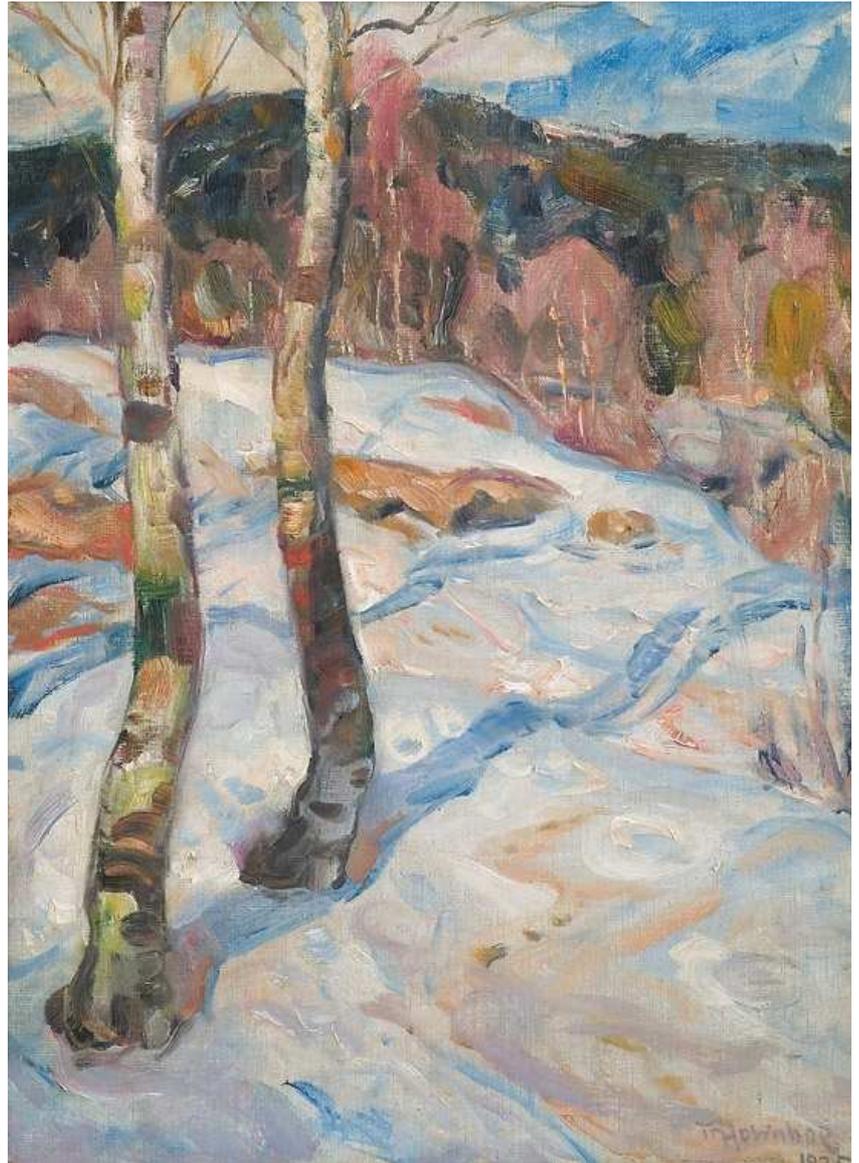


The (Re)valuation of Landscape through Architecture

I. Learning from the Norwegian Way of Living



Wilma Hiemstra
4213033
Explorelab 25

S.I. de Wit
P.A. Koorstra
H. van der Meel

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Abstract

In an ongoing movement of urbanization, life seems to mostly happen in planned environments while the untouched part of the world sometimes seems to be disconnected from people's lives. By looking at a country like Norway where space and culture support combined living in natural landscapes and the city, as quite an extreme contrast, the relation between landscape, architecture, and way of living can be explored. Literature study is used to explore the historical and cultural background of this specific way of living. A theoretical concept of the process of valuing a landscape through getaway architecture is formed by comparing existing theories. Through qualitative interviews with young Norwegians residing both in Oslo (urban environment) and in their cabin (getaway architecture: focussed on landscape experience/way of living), accompanied by visual techniques, their valuation of landscape through architecture is analysed. The sensory experiences present in their cabin life are analysed using architectural scores, where these are related to physical elements in the process of valuing a landscape. The outcome of these analyses is translated into a generic set of tools and strategies for designing a type of 'getaway architecture'. This will function as a starting point for the design, where the lessons learned will be applied to the different situation of the Netherlands, resulting in a revaluation of its cultural landscape as the ultimate goal.

Keywords: *sensory experience, landscape, environment, way of living, architecture, urban, getaway, Norway*

Foreword

Exploring phenomena you have been wondering about for a long time can result in many things. The educational goal seems to get answers, but in reality there are many more results along the way: Relief, frustration, an even broader interest, nostalgia, future plans, contentment. I have experienced all of them, but most of all I felt very lucky to explore my personal fascination in the form of a thesis which allowed me to discover a lot more than I thought on beforehand. I developed skills I already had, but also tried and learned new skills. The involvement I felt with this research has even reached the point where I started dreaming about it:

It is dusk, I find myself standing in the hall of a cabin, where I can see out through windows on all four sides. I can hear my grandparents talking, they are somewhere upstairs. But they are here? Then it can't be too far, or at least we didn't fly here since my granddad is afraid of flying. I look outside again, it's raining, the clouds are so low that it almost feels like we're up inside them. I can't see far, but the ground I see is rocky, with patches of grass in between. I see a herd of Fjord horses running to a gate. Where does this gate lead to? I turn around and look out of the window on the other side. The ground is flat and I can see water, not too far. I'm calling my grandparents: "Opa, Oma, where are we?" There is no response, I slowly take in the room around me. The room is tall, everything is white, except the wooden floor I am standing on. So light inside and so grey out. I am guessing we are on an island on the coast of Norway. Suddenly I see a map, slowly zooming out from one of these islands, revealing more of them. We are in Norway! But when it zooms out even more, the islands lie west of the Dutch coastline! This is why my grandparents are here..

I would like to thank my tutors Saskia de Wit and Peter Koorstra for their persistent enthusiasm and critique on my work, while always broadening my intellectual world. I would like to thank my family and friends for their constant confidence and encouragement.

Please enjoy reading this thesis. I hope it might evoke some interest in your own relations to the landscapes you know.

0. Introduction

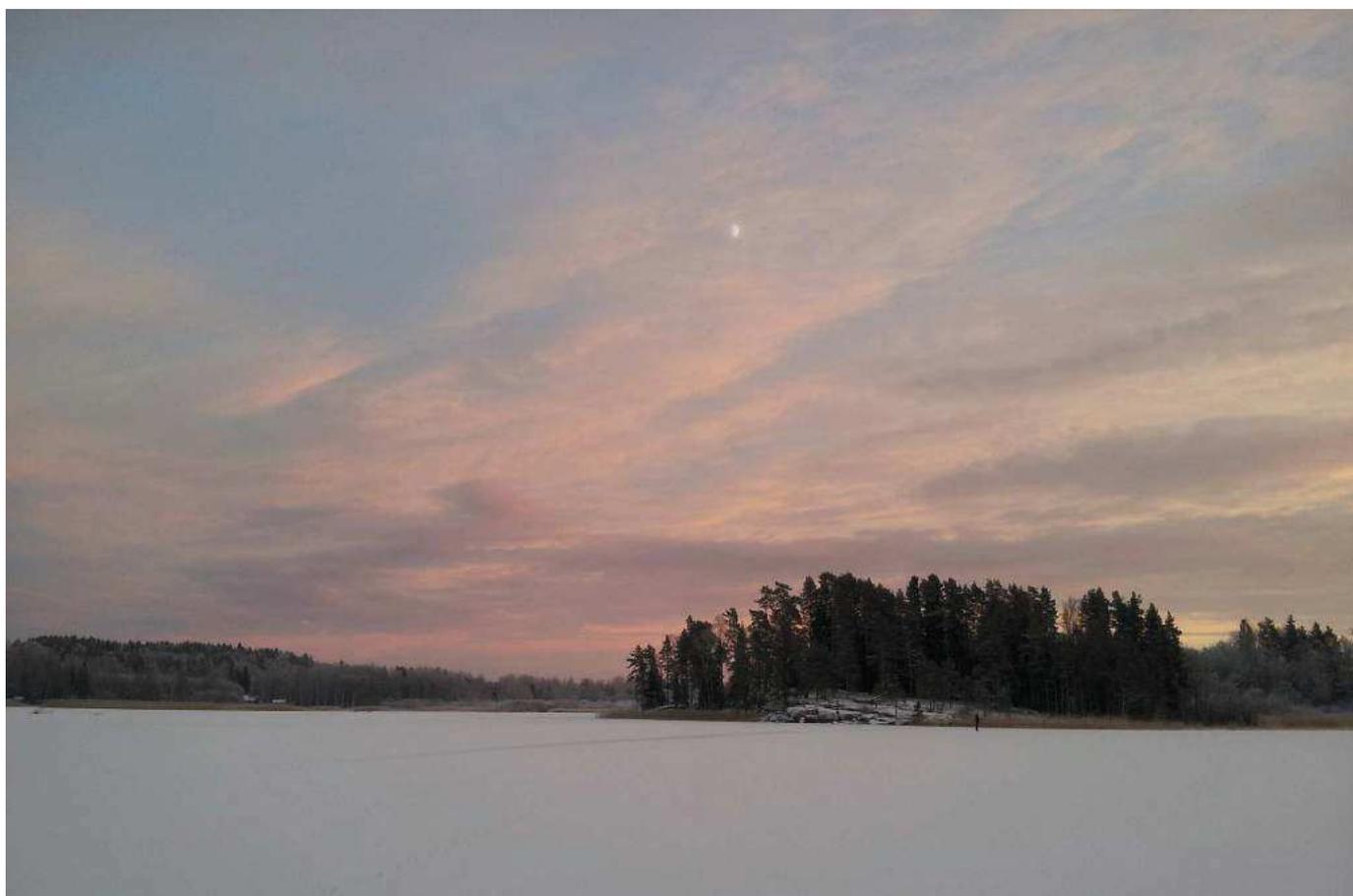
0.1 Problem statement

Het ijs op de rivier kraakte. Het was of het geluid voortsnelde en opsteeg langs de licht glooiende berghellingen.

Toen klonk er een dreun.

De rillingen liepen me over mijn rug. Dat geluid riep altijd een blij gevoel in me op. Ik keek omhoog naar de ontelbare sterren. Naar de maan die boven de bergrug hing. Naar de schijnwerpers van de auto's aan de andere kant van de rivier, die grote flarden licht door het donker wierpen. Naar de bomen die zwart en zwijgend, maar niet onvriendelijk langs de oever van de rivier stonden. Naar die twee houten voetbaldoelen op het witte veldje dat in de herfst onder water stond, maar dat er nu, nu de rivier laag stond, kaal en glinsterend bij lag.

- Karl Ove Knausgard, 2013

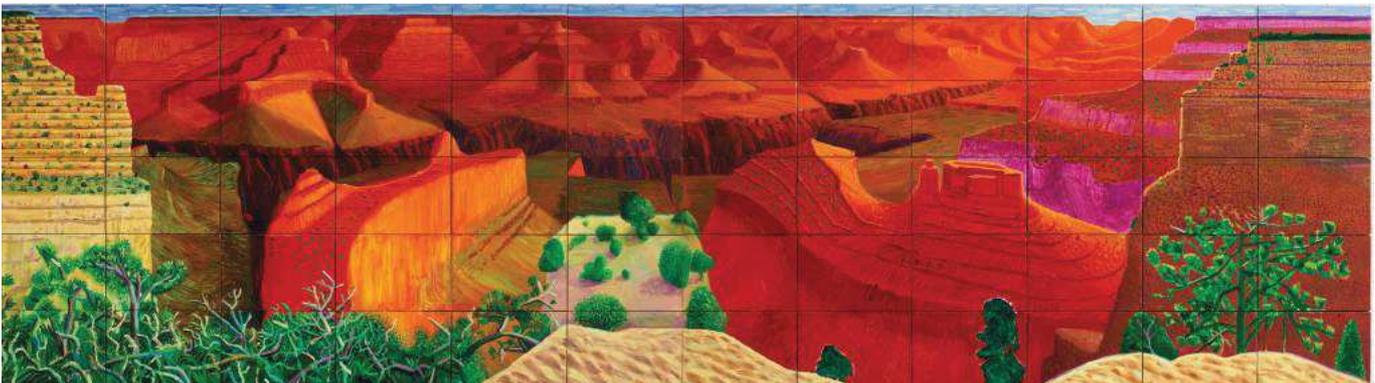


1. Frozen Summeln in West-Sweden

This passage from Karl Ove Knausgård’s first book *Father* from his autobiographic series *My Struggle* shows the great sensuous world he lives in and manages to transfer into literature. In an interview about these books, Knausgård states that he has a feeling this world is currently fading away (Louisiana Channel, 2016): “The sensuous, physical, material world is disappearing into pictures somehow.”

These statements and thoughts can be related to phenomena as urbanisation or the increased tendency of representation of environments on screens, but seeing them in the light of my own background has led to some valuable insights and questions.

Growing up in the countryside in the Eastern part of the Netherlands (fig. 3.) has given me valuable memories of being outside, building huts, running through cornfields



2. 'A Closer Grand Canyon' by David Hockney

The British artist David Hockney addresses a similar problem in an interview about his famous painting *A Closer Grand Canyon* (fig. 2.) where he reflects on the first big 3D movie 'Avatar':

“3D is quite old, you know. They thought of it a long, long time ago. Two cameras like two eyes. It does make an illusion of space, but it isn't how we see space. We see space through time. I see the tip of your shoe, I see your knee, I see this at different times and somehow you make space in your head. [...] I tend to think the whole of landscape experience is really spatial, it's a spatial experience.” (Louisiana Channel, 2016)

and staying out until it was dark enough to see the stars. When I moved to Delft to study architecture I quite fastly emerged into the city environment, but never felt completely comfortable in it. The subconscious yearning for this connection to landscape has been present in moving myself to cultures where this relation was more self-evident. After living and travelling in Norway (fig. 4) for six months I realised this culture has something Dutch culture has lost or never contained: A persistent connection to the landscape, even while living in the city, in the form of a cabin tradition. Since that moment, I have kept wondering how this connection is precisely shaped, how it evokes a valuation of the



3. Personal background - rural landscape



4. Norwegian landscape

landscape, what lessons can be learned from it, and how they can be applied to different situations. The architecture of cabins plays a big role in this, and therefore I would like to introduce the phrase 'getaway architecture'.

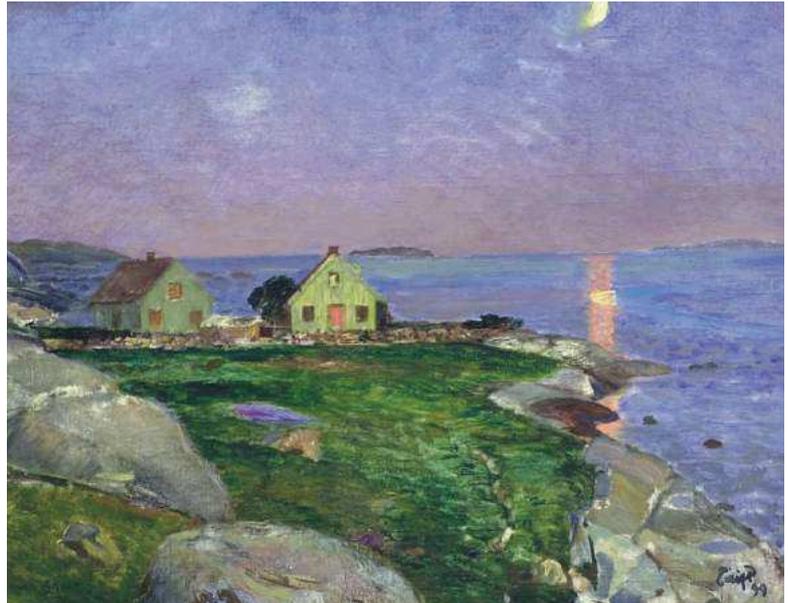
Getaway architecture is a key phrase in this context, not only as a type of architecture, but the total experience of connecting to nature as an act itself. It is an experience or, stated even wider, a way of living that spans across all scale levels: From the closest level of sensory experience to the bigger scale of memories of a landscape.

As first part of this graduation project, which ultimately aims to apply the lessons learned from the Norwegian situation to the fairly contrasting Dutch situation, the geographical location of this thesis is limited to Norway. The Norwegian situation is one of the most contrasting ones, looking at the way of living, and thus a suitable situation to learn from. The goal of this thesis is to produce a general set of tools and strategies with which this connection to cultural and natural landscapes can be (re)established, limited to Western countries with fairly similar climatic situations.

0.2 Research Question

How can 'getaway architecture' - the interplay between architecture, landscape, and way of living - stimulate a (personal) (re) valuation of a landscape?

- A. How is the Norwegian way of life informed by their specific form of 'getaway architecture'?
- B. How can the relation between architecture, landscape, and way of living be shaped through sensory experience?
- C. How can this bring about a (re) valuation of landscape?



5. Getaway architecture as valuation of a landscape: Eilif Peterssen - Fra Sandø.

0.3 Method

In order to answer the main research question, the subquestions need to be answered separately first.

The first question is contextualizing the main question through literature research on historical, cultural and geographical aspects: What is the history of the Norwegian way of living and what is its current status? This is illustrated by individual experiences and views using material from the interviews.

Secondly, the relation between architecture, landscape, and way of living through sensory experience has to be explored in literature, seeing these relations from different perspectives and fields of work within the design practice. Several theories are combined into one appropriate theory.

The third question: How can this bring about a (re)valuation of landscape? Is answered by interviews which are analysed by architectural scores. Qualitative research

through interviews is a widely used method in architectural research, for example Kevin Lynch used it for his theories in *The Image of the City*. Personal situations can be analysed in a certain depth and can act as both an illustration for the research as well as a contribution to a more general conclusion. By focusing on the experience in the cabin situation and seeing it in contrast to the background of the Oslo situation (fig. 6), the valuation of a landscape can be validated.

The group of interviewees consists of five Norwegian students with ages between 25-30 years old. Four out of five were architecture students, which allowed them to use previously acquired knowledge and skills in their way of thinking about the subject and responding to the questions. However, this does not specifically bias the interviews, especially because the subject that was treated in the interviews was a culture or tradition that is highly taken for granted.

The interviews were roughly divided in five parts: The start comprised some general questions about the situation the interviewees grew up in; The second part asked them to describe and draw their cabin and its surroundings, describe a normal day by making a timeline, step-by-step explaining their sensory experience in the morning ritual, reacting to three statements (showing the relations between architecture/landscape/way of living) and lastly visualizing their favourite image or atmosphere; The third part was an intermezzo about the route from their cabin to their Oslo home and vice versa; The fourth part was a copy of the second part, with a timeline of a week and weekend day as only difference; The fifth part was concluding with general questions about the relation between the elements architecture/landscape/way of living and a few questions about the Norwegian culture and their future plans.



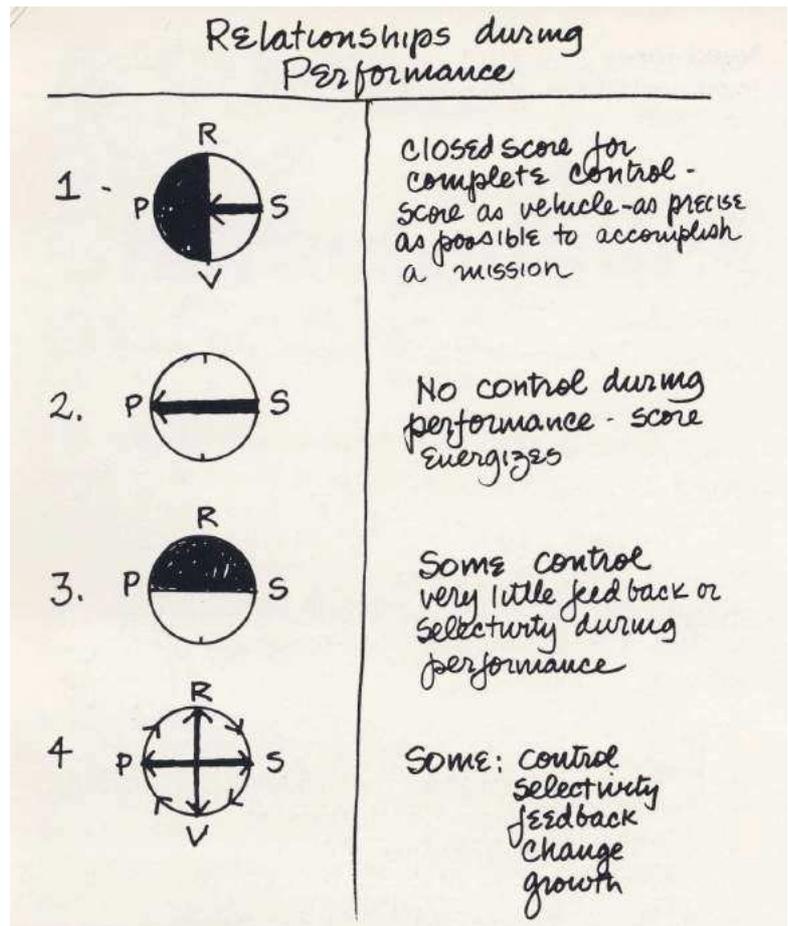
6. Interviewees in their Oslo home and their cabin

These interviews were not strict interviews, but can be seen as structured conversations. The desired method was a conversation where interviewees could fairly unconsciously describe their sensory experiences and where an overall image could be easily sketched. This balance between trying to get the desired answers and offering the chance to speak freely to the interviewees was maintained during the interviews. Moreover, four aspects were leading throughout these interviews: interior-exterior relation, the influence of seasons, sensory experience, and attachment to places.

