierarchy to the elements of the building and the paths that connect them. In a larger context the role of monumentality in contemporary architecture has its roots in permanence and timelessness.

The negotiation between domestic and monumentality speaks inherently of pilgrimage and the pilgrimage journey. From leaving one's home and domestic environment the pilgrim progresses from town to town, village to village, from open skies and wilderness to enclosed urban environments and intermediary places of worship. The pilgrim progresses through the familiar but unknown domestic environment of other villages and marvels at the monumentality of the various place of worship on the route as well as the monumentality of the world.



Figure 3.85: Physical model showing overall layout and composition of hospice. (Source: Author)

As a form of population mobility, pilgrimage can be likened to a mobile village. In some instance this is literally the case with whole communities making a pilgrimage together. In other instances individuals form a community by common association. A hospice too is a community by association, not only in terms of the patients who use the facility, but by their families also. Hospice patients can also be described as a transient population, as by nature patients only stay days and weeks, not months.

The Cell (Patient Rooms)

Commemoration of the dead is one of the earliest forms of architecture in the world. From the pyramids of Egypt through to Neolithic burial mounds the act of creating a place of memory and meaning for the remains of individuals has been an ongoing concern to humans (Barrie, 2010). Architecturally though, the concept of a space where the act of dying is allowed to occur meaningfully does not seem to have been explored explicitly (Worpole, 2009). In designing the patient rooms of this hospice, consideration was given to how pilgrimage occurs both at an individual level and within the larger context of life. The mediation of this duality along with the other inherent dualities of pilgrimage led to the patient rooms of the hospice being termed cells.

Derived from the Latin *cella*, the word cell typically conjures up images of molecular structures or austere prison and monastic cells. In its Latin context *cella* refers to the room at the centre of most classical temple buildings. Constructed to house the cult statue of the temple along perhaps with a table or plinth for offerings, *cella* were considered highly sacred spaces. By describing the patient rooms of the hospice in terms of cells, the design intention is not to associate these rooms with the negative aspects of prisons and monks quarters, but to reclaim the sacred space of the *cella*.

Comprised of two elements, the patient cells of the Okoroire hospice are articulated in a manner which allows the cell-ular units to interlock with each other. Consisting of a bathroom tower and patient room, these two spaces operate in contrast to each other, with the enclosed tower acting as an internally-focused environment and the patient room operating as an open and externally-focused space.



Figure 3.86: Physical model showing detail of Cells (Source: Author)



Figure 3.87: Physical model showing detail of Cells (Source: Author)

