

The Architecture of Stillness

Kayerege chrispus

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This is a [Leanpub](#) book. Leanpub empowers authors and publishers with the Lean Publishing process. [Lean Publishing](#) is the act of publishing an in-progress ebook using lightweight tools and many iterations to get reader feedback, pivot until you have the right book and build traction once you do.

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Getting Started

This content is not available in the sample book. The book can be purchased on Leanpub at <https://leanpub.com/thearchitectureofstillness>.

Unsure How to Get Started? Try our Book Workshop!

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How to Write on Leanpub

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Previewing and publishing

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Markdown and Markua

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Writing in Markua

Writing in Markua is easy! You can learn most of what you need to know with just a few examples.

To make *italic text* you surround it with single asterisks. To make **bold text** you surround it with double asterisks.

Section One

You can start new sections by starting a line with two # signs and a space, and then typing your section title.

Sub-Section One

You can start new sub-sections by starting a line with three # signs and a space, and then typing your sub-section title.

Including a Chapter in the Sample Book

At the top of this file, you will also see a line at the top:

```
1 {sample: true}
```

Leanpub has the ability to make a sample book, which interested readers can download or read online. If you add this line above a chapter heading, then when you publish your book, this chapter will be included in a separate sample book for these interested readers.

Links

You can add web links easily.

Here's a link to the [Leanpub homepage](#).

Images

You can add an image to your book in a similar way.

First, add the image to the “Resources” folder for your book. You will find the “Resources” folder under the “Manuscript” menu to the left.

If you look in your book’s “Resources” folder right now, you will see that there is an example image there with the file name “palm-trees.jpg”. Here’s how you can add this image to your book:



If you want to add a figure title, you put it in quotes:



Figure 1. Palm Trees

If you want to add descriptive alt text, which is good for accessibility, you put it between the square brackets:



Figure 2. Palm Trees

You can also set the alt text and/or the figure title in an attribute list:



Figure 3. Palm Trees

Finally, if no title is provided, and the `alt-title` document setting is the default of `all`, the alt text will be used as the figure title instead of as alt text.



Figure 4. Palm Trees

You can set the important document settings at Settings > Generation Settings.

Lists

Numbered Lists

You make a numbered list like this:

1. kale
2. carrot
3. ginger

Bulleted Lists

You make a bulleted list like this:

- kale

- carrot
- ginger

Definition Lists

You can even have definition lists!

term 1

definition 1a

definition 1b

term 2

definition 2

Page Breaks

We don't recommend that you manually break pages, since that is brittle and can lead to unexpected formatting if you edit text earlier in your chapter and forget about the manual page breaks. But if you really want to add a page break, you use the `{pagebreak}` directive on a line by itself, with blank lines above it and below it.

Code Samples

You can add code samples really easily. Code can be in separate files (a “local” resource) or in the manuscript itself (an “inline” resource).

Local Code Samples

Here’s a local code resource:

Figure 5. Hello World in Ruby

```
1 require 'time'
2
3 # This is just some pointless code so you can see the syntax highlighting...
4 def display_info
5   pi = Math::PI.round(10)
6   time_last_year = (Time.now - 365 * 24 * 60 * 60).getlocal("-08:00")
7   formatted_time = time_last_year.strftime("%Y-%m-%d %H:%M:%S")
8   puts "Pi to 10 decimal places: #{pi}"
9   puts "The time 1 year ago in Pacific Time: #{formatted_time}"
10 end
```

Inline Code Samples

Inline code samples can either be spans or figures.

A span looks like `puts "hello world"` this.

A figure looks like this:

```
1 require 'time'
2
3 # This is just some pointless code so you can see the syntax highlighting...
4 def display_info
5   pi = Math::PI.round(10)
6   time_last_year = (Time.now - 365 * 24 * 60 * 60).getlocal("-08:00")
7   formatted_time = time_last_year.strftime("%Y-%m-%d %H:%M:%S")
8   puts "Pi to 10 decimal places: #{pi}"
9   puts "The time 1 year ago in Pacific Time: #{formatted_time}"
10 end
```

You can also add a figure title using the title attribute:

