

Structural Moves in Norrland

Tonia Carless, Robin Serjeant, James Benedict Brown, Magnus Mårtensson, Andreas Mårtensson.

Tonia Carless is Associate Professor of Architecture at Umeå University School of Architecture researching and publishing in uneven development and the production of social space, architectural representation and transdisciplinary approaches to visual and architectural research and design.

Robin Serjeant is an Independent Researcher and Architectural Educator, researching visual art and common space.

James Benedict Brown is Associate Professor of Architecture at Umeå University School of Architecture with a particular interest in critical pedagogy and the role of design-build and live projects in architectural education.

This chapter is derived from an interdisciplinary panel group who were participants of an online symposium *Relate North 10: Possible Futures* hosted by Yukon University Canada January 27-28 2023. The participants included Magnus Mårtensson (MM), House Moving Contractor (Nya Töre Husflyttningar) and his son Andreas Mårtensson (AM) who previously worked in this industry: they have been recorded in an interview in January 2023 and this was set against videos of a single house move, a 10 km move out of the city of Umeå, into the rural context of Degernäs. It is one of over 400 moves made by Magnus over a 40 year period. He is one of only two housemovers still working in this traditional way, without the use of heavy cranes and cages.

“Its hard to use cranes because they use a lot of space” (AM)

“You need a huge crane to lift a light load – you need 2 cranes, so cranes is rarely an option.” (MM)

It is introduced by James Benedict Brown, Associate Professor at Umeå University through the architectural history of moving buildings in Northern Sweden and followed with a discussion between Tonia Carless Associate Professor of Architecture at Umeå University and Robin Serjeant Independent Researcher and is interspersed with extracts from the housemoving contractors.



Figure 1. Caterpillar tracks, snow and sawdust, left from the demolition of traditional cabins (stuga) at Lake Nydala Tonia Carless 2022

Moving Materials and Ways of Life

On a small bluff, a few kilometres from where I'm writing this, stands a bright yellow farmhouse. Framed by two large red barns, home to forty head of cattle and a workshop that can be used to fix anything from a fuse to a forklift truck, the timber house sits on a foundation of large granite blocks. Clad in bright yellow painted timber, the house has stood there for more than one hundred and twenty years, overlooking broad valleys to the east and west. It is one of the oldest houses in the vicinity, but it started its life some 40km to the west. In the late nineteenth century, when inland travel was easier in the winter, it was moved to its current location. The house was disassembled, and its component parts were stacked on horse-drawn sledges. Its owners had realised that there would be better opportunities for them to farm the land elsewhere. So, the house would be moved.

Although absurd to outsiders, the process of moving houses (husflyttningar) in northern Sweden is quite common. A husflyttning will always draw a crowd of spectators and perhaps get a photograph in the local newspaper, but what is most remarkable about the act of moving a house is how unremarkable it is.

Historically, it was more common for timber houses to be disassembled, moved in carefully numbered pieces like the farmhouse described above, and reassembled on a new site. Houses have been moved in Sweden for as long as houses have been built. When southern Scandinavian people started to colonise the north of Norway and Sweden, they did so in pursuit of trading relationships with the south. Whereas the indigenous Sámi peoples derived their living directly from the land and sea, southerners' survival in the north was always framed by economic relationships with the south. Therefore, the southern Swedish relationship to the north has always been defined by economic pragmatism: the forest is a resource to be harvested, and the ground contains minerals to be mined. If a resource exists, a community will flourish to harvest it. If a

resource is depleted or no longer economically viable, that community will inevitably diminish and disappear.

Whereas contemporary timber houses in Sweden are typically of frame construction, the oldest buildings are made of solid wood. Trees are felled and trunks are planed into pieces that are laid horizontally on top of one another. These beams are held together by tabs and grooves cut into the top and bottom. Wooden pegs or steel nails brace pieces together, contributing to a naturally sturdy and well insulated interior. Moving such a building was a matter of disassembling it and numbering the components so that they could be re-assembled in correct order. With the availability of vehicles powered by fossil-fuels, the possibility of moving a house in its entirety became conceivable.