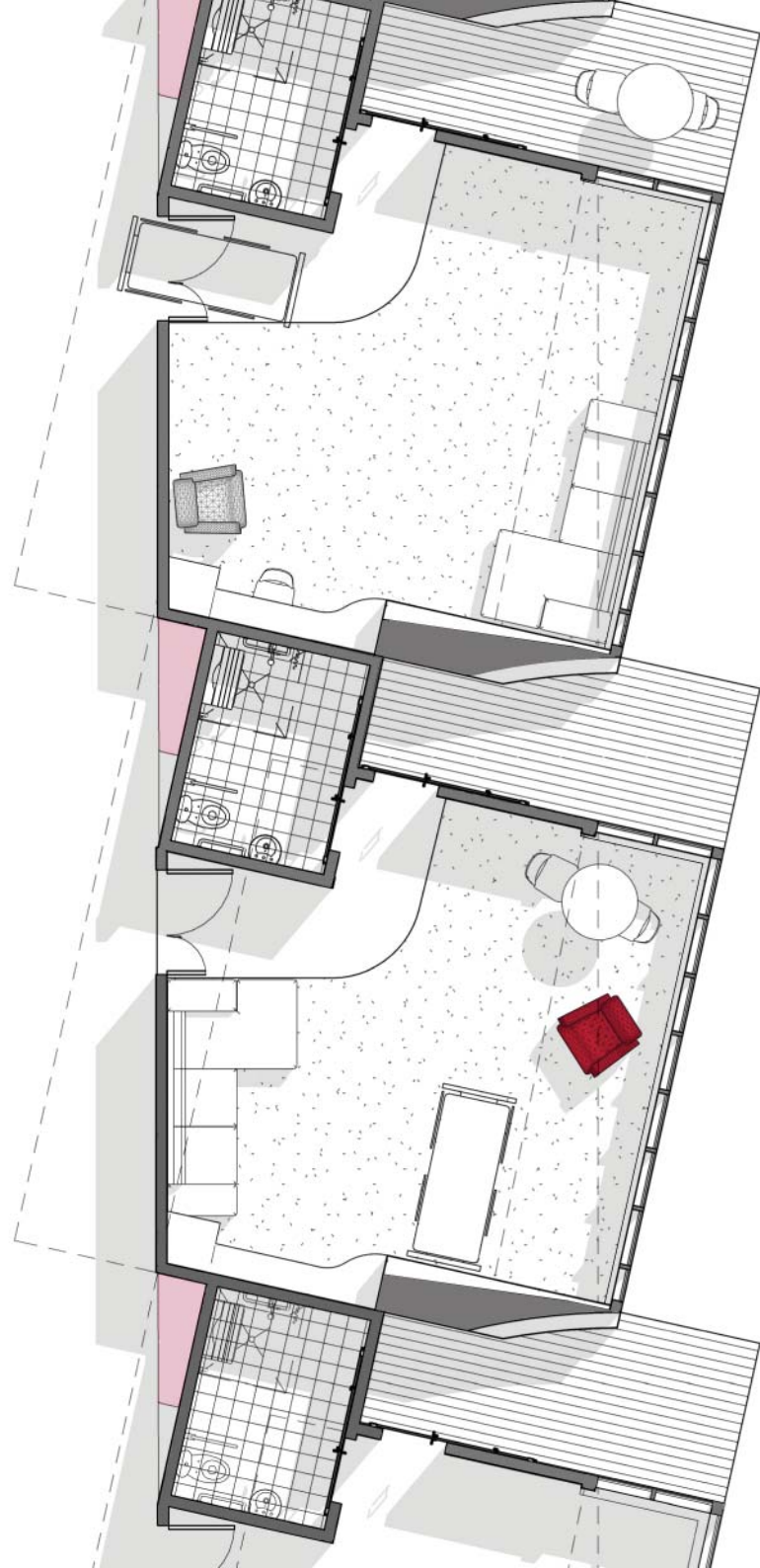
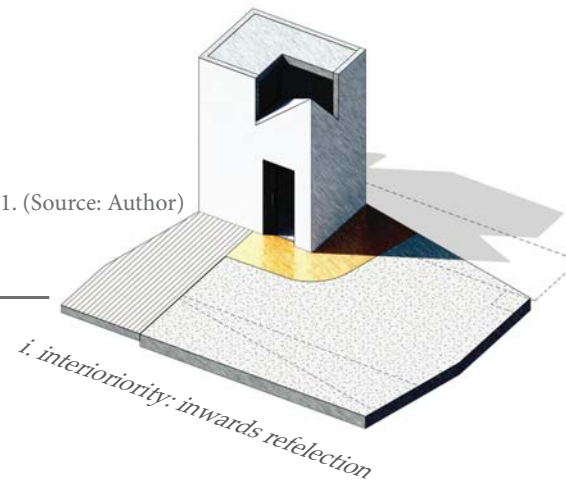


Figure 3.88: Plan of hospice Cells showing interlocking relationship. 1:100 on A4. (Source: Author)

An intimate enclosed space that is symbolic of the traditional reading of cells and pilgrimage. The bathroom tower is designed to read as an interior space with a personal interior focus. Upon entering the tower, the ceiling space is lowered, compressing downwards, the roof then lifts and light enters the room through a clerestory window. As an expression of interiority, the tower and its clerestory light make reference to some of earliest sites of pilgrimage; the cave (Barrie, 2010). As an enclosed space with limited or no light, sacred caves typically have associations with shelter, the earth²⁶ and the mysterious nature of life and death. Whilst in the library the body is physically located in a space embedded within the earth. Here in the tower space of the cells, the room is intimate enough to enclose and hold the living body in a similar manner, but its internal height and clerestory penetration hint at something more. As an architectural gesture this space holds the body during its vulnerable moments of cleaning and ablutions, yet the penetration of the space and inlet of light draw the gaze outwards and upwards.

Figure 3.89: Axonometric of Cell, stage 1. (Source: Author)



28 Caves are strongly linked to the worship of female deities. The earth in most religions is depicted as feminine so the worship of caves is linked to the earth as a life giver and often also as a bringer of death.