Figure 6. Hello World in Ruby

```

1 require 'time'
2
3 # This is just some pointless code so you can see the syntax highlighting...
4 def display_info
5   pi = Math::PI.round(10)
6   time_last_year = (Time.now - 365 * 24 * 60 * 60).getlocal("-08:00")
7   formatted_time = time_last_year.strftime("%Y-%m-%d %H:%M:%S")
8   puts "Pi to 10 decimal places: #{pi}"
9   puts "The time 1 year ago in Pacific Time: #{formatted_time}"
10 end

```

Tables

You can insert tables easily inline, using the GitHub Flavored Markdown (GFM) table syntax:

| Header 1 | Header 2 |
|-----------|-----------------------------------|
| Content 1 | Content 2 |
| Content 3 | Content 4 Can be Different Length |

Tables work best for numeric tabular data involving a small number of columns containing small numbers:

| Central Bank | Rate |
|--------------|--------|
| JPY | -0.10% |
| EUR | 0.00% |
| USD | 0.00% |
| CAD | 0.25% |

Definition lists are preferred to tables for most use cases, since reading a large table with many columns is terrible on phones and since typing text in a table quickly gets annoying.

Math

You can easily insert math equations inline using either spans or figures.

Here's one of the kinematic equations $d = v_i t + \frac{1}{2} a t^2$ inserted as a span inside a sentence.

Here's some math inserted as a figure.

$$\left| \sum_{i=1}^n a_i b_i \right| \leq \left(\sum_{i=1}^n a_i^2 \right)^{1/2} \left(\sum_{i=1}^n b_i^2 \right)^{1/2}$$

Figure 7. Something Involving Sums

Headings

Markua supports both of Markdown's heading styles.

The preferred style, called atx headers, has the following meaning in Markua:

```

1 {class: part}
2 # Part
3
4 This is a paragraph.
5
6 # Chapter
7
8 This is a paragraph.
9
10 ## Section
11
12 This is a paragraph.
13
14 ### Sub-section
15
16 This is a paragraph.
17
18 #### Sub-sub-section
19
20 This is a paragraph.
21
22 ##### Sub-sub-sub-section
23
```

```

24 This is a paragraph.
25
26 ##### Sub-sub-sub-sub-section
27
28 This is a paragraph.

```

Note the use of three backticks in the above example, to treat the Markua like inline code (instead of actually like headers).

The other style of headers, called Setext headers, has the following headings:

```

1 {class: part}
2 Part
3 ====
4
5 This is a paragraph.
6
7 Chapter
8 =====
9
10 This is a paragraph.
11
12 Section
13 -----
14
15 This is a paragraph.

```

Setext headers look nice, but only if you're only using chapters and sections. If you want to add sub-sections (or lower), you'll be using atx headers for at least some of your headers. My advice is to just use atx headers all the time. (The `{class: part}` attribute list on a chapter header to make a part header does actually work with Setext headers, but it's really ugly.)

Note that while it is confusing and ugly to mix and match using atx and Setext headers for chapters and sections in the same document, you can do it. However, please don't.

Block quotes, Asides and Blurbs

Block quotes are really easy too.

—Peter Armstrong, *Markua Spec*

Asides are useful for longer text.
But typing them like this isn't fun.

Asides can be written this way, since adding a bunch of A> stuff at the beginning of each line can get annoying with longer asides.

Blurbs are useful

Blurbs are useful

There are many types of blurbs, which will be familiar to you if you've ever read a computer programming book.



This is a discussion.

You can also specify them this way:



This is a discussion



This is an error.



This is information.



This is a question. (Not a question in a Markua course; those are done differently!)



This is a tip.



This is a warning.



This is an exercise. (Not an exercise in a Markua course; those are done differently!)

Good luck, have fun!

If you've read this far, you're definitely the right type of person to be here!

Our last piece of advice is simple: once you have a couple chapters completed, publish your book in-progress!

This approach is called Lean Publishing. It's why Leanpub is called Leanpub.

If you want to learn more about Lean Publishing, read [this](#) or watch [this](#).