So unimaginably vast were the forests of northern Sweden that the first Scandinavians to cut down trees for industrial purposes did so with no consideration for replanting. It was simply assumed that northern Sweden was so large that there would be enough raw material for a continuous wave of extraction. The 2022 decision of the Swedish Ministry of Enterprise, Energy and Communications to allow a British company to start mining for iron ore in Kallak (Gáallok in Sámi) represents the culmination of more than a century colonial pragmatism: the material exists; therefore, it should be extracted, irrespective of the harm to the environment or indigenous communities.

The first southerners who settled in the north cut down trees to clear land for agriculture, to build houses and to provide fuel. But if a place failed to be economically viable for settlement, so a house might move somewhere else. Today, the well documented depopulation of rural Sweden prompts dogmatic approaches to the built environment. Although constructing and operating buildings contributes approximately one third of all carbon emissions in Europe, the demolition of surplus housing occurs often. In 2021, municipal councils in the towns of Dorotea and Vilhelmina agreed independently of one another to demolish three large and serviceable blocks of apartments (Dahlgren, 2021, Johansson, 2021). Their useful economic lives were over, since it would be more expensive to keep them than to demolish them.

Built of masonry and concrete, the ends of their useful lives were in fact determined by their very immobility.

This material dimension is important. Whereas low-lying Denmark is naturally rich in clay and a consequent expertise in building in brick, Sweden is densely forested. The abundance of wood has contributed to a rich culture of building with wood. Timber is also a more forgiving material, one that allows the untrained builder plenty of leniency. Wood buildings are flexible, fitting together in a way that allows for movement over time, as the dead load of the building, the live loads of its inhabitants, precipitation and wind act on it. Wooden buildings tolerate to no small degree twisting, flexing and racking.

This movement, both in the flexing of a building over time and in the movement of entire buildings from place to place, is contradictory to many of our cultural assumptions about housing. In most of the Romantic languages, the word for real estate is derived from some variant of *immobilier* (French), *imobiliária* (Portuguese) or *immobiliare* (Italian). The house is imagined as something that is immobile, and therefore worthy of a particular financial status. In northern Sweden, however, houses are moved so routinely that the economic questions are distilled to an almost asinine simplicity. On the website of one Swedish company that moves houses is the assertion that 'whether it is possible or not to move a house is usually a question of whether the house is worth more than the cost of moving it.'

Buildings have also been relocated for cultural reasons. With industrialisation in the late nineteenth century came a realisation that ways of living and working were being lost. In both Norway and Sweden, this led to the establishment of a number of open-air museums to preserve built culture. In Oslo, the librarian and historian Hans Aall (1869–1946) established the Norsk Folkemuseum (Norwegian Folk Museum) in 1894, now home to a variety of buildings brought to Oslo from the different regions of the country. This includes the famous Gol Stave Church, built in the late twelfth century, which was saved by the Society for the Preservation of Ancient Norwegian Monuments (Fortidsminneforeningen) when a new church was proposed in 1880. In Sweden, the open-air museum Skansen was established in 1891 by Artur Hazelius (1833 - 1901). Hazelius, like Aall, was a folklorist concerned with the preservation of ways of life that were threatened by Scandinavia's rapid

modernisation. He raised funds and established collections of objects, including buildings, as a record of what was regarded as the traditional way of Swedish life.

Inspired by Skansen, the Västerbottens Museum and adjacent open-air park Gammlia were established in Umeå in 1921. Gammlia established a collection of objects and buildings which represented the pre-industrial history of northern Sweden, albeit one that at first prioritised a southern and non-indigenous culture. The first building moved to Gammlia was a manor house from Sävar, built in 1806. Moved in 1921, it took 132 horse-drawn loads to bring the house in pieces to Gammlia. A gatehouse from Bureå followed later in 1921, as well as a small cottage from Jämteböle in Vännäs. In 1955, a chapel built in 1802 on the island of Holmön that had been deconsecrated sixty years previously (and variously used for doing laundry and keeping livestock) was also moved.