The sensory experiences as described by the interviewees during their morning ritual in their cabin are ordered and analysed into 'scores', as defined by Lawrence Halprin in his book *The RSVP Cycles*: "Scores are symbolizations of processes which extend over time" (p. 1). According to his theory, an architectural score (scheme 3. in figure 7) is predated by Resource (R) as program and energizes processes in a creative way as Performance (P). In this research, the interview results act as a Resource for the scores, which contribute to the Performance of creating tools and strategies for designers. The Valuation (V) is not part of the process in Halprin's theory of architectural scores, but in this thesis the element of Valuation is considered as testing the outcome in a design. It is therefore not included in this thesis, but will be dealt with in the discussion.

The scores link the sensory experience to the architecture, the landscape and the way of living. Moreover, the motion in architecture, related to these elements, is visualized. In this sense the influences of all aspects of the process of valuing a landscape through architecture are summarized and presented as one integrative process.

These scores are summarized and



7. Halprin, L. (1969). *The RSVP Cycles*. p.192

classified into a scheme, where after they are generalized and translated into tools and strategies in the conclusion.

1. The Norwegian Way of Living

1.1 Introduction

To provide a context for the interviews conducted, an overview of what has shaped the Norwegian way of living into the form it has nowadays is needed. The Norwegian cabin tradition has a history that has to be understood in order to correctly analyse it. The 'way of living' is closely connected to the architecture and landscape a person is in. The relation between these actors will be further elaborated in the next chapter. In this chapter, while focusing on what roles architecture and landscape play, the history, culture, ways of living through time, and the current movements will be dealt with.

Lemaire (2002) describes the relation between mankind and landscape according to the history of landscape art. This history can be summarized as a demythologization of landscape art with the impressionistic era as a climax in naturalism that comprises both man and nature. In this century, this movement seems to go in the opposite direction, where a remythologization of world and man is steered upon (p.68).

In one way Lemaire describes this new movement as trying to reveal mythological ties to nature, but on the other hand he keeps seeing Western man as a decentralizing and demythologizing creature who tries to find one of the few centres by living and walking (p. 114). He relates this to tourism, which is inherent to the rise of photography in the impressionistic era. The tourist is the embodiment of all Western man was longing for the last five centuries and has established in the lines of the landscape (p. 144). Thus the movement of man and the world as respectively culture and nature becoming autonomous has been accomplished.

Lemaire argues that travelling offers the traveller a new vision of not only the world, but also his/her own domestic

environment. You could say the mass tourism that is present today, in this sense, also means an increase in certain attention to man's domestic environment, but it actually looks like mass tourism simultaneously brings an erosion with it. The more tourists go to popular locations, the less meaningful the touristic experience or "travel" becomes, since its original characteristics and population get buried under a globalized touristic experience. This argues for a bigger understanding of one's own domestic environment in another way.

The Norwegian way of living can be seen in this theoretical light, where the cabin tradition is both a special form of tourism and an extension of the domestic environment. Norwegian (landscape) art will be used to illustrate the way of living as comprehensively as possible.

1.2 History and Culture

Norway is probably a highly nationalistic society, which is possibly due to two factors that have played an important role in its history. The first factor is its young age, Norway only became a fully independent country in 1905. Being part of the Kalmar Union with both Denmark and Sweden and later forming the Convention of Moss in 1814 where Norway was an almost independent nation within an union with

in forming fairly separate communities with their own dialects and subcultures. An attempt to unify these communities throughout the country, including the more extensive cities, is visible in the introduction of the official Norwegian language “Bokmål”, where all dialects are combined into one comprehensive language. Reality is that this language is used by national institutes, but the communities or regions keep to their



8. Showing the constitution of Norway including references to Norwegian sagas and the history after the constitution.

Sweden, Norway hasn't been able to form a national character for several hundreds of years, like most European countries. This may have resulted in an intensifying nationalistic feeling.

The other factor is the geographical characteristics of the country, which is defined by borders in the shape of mountains or water. With a small and thinly spread population throughout their history, Norwegians have feared (and still do) that they are culturally and physically poor which also resulted in defensive and pride-inspired attitudes to their society (Rogoff Ramsøy, 1974, p.345). These geographical characteristics, in addition to the lack of available ways of transport, resulted

own dialect. Since the prosperity and thus the transport and access to other parts of the country have improved enormously, these communities are less confined and dependent on itself than before. In that sense, the goal of introducing this new language: forming a greater national feeling, might have also been reached. On another note, the strong national feeling is still clearly visible on the national day, the 17th of May. On this day almost all Norwegians celebrate the existence of their country with champagne breakfasts, wearing their regional folklore costumes that are mostly inherited and upgraded in every generation.

Sociologist Thomas Hylland Eriksen (VPRO, 2013) sees the Norwegian mentality

has shifted after oil was found. While he describes the mentality and feeling of nationalism as steadily rising until the 90s, as the nation slowly grew richer and focused on modernizing, in the last decades he acknowledges something that he calls the new Norwegian nationalism that shows a lack of incentives in society, because there is not a lot left to strive for.

The influence of this nationalistic society is also visible in the leisure sector. Sports in Norway are both affected by nationalism (as in probably every country) and shaped by a certain standard or code of behaviour. This code is described by Nina Witoszek, a research professor at the University of Oslo (VPRO, 2013): Caused by a historically strong protestant Lutheran culture, it is in one way imposing a desired feeling of equality, which means everyone has to act according to this code in order to not be excluded. In practice, this is a certain responsibility to be healthy, work out, look fit, and enjoy being outside. A certain code, or moral narrative also exists specifically for cabin life (Berker, T. & Gansmo, H., 2010, p.174).

In Norway there is a sharp line between work and leisure, which is divided between weekdays and weekends. Leisure time is strongly regulated by social norms, very closely related to the term 'koselig' which means something like cosy (Vittersø, 2007, p. 278).

In this sense, the leisure sector is intimately tied to nature, which Norwegians regard as being the real Norway. Norwegian nature is in some ways the common denominator of society: The fact of their isolation from others becomes at the same time a mark of distinction they bear in common with other Norwegians (Rogoff

Ramsøy, 1974, p.346). 'Friluftsliv' is a key phrase in Norwegian culture and cabin life. Abram (2007, p.5) defines this as outdoor recreation and indicates movement: hiking, skiing, and related activities of gathering, hunting and fishing.

1.3 Ways of Living through Time

Abram talks about the moment that mountain 'hytter' became popular, after the second world war and particularly in the 1960's: "simple wooden cabins in the high mountains, where families would go in the winter to ski and in the summer to walk and enjoy the fruits of the mountains, gathering bilberries and cloudberries and fishing for wild trout in the mountain lakes, at least partly as a form of food supplementation ('matauk') during the lean post-war years." (Abram, 2007). Of course this partial purpose of collecting food became less applicable since the economy slowly started to improve, with the extreme wealth injection in the 1970s due to the exploitation of fossil fuel fields as main cause of today's prosperity. While this increasing wealth makes the population's life easier in one way, it also makes it more complex and stressful. This is why, as a certain counter movement, Norwegians increasingly sought for simpler life forms through recreational home use in natural surroundings (Kaltenborn, 1998, p.121).

Norwegian cabin life is described by the interviewees as an important part of Norwegian culture, where being outside and spending time with your family are key aspects. Moreover, it is characterised by a certain lack of expectations, it is a place where the moral narrative is contradictory to that of city life where the social code is considerably stricter. Life is much slower and less stressful, its function is to relax. Since cabins have been part of Norwegian culture for decades, feelings of nostalgia or melancholia are often tied to this, resulting in almost conservative approaches to a cabin and its imposed way of living. This can be seen, in the light of current movements in this culture, as a counter movement.

Cabins are always very much tied to the environment or landscape they are



9. Showing the contrast as well as complementary relation between city life and countryside life.

in, outdoor activities are of vital importance for Norwegian cabin life. This is highlighted by one of the participants who illustrates the satisfaction of the residents with its environment. He compares his cabin situation to that of his home in Oslo:

In Oslo, I tend to use a bigger area than I would say than normal people use. Because I bike around a lot. I'm exploring more than when I'm at my cabin. I feel like on some days I have to escape from my apartment, to see something new. When I am at my cabin I usually just tend to be where I'm at, in a way. Because it's quite close to also what I need there. I don't need to see something new, what's there is enough. It's open and I can walk outside the door and see 2 kilometres or more. The nature is quite near, and I like to be close to nature. – Jørgen Høy, p. 9-10 (B1)

1.4 Current Movements

In the conversations I had with five Norwegian students, all participants pointed out that the Norwegian cabin culture is changing. Moreover, almost all of them indicated an improved economic situation as one of the reasons of this change in culture.

Berker and Gansmo (2010, p. 174) state that the intensification of cabin tourism is twofold. Firstly, Norwegians go to their cabins more often and for a shorter time, which means increased travel. Secondly, the cabins are upgraded and often connected to the grid which imposes more stress on the environment, local and in general.

Almost all participants underline this. The getaway places that were mostly self-built by their grandparents are not the standard anymore, some of the new cabins are so luxurious that they can be described as a second home. However, one of the interviewees that sees herself having access to a “comfortable cabin” doesn’t think her situation changes her connection with nature, since the intentions stayed similar to her grandparents’: being outdoors and actively experiencing the landscape together with family members. She also sees having access to a comfortable cabin as positively influencing her experiences outside, since she knows where she returns to after the deprivations of Norwegian nature.

The second result of the intensification Berker and Gansmo talk about is the stress on the environment caused by an increase of more comfortable cabins. One participant indicates that this stress is not only limited to practical aspects like energy, water, and sewage, but also extends into one of the paradoxal fundamentals of cabin culture. Next to an increase in comfort, there is also an increase in number of cabins which results in expanding tensions between nature and cabins. Everyone wants to have a spot in this real Norwegian nature, but no one wants

to hike through “real” natural environments while encountering cabin after cabin.

Looking at the increased comfort of cabins, a few participants recognize some sort of polarization, where there are purists or extremists that aim for a cabin as simple as possible versus Norwegians that demand a certain level of comfort that is close to the one of their homes. One of the participants experienced this polarisation when she found it hard to get friends to come to her cabin because of the lack of amenities. Some of the participants consider themselves as purists and argue for a conservation of simple cabin life. Main arguments for this way of life is having to follow the rhythm of day and night, as well as being more dependent on the weather and having a smaller barrier between outdoor and indoor life.

Vittersø (2007) underlines this in his article where he researches the transition that Norwegian cabin life is in: “old ideals about cabin standards, outdoor recreation and way of life today are challenged by new ideals, desires and demands” for comfort and convenience. It seems that the aspects of social gathering and outdoor activities remain the most important, which means the ideal of the primitive cabin life has a lower priority (p. 278). Another cause cabin life is used for is passing on certain values to younger generations, like care for nature and a healthy lifestyle. Still, cabin life stands in contrast to everyday life, whether it is more focused on the simple outdoor life or on the social aspect.

2. The Relation between the Elements Landscape, Architecture, and Way of Living: Experience

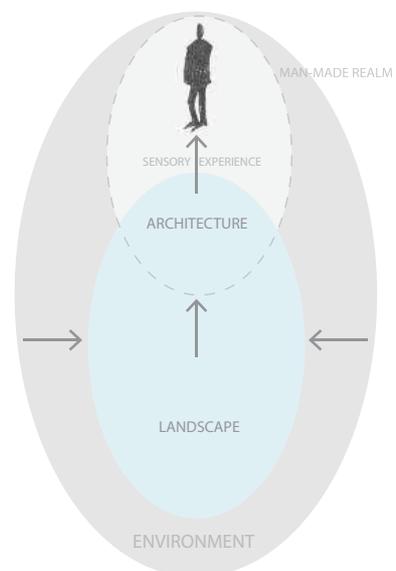
2.1 Introduction

Valuing a landscape is not a simple phenomenon, there are a lot of factors that come to the table when trying to dissect it. One thing that is certain is that valuation starts with perception, in other words, sensory experience. Our senses and the perception they produce are close and personal, but valuation of a landscape acts on a much larger scale. This results in scales ranging from a person to the world. In order to end up with a complete explanation of the process of valuing a landscape, all factors on these scales have to be included. By looking at the theories of Juhani Pallasmaa, who elaborates on the importance of sensory experience in architecture; Bernard Lassus who describes the way people perceive a landscape; and Kevin Lynch who explains how people form an image of an environment, a comprehensive theory and according scheme can be formed. In this theory, the elements landscape, architecture, and way of living are leading. They are expected to form the basis for a sensory experience which results in a valuation of a landscape.

In the description of the late 19th century Japanese art critic Okakura, the present and the absent, the near and the distant, the sensed and the imagined fuse together. The body is not a mere physical entity; it is enriched by both memory and dream, past and future. (Pallasmaa, 2005, P.45).

2.2 Pallasmaa: Sensory Experience in Architecture

In his book *The Eyes of the Skin: Architecture and the Senses* Pallasmaa argues for architecture that is based on sensory experience, a life-enhancing architecture that addresses all the senses simultaneously and fuses our image of self with our experience of the world (Pallasmaa, 2005, p. 11). Pallasmaa states that we have been living in an ocularcentric culture (p.17), where vision is an overpowering sense compared to the other senses. Today, it is even reinforced by a multitude of technological inventions and the endless multiplication and production of images (p.21). The problem of this perception of sight as our most important sense is that it results in a separation and reduction that fragments the innate complexity, comprehensiveness and plasticity of the perceptual system, reinforcing a sense of detachment and alienation (p.39) from contemporary architecture. He sees the body as the centre of the experiential world (p.40) where the separate sensory experiences of sight, sound, smell, and touch combine into one comprehensive experience, a multi-sensory experience. He sees architecture as



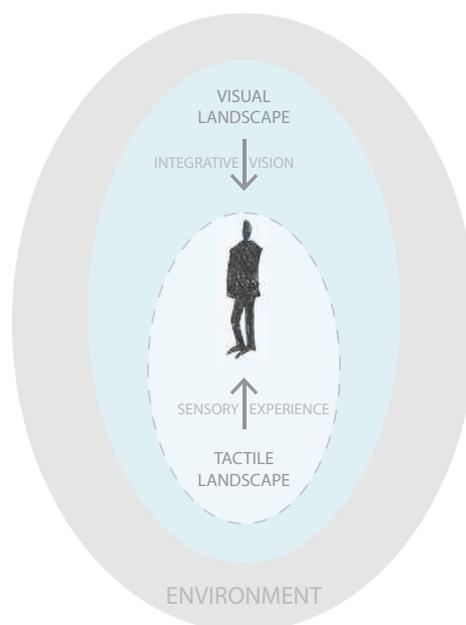
10. The role of sensory experience in valuing a landscape

2.3 Bernard Lassus: The Landscape Approach

“an extension of nature into the man-made realm, providing the ground for perception and the horizon of experiencing and understanding the world.” (p.41).

This historical visual dominance in architecture Pallasmaa describes can still be distinguished in architectural education and practice nowadays. Inevitably, architecture is in close relation to the visual perception since visual modes of representation are used to communicate designs with others without it being built. However, multi-sensory experiences can be designed in architecture, and are not to be forgotten or overlooked in the design process.

Lassus, being originally an artist as well as a landscape architect in a later stadium, has a slightly different view on perceiving the environment. Peter Jacobs says about him: “Lassus’ practice is built upon a feeling for landscape, a theoretical structuring of the idea of landscape, and a passion for intervening in the landscape in ways that give meaning to places and to the activities of people who dwell in these places. His compassionate commitment to the senses as a vital instrument in the organization and understanding of landscape is central to our understanding of his work.” (Lassus, 1998, p. 3). The perceptual experience of a landscape is in this case leading in his work, but is divided into scales in a different way: “Lassus distinguishes the tactile and visual scales of the landscape as a means of distinguishing between the immediate sensory knowledge of a place derived by touch and smell and the more integrative vision derived from an overall view.” (p. 3).

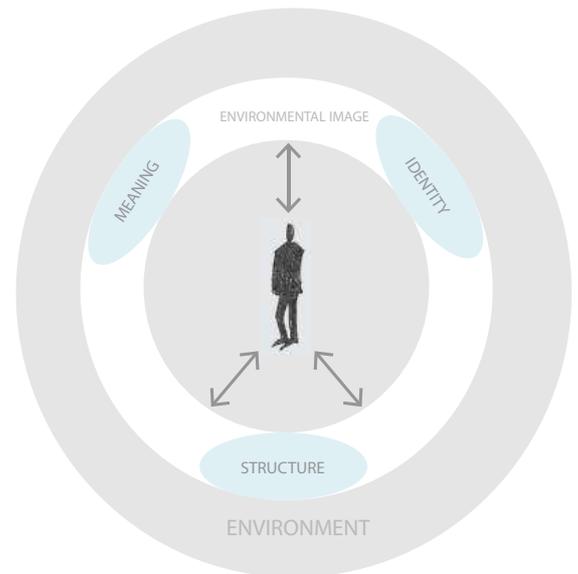


11. Visual and tactile landscapes

2.4 Kevin Lynch: The Image of the City

Although Kevin Lynch's *The Image of the City* focusses on how people observe and process this observation into images of an urban environment, parts of his theory are also applicable to other environments. He defines the "environmental image" as "the generalized mental picture of the exterior physical world that is held by an individual" (Lynch, 1990, p.4). Moreover, he talks about them as comprehensive sensory experiences where perceptions are never singular, but always in relation to its surroundings, physical and mental (p. 1). This means that for example past memories are also an important building block of an environmental image. On the construction of the sensory experiences, Lynch states that they are built of visual sensations in many forms, but also recognizes smell, sound, touch, kinesthesia and sense of gravity (p.3) as perceptual elements. The image, in reality, is always perceived as a comprehensive one, but the three components identity, structure, and meaning can be used to analyze it.