Figure 3.90: Perspective Interior of hospice room (Source: Author)

The bathroom tower is contrasted against the larger patient room, here the focus of the room is upwards and outwards. Large picture windows provide views outwards to the site beyond. They allow the individual to overlook and locate themselves within the landscape of the site. For those cells that overlook the internal courtyard, they provide a view to the organised landscape of the hospice gardens. The lowered ceiling by the windows is a gesture to create a more intimate space between the view outwards at this point. A broad skylight window allows a bed bound patient to view outwards to the sky beyond as well. The gesture up and skywards operating in a more explicit version than in the clerestory penetration of the tower space.

These two modes of allowing light and views into the cell are used along with a slim clerestory window and a corner penetration to define the edges of the varying roof planes. Derived from the geometric ordering of the cell floor plane, the fragmented roof planes are intended to operate in tension to each other. Compressing downwards, elevating and then compressing downwards again, the roof elements form a symbolic topography of the pilgrim experience. Given the importance that movement plays within pilgrimage, the design intention of the roof planes is to symbolically reiterate within a static object the movement found within pilgrimage; the planes therefore reference the journey, revelation and return that is the pilgrims journey.

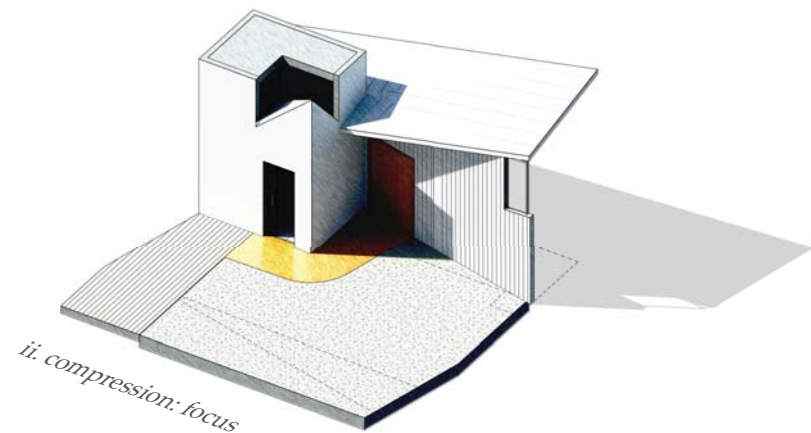
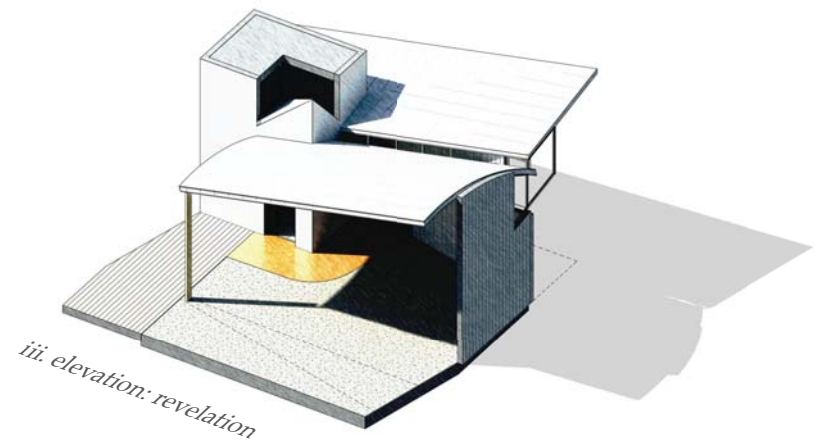


Figure 3.91: Axonometric of Cell, stage 2. (Source: Author)



Figure 3.92: Perspective Interior of hospice room. (Source: Author)

Figure 3.93: Axonometric of Cell, stage 3. (Source: Author)