Today, the open-air museums in Oslo, Stockholm and Umeå have used the relocation of houses and other culturally significant buildings to assemble and present an edited history of not only our built environment, but also our cultural environment. But like in any museum, the buildings risk reification: they become static objects removed from the context in which they were conceived. The ease with which these buildings were moved suggests that in Scandinavia there might exist another intellectual approach to understanding architectural context. As the iron ore mine at Kiruna, the largest in the world, has gradually expanded and undermined the city that services it, there has been a typically pragmatic approach to the problem: the city must be moved.

Understanding these movements, whether for economic or cultural purposes, and whether piecemeal or wholesale, gives us an opportunity to understand some of the fundamental intellectual questions about our built environment. It may only be a house, and it may only draw a small crowd, but every husflyttning is an opportunity to see inside, underneath and in between the assumptions about that which is supposedly immobile

Husflyttningar as Culture and an Architecture of Degrowth

Wide Load is a performative architecture project rethinking urban expansion through a nomadic process of return and exchange. Working with professional house movers, it is investigating the Northern Swedish practice of moving whole houses from one location to another, including its impact on peoples and spaces. The research into the spatial politics of house-moving is particularly focused on the space between land and building and how this changes especially in this Arctic, frontier territory. The relationship between a building and its ground is a space in which to consider the material, economic and legal frameworks which construct ideas of Västerbotten and Norrland in Northern Sweden. The project has created new works that investigate the social, cultural and economic factors in the space between a building and its location.



Figure 2. Historic house being lifted, to move from its site at Teg in the city of Umeå Film Still Tonia Carless 2021

It is hard to fully translate the term *husflyttningar* directly into English. Moving house implies a change of location for instance and even *the* moving house translates as a singular condition of one house moving. *Husflyttningar* is a compressed and conjoined set of terms that implies the action in and of itself.

This process could be made contextual as a full programme of research thinking, at different scales of understanding and relations. On a broad scale it could be a form of opensource data on the city and region, as an architecture of degrowth, and as a study of deterritorialization and events, not moving to develop and profit but rather as an act of resistance to the main frame of neoliberal forms of urban development.

A particular case study of a house moved from the city of Umeå in Northern Sweden to the rural context of Degernäs, ten kilometres away, is considered here and is framed in part by flows of global capital, through nation–state policies particular to twentieth century globalization of commodity production and trading. “To the extent that transnational capital is no longer centred in a single metropole .. but rather a fluctuating web of connections between metropolitan regions and exploitable peripheries” (Sekula, 1995, 48) but further, that places are not defined by areas or boundaries on maps but “articulated moments in networks of social relations and understandings” (Massey, 1994, 154)



Figure 1. Collage of space underneath the house, between house and land Tonia Carless 2021

Figure 2. The moved house in its new rural site at Degernäs, after travelling ten kilometres Robin Serjeant 2021

Figure 3. Umeå Kommun building across the garden of the moved house, Teg in the city of Umeå, after the house had departed Robin Serjeant 2021

Figure 4. Wrenched debris after the house had departed, Teg in the city of Umeå, Robin Serjeant 2021

In considering the wider context, *husflyttningar* has to be understood as a particular form of arranging the human condition, the activity is a practice of not building anew but re-using, both materials, and interior spaces. It stands as a matter of architectural urgency and a response towards post-capitalist or de-growth societies.

Current societies and cultures are under stress, from several factors that can be linked to climate crisis and Neoliberal spatial reconfiguration. It works directly at what David Harvey describes as a form of capitalism that “builds a physical landscape appropriate to its own condition at a particular

moment in time, only to have to destroy it, usually in the course of a crisis, at a subsequent point in time” (Harvey:1989:30) It is a form of acculturation apportioning value in quite distinct ways. This is in part an economic flow but also one of aesthetic and representational consideration.