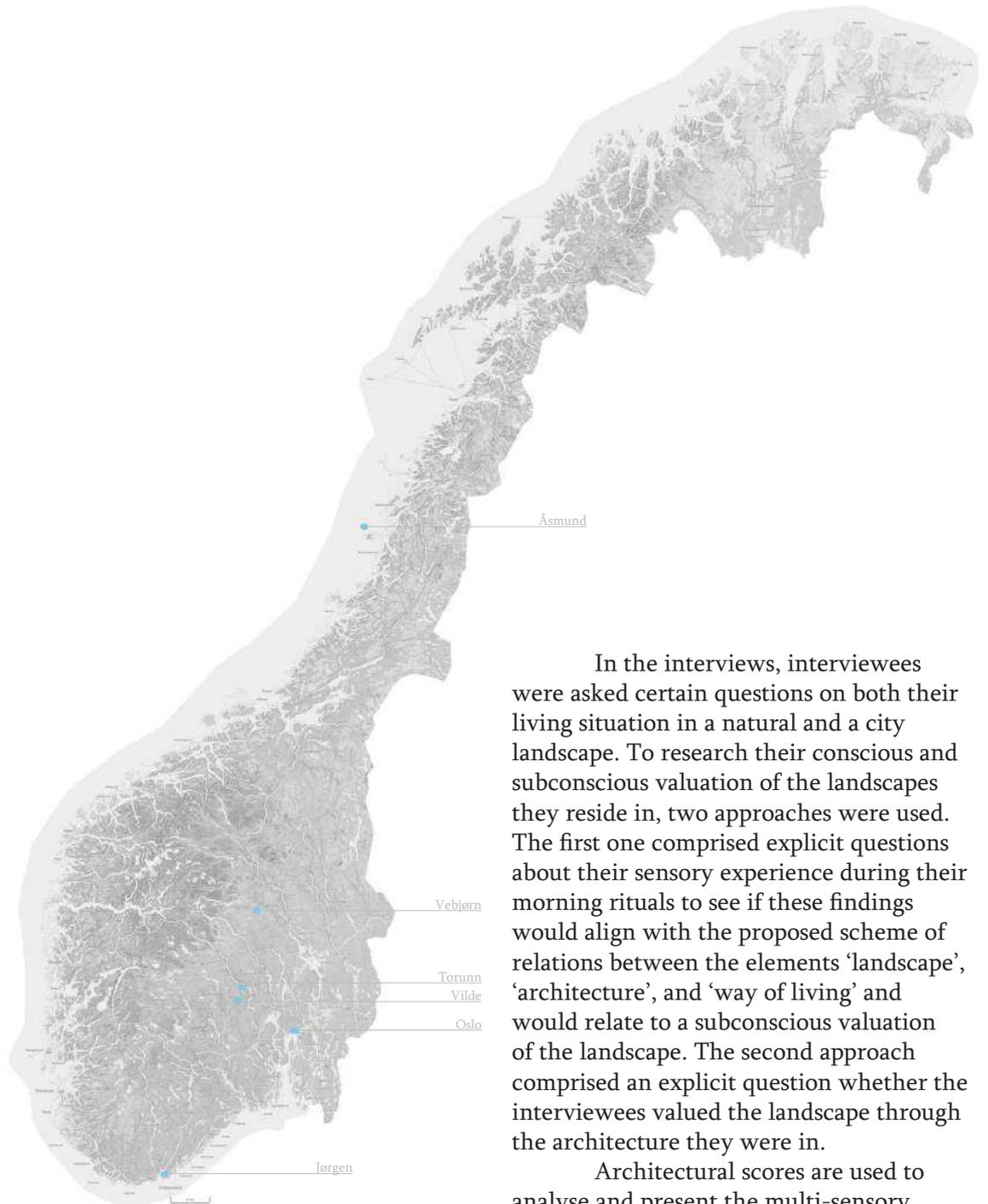
When talking about the exact relationships between the elements, Lynch describes environmental images as a result of a two-way process between the observer and his environment. The environment suggest distinctions and relations, and the observer selects, organizes, and endows with meaning what he sees (p. 6). This result is of course subject to changes in both elements, environment and observer. Furthermore, a highly imageable environment would invite greater attention and participation (p.10), as well as the fact that a good environmental image results in the possibility of the possessor to establish a harmonious relationship between himself and the outside world (p.4).



12. Valuing a landscape through an environmental image

3. The Revaluation of Landscape through Getaway Architecture in Norway

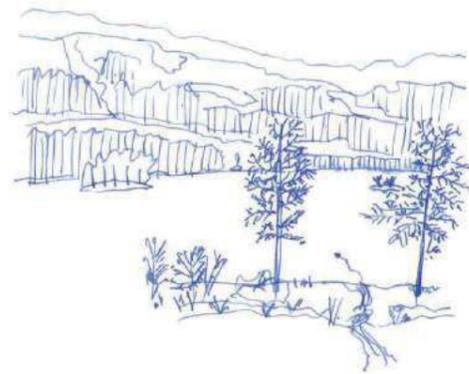
3.1 Introduction



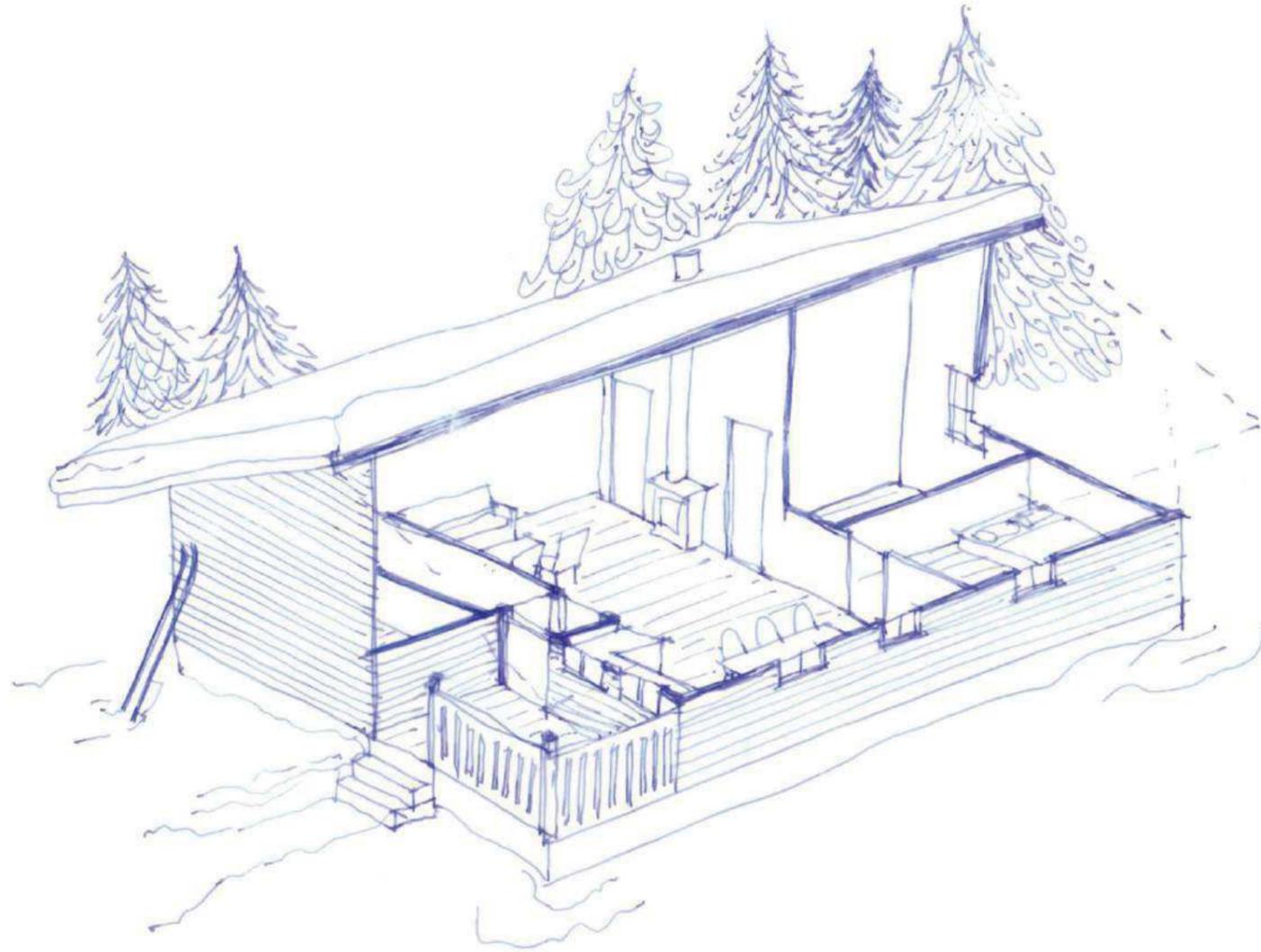
In the interviews, interviewees were asked certain questions on both their living situation in a natural and a city landscape. To research their conscious and subconscious valuation of the landscapes they reside in, two approaches were used. The first one comprised explicit questions about their sensory experience during their morning rituals to see if these findings would align with the proposed scheme of relations between the elements 'landscape', 'architecture', and 'way of living' and would relate to a subconscious valuation of the landscape. The second approach comprised an explicit question whether the interviewees valued the landscape through the architecture they were in.

Architectural scores are used to analyse and present the multi-sensory experience in a comprehensive way. Every score is based on the experience in a certain season.

13. Locations of participants' cabins in Norway



From where I sit I can see the garden in front and the lake behind it. There are two small islands in it that seem to be trapped by the ice. The mountain behind it looks like it is tilted towards us. The top is completely white, without any trees. I can hear the wind blow through the trees surrounding the cabin, the snow softly falling down.



It seems like the snow outside pours light in through the little window. I stick my toes out from under the blanket, but the cold immediately grabs it. I hear the crackling sound of the burning firewood heating the rumbling water.

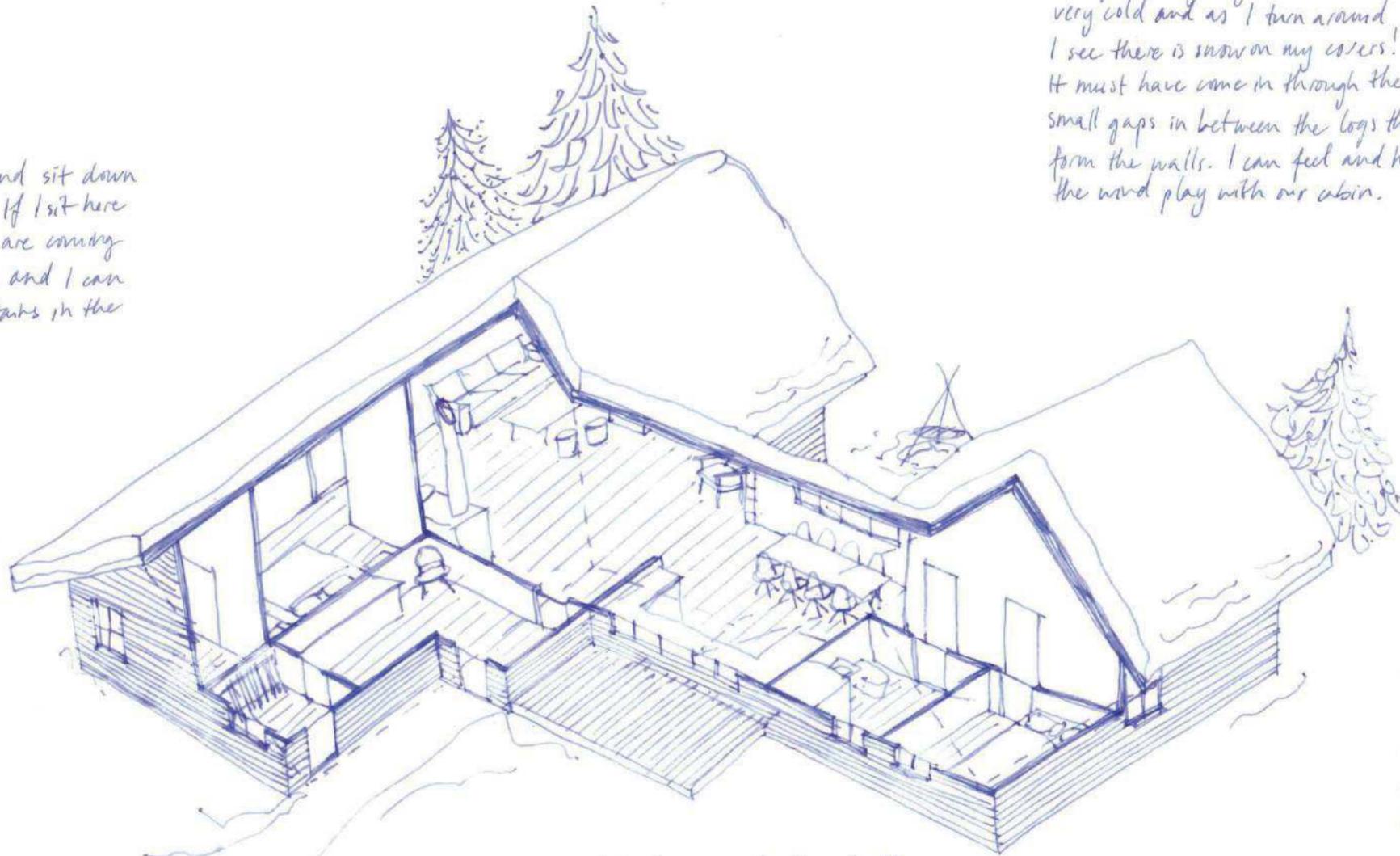


Before I step out I put on all of my clothes. It is freezing cold, I plough through the snow and spot the hole in the distance. The ice softly sends deep tones underneath me. I grab the stick and punch through a few centimetres of ice that has formed overnight. I submerge the bucket into the unbelievably cold water.



I go in again to help my parents prepare breakfast. The kettle whistles softly. I put the wooden plates on the table. The sound of wood on wood is so special for this place, so recognizable.

I take my coffee and sit down in the living room. If I sit here I can see if people are coming into our cabin area and I can see the big mountains in the background.



The joyful sounds of my niece and nephew wake me up. It is still quite early, my bedroom is very cold and as I turn around I see there is snow on my covers! It must have come in through the small gaps in between the logs that form the walls. I can feel and hear the wind play with our cabin.

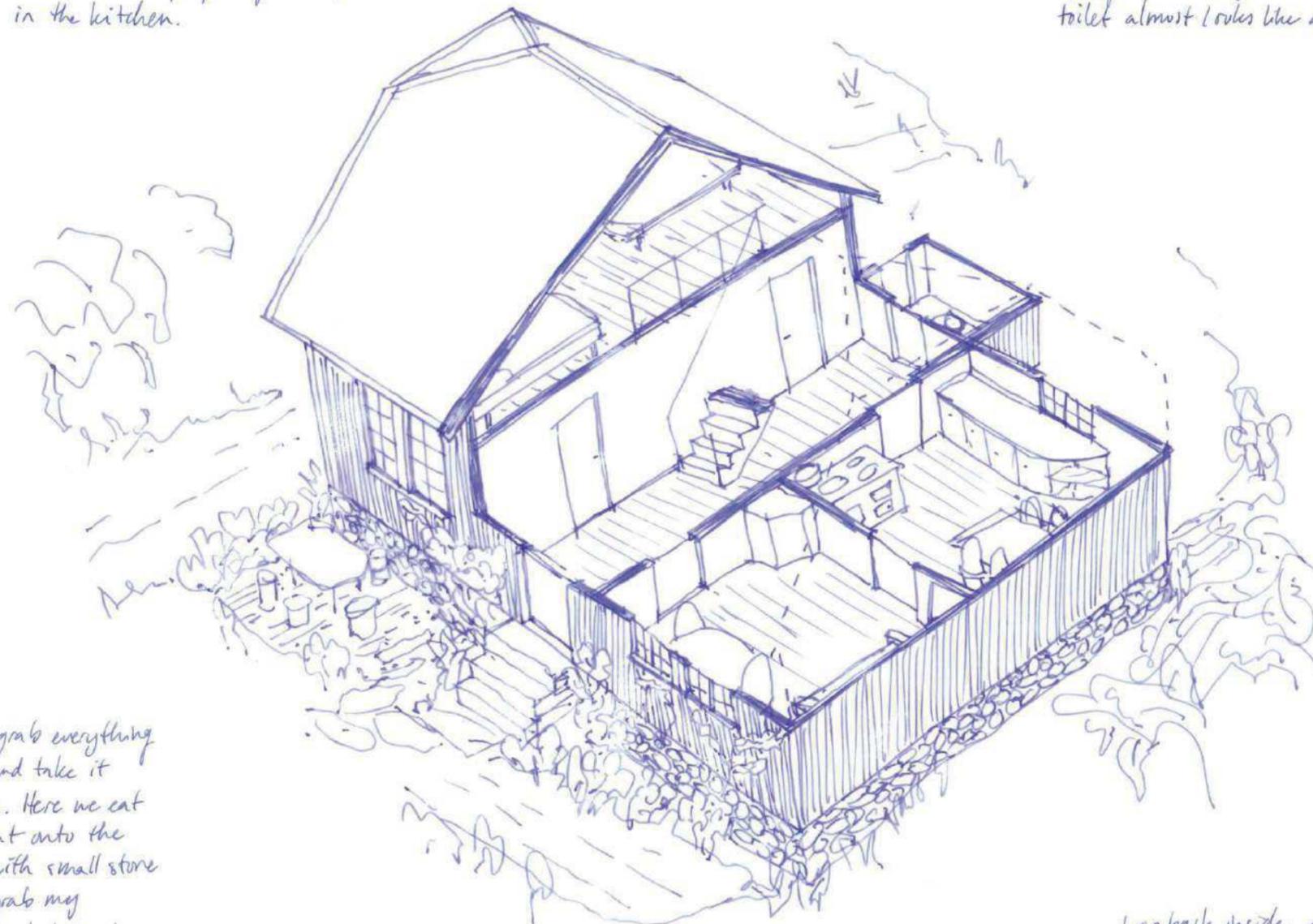
I quickly get on clothes and take a small sprint through the doors to get into the warm bathroom. My body slowly fills with warmth through my bare feet on the heated floor.

After I am ready I go to the kitchen and sit down at the table, which is ready for breakfast. From where I sit I can look outside and see the lake which is quite far below us. I can also see our neighbours preparing for a day of skating.



The rhythm of raindrops on the metal roof and the sound of birds softly squeaking in between the roof tiles slowly wakes me up. I turn on the radio and hear my mom and dad preparing breakfast in the kitchen.

I climb down the creaking stairs and go outside through the back door and the little washroom. The cold stone steps take me down into the green lush garden and then up a path in the forest, where the toilet almost looks like a small house.

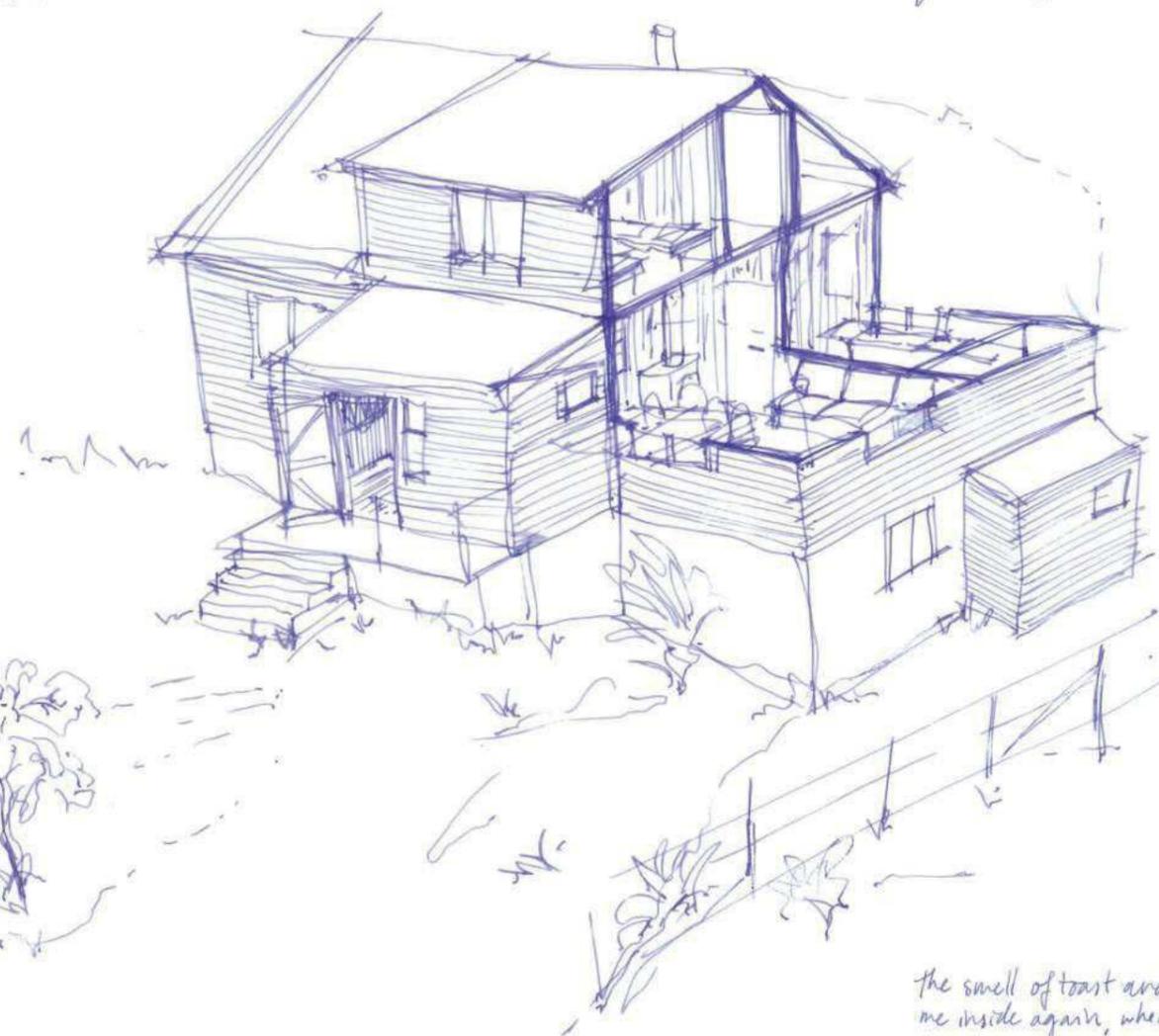


When I go in again I grab everything needed for breakfast and take it outside to set the table. Here we eat in the sun, looking out onto the sea, which is dotted with small stone islands. I sometimes grab my binoculars to spot its inhabitants, both birds and people.