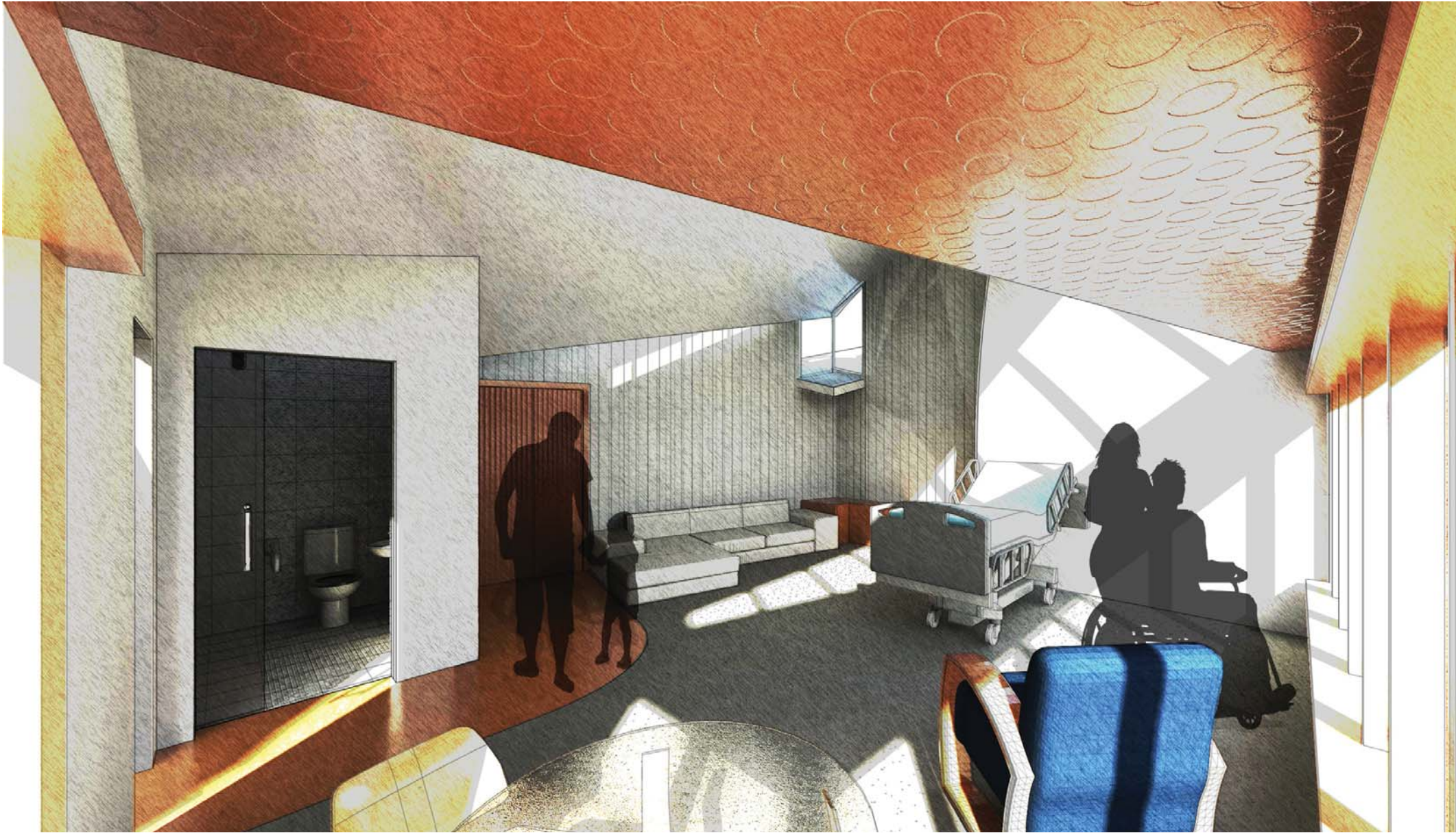


Figure 3.94: Perspective Interior of hospice room. (Source: Author)