It also raises a particular discourse around sustainability and highlights that one of the problems of this as a term is that of the acceptance of market forces and of ideas of scarcity. If the analysis of sustainability accepts the fact that, for example the economic and environmental resources of road and fuel are not limitless, an argument for economy of means can still be validated as a once only move of a single resource (the house). In the context of standard construction materials’ global price and costs increasing eight-fold, from February 2022 as a consequence of the first few months of the start of war in Ukraine, this argument becomes stronger as environmental, security and political crises intensify. In the act of husflyttningar construction miles are radically minimised, so that it is a process which is not directly productive but largely re-distributive and recycled through a very basic set of materials in use, such as timbers, steels and stones.

“Housemoving isn’t common enough for there to be special regulations for housemoving, but to move a house on the road you need a wide load permit, a permit for a heavy load, but it’s the same process if you are moving a transformer or anything that’s heavy on the road, there is no check box for ‘house’ in the permit applications it just ‘heavy load’. You need a building permit and because there is no specific building permit for a moved house there is sometimes a problem because if you move a house to a new site it counts as a new construction, so it needs to follow the building codes of today. If you move a building from the seventies you might have to update the insulation and ventilation and things like that to comply with the current codes” (AM)

“Of course that’s one motivation to move a house to not demolish it and to save the construction material but I wouldn’t say it’s a big factor in the decision to move a building but of course it is there more now than maybe twenty years ago.” (AM)

The question of whether models of sustainability are sustainable in the long term comes about if the models of ‘green accounting’ fail to take on detailed evaluation of harms and the analysis of middle and long term damaging change to habitats and regional environments.

“Oftentimes if you have a building on a basement its not economical to bring the basement. If you want a basement on the new site it is often better to build a new basement in the ground floor and put it on the new basement but if it is a concrete slab it is better to move it with the slab.” (AM)

The focus on ‘renewable’ sources of material, a common preoccupation of design and construction industries, is surely questionable, if the renewable here relies on intensive, industrialized practices to replace, for example, timber. The harms of these forestry models are explored and researched, but both government and the powerful forestry industry continue to fail to change course. Sustainability can also be re-framed through this as being about a distribution and allocation of resources, or as a problem of uneven distribution, rather than one of a lack of resources. Scarcity itself isn’t the problem, its actually the maintaining of scarcity which is the problem for capitalism. The production of an artificial scarcity in order to conceal abundance (Fisher, 2021, 44).

The project’s approach has been to question the practice, and the production of space complicit with the overarching and vindicating ethic of growth and, through Andre Gorz’ analysis of the concept of de-growth, to “reinvent the future through the liberating discovery [encouraged by the crises and dilemmas of the industrialised world] that it is possible to make more with less” (Gorz,1987, 63).

In the project of moving buildings the idea that road and fuel are not infinite resources, they are in fact scarce, can be reconsidered to be an issue around the even distribution of elements, even in the context of the environmental crisis. This in turn, raises question about how moving buildings are understood in the formation of, or resistance to, urbanization. Umeå in Northern Sweden is currently a place of rapid building and development and an ideal context to consider uneven development.

How has the transformation of the Swedish Nation state from the project of making of an egalitarian society been distorted by globalisation and the Neoliberal agenda? The Neo-liberal agenda is taken to be the imposition of so called market forces in the provision of public services and ownership/control of supply over things held in common.

“The making of new geographies entails changes in and on the land. The owners of that land have everything to gain from these changes. They can benefit enormously from increases in land values and rising rents and property values on both land and the ‘natural’ resources contained therein. Those rising rents and property values depend on both investments in place and investments that change space relations in ways that add land value by improving accessibility. “Far from being a ‘residual class’ of landed aristocrats and feudal lords, this landed developer interest takes an active role in making and remaking capitalism’s geography as a means to enhance its income and its power.”

Investments in rents on land, property, mines and raw materials thereby becomes an attractive proposition for all capitalists. The production of capitalism’s geography is propelled onwards by the need to realise speculative gains on these assets.” (Harvey, 2011, 180)

Husflyttningar is a distinct form of de-territorialization, and re-territorialization. How will this sit in the future forms of digital domain? In this future scheme of uneven development there are already ideas and an acceptance that some people will not have access to real experience, so that cities may only be travelled to and experienced as virtual for example (compounded by poverty of means, pandemics, security instabilities and more).