I go back inside, grab my toothbrush and take it outside where I look out over the softly splashing sea water.

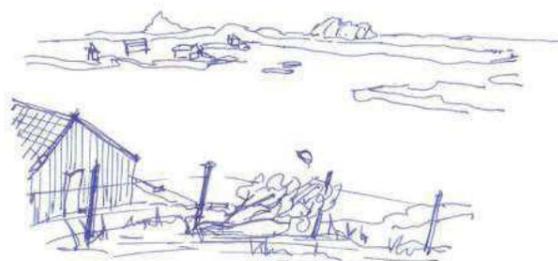
The sound of the howling wind and the screaming seagulls wakes me up. It has been light for a while now, it barely gets dark this time of year. The smell of old linen in this room takes me back to my childhood memories.

I step out into the hallway, I can hear my aunt and uncle preparing breakfast, their muffled conversation is too soft to understand. The stairs are extremely steep, they are almost like a ladder. The sound it produces seems to remind us of its age, like a proud exclamation.



I take some water from the bucket and step outside onto the porch. From there I take four steps down until my feet touch the cold grass. I can feel the wind touch my wet face.

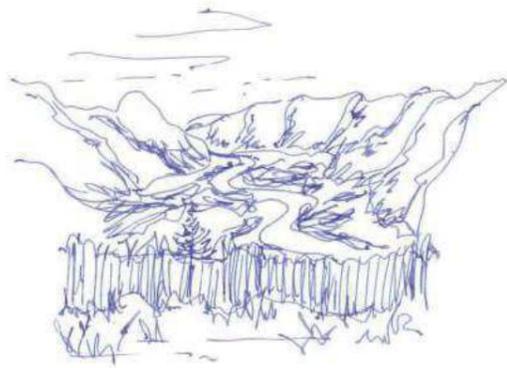
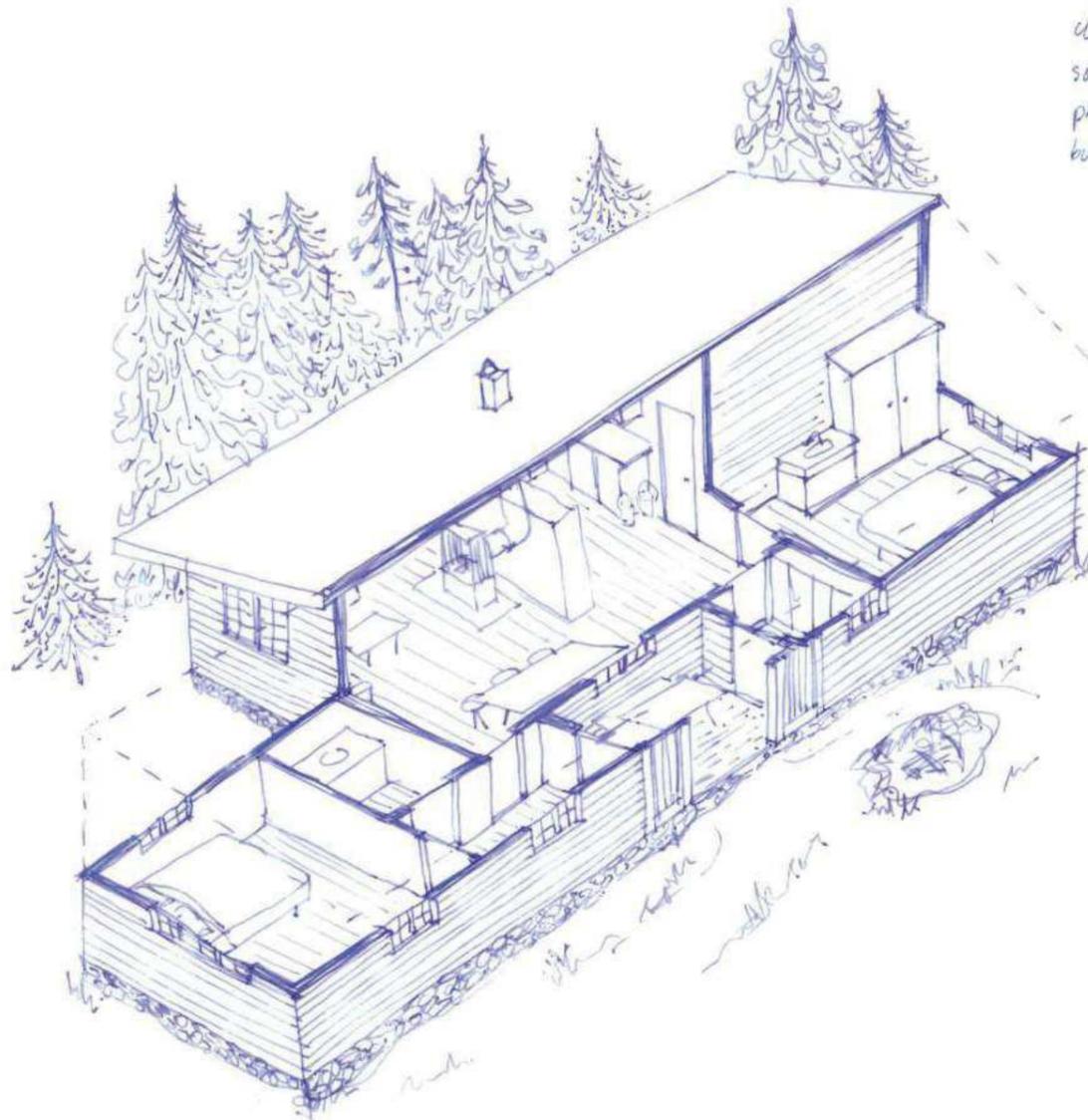
I take my coffee outside and sit down on the concrete porch. From this point the view is also phenomenal: You can see the red boat house, where the sea meets our island. You look out onto the neighbouring islands, all green on top and slowly changing colour towards the sea level. Far out, on the horizon, there are two islands I can recognize by their shape, a man's face 'en profil' and a shark fin. Beyond is the great Atlantic.



The smell of toast and coffee draws me inside again, where - once inside - I realize how the smell of burning firewood mixes in so well. I sit down at the table, from where I have an incredible view: Apart from having an overview of our island, the main water way entrance of the archipelago offers an always interesting scene, boats and surfers pass by slowly. They give scale to the colourful flat islands, barely emerging from the water.



When the sunlight enters my room and the flies begin to buzz as they awake, I begin to wake up too. It is still quite cold in my room, and as I start putting on several layers of clothes I hear the characteristic sound of metal against metal, as my parents are taking water from the buckets to make coffee.



I sit down at the table and look out over the valley. The meandering river glistens in the early sunlight where the autumn colours seem to rustle in the wind, as they transform from deep green to intense orange.

I open my door and a wall of breakfast smells hits me. The next door, an old stable door, is heavy and difficult to open. The hallway is cold, I open the door to the toilet and the vividly colourful scene of autumn fills my sight as I look out of the window.

On my way back I take some firewood and bring it to the fireplace. The smell, warmth and crackling sound comfort me as I put the logs on the fire.

4. Conclusion and Discussion

4.1 Conclusion

A stimulation of a personal (re) valuation of a landscape can be shaped through getaway architecture in different ways. The interviews provide an answer, but this answer needs to be understood in its context. The historical and cultural background provide this necessary context, as well as the theoretical framework that is used to gain more insight in the process.

As we saw in the first chapter, Norway has a relatively specific cabin tradition that is embedded in Norwegian culture and is thereby dependant on general cultural changes. Moreover, this cabin culture is characterised by getaway architecture being a self-evident counterpart of urban architecture for a large part of the population. The culturally accepted or expected way of living tied to this type of getaway architecture is relied upon heavily. However, the constantly growing prosperity in Norway influences the cabin culture in two ways: The visits become shorter and more frequent and the cabins have a higher level of comfort.

Relating it to Lemaire's theory, the cabin tradition is a way of extending the domestic environment. Originally, this was a contrasting situation that maintained both the urban and natural situation, but currently they seem to grow towards each other in terms of luxury and comfort. Still, Norwegian nature and the associated 'friluftsliv' are mythologized by Norwegians, but polarisation is recognized within this movement. A desire for comfort might endanger the mythological aspect of the Norwegian cabin tradition, as well as the possibility of valuing the landscape accordingly. However, as long as the concept of 'friluftsliv' continues to exist in its current form, the valuation of landscapes will have a future.

The Norwegian way of life is thus

informed by their specific form of getaway architecture, its physical aspects are visible in the architectural scores in the third chapter. All cabins are constructed out of (solid) wood, mostly resting on stone foundations. The older cabins are relatively compact compared to today's standards. The living room forms - in most cases - the heart of the cabin, as well as the fireplace that is used to centrally heat the cabin. Another composition shows the hall as a central component of the cabin, providing entrance to all rooms and the possible first floor or loft. However, the majority consists of one floor, where the compressed rooms are in a close relation to each other. All cabins are traditional in construction and style and appear with this reason as quite closed. However, the entrances often form transition zones, depending on what season the cabin is built for.

The theoretical context can be explained in line with this. While all theories define both the environment (although in different ways), the observer, and sensory experience as a key process in perceiving (and valuing) the environment, they differ in approaching the precise division of this perception. Pallasmaa sees architecture as an extension of nature in the man-made realm which makes it possible to perceive the world through sensory experience. He sees sensory experience as one comprehensive perception. Lassus divides the sensory experience and accordingly the environment into a tactile and a visual scale. Lynch sees the environmental image as a result of a two-way process which is defined by a suggesting landscape or environment and an experiencing observer.

As visible in all theories, the relation between the observer and the environment is shaped through sensory experience, which is a key element in the process of

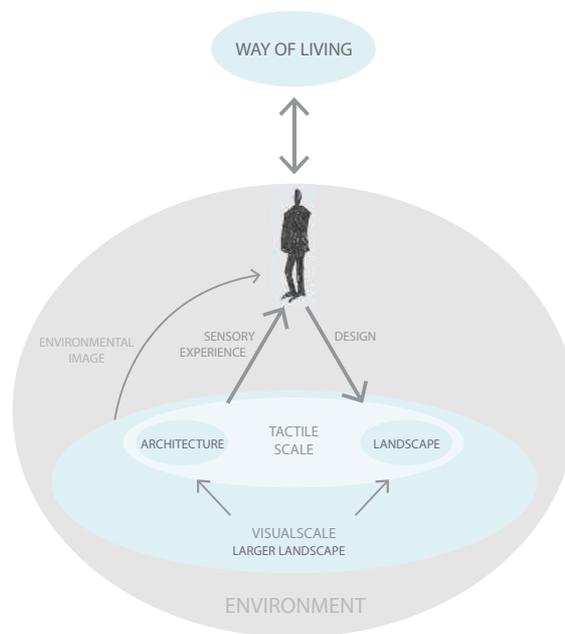
valuing an environment. This environment consists of two scales, architecture and the close landscape (re)act in the tactile scale where all senses work, and the visual scale that comprises the larger landscape. In the case of 'getaway architecture', the larger landscape is taken in and understood by the observer through architecture in the tactile scale. The valuation of the larger landscape, seeing it as a more separate element, is both present through an environmental image, but more importantly it is shaped through the corresponding way of living. In this quote the participant describes how these elements often merge together into one experience.

Yes, I mean, in my perception the cabin is kind of just part of the landscape, it's a natural thing. [...] It just blends into the landscape. [...] The appreciation of the landscape comes through the house, the cabin. [...] Not only the landscape and the cabin, but also like the connectedness with nature, it's kind of all just one feeling or experience [...] it's hard to imagine them separated.

-Vebjørn Stafseng, p.29-30 (B2)

The way of living is introduced as a new element in this relational scheme, where it is part of a two way process: On one side, the observer acts according to the sensory experience he/she receives from his/her environment, but on the other side the way of living also embodies the culture and tradition the architecture and landscape is embedded in. This quote shows how the way of living influences a person's relation to the surrounding landscape and its valuation.

In Oslo, I tend to use a bigger area than I would say than normal people use. Because I bike around a lot. I'm exploring more than when I'm at my cabin. I feel like on some



19. Sensory experience as key process in valuing a landscape

days I have to escape from my apartment, to see something new. When I am at my cabin I usually just tend to be where I'm at, in a way. Because it's quite close to also what I need there. I don't need to see something new, what's there is enough. It's open and I can walk outside the door and see 2 kilometres or more. The nature is quite near, and I like to be close to nature.

-Jørgen Høy, p. 9-10 (B1)

The participant is also (re)acting in this tactile scale in a two-way process: taking in the environment through the earlier stated sensory experience, but also influencing it through design.

However, observer does not seem to be the right terminology. Since a person is an active member of this process, participant is a more suitable phrase.

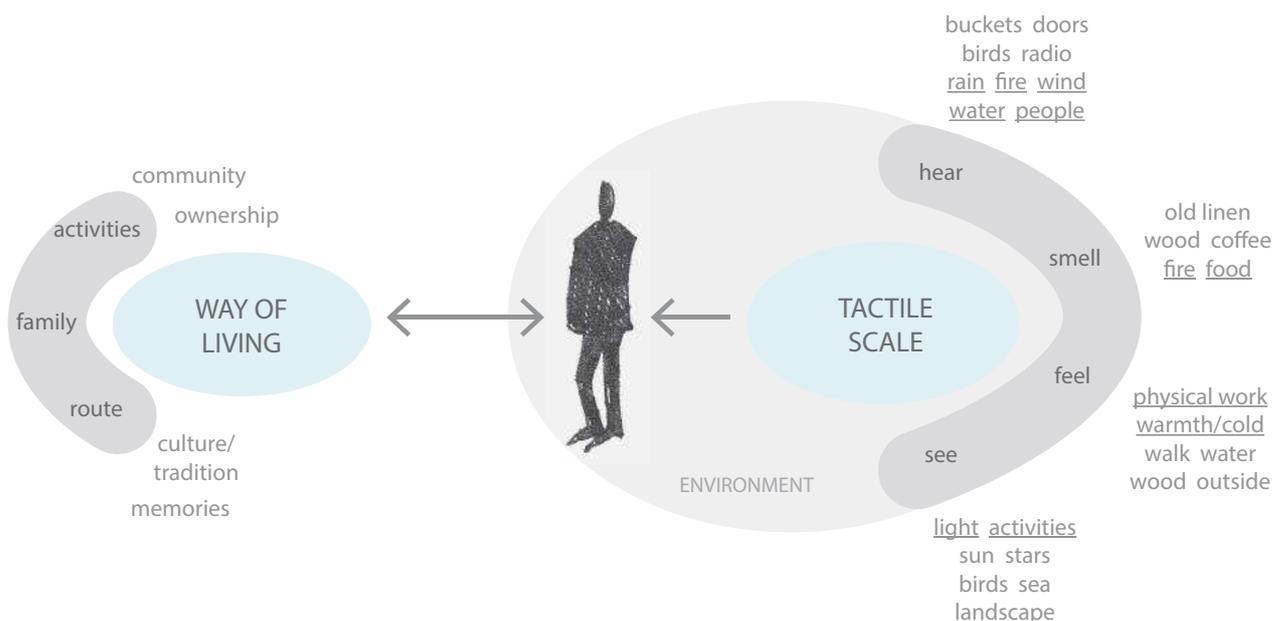
4.2 Tools and Strategies

The analysis drawings in the form of scores are showing multiple elements and processes that bring about a valuation of the landscape (including the architecture). On a general note, all scores show that the way of living has such a strong connection to the architecture and landscape that it inevitably brings about a valuation of that landscape. The architecture and landscape are not there merely to enjoy and to admire or to consume, they are in a much stronger functionally and mentally bound relationship.

However, since these are specific cases, more general strategies need to be extracted from them. As a start, all elements that are essential in the process of valuing landscape through architecture can be grouped and ordered in the earlier described visual and tactile scales and the newly introduced element 'way of living'. The important sensory elements are grouped

in the tactile landscape, the more widely influencing elements are part of the way of living. Still, these tools are specific for the Norwegian situation and thus tied to their history, culture, and traditions.

Looking at the results grouped around 'way of living', the most influential elements in the process of valuing a landscape are 'activities', 'family', and 'route'. Since the family and activity aspect of the Norwegian cabin tradition are strongly tied to Norwegian culture, they need to be taken fairly lighter in defining the general strategies. Still, a certain kind of flexibility in composition of the architecture has to be provided to offer possibilities for staying with families in several sizes. Concerning the geographical characteristics of Norway, it has to be taken into account that not all countries possess these spectacular and still fairly uninhabited landscapes one can build in.



20. Summary of analysis results

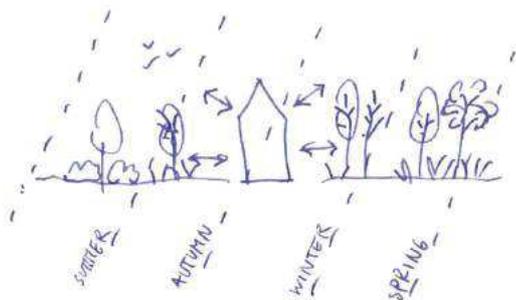
This is why the activity aspect also has to be slightly altered into an embedment in current activity traditions and structures, without excluding new forms. The route towards the building is also extremely important for the valuation of the landscape it is in. A certain feeling of detachment is needed in order to see the landscape in a different light, regardless of the physical distance between the home and cabin situation.

The sensory experiences as summarized in the last chapter are already fairly general and thus do not need alteration, apart from the notion that they do not need to be incorporated as separate sensory experiences. All senses work together in a multi-sensory experience, and they in turn cooperate with the environmental

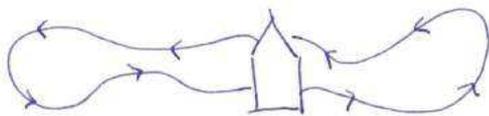
image and the corresponding way of living, transforming it from a passive process into an active one.

Moreover, seasons have proven to be very determining for the way of living in types of 'getaway architecture', this is why architectural reactions on seasonal characteristics need to be incorporated in the design, particularly including the inside-outside relation.

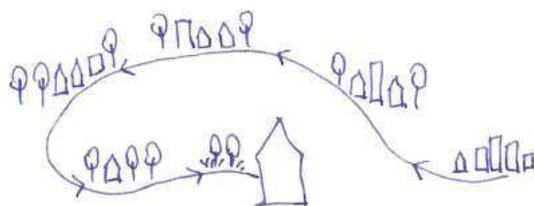
In conclusion, there are three general strategies that need to be followed in order to create getaway architecture that evokes an understanding and valuation of the landscape it is in. Part is theoretically substantiated by other authors, part is specifically following from this:



1. Specific landscape elements and characteristics are to be underlined or magnified by architectural elements through designing for sensory experience, relating it to seasonal characteristics.



2. The landscape is not only experienced through the architecture, activities and movement in the landscape need to be incorporated in the design.



3. Routes towards and away from the architecture are significant for the sense of detachment, especially in less remote areas.

21. Strategies

4.3 Discussion

This set of tools and the accompanying strategies are bound to certain limitations: The climatic and cultural situations in which they are applicable is limited to Western countries with a fair seasonal contrast.

The ultimate test for the outcome of this thesis is using it in a design process. Due to my own background, a logical next step would be to use the tools and strategies for a design in the Netherlands. Since this country is one of the most densely populated countries in the world, it is probably a good test case. Moreover, the share of cultural landscape is considerably bigger than that of natural landscape, which allows for a different view on using these tools and strategies.

Apart from using this set of tools and strategies, other elements need to be part of the design process. Knowledge of the area is of high importance, both in terms of an analysis of the specific landscape and local architecture and in terms of an exploration of its history and culture, like is executed in this thesis.