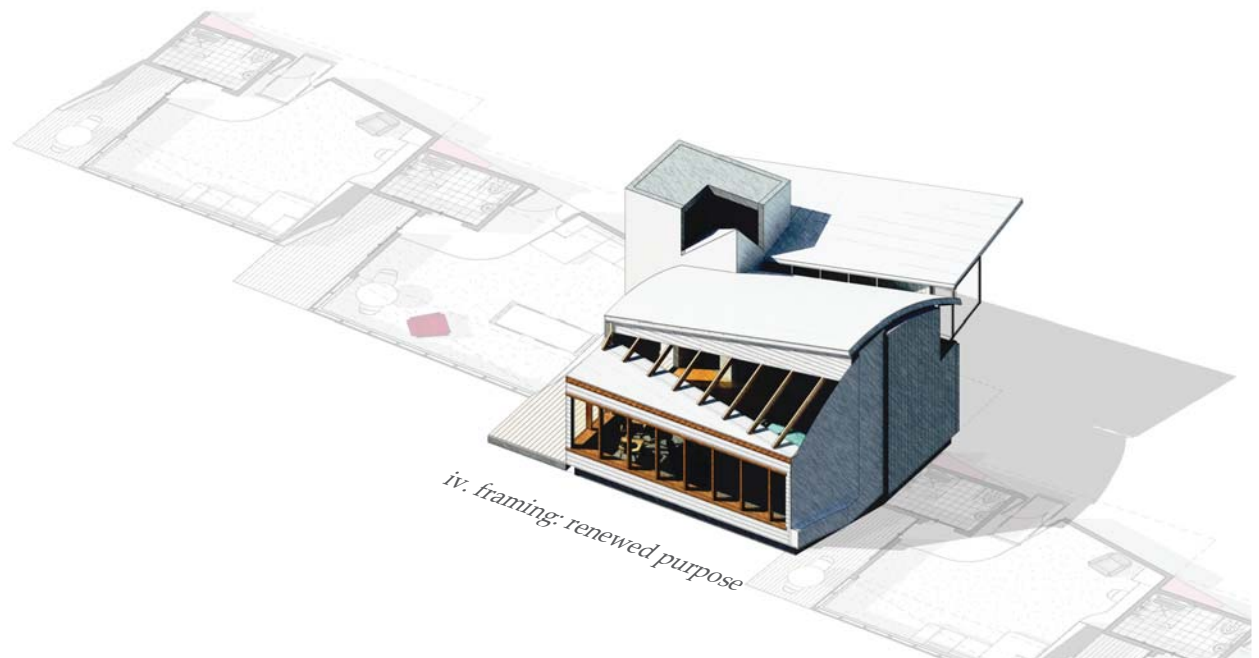


Figure 3.95: Axonometric of Cell, stage 4. (Source: Author)