Norrland and husflyttningar in particular offer a precise formation as a resistance to this. The architecture itself has the capacity to explore the real world. It is an on-site solution to construction but has the advantages of being a lighter load and a greater adaptability to circumstance as a reworking of the vernacular of previous societies.

It is a physical embodiment of knowledge evidenced through hands and works of Magnus Mårtensson in this particular case and, as such, can detach from the problems of contemporary digital mis-information as it is a process of physics and the physical properties of matter, of gravity and a fundamental relation to the earth.

“He will do an estimate from the construction and size of the building and the weight and then on the permit from the road authorities you get a max[imum] allowed and sometimes you need to put it on a scale to confirm the weight. You load the building on the trailer and then put the scale under the tyres of the trailer. You need to know the weight before that because then its too late when you have it on the trailer” (AM)

“I learned myself I couldn’t ask anyone” (MM)

“When he had been moving houses for 20 years we learned about an association, a Regional Association of Truck Movers, in the US. We became members and went for the annual conference and after working for 20 years moving buildings and never [meeting] another housemover he was suddenly in a hotel with 300 other housemovers” (AM)

If the soft dimensions of culture make the qualities of place, and if this stands to some extent as a marker against the idea of modernism, how then can this be read in relation to the culture of husflyttningar? One of the cultural constructions of Norrland is closely associated with the frontier condition and this emanates from the forest and its timber, and the mineral resources found in the region, with an idea of it being beyond or before the church, the state and other institutions. This appears still as the dominant idea of the state, various industries and through popular representations (Eriksson, 2010, Loeffler, 2005, Tidholm 2012). This emerges from a conception of so called ‘free’ land for settling and development. It sits at the heart of temporality and spontaneity. As a process it amplifies the mobile; it is also an evidence of displacement, of stressed and displaced societies, and of landscapes (environmentally, economically, and more).

“If there is a slab in the ground you can move it if it is bricks too” (MM)

In the contemporary context of the changing state and spaces of the city of Umeå it might be mobilized to question the reproduction and replication of, for example, new modernist icons associated with global capital and the spatial reconfiguration of the city. How do these new architectures rest on the land? How will they replace the existing cultures? Is it possible to raise the idea of not building as a fundamental approach, to reposition husflyttningar as revolutionary?

The particularity of this project is directed at a concrete understanding of some of the industries and practices of architecture production. The practices of land speculation, conversion of rural land to settlement, the rural depopulation and abandonment of places and buildings, material specifications, and building technologies are part of increasing applications of neoliberal economy in the region. This is the production of another social-spatial understanding of the lived environment of Norrland in contradistinction to that being made through market forces. This connects to some of the histories of land appropriations and reclamation in the region. These include the historic, misguided and desperate struggle by the inhabitants of Norrland to provide a living from the land for themselves and their families from the 1920s, and the appropriation of space for institutions during the 1960s, such as the University of Umeå.

David Loeffler develops a reading through archaeology of contested landscapes and territory and notes that the

“establishment of the various types of cottages by the state on some of the most miserable acreage imaginable was accompanied by a flood of national romantic propaganda expounding the virtues of this enterprise. Seemingly divorced from reality, we are told how “Ditch digging is tough but beneficial work...” and that the removal of stones and boulders is not only “...pleasurable labour...” but under certain circumstances also a healthy and exciting game (quoted in Stavenow-Hidemark 1967:68). The economic viability of these homesteads was based on over optimistic expectations and unrealistic estimations on the part of the Government. Most of these farms collapsed within a single life time. The institutionalised loneliness and deprivation of this existence has left behind a bitterness that lives on.” (Loeffler, 2005, 77).