For the continuation of this project, where I will use these tools and strategies in the design process, a literature study of the Dutch way of living (Pt. II) and an analysis of the specific design site (Pt. III) will precede and gradually cross-pollinate both the landscape design and the architectural design (Pt. IV).

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9. Oslo Rådhus, Eastern Gallery, Per Krogh - Byens og dens oppland. 2017. Own photograph.

Appendixes

- A. Question list
- B.1 Results Jørgen
- B.2 Results Vebjørn
- B.3 Results Åsmund
- B.4 Results Torunn
- B.5 Results Vilde

A. Question List

Question list – 27/10/2017

Explorelab 25 research project

Wilma Hiemstra

Rough structure

1. General (name & growing up)
2. Cabin
 - a. General
 - b. Timeline
 - c. Statements
 - i. I feel like I adapt my lifestyle to my cabin
 - ii. My cabin is a safe haven which protects me from things happening outside
 - iii. Seasons severely influence my lifestyle
 - d. Visualisation of atmosphere
3. Route
4. Oslo home
 - a. General
 - b. Timeline
 - c. Statements
 - i. I feel like I adapt my lifestyle to my house
 - ii. My home is a safe haven which protects me from things happening outside
 - iii. Seasons severely influence my lifestyle
 - d. Visualisation of atmosphere
5. General (comparison)
 - a. Do you feel the landscape influences your lifestyle? And do you feel the landscape influences the architecture? And architecture your lifestyle?
 - b. Do you feel you value the landscape through architecture?
 1. In what way do you think you are part of Norwegian culture with spending time in a cabin (and nature)?
 2. Do you feel this culture is changing?
 3. What are your future plans concerning dwelling? How do you feel this will affect your lifestyle?

B.1 Results Jørgen

Jørgen 7/11/2017 14.00h

Wilma	It should be something like an hour. Ok, let's start with your name and where you grew up.
Jørgen	So my name is Jørgen Høy and I grew up in Kristiansand, south in Norway.
Wilma	And you have a cabin there?
Jørgen	My family have a summer house . It's quite old, I think it's around 200 years old actually. So for me it's a cabin because. It's quite big but it doesn't have electricity or water or is not properly insulated, so it has a cabin feeling.
Wilma	So 200 years, it has always been owned by your family?
Jørgen	No, actually the whole structure has been moved by boat. I can't remember from where, but it's like a different place in Kristiansand. It's been moved by boat to the place it's located now, it's called Espevag. And I think my mother's, no, my grandmother's father bought it I think and moved it.
Wilma	So four generations. And why did they move it?
Jørgen	Because they were going to demolish the house. But first they tried to sell it, like if anyone wants the house. And we got it.
Wilma	And then by boat. But that's the most common way of transport there?
Jørgen	At least around, because this was around the 1900's, right before the first world war. I mean, I think that was the most efficient, moving it by boat, at that time. Because also it is by the coast line.
Wilma	But how far is it from your, like, is it close to your parent's house?
Jørgen	No, it's like 45 minutes by car. Quite close, but still.
Wilma	I still think that's quite close. Could you draw a plan of the house ? And also facades if you want. So you normally go there in summer you said? It's not possible in other seasons?
Jørgen	It's possible, but my parents doesn't like that I'm there when it's cold. Because it gets really, really cold.
Wilma	There is no fireplace or something?
Jørgen	Yes there is a fireplace, but the wind like, we're working on it now, to make it more seasonable. So we can be there.. But it's meant as a summer house. But I would like to go there more often than I do now. Because I haven't actually been there, really been there, in like, two years. This summer, I had an Oslo summer, for the first time actually.
Wilma	You didn't go to Kristiansand?
Jørgen	Because I didn't have work in Kristiansand. I have to think a little bit here.
Wilma	Yes, because this is the hallway? Or this is the entrance?
Jørgen	Yes, there is an entrance here and an entrance here as well. But you have this little.... Yeah there is a small stair here. These walls go out here. There is a staircase here.
Wilma	Oh there is two storeys?
Jørgen	Yeah there is two, or there is a loft. Ooh this is really small compared to this. It has a staircase down here that's... Should I draw furniture?
Wilma	Yeah just draw what is in there now.
Jørgen	Here is the kitchen, chairs, and here is the, we have an old baking oven there. That's what we used to cook at, with fire. And here is just, I think it's a bit stupid room because it's the nice living room. It has a quite big couch and it has a cupboard here in the corner and a round table around here with two chairs. And here is also an oven, but I've never seen it been used. And here is the normal living room.
Wilma	You don't use the formal living room?

Jørgen Yeah we use it, but it's not that often. I don't know, because we're actually in the dilemma of who is going to take over this place. Because I have no grandparents anymore and they were the ones who took care of this place. And now if my parents and, cause there is three sisters who are going to share this, but maybe just two of them are going to share, and that's my mother and her youngest sister. Because the oldest one have already got a house quite nearby, so. It looks like it's going to be that way now. Bu then I have made a proposal of changing this situation. Because I don't like it at all.

Wilma Yeah it's quite weird to have two, or it looks quite big, two living rooms.

Jørgen Yeah. Small table there... This one is wrong but yeah. Not with a sink. I was thinking with a sink but no. It's not a sink there. We have no sink. We only have like water where you tap from into a bowl. So we have a small, here is actually the place where we wash ourselves, here in the entrance. Or brush our teeth. And here..

Wilma There is a toilet as well?

Jørgen No, the toilet is outside up in the forests. So that's the plan, I can try to think a little bit. Rock foundations and this platform with railings, so that goes down two steps. And quite a big nice door, entrance. It's just one. And how many windows we have, I think we just have 4 windows in the front.

Wilma Symmetrical?

Jørgen Yeah, it's quite like the standard house from that time. You have like the nice part in the front and everything else in the back. Actually, the whole house is nice, but the front part you see is the nicest part.

Wilma But the back is different than this?

Jørgen No, it's not different, but it only has one window, here.

Wilma Can you draw it here?

Jørgen Yeah, I can actually draw all the windows. Here and there is only one there and here in the front. Oh there is one window here as well and here and here.

Wilma And on this side as well? Or not.

Jørgen No. It's quite yeah, to the front.

Wilma Ok, the front is most important. And the loft is only for sleeping?

Jørgen Yeah, for storage and for sleeping. And I want to draw this side actually, because we have a boat hanging here on the wall.

Wilma There is no windows in the loft?

Jørgen No, there is actually a window here, a small window. And then the pipe, because we have one, two, three, so it's going to be at least. Yeah it's two pipes. And then we have this porch, with vegetation all around it.

Wilma And that's a really big, ehm, what kind of material is it?

Jørgen Stone.

Wilma And is it about the same size as this?

Jørgen A bit smaller.

Wilma Ok, looks quite clear. And the sleeping loft, is that all?

Jørgen It's just one big room, like this was the floor as well, with a tilted roof. Or is goes like, it starts like here.

Wilma Oh so it starts a bit lower.

Jørgen So we just have two beds, one here and one here. Two big beds.

Wilma Two double beds.

Jørgen And the rest is just like storage.

Wilma I think then we can do the **timeline**. If you can make a timeline of a normal day in your cabin. Or the last day you were there. It starts at, so if you get up really early, it starts at 7, the timeline.

Jørgen Yeah, I don't know, is it just me? Or is it a general..?

Wilma It's the actions you do, and where you are, but you can include like who is with you, or some actions depend on others I guess.

Jørgen I think I wake up around here. Waking up. Maybe, that's the loft. And can I just put in smaller notes?

Wilma Yeah of course, there is enough space here. You can write down whatever you want.

Jørgen Listen to radio. I always wake up listening to radio. I do it every day there, wake up to this morning show, summer show on the radio. And I guess I also... how specific?

Wilma It's more like what you do in which room. So after you wake up... Like first I want to ask you to fill in the whole timeline and then I'm going to ask you more specific things about a certain part. But you can do it maybe a bit more general first, the whole day. And also this is in summer of course.

Jørgen Should I write in, going to toilet? Because that's just like right after.

Wilma Yeah I think you should write down going to the toilet because that's a different, totally different space.

Jørgen Yeah, and that's , I don't know what it's called, when you have a toilet outside. And then I'm going into, it's getting very specific. So I can't write it all.... I will see if I use all of the rooms in one day, I think I do actually.

Wilma Well, you don't have to, of course.

Jørgen Wash... cleaning myself. It's also like the same, it's like between 10.

Wilma And that's in this room?

Jørgen Yeah. And then, there's so many things happening at the same time here. And that's happening actually outside here, usually in summer.

Wilma That's a different terrace?

Jørgen Yeah we have a terrace up here with a table with a view over the sea. And then, after that, I usually don't spend much time in the house until when I'm either going out working or to the beach or something, I don't know, until one o'clock I guess. And usually we have lunch around here.

Wilma Oh you have a different, that's the southern side?

Jørgen Yeah, no! That's the southern side. But at one o'clock it is usually quite hot to sit in the sun, so we sit in the shade. What do you call this area?

Wilma I don't know, if this is the north, north terrace?

Jørgen And after that I'm not in the house for around 4 pm, usually, it depends on who is cooking but I am mostly just taking out plates and stuff. Dinner. And that's in the kitchen.

Wilma Because when you're there you're there with your parents?

Jørgen I'm usually there, of course I've been there alone, but the whole family used to be there in summer. We eat dinner also outside until maybe 7/8. Or I don't know, maybe between here. I am trying to use this room.

Wilma Well, you don't have to use it if you're not there a lot.

Jørgen But, around here, maybe.

Wilma But where do you sit when you eat outside?

Jørgen We have a table here, and a table up here, and a table here. No, because it's a summer house, like during the day you're not using it as much. And around 7, I guess it's just like, eating, you take..

Wilma Inside, in the living room? And it's still light I guess, right?

Jørgen Yeah, it's still light. But, around like 8 or something I usually... And maybe I go outside again, it really depends. Yeah, I usually go outside again.

Wilma Doing what?

Jørgen	Ehm, just being outside, sitting outside. Until around 10 I think. And then I, I think, we usually eat, I normally don't eat the last, what is it called? If you eat before going to sleep. Late snack.
Wilma	I think that's quite Norwegian as well.
Jørgen	Oh, I wrote it there. And that's in the kitchen.
Wilma	And this, where you sit outside, where do you sit outside mostly?
Jørgen	In the evening, either here or here.
Wilma	Because I, could you maybe draw like a, like if the house is this big, maybe the landscape a bit.
Jørgen	Yeah I can draw a plan of it. Ok, I start with, we have like a small terrace there. It goes like.. up. This is a little top. We have our table, that's a big table, here. And we have stairs here. Another house, but , I mean, that's my aunt's, but I don't include that since I'm not there a lot.
Wilma	But it's still quite close then?
Jørgen	Yeah, yeah. Is it round? It recently changed. I think we have a round table up here. There is like a big tree there. Or all of this are actually. Stair up here again. We have this small toilet up there, it's just a toilet. But all of this is just...
Wilma	All trees. But this is higher?
Jørgen	Yes
Wilma	Oh that's a high point
Jørgen	Yeah, it goes higher
Wilma	So, is this on the top?
Jørgen	Yeah, actually. It's a bit eh.. higher than the rest here. And this is just like a, I don't know the English word for this as well, it's a small cabin for when you are young and you have a cabin to play in.
Wilma	How do you call it in Norwegian?
Jørgen	Dukkehus, so doll house in a way. Yeah it's supposed to be a stair here as well. A stair.
Wilma	So there are quite a lot of trees?
Jørgen	Yeah, it's surrounded by trees, but we have some openings, in a way. So that's the main house, and that's the, it's actually like an old barn but it's been rebuilt, so actually is a house, a small house. And that's the doll house.
Wilma	And this is like a stone terrace?
Jørgen	Yeah
Wilma	And this also?
Jørgen	No, that's just grass.
Wilma	And the sea is where?
Jørgen	Like down here.
Wilma	Ok, but you can see it from here?
Jørgen	Yeah, it's like sloping down to the sea.
Wilma	And also from here? Or not?
Jørgen	Yeah, like the road that goes to the other neighbours, it's like going here, here is the next house and the water is like....
Wilma	Ok ,that's clear.
Jørgen	I go and brush my teeth and all that stuff and I go to bed. Loft again. So actually, I don't use this room.
Wilma	It's your parent's room?
Jørgen	Yeah, and this is, I use it now and then but not that often. And of course I use it in a sense of going to.

Wilma	Ok, and then, I would like to focus a bit more on the waking up ritual and then focus on what you see , what you hear , what you smell and what you yeah feel , it's a bit harder.
Jørgen	Just talking, yeah. So waking up in the loft, it's quite nice. The days I like to, the best days to wake up there is when it's raining actually, because of the sound on the roof. Because also the roof is not insulated and you can hear these birds nesting in the tiles. And yeah, you feel quite outdoors even though you're indoors in a way. And it's dark up there, you only have two windows on the side. I usually wake up quite faster, I don't stay that long in bed. But I wake up and turn on the radio and just take my clothes on and I always hear my mom is preparing some kind of food down in the kitchen. And you hear it quite well because it's just like an open staircase down and you're almost there in the kitchen. And then also I, yeah, in the morning I brush my teeth. I'm just going outside with like a glass of water and like spitting in the nature. And that's also quite nice compared to here in the normal. And also we usually put everything that we're going to eat on a tray and just take it outside. And eat outside yeah. But yeah, it's quite different to be there when it's like good weather, compared to bad weather.
Wilma	But do you go there when it's bad weather?
Jørgen	When I was a child, we usually stayed there for one month, or something like that. So of course there is going to be some days with not that beautiful weather. It's not that often during summer. So I usually really like those days. I like the feeling of being inside this old house when it's raining. The best is when it's a thunderstorm, or something.
Wilma	Because it's like, you feel a bit exposed?
Jørgen	Yeah, both. I feel like the old house can barely take the storm, but it's giving the sensation like we're getting through this together, in a way. But that I like, and also like the, when it's darker outside, you don't have the normal light so you have the candles.
Wilma	You don't have any electricity.
Jørgen	No. Only the radio on battery. And like flashlight.
Wilma	And you cook on? Gas? Or fire?
Jørgen	Yeah, gas, both actually, it depends. But we usually use gas, it's more comfortable.
Wilma	If you're outside, and also, when you wake up, it's already light? Always? Or it's still dark?
Jørgen	No, it's usually, because I'm a bit lazy, so I usually wake up around 10, then it's light outside. But, I mean, I'm not sure either. I'm not sure if I'm going to bed around 12. Usually I do, but it's nice also to stay up a bit late and be outside. Because there is quite much mosquitos.
Wilma	Do you also go outside for a specific view?
Jørgen	In the evening, when the sun goes down, you can see it from the front porch. So I usually brush teeth like outside also. Standing and watching.
Wilma	Does it change a lot, the landscape? Or it never gets boring?
Jørgen	No the view from the house is over like the sea with many small islands. And you can, it's not very trafficated with boats, it always just nice to see the bird life, now and then boats. This is on the main land, not on an island. But there is also like a part of the main land that you see, I don't know how to describe it, but you see other parts of the mainland in front of you. And there are all like different cabins and you can spot them with the spyglasses.
Wilma	You do that as well? Just sitting and watching?
Jørgen	Yeah.

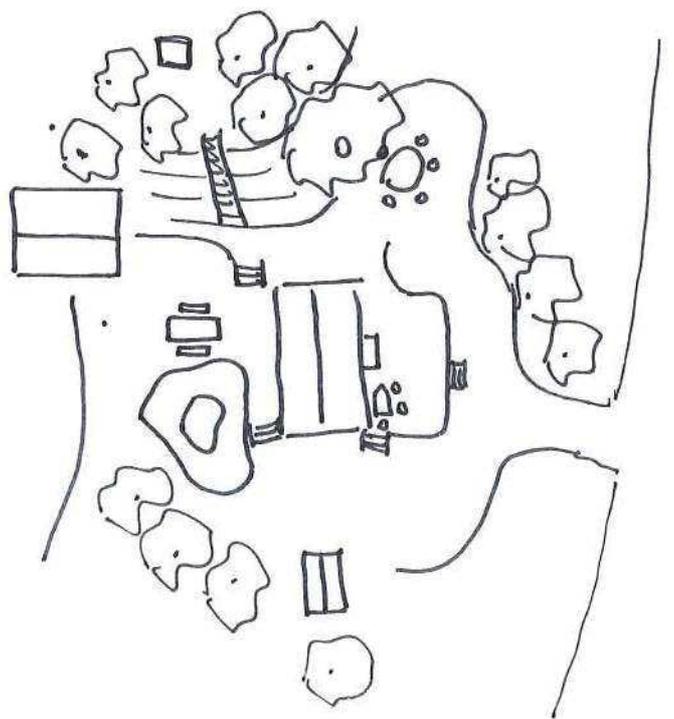
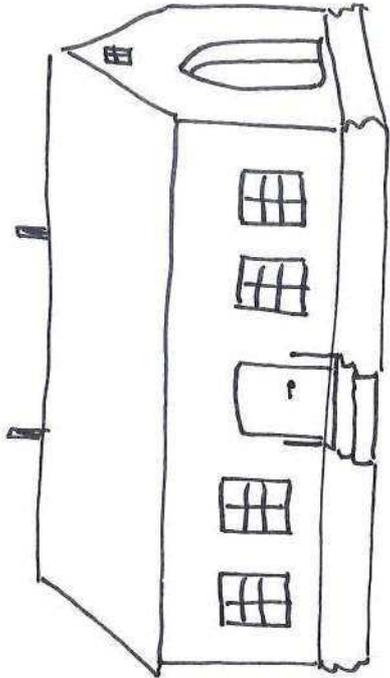
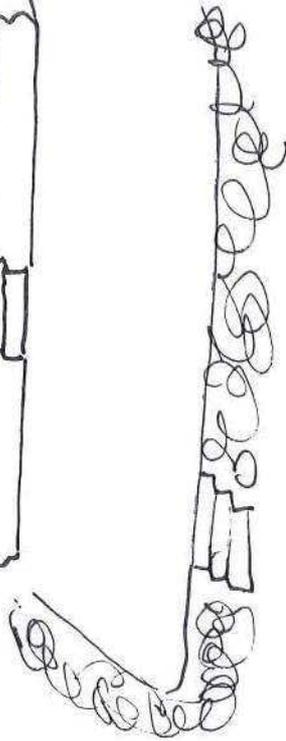
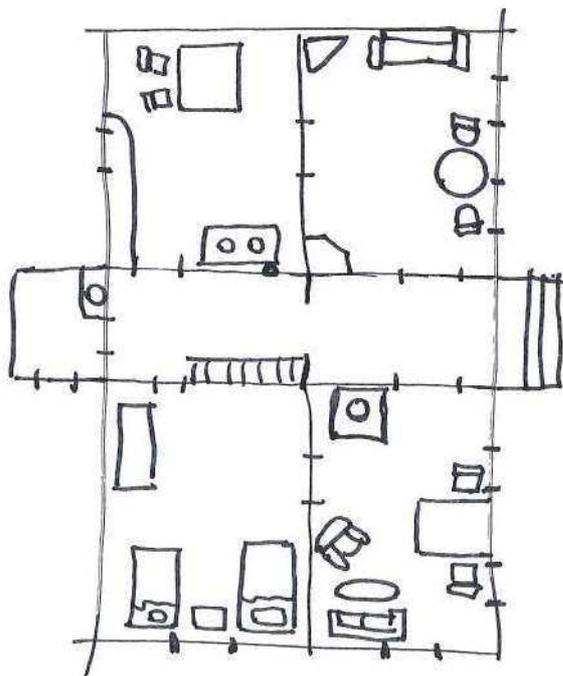
Wilma	I guess, there are some statements . I think the second one you already talked about, the second one: my cabin is a safe haven which protects me from things happening outside . Yeah, you said, not entirely, you said it's more of an exciting experience maybe with the bad weather.
Jørgen	I feel like I adapt my lifestyle to my cabin . Of course I do, when you don't have electric and the normal things you have at home. And I have never tried it for a longer period, like more than a month. And not alone. I've been there alone, but just for a weekend or something. But I would really try, it would be super fun I think, to be there for two, three months. And not, or like, try to gather or fish. The main thing I eat for example, because that's what you get there. We don't have any good land that we can grow stuff. We have , I think we only get like some berries or something. But it's really nice fishing places there. So to go there and live a little bit more easy lifestyle, that would be fun.
Wilma	Yeah, a bit more local. But you bring groceries usually? Like a lot in the beginning or?
Jørgen	No, no. There is, like a 20 minutes boat ride and you get another place where there is a store quite close to the shore. Seasons severely influence my lifestyle . Well, I've only been there in summer..
Wilma	Yeah, so it's maybe a bit hard to answer. But i guess, in your way it does right, because you try to do everything outside. Seasons or weather, if it rains you just stay inside.
Jørgen	Yeah, almost. Maybe I like to go for a boat ride in the rain. If it's still warm and it's raining it's nice to take a swim or go for a boat ride. Or just be by the sea when it's raining, that's quite nice. But yeah, of course, I try to be as much outside as possible during the day. But of course you have some kind of activities that needs to be done inside.
Wilma	OK. The next part is a visualisation of your, it could be an atmosphere or a view or a place or like, the one thing for you that visualises staying in your cabin. It doesn't have to be like a physical thing that exists, it can also be more like a, I don't know, colours or, I don't know, whatever you want.
Jørgen	But, yeah, I have one like, a really clear image that I think about when I think about the cabin. Sitting inside the living room by a blue table
Wilma	And you can draw it if you want, I also have watercolour or pencils, I also have watercolour paper. But why is that the...
Jørgen	I don't know. It's maybe for me, when I was a child, the most comfy situation there. Because I was sitting in this big, old chairs that were way to big for me at that time. And I just remember, I thought is was like nice to sit here and watch outside the window. I felt really secure when I were sitting in his chair. We have this, I know it's hard to draw. Because we have this blanket in the chair.
Wilma	Because is this chair?
Jørgen	No it's this. And we also have the window right next to you. That was wrong, but ok. And you have, this was wrong because it's not that low. I will just draw the table from here, just like this. This kind of table that have this, you can like take a part down.
Wilma	And make it bigger?
Jørgen	Yeah. It has like a... how does that look? It's like this weird.
Wilma	Ooh it's like a gas lamp.
Jørgen	Yeah, there is like a fire here. And you have like a mirror behind it.
Wilma	But this scene is when it's dark?
Jørgen	No, it can just be in the middle of the day. I'll just add some colours. Yeah a blue table and red chairs.