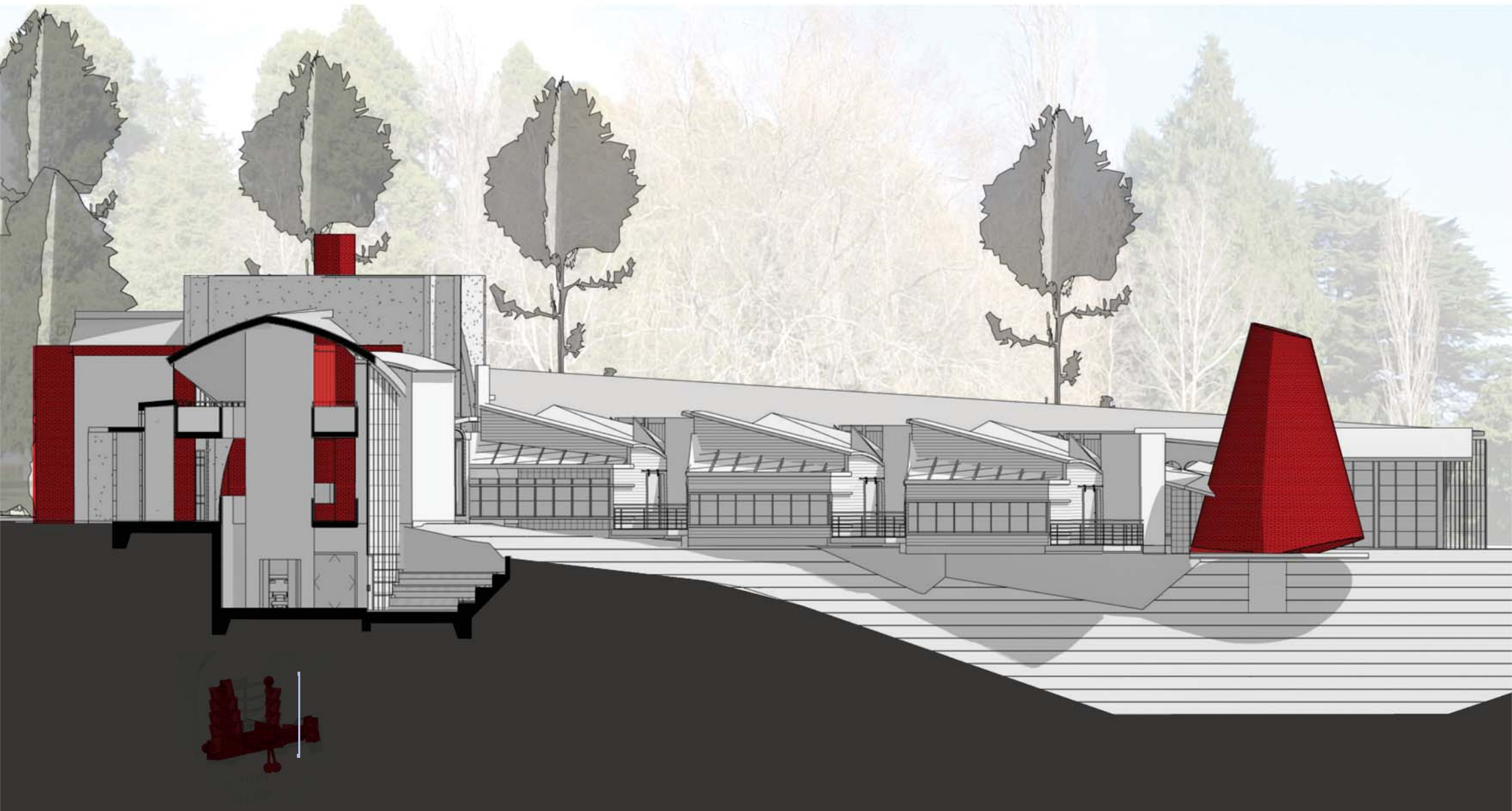


Figure 3.96: Section through hospice atrium, showing elevations of Cells in relation to Spirit. (Source: Author)



Figure 3.97: View from Cell deck across courtyard. (Source: Author)



Figure 4.1: Close up of South facade. (Source: Author, 2011)

Conclusion

Conclusion

Whilst pilgrimage has historically been linked with religion and religious experience, contemporary studies into the nature of pilgrimage have explored a wider sociological view. The view is now such, that the main body of contemporary pilgrimage research focuses on understanding the shift from religious to secular pilgrimage. This work has also taken in the modern field of tourism as researchers examine what the difference is between tourists and pilgrims. Journey and destination have also been shown to be integral parts of pilgrimage, whilst their roles and the understanding of their roles have shifted with the changing view of traditional to contemporary pilgrimage, both are still key aspects in the architecture of pilgrimage, with one giving authenticity to the other.

Reflecting on the current position of pilgrimage research, Coleman (2002) advocated that rather than assuming that pilgrimage is solely 'about' any one thing, that researchers should be using pilgrimage as a case study to make a point about human behaviour. What this researcher found is that pilgrimage is 'about' the search for meaning and meaningfulness, and that this search can be as individual as the person who makes it .

Upon reaching Santiago for the first time in 2006, I was overawed that anyone would commit 4-5 weeks of their life to walk the Camino or any pilgrimage route for that matter. Taking nine days to make the journey by bike had been hard enough, yet within days of arriving in Santiago I was already thinking that I would be back to make the journey again. I felt that I had missed something by making the journey on a bike. The forced pace and rhythm of walking, along with the simple idea of organising my daily routine about merely placing one foot in front of the other, was one

that I found enticing. Within many descriptions about what pilgrimage brings to the individuals who partake in it, is the idea that the hardship and corporeal testing undergone in pilgrimage is a way of tempering or preparing you for real life. Returning to Spain four years later to walk the Camino's Ingles and Portugés, I found myself in pain every day that I walked and more so on the days I didn't. But I also found myself relishing in the beauty of the world. When life is reduced to you, the road and the pack on your back, your awareness of self and surroundings is intensified²⁹.

As a means of finding meaning and meaningfulness with an individuals life, pilgrimage has the ability to operate on many levels. So too does architecture, as a language and an art form, significant architecture has the ability to "*makes us experience ourselves as complete embodied and spiritual beings*" (Pallasmaa, 2005). Through the design of a hospice facility, this research investigated the ability of pilgrimage to anchor meaning and meaningfulness in an architectural manner. The resultant design stands as an example of how this anchoring could occur.

Architecture and pilgrimage are both concerned with humanity's search and desire for meaning and meaningfulness. Pilgrimage, as a metaphor for life and as the physical act of journeying in order to find meaning is to me, the physical bodily manifestation of what architecture should be about. Architecture allows us to have, be and create meaningful experiences within our everyday lives. The quality of those experiences is dependent not just on the architectural spaces we encounter but on our ability to find the meaningfulness within them.

29 I am not alone in this belief and many screeds of paper have been written about the experience I had. From the works of researchers through to personal accounts. See anyone of these for their take on the subject (Margry, 2008; Rountree, 2002; Loader, 2004; Østergaard & Christensen, 2010; Wolfe, 2002; Rudolph, 2004)



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