There are other, much older occupations and knowing that must be acknowledged, at the least the destruction through commodification of the Sámi reindeer grazing lands by international mining companies and more, where entire communities' knowledge and experience and needs has been and continues to be ignored (Sehlin MacNeil, 2017)

An architecture of degrowth here is the idea that to construct (to build) contains within it the idea of its undoing and retrieval, and that is what is important and explicit. It is also vital as a process of relating to the land and has within it implicit values of mobilization. It is important through this project to consider the mobility of modernism and the actual lack of mobility of individuals and communities, even though they are subject to its economic forces (Eriksson, 2010). There are also implied questions of housmoving, such as: Where does it sit, why should it move? Who makes these decisions? To map the series of husflytningar is to research this and to encircle and enframe the distinct causes of movement and the relations of the space.

There is a much needed materialist analysis of husflytningar yet to be made, to consider the practices of re-use, the political-legal frameworks in Norrland, and further work on the poetics of moving buildings as a possible channel of ideas about de-growth, and radical sustainability. The approach to house relocation in Norrland is and has been synonomous with ideas of sustainability, of an immediate and direct re-use potential that marks a direct negation of the value of architectural or urban design professions in their compliance with profit driven capital accumulation. The practice of house moving questions the narrative of development that so often is presented as the vindication of growth, and explanation of professional ethics.

Visual Production in Space: Layered Images and Models

The professional disregard for things, surfaces, objects, built elements and domestic life become ways in which to read the value construction of space in Norrland. Understanding these through multi layered visual projections and the knowledge constructed in preparation for the projection events (inside and outside of the moved house and along its journey of displacement) through dialogue with the owner, neighbours and moving house workers and during the event itself creates new readings of the spatial programmes and histories.



Figure 5 Small Vision Projection event Inside the moved house Degernäs 2021

Figure 6 Small Vision Projection event Inside the moved house, original 1929 plans projected onto kitchen chimney space 2021

Figure 7 Small Vision projection event House in its original site, Teg in the city of Umeå projected into the house in its new site at Degernäs 2021

Figure 8 Wrenched site and a new rural view out of the moved house, projected onto the side of Nydala cabin under demolition February 2022

“It was heavy with the chimney and they did not want it so we took it out, but you could take it with the chimney too” (MM)

“That house was not so heavy you have many axles, but its difficult if you go over a bridge or something and then its difficult. On the road it's the load with axles that's limiting but if you are on a bridge it's the total weight of the trailer and the house that's limiting” (AM)

One of the visual projection events was the projection of housemoving onto historic cabins (stuga) at the edges of lake Nydala and Tomtebo on the edges of the city of Umeå. It seemed an appropriate space to draw analysis about possible housemoving, to question how land and its occupation is valued in the city. To project the housemove onto these cabins during the demolition is a form of visual enquiry, and forms a connection across the two different but socially and economically connected spaces.

The development of Tomtebo on the edge of the city of Umeå, in the 1980s and 90s was concurrent with the beginning of the pollution of lake Nydala and its environs (from discussion with local long term resident) and a globalization synonymous with mass consumption of landscape for tourism. It was and continues to be, stages of a market development in a process of further commodifying nature as part of the internal market colonisation and re-colonisation of Northern Sweden. The cabins at Nydala have a long and significant history of use for recreational purposes with a low density, sustainable approach to the land and its resources. The controversial demolition and repurposing of many of the Nydala lake cabins for the mass, private, developer led appropriations is another example of this form of reconfiguration of space.

One project here is to understand how perspective changes with movement, for example inside the moved house, looking through the same windows at new and different views and from different directions and orientations as often the house is relocated and turned to a different orientation.

[“That’s something we learned in the US, before that we used rollers. When you move it straight away its better with rollers but when you turn it around its better with soap” \(MM\)](#)

Another project has been to situate the house moving as something which can comment on the wider social implications of the shifting spatial reconfigurations. The projections develop analysis through the visual and aim to raise a discourse beyond the notion that a house or a city can simply be moved without social consequence. In the words of local local resident, Elvy Pearsson (2021) “ it is easy to demolish, not so easy to build up houses and relations”

The departing and arriving points of the house moved, and many points along the way, become a phenomenon that draws people to a non-digital moment – albeit recording the event and sharing it digitally through social media, and media of news organisations.