Wilma	And you would just sit there and look out of the window?
Jørgen	Yeah, and read like old Donald Duck magazines and stuff like that. I don't usually bring a lot of new reading material, I just stick to the same stuff. You can bring a book, but I like to read the old magazines that are there. Because they are like from thirty to yeah, 10 years old.
Wilma	So this was like a safe haven?
Jørgen	Yeah, and it's just an image also that I get every time that I think about the summer house, sitting in this chair and just feel in peace. It has different kinds of patterns on it. But that's kind of the main thing, these two colours compared to each other that I really like.
Wilma	Ok, yeah I wasn't picturing it this colourful when you were talking about it. Then the next part. Well, the next part is about the route from there to your cabin, or the other way around of course. Yeah or Oslo, do you normally, or what are the most important things in this route?
Jørgen	The most important things?
Wilma	Any striking, or your feeling about this route?
Jørgen	Well, I think the route until you are in a place called Lillesand, that's quite near Kristiansand is quite boring. I have taken that route countless times. And it's mostly highway to Oslo or to Kristiansand, or to Lillesand, that's like half an hour before you arrive to Kristiansand. And from there the rest like fifteen minutes are quite nice. Because the you are driving on these really like curvy weird road that's only for like one car, or if you have to pass another you have to stop. And it's like you just have big tall trees, just right up to the street. And at the last point, like the last kilometre, it's a paved road and you have to drive really slow because the road is so bad. So, the last part of the route would I say is really fun, really nice as well.
Wilma	Ok, how far is it?
Jørgen	I guess it's three hundred thirty or forty kilometres, from here.
Wilma	And when you're there do you feel more away from Oslo than at your parents?
Jørgen	Yeah. Definitely. It's just because I'm under like, maybe once every year. But now lately I haven't been there for two years, but usually every year maybe some days, now when I'm more grown up I'm not that much there. But I definitely feel more away, or more free time, I don't know.
Wilma	You never do something like work there.
Jørgen	I do work, but then it's mostly work with like the house, or fixing something there. Not work that's related to what I do.
Wilma	Do you want to continue with the Oslo part? 50.38
Jørgen	
Wilma	4.50 (pt2) And then we have the last questions. So this is more like, well it's a few questions about Norway as well. But the first ones are also about the landscape for example. Do you feel the landscape influences your lifestyle? You can compare your cabin and your home. And do you feel the landscape influences the architecture? And architecture your lifestyle?
Jørgen	The landscape is definitely influencing my lifestyle. It's just in this two situations?
Wilma	Yes in these two. But you can see this as a city landscape of course.
Jørgen	Yeah, but I tend to, when I'm in Oslo, I tend to use a bigger area than I would say than normal people use. Because I bike around a lot. So, when I'm in Oslo I think I tend to be more here and there. And like, maybe a bit more exploring than when I am at my cabin. When I am at my cabin I usually just tend to be where I'm at, in a way. Because its quite close to also what I need there in a way. In a way it's just near the trees, the forest, and it's just two minutes from the sea. Of course, I go out with boats, that I do. But the landscape is, I feel like, when I'm in Oslo I have to

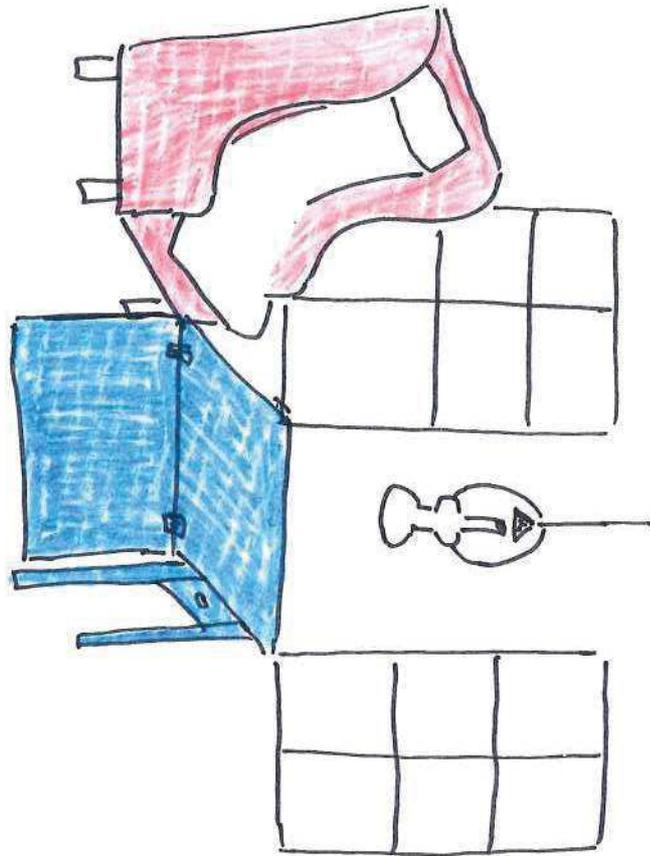
	a bit more like escape from my apartment some days, to see something new. But when I'm here I don't need to see something new in away, because what's there is enough.
Wilma	Why do you think that landscape is enough?
Jørgen	Because it's open and I can like walk outside the door and see 2 kilometres or more. And it's just the nature quite near to it. And I like to be close to nature. Do you feel the landscape influences the architecture? Yes, as well. I mean the landscape around the cabin it's not been treated in a way, so it is quite like all o the things that are around the house are quite like fluid and like stairs and bearing in elevation. But here in Oslo, of course you have the city structure. And the architecture your lifestyle? I tend to like houses better than apartments, because I've grown up in a house. And I feel like I'm owning space a bit more and I have a house..
Wilma	The outside space, or the inside space?
Jørgen	Both. Cause I always feel when I'm in my apartment that I have to, I can't play that loud music, you can't jump in the living room. But when I'm in a house I feel like I can do anything I want, in a way. So I think I would be a bit more crazy in a house than I would be...
Wilma	More free?
Jørgen	Yeah. Do you feel you value the landscape through the architecture?
Wilma	That's more for the cabin part I guess.
Jørgen	What do you mean.... Oh I get it. But through the architecture?
Wilma	Yeah like does the architecture itself, like certain rooms and windows and I don't know, the physical thing make you value the landscape more? Or is it more like a... this allows me to live here, so, in that sense.
Jørgen	Yeah, I would go for the second, because if I would have built a new cabin or a house, it would never be like this. Also this house, I mean, it fits quite good in there, but it's not built at this place. So I The same way. But like I said in the start, the façade is the one thing they have thought about, in a way. But the rest not that much. So I would definitely...
Wilma	But in this image for example, do you feel like the landscape behind here is kind of part of the architecture? Or part of the whole experience?
Jørgen	I wouldn't say it's a part of the architecture there, no. It's just a place where I can be close to what I like, but not feel like the architecture is bringing new things to the landscape.
Wilma	So it's more being outside, valuing the landscape.
Jørgen	Yeah. In what way do you think you are part of the Norwegian culture with spending time in a cabin (and nature)? Yesterday, one of my best friends that's also living together with a guy from the Netherlands, he told me: Oh, Jørgen is a good example of Norwegian culture. And is said: oh ok, why? And he couldn't really answer that well. But I still thought it was fun. I really like to be outside, and that's a strong tradition or culture her in Norway, to be outside. Like these hikes and also... but I mean, the urban Norwegian culture is more of going to Grunerløkka and getting a coffee. And I'm not a big fan of that actually. The urban lifestyle, in a way. I like to live in a city, but I'm not the person that likes to just walk around and look inside shops and drink coffee. I don't do that a lot.
Wilma	So you feel like you are a part?
Jørgen	Yeah, and very much when I'm at this cabin with no electricity and... yes. Very Norwegian in a way. Do you feel this culture is changing? Definitely, I don't know how many cabins there are left with no electricity and water and like you just have

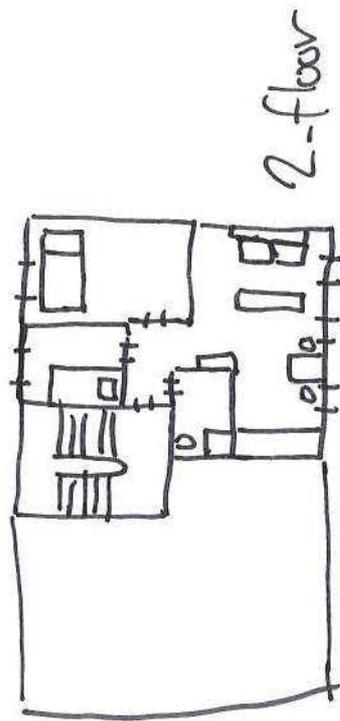
	the core things to... People are more and more in need of the comfort, like higher comfort level.
Wilma	Yeah, you think so?
Jørgen	Yes, in general, yes.
Wilma	More than before?
Jørgen	Yes, more. But also the change of economy, people have more money so they. Yeah, I can use it to buy new eh...
Wilma	But then do you think people, because a lot of people still have cabins right?
Jørgen	Yes.
Wilma	But you think they stop using them, or upgrade them?
Jørgen	Yes, just upgrading them, or demolishing the old one and building up new ones.
Wilma	But then it's a cabin, more like a second house?
Jørgen	Yes, like a second house. I know people that have used more money on their cabin than on their actual apartment or house.
Wilma	But do you think that is a big difference? Compared to a cabin with no electricity?
Jørgen	For me, yes, because I have grown up in this cabin. But, I mean, I have also been in a cabin more in the middle of Norway, where it is more of a winter type cabin. But they have like a sauna or a huge cabin. And I get more the feeling of being in like a resort. It's not that cosy I would say.
Wilma	Do you think this is more cosy? Because of the not having all these luxury things?
Jørgen	Yes, that you normally have, it's like nice to not have everything you would normally have. I mean it's nice to have internet, but it's also nice to get away from here. Because the time you're there you are not there for a super long period and you just...
Wilma	But then wouldn't you think, if people, I mean people get richer, people get more used to living in cities maybe. I think in Norway there is also urbanisation, quite strongly. Don't you think that is the time to value this type of living more?
Jørgen	Yes, and I am also thinking people are getting more and more lazy. But of course, some kind of people are more into like having the more easy cabin lifestyle during summer or winter. But I feel like most of the people don't actually. I think the Norwegian 'utenaturen' is dying, like, slowly. But you get, maybe a bit more extremists as well that are going full out. But not the normal man, because it was quite normal to have a summer or winter cabin. You didn't have to be rich. But it would be quite an easy installation with nothing super fancy. But now, or at least, I haven't been in a cabin without electricity besides our house since I was a child. Of course you have the DNT, they don't have anything, the DNT cabins, the ones you can rent through...
Wilma	Ooh those ones, of course. But do you think the luxury cabins, because I feel in these type of cabins, like you do a lot outside because you well, have to or also because you can. But do you think in these luxury cabins there is a disconnection with nature, I guess you can call it, less?
Jørgen	I think you, just by having internet and electricity, I mean you can, for example if you have electricity you can stay up late at night. Of course you can do that here. But you follow in a way the day and night a bit more. I think also you value the day maybe a bit more because it's so nice to be outside when it's good weather and maybe it's a bit boring to be inside when it's not that good weather. But in a luxury cabin it's like you have the perfect temperature and the perfect light and you can just go to your fridge and grab a coke or whatever, it doesn't really matter that much.
Wilma	OK, and then one last question. It's about your future plans, if you have those.

Jørgen	Yes, I hope... OK, what are your future plans concerning dwellings? How do you feel this will affect your lifestyle? Dwelling?
Wilma	Living, or living situation. Are you planning on staying in Oslo, for example?
Jørgen	It's quite open, at the time right now before doing my diploma. But I don't mind staying in Oslo, but I also want to, I have some ideas that I want to try out that I can't do in Oslo. And maybe need to get Kristiansand for example, or somewhere else, a bit more north in Norway. I think a lot about living situations and how I really want to live. And I feel it's more to the cabin living situation than to the Oslo situation. But of course it's a mix, I can't, you need electricity, for example, and I need some, I can't just live by myself in some random place, it needs to be a bit close to a community or something like that. But I definitely feel like I am searching for something a bit different than what Oslo is giving me at the moment, in a way. And also as an architect, I feel like I have to explore a bit in how I like to live before I..
Wilma	Yeah, same for me.
Jørgen	But it's hard.
Wilma	Yeah, if you have anything else to say, you can say it now.
Jørgen	But it's been fun to think about this theme, because I hadn't really done it, or I haven't compared the living situation of my summer house to anything. I always knew that I tend to feel better when I'm there. But that's also maybe just because I have been during a period where I know I don't have to do anything.
Wilma	Yeah, of course. You don't have stress when you go there, mostly.
Jørgen	So, it could have been fun, or could have been an experiment to see how that living situation would work with my normal like routines, in a way. I'm not sure if I would have liked it so much.
Wilma	But I mean, working on the cabin, like if you do that a whole day, then in what sense is this day different from this day?
Jørgen	If I work in a way, for yourself and don't have to rely on other people. Or I have to go there and there and take my phone, I would set my own time schedule if I were at the cabin. But it's also more scheduled by other people.
Wilma	Yeah. It's interesting.



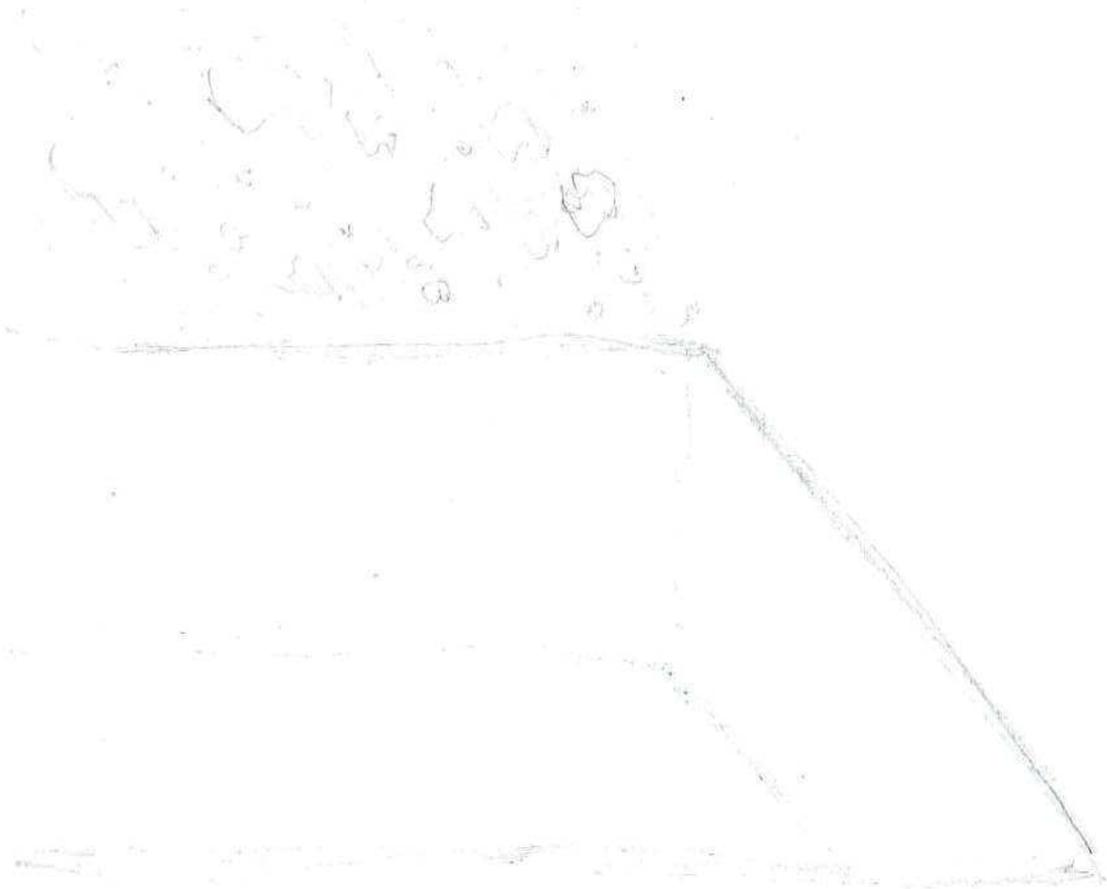
Eftvægeien 74 Kristiansand





2-floor

Djølsegata 15, Oslo



B.2 Results Vebjørn

Vebjørn 7/11/2017 21.00h

Wilma OK, so then some general information. Where you grew up. Yeah, I know where you grew up, but in what kind of situation did you grow up? What kind of house or what kind of environment or city?

Vebjørn Should I say my name?

Wilma No, you don't have to say your name.

Vebjørn Growing up, I know I lived the first three years of my life in a house that I don't remember much about. But I have some memories, we had a big garden, we had rabbits, like bunnies. And I remember we had nice neighbours, but then the rest of my childhood and adolescence I lived in, I don't know the name of it in English, it's called 'borettslag', where you have a lot of houses in the same, built in the same way, next to each other. They are identical. I don't know if this a requirement to call it 'borettslag', I think it's more the fact that you don't fully own your house. It's kind of like a co-ownership.

Wilma But were these houses free standing or in a row?

Vebjørn They were freestanding. From our house to our neighbours it was maybe three or four metres. From my room to the room on the neighbours, it was kind of like I felt I could jump over.

Wilma But they had windows facing each other?

Vebjørn Yeah. And when you live like this, you don't have as big of a garden.. you know, you have a garden. The houses are big enough for a family, of my like general family. My family is like three children and two parents. Another thing with 'borettslag' is you have a lot of things which you share. So we had a big playground and a football field that was ice during winter so we could play ice hockey. And we have like a shed with a lot of shared equipment, like a lawn mower and lots of shovels. Like the things that you need in your daily life but not every day, not all the time. So those are things that are nice to share.

Wilma Quite efficient. But was it more that like an ... would you say like a suburb?

Vebjørn I mean, it's not a very big city, so I don't think you can call it a suburb. But it was not in the city centre.

Wilma Was it on the edge of the city?

Vebjørn Yes, it was more or less on the edge. And also close to the woods. So we could, from our house, it was maybe a hundred metres up, you were in the, not in the forest, but on this trail. We call it lysslepe, which is just a trail with lights. And leading into the forest. So, I did a lot of, I was running a lot. I could run out from my doorstep just out and be in the forest.

Wilma Quite a natural environment.

Vebjørn Ad quite close to farms as well. So usually on runs I would pass many farms. Because it's the bordering region, it's Toten, which is a very rural farm based.

Wilma Is that where all the milk is produced?