Prologue

The Architecture of Stillness By Kayerege chrispus

There comes a point in a person's life when exhaustion is no longer physical alone. It becomes architectural. It settles into the walls of the mind, into the way one wakes up, speaks, hopes, and carries silence. The world teaches us to measure life through motion—through ambition, visibility, achievement, and the endless pursuit of the “next” destination. We are told that movement is proof of worth. That if we stop, even briefly, we risk becoming irrelevant. Yet beneath this constant motion, many are quietly collapsing. There are people who carry entire futures on their backs: the son expected to change his family's story, the dreamer trying to escape economic gravity, the soul searching for

peace in environments that only produce survival. They wake every day with determination in their chest and uncertainty in their hands. They strain toward distant horizons, believing somewhere beyond the borders of their current reality exists a life that finally feels stable, meaningful, and safe. But between desire and arrival lives a brutal territory—the “in-between.” It is the place where dreams meet delay. Where effort meets resistance. Where hope slowly begins to question itself. In that space, people begin to fracture internally. The mind grows heavy from comparison, from societal pressure, from the exhausting performance of appearing strong while privately unraveling. The world demands productivity even when the spirit is depleted. It rewards visibility while punishing vulnerability. And so many continue smiling publicly while silently negotiating with despair. Some escape into overwork until they burn themselves hollow. Others retreat into isolation, mistaking disappearance for peace. Some abandon love because survival already feels like a full-time war. Others begin to believe their dreams were foolish from the beginning—not because the dreams were false, but because fatigue has altered the way they see themselves. This book was born from that tension. It is not a manual for success, nor a collection of empty motivation. It is an exploration of stillness in a world addicted to noise. A reflection on burnout, pressure, identity, ambition, solitude, and the quiet grief of feeling left behind by life. It is for those who are tired of carrying invisible battles while pretending to be untouched by them. The Architecture of Stillness is built on a simple but difficult truth: peace is not found in escape alone. Sometimes it must first be constructed internally, in the middle of uncertainty, disappointment, and unfinished journeys. To be still is not to surrender ambition. It is to stop destroying yourself in pursuit of becoming worthy of existence. There are seasons where survival itself is an act of courage. And perhaps the greatest tragedy of modern life is that many people break long before the world notices they were hurting. They fear speaking honestly because society often critiques pain more harshly than the systems that created it. We have built cultures that admire endurance but rarely understand exhaustion. This book is for the ones who feel caught between duty and freedom, between hope and fatigue, between who they are and who they are expected to become. For the ones trying to survive without losing themselves. And for those learning that stillness is not weakness— but architecture.

The Architecture of Stillness

Chapter 1: The Weight of the Unseen

We often judge our lives by the noise we hear and the speed at which we move. We measure success by the “next” step, the “next” goal, and the “next” destination. But there is a hidden cost to this constant forward motion. For you, that cost has been paid in the currency of exhaustion. When the world feels like a collection of broken promises and distant, unreachable fantasies, the first instinct is to flee. To look at a map and trace a finger to a place where the air smells different, where the laws of your life seem to hold more stability. This is not a sign of failure; it is a sign of your soul asking for an environment that matches the peace you deserve. But when the door to that departure is locked, we find ourselves trapped in the “in-between.” This is where the crashing happens. It is the friction between where you are and where you ache to be.

Chapter 2: The Art of the Small Space

If you cannot change your country, you must change the climate of your mind. We often think that change must be grand to be valid—a move abroad, a new career, a total life overhaul. But true, sustainable peace is built in the micro-moments. To stop the cycle of “crashing,” we must practice the art of the sanctuary. A sanctuary is not necessarily a place; it is a boundary. It is a line you draw in the sand of your daily life where the chaos of the outside world is not permitted to enter. Ask yourself: If my life were a house, which room have I neglected because I was too busy staring out the window at the horizon? The laundry, the silence, the breath, the single cup of tea—these are not mundane tasks. They are the bricks with which you will build your foundation.

Chapter 3: The Myth of the Fallacy

When you mentioned that your dreams feel like a fallacy. This is the voice of fatigue speaking. When we are tired, our brain tries to protect us by telling us that our goals were never real, so that we don’t have to hurt when they are delayed. But there is a difference between a fantasy and a long-term intention. A fantasy is something you wait for; an intention is something you grow. Even in the most difficult environments, seeds find a way to break through concrete. They do not do it by wishing they were in a garden; they do it by pushing against the resistance of the pavement until they reach the light. Your current struggle is the resistance, not the end of the story.