[“One part of it its always a big spectacle when you move it on the road you get a lot of attention. You get a lot of people.” \(AM\)](#)

In the gathering crowds at Teg in the city of Umeå, on the midsummer evening of 2021 when the house was moved, the talk was of the historic house, its specific architectural and historic qualities and merits, and a positioning of this in relation to the city, as well as its loss as an asset and amenity for the neighbours and locality, as it moved off its original plot. The everyday culture of moving buildings was less spoken, with the implication that moving buildings in itself is not culture but mechanical and structural process which was, none the less, experienced with great excitement.

This house has a caretaker history of the three generations of the Hallström family, with the grandfather occupying the house on a plot where there was also a previous house and then the house being cared for by the father, as a caretaker of its history, and the son moving the house as an act of continuing the family tradition and concerns for preserving the history and form of the house as a familial obligation. Moving the house out to Degernäs, and covering the costs of the move, the land purchase and land forming, and the cost of full refurbishment to re occupy could only hope to be covered in this particular instance because of the release of potential value of the land beneath the house as prime urban real estate and the potential to maximize returns for the developer purchaser of the land. This is a particular and distinct form of gentrification. What might have happened to the house without such rapid land value increase. Would it have been possible to preserve and re-use the house?

[“The biggest motivation to move a building is economical or nostalgic or historical. The historic \[house\] that we moved in Ume, \[Umeå\] they couldn’t destroy it because it was too old and they had to move it or else they couldn’t sell it.” \(MM\)](#)

Documenting the move through photographs, drawings and video has focussed on material and substantial things, including the material of the house, its transformations of parts of domestic interior, the devices and tools used and constructed by Magnus Mårtensson to carry out the move.

[“You use more beams when it’s a heavy house and stronger beams when its bigger. Its most difficult to calculate how big the beams are that you are going to use because if you take the small beams it will crack. The thin beams will flex too much so the house will crack.” \(AM\)](#)

In view of this focus on things, it is also important to use ephemeral media (light projections, digital modelling and drawings at this stage) and to investigate the ephemeral - the gap between house and land. There is a proposed model of the space under the house, at the point of its moving, which will in turn be moved, as a public event in transporting and settling that model.

The critical frame for the work and its relevance here was highlighted by Magnus and Andreas Mårtensson outside the recorded interview session with two particularly strong ideas: That the idea of the high value and quality of the house can and is set against the value of the landscape and context itself and the questions of location, of place, relate to ways of settling, on the ground concerning extreme climatic, geographical, and economic conditions and mobility, and the pressing need to respond to the conditions of this latitude and that understanding comes from the physical terrain and physical, spatial, structural knowledges.

5763 words

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Figures

Figure 1. Caterpillar tracks, snow and sawdust, left from the demolition of traditional cabins (stuga) at lake Nydala Tonia Carless 2022

Figure 2. Historic house being lifted, to move from its site at Teg in the city of Umeå Tonia Carless 2021

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Figure 5. Umeå Kommun building across the garden of the moved house, Teg in the city of Umeå, after the house had departed Robin Serjeant 2021

Figure 6. Wrenched debris after the house had departed, Teg in the city of Umeå, Robin Serjeant 2021

Figures 7 to 10 are collaborative images by Victor Hessner, Sonja Lindgren, Cecilia Tandberg, Emelie Vänman, James Brown, Robin Serjeant and Tonia Carless

Figure 7. Small Vision Projection event Inside the moved house Degernäs 2021

Figure 8. Small Vision Projection event Inside the moved house, original 1929 plans projected onto kitchen chimney space 2021

Figure 9. Small Vision projection event House in its original site, Teg in the city of Umeå projected into the house in its new site at Degernäs 2021

Figure 10. Wrenched site and a new rural view out of the moved house, projected onto the side of Nydala cabin under demolition February 2022

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