Vebjørn Not so much milk, a lot of grain and some vegetables. It's very, in Norway there is an agriculture politics that all the animals should be in the more hilly parts of the country. And this part, the soil is very good and fertile, so they want it to be only for grain and food production.

Wilma Ah, that makes sense. I think that is enough for this topic. **Your cabin**, where is it, whom does it belong to, how long has it been yours?

Vebjørn It's the village, even if it's a village, you call Espedalen. This is in the municipality of Gøstad, and it's in the valley of Gubrandsdal. And this is one hour north of Lillehammer. And it belongs today to my mom and her sister, because it was built by my grandad. It wasn't just built by him. But he, with help from some professionals built it somewhere in the seventies I think. I think I've heard the year

73. I've seen pictures of my mom quite young when they built it. And it's been owned by my granddad until I think, might be 10 years ago, maybe a bit less, maybe 9 8 years ago. It was this thing where you get your inheritance before the parent is dead. Because my mom and her sister, they are the only children still alive, from the children of my grandparents. But they had another sister, and she is dead. And she had two children, which are my cousins. But because of the whole inheritance system, for my mom and her sister to take the ownership, 50% each, they had to buy out my cousins. Because they were legally her, the legal heirs of my grandparents. So, because of the kind of strict heritage system in Norway, they had to give a lot of money to my cousins. Because they are two, and they then share the kind of 33 %, is divided in two again, for the two of them. So they had to do that and then they did this because they wanted to make some changes and my granddad has always been very traditional when it comes to the cabin. I don't think he changed anything, except maybe put up an antenna to get better reception for the radio. Besides that, he didn't do very much. I think he agreed to put in the solar panel. But when it came to changing the structure of the cabin, he didn't really want that to happen. But, when he got older and, there was also an incident that made him not so interested in going there anymore. I don't know if I, I guess I don't need to go into detail. But, he didn't want to, he really felt he was a big part of the community up there, with the local citizens. And then, there is just this thing about fishing on the water, you have to pay to fish. And he was there, or our whole family was there one summer, and my grandmother, so his wife, was sick. And she was so sick that we knew she was going to die, and we were there only a little bit and he thought I don't have to pay for a whole year for fishing when I'm only going to be here now. And then he did, my mom was also part of it, and then they were caught and given a fine. And he was really disappointed that this happened, so he tried to like say: can't you have some understanding for my situation? But they were very strict. And they ended up almost going to court with it. And after this I think my granddad didn't want to come back, he didn't like it that much anymore. So then he stopped going, even though it used to be the place he loved the most in the whole world. And I think that is also why he was ready to give up. And I honestly don't think he ever went back, even if he could, like, he wasn't that old and this health was still OK to go there. But he didn't. And I think that's around ten years ago. So that is the situation today, that my mom and my aunt own half of it. Which means that for the summer holidays, we kind of have to split in two. Our family gets to have it the first month, they the second month. And that kind of works, but I know that my mom is not super happy with it. She wants to have full control and be able to go to our cabin whenever.

Wilma Yeah, of course. But in what **seasons** do you normally go?

Vebjørn We go in all seasons. But of course, during summer, it's when you have the most time. For me right now, because I live in Oslo, it's a bit further, so I tried a few times to go there on weekend trips, but it's not really..

Wilma Takes too long maybe?

Vebjørn And also I don't have a car. I tried once, maybe a few months ago, to rent a car and go there. You only get like one full day, and that's not really enough time that you feel you are really enjoying it so much. But I would say that summer is the time we go there the most. But then again, I think I've been there mostly in the winter lately, because I go to ski, cross country skiing.

Wilma It would be nice to talk about the **winter situation**, I think. Because I am trying to get all seasons, like in the people I ask. So this afternoon I had summer, so I'm guessing people will go in winter and then maybe some in spring, for Easter. And

then autumn, I don't know if people actually go, but that's maybe because there is no real holiday?

Vebjørn: There is an autumn break, but that's a school holiday. But I know that my parents go a lot in Easter, they go on weekends and.. because my mom works in a.. her job follows the school's vacation. So she has a week off then and my dad takes a week off and they go to ..

Wilma: OK, nice. Maybe it's good to try to **draw** it first and then we can fill in the timeline. I don't know if you want to try or ...

Vebjørn: Draw the cabin? I can try.

Wilma: I don't know, how big is it?

Vebjørn: The cabin in its self is not very big. But there is the main cabin and there is one kind of sleeping cabin. It's a separate, so there is a cabin and there is like a little area in between and there is a cabin here where you can sleep and there is the wood shed here with like tools and stuff And that's also separate from that one. And down here you have the boat house. And on top of the.. on the ground level of the boat house is where the boat is and different fishing nets and all kind of equipment and stuff And the first floor you can also sleep.

Wilma: Oh, in the boat house?

Vebjørn: It's not really allowed, because the lake is here, so it's too close to the water. I think it was OK, it might have been ok when they built it. And finally we have the lo here. So there is like in total five different units.

Wilma: Can you draw it?

Vebjørn: From like above?

Wilma: Yeah, from above.

Vebjørn: So, there is like a parking lot, that's up here.

Wilma: Yeah I think you can try to do one on a bigger scale, where you see like the small houses and then the road or something. And then one where you can really see the rooms and also see the furniture maybe. So maybe just first do the, more zoomed in, the close up.

Vebjørn: With all of them?

Wilma: Yes with all of them, if possible. I don't know how far they are from each other. That's the sleeping...?

Vebjørn: Yeah.

Wilma: That's the shed, the tool....

Vebjørn: Mmm. This is just like a table.

Wilma: Ah, a table, outside the boat house?

Vebjørn: Yeah. And like a fireplace.

Wilma: And this is the toilet?

Vebjørn: We usually have a, there is a heart on the door. And then in side here, you want that part as well?

Wilma: Yes.

Vebjørn: Because this part is open, but there is a roof over it.

Wilma: So it's a kind of terrace or a veranda.

Vebjørn: Yes. And then there is the kitchen here.

Wilma: Yeah, you can just draw over it, it doesn't matter. But where do you enter the house? Oh you enter there.

Vebjørn: The door is like here then. And then here is a wall, here is the sauna. An oven here.

Wilma: And you enter that from inside?

Vebjørn: Here is the door to the sauna. And here is the door to there. And there is the shower, like a sink here. And then there is a kitchen, a table, a bench, chairs. Bedroom, beds here.

Wilma Like the bunk beds.

Vebjørn Bunk beds. And then there is a double bed with a bunk above, single bunk. And then over here again there is a little another bunk. It's kind o like a, there is a sink here, so it's a kind of wash room.

Wilma And then above that is another bunk, like this, or like this?

Vebjørn Yeah, it's above this entire space. But it's kind of like storage. It can be for sleeping, it has been, but I think when we were younger, smaller.

Wilma But in this room?

Vebjørn Yeah, it's above here. Then here is a fireplace. An oven here. Table, and here is that door. I think that room is probably bigger. This room is bigger than this, but this is not that tiny. Big enough for someone to lie down. And there's a cupboard in the corner. And yeah, I think that's it. Here it's like, also seating, table, bench.

Wilma But how do you... This is on the same level? And this is also outside.

Vebjørn Yes. And this is also outside, I shouldn't have drawn a line here. Because this is all just open, but there is a railing here. Then there is a table here as well.

Wilma And how do you get there? Just that side? Is that the only door inside?

Vebjørn Yes. And then there is just windows.

Wilma Can you maybe draw the windows? Doesn't have to be precise, but to see where they are.

Vebjørn There is one here, here, here and here. No windows on this side, and that's kind of a problem, it makes it very dark inside. And this as well. So it's kind of two beds with this, and an oven. I don't know why I draw chairs like fours. And there is a sink, where you can wash.

Wilma But only, that's two beds.

Vebjørn And this is kind of the house of my aunt and uncle, but when they are not there we use it as well. And this is kind of a mess. There is wood here, and here. And then there is a big bench with a lot of tools. And also a fridge. I don't know how to draw a fridge. Yeah, this one is also tricky because upstairs there is a bed. And there is a door here and a door here.

Wilma That's like a, what is that space?

Vebjørn It's for storage, so a lot of things. And there is a hatch, to go down.

Wilma Ah, and that is where the boat is?

Vebjørn Yeah, stairs down and the boat sits here. And then downstairs there is the open, like the big door to go out. The boat is a rowing boat that is like a huge thing...

Wilma But there is water here as well? Or you roll the boat?

Vebjørn Yeah you roll the boat.

Wilma And normally you approach the house from this side? Or from there?

Vebjørn From here. So here is a field with, only with grass. And there is a farm. So this here is like a fence, like a wall.

Wilma Is there a lot of height difference?

Vebjørn No. Well, kind of, because this is up here and it's kind of down here, very steep. And down here, that means you enter the upper part of this from here, but the lower part from here. And also from here to here.

Wilma Could you also draw, if you draw those buildings a bit smaller, like where the road is and where you park the car? Or what other houses are around, or farms.

Vebjørn There used to be a grocery shop here, it's closed, but the building is still there. And here is the, when you go down, there is a gate. Because the farmer had sheep, so the farm is like here. And then the road goes further and there is another gate. And there is a parking lot here. For cars. And there are several buildings. Then all this, there is the cabin here.

Wilma Your cabin? Or another cabin?

Vebjørn	Another cabin. And there are several cabins here. But our cabin is here.
Wilma	And yours is right on the side of the lake. And the others are?
Vebjørn	Yeah. S the lake is here. So our cabin is here like this. And there is a neighbour cabin who ... with like some sort of wood in between. And another one here.
Wilma	So they are all alongside the lake?
Vebjørn	There are three cabins at the lake. And all of this is like, field. It goes on, it's a big field. From the parking lot there is a path going like this to our cabin. But we usually walk across the field like this. Especially during winter.
Wilma	So you have to park your car there and then take all your stuff and walk there?
Vebjørn	And it's about five, six hundred metres. It's not very far, but it can be far enough if you have a lot of...
Wilma	A lot of heavy things.
Vebjørn	Yeah. And, I mean, it's not a big problem if you're my age, but my parents say they are getting older so they would prefer it if they could get closer. Not to have a parking lot here, but to be able to drive down, drive by car and unload. If they want bring things like building materials and stuff like that. And wood, firewood.
Wilma	Yeah, that's pretty heavy yeah.
Vebjørn	Last time we bought a lot of firewood and we took it there during winter. And we sled, because it's all downhill here, so we put it all on like a huge slippery fabric and we went down with skies, that was a lot of fun.
Wilma	But if you go skiing, is there a track you go on? Or do you just make your own?
Vebjørn	Usually we will take the car and up here there is a hotel where actually a lot of Dutch people come and some Germans and Danish people. And from there, there is a lot of long trails. But we can also cross the lake and go up on the other side.
Wilma	Oh but is this Sjusjøen? Or is it not this?
Vebjørn	No, it's called Espedalsvannet. And you can also go from there down to the hotel. And from there you can go... .but there are not track from the cabin. And tot go just randomly, it's not really. You can go up here and find trails, or tracks.
Wilma	Ok, I think that's enough. And I think your drawings are quite good actually. They look like they're well proportioned, of course I don't know how it really looks but.. And then if you could draw a timeline of a normal day , a normal day in winter then of what you do in the cabin.
Vebjørn	So this is from seven in the morning? Until midnight?
Wilma	Yeah, until midnight. And this is the activities and this the location. But in the morning it will get quite crammed, so you can just make some lines and write it here, or.
Vebjørn	So, like, breakfast?
Wilma	Yeah, like, getting up or sleeping in the bedroom, or showering in the bathroom. Whatever you do in the morning. Because where do you normally sleep? In what bedroom?
Vebjørn	It really depends on who I'm there with. If I'm with my parents and by myself, or like not with my girlfriend, I will sleep here. If I'm there with my parents and my girlfriend I will sleep here. If I am there only with my girlfriend I will sleep here. And let's see. And when me, Håvard and Ed went there, the guys slept here, all of these actually. And sometimes even on top there, if there is a lot of other, if these are filled, before there was my aunt and uncle and there children. I guess I feel like this is where I have been sleeping the most. During my adolescence. Because we have, recently we only go with my family, but when I was younger we always went with my aunt and my uncle, so then we filled up the whole thing. There are always enough beds for my whole family, which are 10 in total. We all get up probably around nine. Light the fire and oven.

Wilma Yeah, if that's part of the routine. But is that in the kitchen?

Vebjørn No, that one, for heating up the cabin. Ehmm, living room. I might even go out, water. Because we get water from the lake.

Wilma Oh, you don't have? But in winter, how do you get water from the lake?

Vebjørn Then we have, we drill into the water, like a hole. You also do this for fishing. But then you can fill up a bucket, it's like super ice cold water. Natural ice cubes. Make breakfast.

Wilma Cross-country skiing, ah yeah. Probably do that from...?

Vebjørn Yeah, I think we usually get out around 12, because it's like, you get up a bit late, take your time, have breakfast and get ready. Both like getting ready with the outfit but also preparing the skies, stuff like that. Probably out until three.

Wilma And do you take lunch, or?

Vebjørn Yeah, so that's also part of the preparing. And we usually

Wilma Sauna. But that's then right after skiing, you have to wait until it gets hot enough?

Vebjørn Yes, so that usually takes a few hours. In between is kind of relax, beer.

Wilma And that's all in the living room?

Vebjørn Yeah.

Wilma Sauna in sauna.

Vebjørn Sauna, and then shower. Because the sauna is also what heats the water for the shower.

Wilma But if you went with 10 people, where do you eat? You have space to eat?

Vebjørn Yeah. Here there is like, there's room for probably four people on each side of the table. And sometimes we were with even more, because my granddad would be there as well. And I think sometimes even my other cousins. Like, we've been more than ten people. But then we were, I think all young cousins could fit on this side of the table. Or maybe we would sit there, I don't know. But for this I'm kind of thinking mostly now, lately, it has been me and my parents. Maybe I've been with like some friends and my girlfriend as well. But this is based mostly on with my parents.

Wilma Mm, OK. And then I would like to ask if you could zoom in on the **morning ritual** and then describe your **senses**, so what you hear, what you see, what you smell. So the most important things, so when you get up, what is it like? In the winter it's probably still dark and cold? So yeah, per space or action. You don't have to write it down, but if you want to write it down, you can do that to.

Vebjørn I think that the way that I think of it right now, I don't think of it as very dark when I wake up. I think of it as, there is, you can see snow outside. And there is... but maybe, I think maybe at nine, it will be light out. And it's cold, but not like super cold. Because the heat from the oven will still kind of... But it's still kind of cold enough to, it's not really tempting to get out of bed. But then getting out of bed and about the sounds, because when you light the fire in the oven you can hear the sparks and you can kind of hear, at all times, that there are things happening in the oven. And we also, on top of that oven, we have two big kettles that we always have full of water so that they heat the water. So when you do, when you wash the dishes you have hot water. And you can also hear that the water is heating, it's not necessarily boiling, but it's really hot.

Wilma But already before you lighted up the fire?

Vebjørn No afterwards. And then of course, going out for water. During the night, you have the whole, but during the night it will get frozen quite a bit again, so you have to like to punch it with a tool, so punch it open. And fill the bucket with very, very cold water. And then, making breakfast. When you don't have an electric kettle, we used to have a propane oven, but now we have an electric one. But you put this on top and you heat it. And when it's done you hear this sound of steam coming out

	<p>this tiny hole, it's like a whistle. So that's a very important sound in the morning. So you know the water for the coffee is boiling. I guess it's hard to explain the smells, but I think if there is one smell that is distinct is the smell of wood, because it's a wooden cabin. Most of the things there are made of wood, not only the structure, but the furniture, the table, there is firewood waiting to be put inside of the oven. Of course, there is a slight smell of smoke from that as well. What else? There is the wooden plates that we use, I don't know if they're very traditional Norwegian. But my parents have them at home, my granddad had them, they are at the cabin. It's like a thing very connected to my family on my mother's side. And I really like them as well, they're so easy to clean.</p>
Wilma	But they are like plates...?
Vebjørn	<p>You can get them in this size, like the dinner, we wouldn't use them for dinner, we would only use them for bread. You can have them this big, or like this size. And they also like, there is something about the sound of them as well. The structure of them. Kind of hard to explain, but it's basically a plate. I don't know, there is just a lot of things, like the mugs, they're the same like we had when we were young, like very thick plastic mugs that have different colours like orange, yellow and green and we had ever since we were really young, everyone had their colour. Because we didn't want to do the dishes all the time, so we have this one colour and that would be ours for the whole day maybe even the day after. And there's a lot of emotions attached to these kind of normal utilise that you use for eating breakfast. I guess it because, it's not like time stood still there, but things don't change as fast, like you have the same mugs, you have the same plates, you have the same cutlery and stuff like that.</p>
Wilma	I'm also wondering, did you hear smell or see things from outside, in this ritual?
Vebjørn	<p>Yeah, because when we have breakfast here, and there are a lot of windows here. So by sitting here you will see kind of the yard in front, and you will see the lake. And on the lake there is like an island here, not a very big one, and an even tinier one here. And the lake is not so big, so you can see the other side and that's a kind of mountain, so you can see the top of that. Not really a mountain, but, like, you know, there is a valley, and on each side there is this... and up there you can see .. I mean you don't really see many animals or anything, but it's kind of a really special view that you can see all the way up to the top. And I usually kind of enjoy that view, I don't necessarily think much about it. So I sit and just do that, but it's usually very nice to sit there. If it's good weather outside or bad weather, you have a good kind of overview of what's happening outside. I guess you can't really call it a ritual, but, you can see people coming with their boats to take out the fishing nets. Not so much anymore because the cabin owners aren't allowed anymore to do the fishing nets. It's only the local population. And I guess, I can't really think of any sounds from outside. Maybe just wind, you can hear the wind really well. Because it's only basically one room, the whole cabin. You have the living room and stuff but you can hear the wind very well.</p>
Wilma	Yeah, it could also be silence, in winter for example, I don't know. Snow maybe takes up a lot of sounds maybe. Yeah and in this morning ritual you go out and in quit a few times right?
Vebjørn	Yeah, because you have to go to the bathroom and you have to go out to get water, maybe go out to get wood, fire wood.
Wilma	Yeah, and the skies? Or are they inside?
Vebjørn	They're not inside. I guess sometimes my dad takes them in the night before, so that they are not cold when he wants to prepare them. But that's usually also part of it, that they need to be brought in.