Chapter 4: The Power of Surrender

There is a specific kind of freedom that comes when you stop trying to force the river to flow in the direction you think it should go. You are praying for

a smooth flow, and that prayer is an act of letting go of the oars. Surrender is often mistaken for apathy. It is not. It is the highest form of trust. It is the decision to say: “I have carried this burden as far as I can. I am choosing to believe that there is a design here that I cannot see yet.” When you stop fighting, you stop crashing. The energy you were using to wrestle with your circumstances becomes the energy you now use to simply be present.

Chapter 5: The Quiet Horizon

You are looking for a secure future. But security is not a lack of problems; it is the confidence that you can handle whatever arises. As we move forward, we must stop asking “When will I leave?” and start asking “How can I be whole right here?” The “impossible” is only a label we give to things we haven’t found a path to yet. By choosing to stay present, by choosing to stop the mental crashing, you are not giving up on your future. You are simply preparing yourself to actually enjoy it once you arrive.

Chapter 6: The Ghost of Social Capital

The world demands currency that cannot be deposited in a bank. It demands “social capital”—the currency of visibility, networking, and keeping up appearances. We are told that to be successful, we must always be seen, always be climbing, and always be validating our status in the eyes of peers. This creates a terrifying market in the mind. You are forced to trade your limited energy for societal approval, even when your internal accounts are overdrawn. The pressure to look successful before you actually feel secure is a quiet thief. It makes you feel like you are performing a character named “Myself,” rather than simply living your life. To build a foundation, you must first give yourself permission to be broke in the world’s eyes while you become rich in your own quietude.

Chapter 7: The Calculus of Heartbreak

When you are already fighting a war on the economic front, love can feel like an unannounced second theater of conflict. Relationships require emotional capital—patience, presence, vulnerability—but when the grind has drained you to zero, your hands are empty. You look at romance and wonder if it is an interruption to your survival, an anchor pulling you down while you try to swim. The temptation to leave love behind is a logical coping mechanism. It is the desire to close a border to protect the interior. Yet, isolating the heart doesn’t stop the storm; it just means you sit in the dark alone. The challenge is not to banish love, but to redefine it. True love within this architecture cannot be an

obligation or an audition; it must become part of the sanctuary itself, or it must be gently set down until the air clears.

Chapter 8:

The Desolate Anchor

There is a unique gravity that pulls at the boy who is the hope of his family. You are not a solitary traveler; you are a vessel carrying their unfulfilled dreams, their security, and their collective future. Every step back feels like a betrayal of their sacrifices; every moment of rest feels like stolen time. This responsibility transforms ambition from a fire that warms you into a furnace that consumes you. You force yourself to starve—emotionally, physically, mentally—to feed this destination. But an anchor cannot hold the ship if it cracks under the pressure of the deep water. To be their hope, you must survive. Sacrificing your current sanity for a hypothetical future wealth is a bad trade. Your family needs a whole person at the finish line, not a ghost who burned out ten miles back.

Chapter 9:

The Pendulum's Trap

When the grind empties you out completely, the mind searches for an escape hatch, often swinging violently to the opposite extreme: the comfort zone. But this zone is a mirage. It offers comfort but delivers anxiety, transforming into a breeding ground for procrastination and quiet desperation. You sit there knowing the clock is ticking, and the rest you sought becomes a prison of guilt. This is the pendulum's trap: you are either destroying yourself through overwork or destroying your future through avoidance. Both extremes are reactions to fear. The architecture of stillness rejects this binary. True rest is not procrastination; it is maintenance. You do not step into the comfort zone to hide from the work; you step into a neutral space to sharpen your tools so that when you strike next, you strike with clarity, not desperation.

Chapter 10: The Sacred Disappearance

To disappear is not to run away. Escapism is a flight of panic, but disappearance can be an act of strategy. When the noise of friends, society, and relationships becomes a deafening frequency, becoming introverted and seeking solitude is a biological imperative to recharge. It is the choice to step off the grid of external expectations. This temporary exile is where patience is forged. You are not hiding from the world out of cowardice; you are sitting still long enough to let the dust settle so you can see the landscape clearly.

Disappearing is how you stop reacting to the pressure and start choosing your steps. It is a deliberate pause to rebuild your internal reserves, ensuring that when you finally step back into the light, you are no longer at the mercy of the world's currents, but moving under your own power.

End