Wilma	But doesn't a lot of cold air get in?
Vebjørn	Yeah, that's one thing I didn't draw. This. Because this is like the hallway, so this is where we keep our jackets and shoes. So you enter in here, and that's the door into the bathroom, but then there is this door here again. This is wrong now, because this aligns with the wall of the kitchen. So this here is not right. But yeah, so, we have two doors, so when you have both at the same time, it will get cold. But usually cold is not a problem, usually it's too warm.
Wilma	Really?
Vebjørn	Yeah, because when this oven, when you get it really warming, it's such a tiny little place that it gets warm super fast.
Wilma	But how many metres do you think this is? Or steps? Like 5?
Vebjørn	Yeah, maybe like five.
Wilma	And also the bedrooms are also quite compact?
Vebjørn	Yeah, like here, you have maybe, from the bed to the wall, maybe not even one meter. So everything is very compact. I think a lot of people who are not used to it would feel almost claustrophobic. Like the kitchen is also very narrow.
Wilma	I think this is clear enough. Would you like to comment on these statements ? The first one: I feel like I adapt my lifestyle to my cabin.
Vebjørn	So that I, when I'm at the cabin that I have a different lifestyle?
Wilma	Yes.
Vebjørn	Well, absolutely. I definitely wouldn't do these things at home. Of course part of it is that you're not able to live similar, you have to adapt. You have to adapt to a lifestyle, in order to not freeze you need to go out, get firewood from the shed, bring it back, light the fire in the fireplace. You have to keep feeding it to keep it warm. You can't just put water in the kettle and turn the button. You need to, from the water, that you have taken yourself from the water outside. It's partly because you have to adapt, but also because you don't have anything special that you have to do. It depends a little bit on how you see it, but there is not much to feel bad about. Like it's not like you feel bad about not doing something. It could be like if it's a really nice day that you feel bad about not going out on a trip if you decide to stay in. Besides that it's kind of, it's really relaxed. And if we do go out on cross country skiing and you come back, you can see that from around 3-4 until late it's like nothing is happening, it's just relaxing. Drinking some good beverage and then slowly preparing the dinner. Maybe in here also like eat some crisps, some snacks, read, it's kind of this lack of expectations. The cabin is a safe haven which protects me from things happening outside. What is outside then?
Wilma	I don't know, not inside the cabin, the rest, the weather, the world.
Vebjørn	I mean, it does in a very close sense protect you from the cold outside, it protects you from then wind, from the snow. It's really a good feeling to be inside when you know how cold it is outside. And you can sit there and you can just feel the warmth from the fireplace. And of course on a larger scale it can be seen as protecting me from all the social stress and like normal life. I do bring the world outside in with my phone, like I do not turn off internet on my phone. I haven't really managed to completely be disconnected. And I don't really see the need, or I don't feel the need for it. So, I do bring some of it in that I don't see as a big problem.
Wilma	I don't know in what sense you would still feel connected, or the social stress you were talking about, is then the physical being in the cabin enough to release this a little bit?
Vebjørn	Yes, a little bit, but I can still maybe be in the cabin and know that there is something going in Oslo that maybe I should have been a part of. That could be, or create some kind of tension. I am here, I'm enjoying myself relaxing, but maybe I

	should have made different priorities, and stuff like that. And: seasons severely influence my lifestyle . Yeah, I would say that's true as well. I own, yeah, basically the fact that the temperature outside determines kind of the thing you do. And things like going out with the boats is something you can't really do when the lake is frozen. And you spend a lot more time inside. Also I spend more time inside maybe reading, but in the summer I would be outside reading. And in terms of lifestyle I don't know if it's a very big difference whether I'm inside or outside, kind of lying down, if I'm lying in bench outside or in a sofa inside. But yeah, the activities are different. I would say seasons influence my kind of mental state as well. Even if I think all the seasons have their kind of beauty, I can like see it, the colours and the way it looks in different seasons. And it's all beautiful, but it's beautiful in different ways.
Wilma	Ok, then the next one is.. This is when you think of being in your cabin, or the whole event of being in the cabin, what is the image that comes to mind? It could be a specific place or a specific image, but it could also be more of a atmosphere or more of a feeling, whatever you want. That's why I have the colours, you can also do the watercolour if you want. It can also be really abstract, it doesn't have to be a real concrete image. And then preferably the winter.
Vebjørn	I think like, regardless of the season, I think I have the same, the place is the same. So like, I'm standing, I can show you here, I'm standing here and I am looking this way, so I can see the cabin here. But it's basically the view out here, that's just the image I get. Because you have these two islands that are perfectly located, right outside of, you go straight out from here you come to the big island and a little bit this way there is a tiny island. And behind here you have this, almost like a wall of, the mountain. And of course behind there again you have maybe the sun, like the blue skies. And because it's winter, there is not that much colour. Maybe I just want to start with this one. That's really the, it's good that it can be abstract, because I really can't do abstract.
Wilma	But also describing it in words, is also of course, I mean, some people, like I know I think very visual, in a visual way. But it can also be easier to describe it in words.
Vebjørn	Because here is like the hole for water and then there is like the ice pick that's there for making it open again. And then you have an island here. Now I'm not really able to get the....
Wilma	But that is also like a forest?
Vebjørn	Yeah, so on this side it's white, but it's also like this evergreen fir, I think.
Wilma	And this is kind of a path.
Vebjørn	Yeah, because the snow is quite deep, so we have to shovel our way down there. Horrible...
Wilma	No, I get it, this kind of view.
Vebjørn	They say in this, when we talk about the rich picture I told you about, there is a lot of people, like theorists who say that it's really important to have these hand drawn images of the situation. If you do computerized drawing that you lose a lot. In one way I think I agree, but I don't know how much this actually....
Wilma	No, I think it does. In computer drawings you can define a lot of things, but maybe hand drawing gives maybe a bit more direction or a bit more emphasis on certain things.
Vebjørn	But here, like, I have no idea how to make this..
Wilma	How to make the perspective, yeah.
Vebjørn	It's like the cabin is kind of brown. The thing is, from where I'm standing, I'm standing quite close to the cabin, so I won't really see much of it, I would just see

	the stairs and some of the wall. And here will be the open piece. I do have, I think I do have some photos, if you want to see it.
Wilma	Yeah, that would be nice, if you could send photos. But do you think,
Vebjørn	I think, I could do this again, but it wouldn't be better.
Wilma	No, no, you definitely should not do this again. This is good. OK, then we'll go to, we can finish off the cabin part. Then there is this small part about the route to your cabin, from here, or the other way around. Are there any striking things, or any things you feel are important in this route?
Vebjørn	Yeah, there are a lot of things. That's all just also based on childhood memories of driving there. But then that's of course, mostly from Gjøvik. But basically you have to go through Gjøvik to get there from here. But it's faster to go on the other side of the lake, you go through Hamar. But that I've only done once, or twice. And in that part of the way I don't have any, I just know we'll pass Hamar. But from my hometown, first we will pass Miri which is where my aunt and uncle live. And then we, there are like two different routes you can take. There is one where you can take more like a narrow crooked street and one where you go through Lillehammer. But it's when we get closer to the cabin that I have all these like places that I remember. There is like one, this little shop here, there is a little [inaudible] there, there is this lake that my mom has always told us that that was like the favourite lake of her older sister, who is now dead. And there is like a very steep hill where when we go down my dad would sometimes turn off the engine and see how far we could roll. Because it's very, very steep. And there are all these stories my granddad told me about how, around this area, they would, he told stories of people that were rolling down tires down this steep hills. And there is this place called 'helvete', which means hell. And there is the sign for Espedalen where I remember someone had written an 'L' in front so it's 'Lespedalen', like the lesbian valley. And then there is the sign where you can take off to the cabin of a friend of mine's family. Then there is the old grocery store, which is right before we take off the road to our cabin. So there is a lot of them, sometimes I think of them a lot, sometimes I don't. But I think it's very interesting to see when I go there now, how kind of connected I am to that road up there. It's such a, there are so much childhood memories from driving up there. And I guess when you're younger you're also more curious about what is happening around you, but also completely unaware of geographically where you are. So that's an interesting...
Wilma	So it's more of an memory or image thing, maybe you don't understand maps, but just the recognition of, oh now we have to still go half an hour. OK, then we can do the part about this! Well, maybe the same general things of how long you have been living here, with whom, where it is in the city and in what neighbourhood. 1.21
Vebjørn	
Wilma	2.16 OK, well then it's the last part. And those are some general questions in which you can also compare both situations yourself. And the first one is a kind of combined question: Do you feel landscape influences your lifestyle? And then compare both situations. And do you feel like?
Vebjørn	Yes, I do. There is a big difference between the city life and the not city life. Yeah, landscape, when there is nothing but houses and people around, it will [inaudible] how they live. I feel that this year, this semester, I've also been to some farms in Norway. And I really feel that, I kind of feel more attracted to that lifestyle, even though I'm not really attracted to becoming a farmer, really. But just this simpler lifestyle. And the landscape of the city, and in Oslo we're quite lucky because we

	have the forest nearby, and you have access to it from anywhere in the city. The public transport. And I don't use it as much like I feel I could.
Wilma	Do you feel the landscape influences the architecture?
Vebjørn	Is that also related to the two situations?
Wilma	Yes, both situations.
Vebjørn	And then you mean the architecture of the buildings?
Wilma	Yes. So is the architecture of the cabin influenced by landscape, by that certain landscape? Or this house by this landscape?
Vebjørn	That's a difficult question because the architecture of the cabin is kind of, maybe not stereotypical but, an interesting thing about the cabin is that my granddad had, he had an architect design his house in Gjøvik and he based the design of the cabin on that design, so he kind of made a tiny version of his own house. So in that way it's not influenced by the landscape there but it's influenced by his house in Gjøvik.
Wilma	In a city, or a small city?
Vebjørn	And if that house is influenced by the landscape there? That is also a typical question. But his house was also isolated on top of a hill, with a forest around, even though it was in the city. It's really a fascinating place.
Wilma	But you said on one side there were no windows and that's why it was so dark inside. But is that because the other house didn't have windows there?
Vebjørn	No, I really don't know why. But I think that is because... I honestly don't know.
Wilma	I thought maybe it was the reason.
Vebjørn	It must more a practical thing about this area of the cabin where you have the sofa and stuff like that.
Wilma	Or maybe the privacy from that side?
Vebjørn	Yeah but on that side there is nothing...
Wilma	Just the field. [pause] Yeah, it was about this part, but I think you answered that already. And does architecture influence your lifestyle?
Vebjørn	It definitely does. I'm just, from my experience from living in different houses, they really influence my lifestyle and the way that I, I don't know. All the areas of the house that you use, how they are shaped, the five foot kitchen. It's really important. I don't know if it goes into lifestyle, but also general mental state, is really influenced by whether I live in a concrete block or if I live in a wooden house.
Wilma	But then also doesn't the landscape influence this?
Vebjørn	How?
Wilma	Like if you were to live in a concrete block in the location of the cabin or in a wooden house like it is now? That differs, but this house, and then the landscape would be like this, like the cabin landscape. Would that also make a difference?
Vebjørn	Eh.. yes. Yes, it would.
Wilma	But do you think architecture makes a bigger difference.
Vebjørn	Yes, I think so, because it's closer, the actual house is closer. That is what's surrounding you directly. And then of course outside of that is the landscape. That's where you see and where you're in once you step outside of the house. But the time you spend inside of the house is, yeah, you spend more time inside of the house. Most of the time sleeping though. Still...
Wilma	OK. Oh yeah. Do you feel you value the landscape through the architecture? And I'm assuming the landscape where your cabin is in, you have a certain attachment or you value this landscape. Do you think you also value this landscape through the architecture of the cabin? Because you could say... maybe you want to react on this first?
Vebjørn	Yes, I mean in my perception, the cabin is kind of just part of the landscape, it's a natural thing. Because it kind of, in my perception, just blends into the landscape.

So I guess in that sense, it's kind of, it comes through the, the appreciation of the landscape comes through the house, the cabin. Probably enhances the greatfulness of the landscape, or the appreciation of it.

Wilma If you were to describe to that more concrete, or maybe not concrete actually. Do you think for example it's the way you live there that makes you value the landscape more? Or the way that the cabin allows you to connect more to nature, that allows you to value it more? Or do you have any specific reason?

Vebjørn It's really hard to take apart the different aspects. Because for me it's perceived as one thing. Not only the landscape and the cabin, but also like the connectedness with nature, it's kin of all just one feeling or experience or.. But, cause I mean, it's hard to imagine them separated. So, yeah, I don't know.

Wilma Then that's fine, that's good I think. **In what way do you think you are part of Norwegian culture by spending time in a cabin (and nature)?**

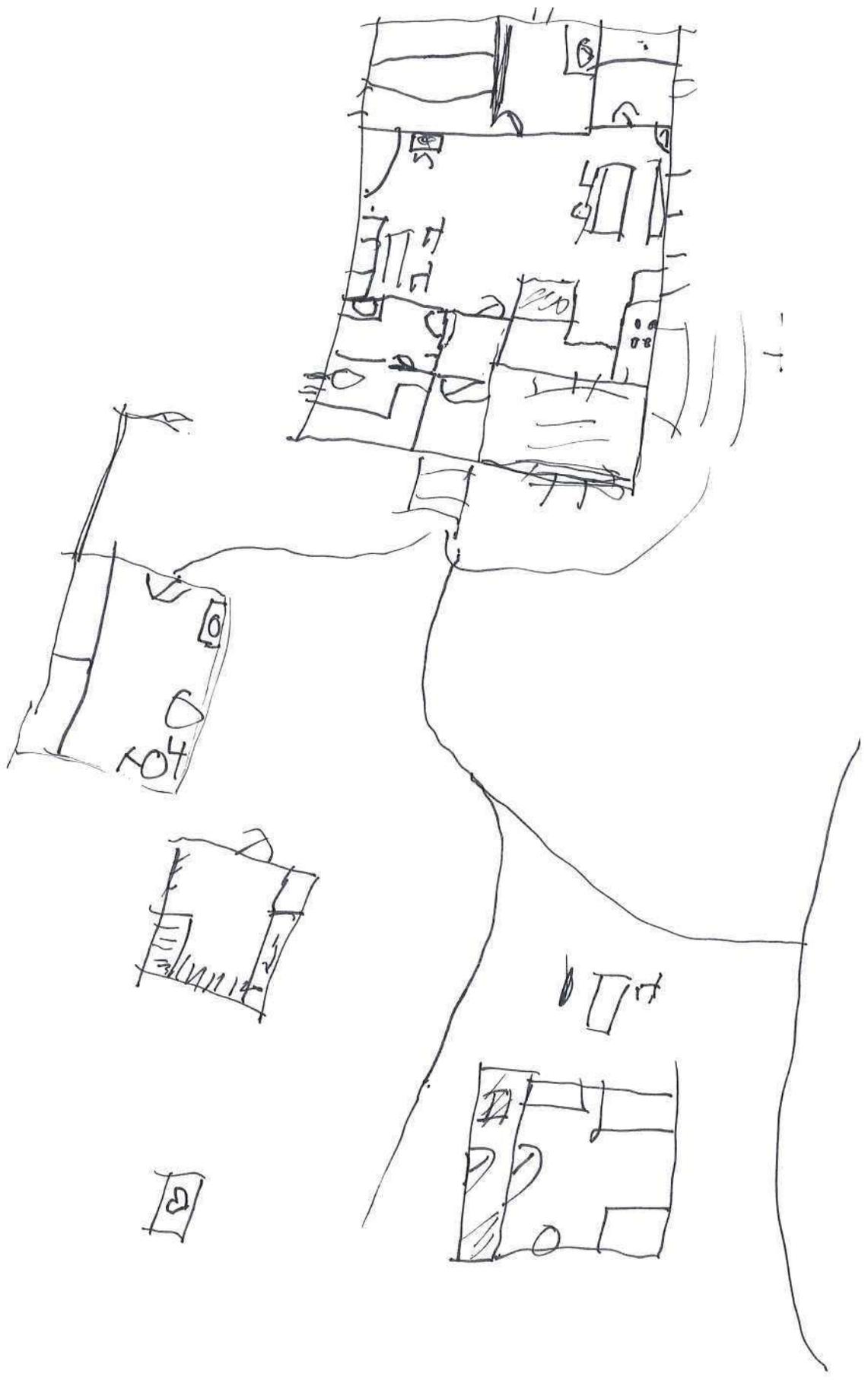
Vebjørn I really feel that I'm kind of represent some kind of stereotype. Because of course there are different kinds of cabin owners today. I don't have any numbers, but I just know that there is a lot of people that I know of that have cabins that are more like the second house. Which is.. yeah.. in a way more simple, it's just more in the countryside than a house in the city. But I also know that there are still a lot of cabins, some of which are the ones we have. That really, this is also of course something I have been made aware of through interacting with non-Norwegians, that this is so special. And people say like; wow, it seems like every Norwegian has a cabin and goes there. For me of course it's just been natural, it's been part of my childhood. And I think for my mother even more so, she was there even more. And of course you want to feel like you have your own thing, but I also think that it's very stereotypical. And a very big part of Norwegian culture. What was the? Spending time in a cabin (and nature).. there is this TV show which is really funny because it's set in Ullevål/Hageby, it's called 'Kampen for Tyvarelsen'. It's the same title as the painting by a Norwegian painter from, I think maybe you saw it at the national museum, it's like all these poor people reaching for bread. And this TV series is called the same, and it's based there, but it's kind of based on this idea that you have all these rich people living up there, and then in the basement under the fancy café the polish people live in like bunk beds, all over the floor. And at one point this guy, the leader of the polish people, is being told by someone that he is not Norwegian enough. In order to be Norwegian you have to love nature. And then there is this like sequence of him trying to hug trees in the forest and I think that's really, and in that's series there's all these like with the cabin. The way Norwegians think about the cabin. There is several issues that relates to this. So yeah, I do feel a part of Norwegian culture.

Wilma And then, the next part is: **Do you feel this culture is changing?** You already said something about it.

Vebjørn I don't think that people have less connection to the cabin, but I think people spend less time in nature than used to. And I think, like I said with the cabins, that they are not the same anymore. They have turned more into a second home. So for me I think you're losing a lot of the emotional values. I've been, in the case of our cabin, I have always been very opposed to making changes. As in putting like, having electricity, connecting to the grid. Because I have always liked this feeling of coming to the cabin in winter, when it was cold, and you walk in, you're still full of clothes because it's like 20 degrees minus inside. And being there as the cabin heats up only from the firewood, and being part of that process, and having to do a lot of hard work before you can finally take of your hotter clothes and sit down and enjoy. And today, my parents have installed these electric heaters that they can

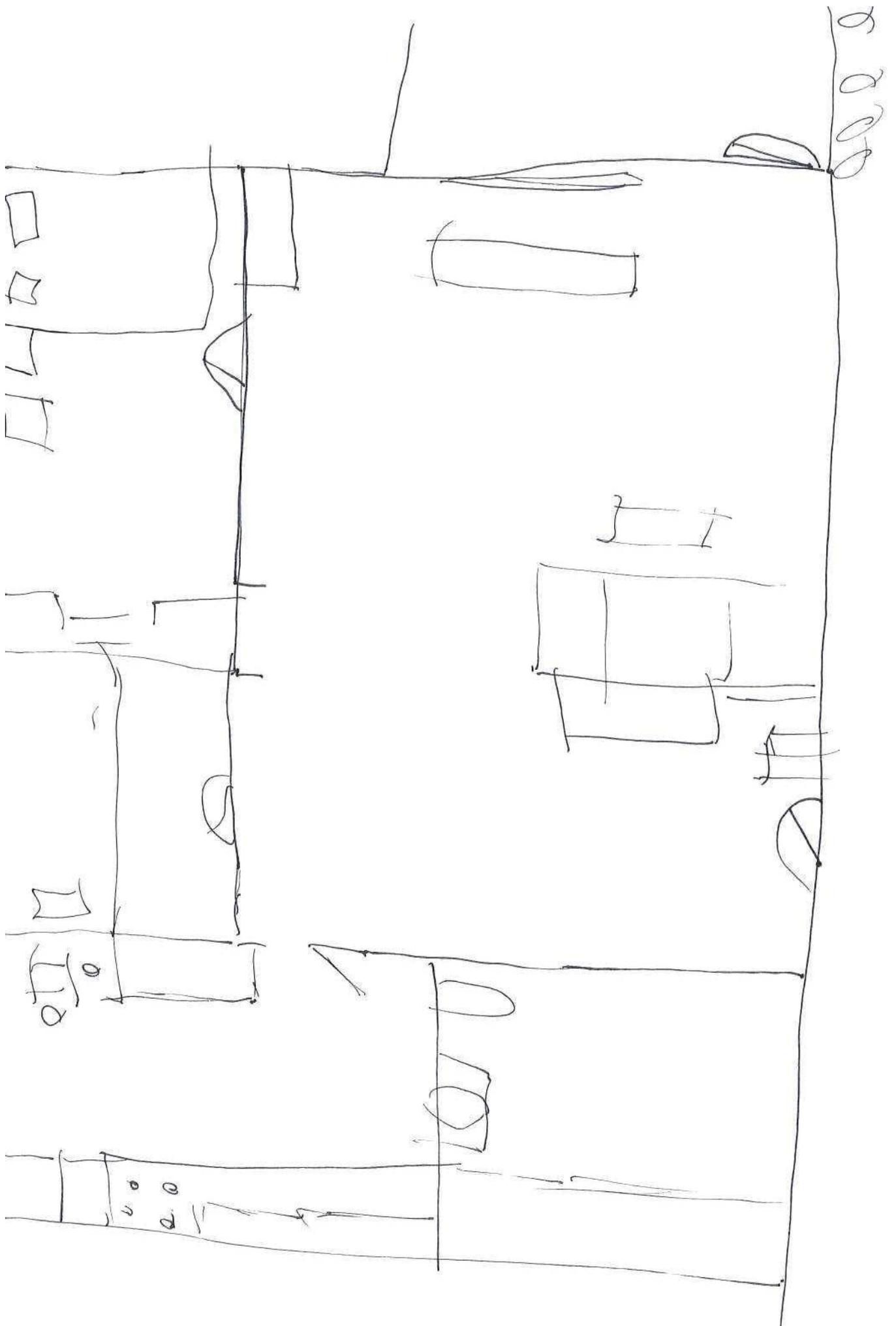
	<p>turn on on the way up to the cabin on their phone. And like, generally, I'm not against technology, but it's something about what you're losing, about what you're missing out on. And of course, we still have to go out, we have to drill this hole in the ice. It's still work, but it's kind of just gradually moving away from what it used to be. Because, since my granddad built this cabin, they have always had electricity and water in their house, but the cabin is like .. yeah... and I think, I'm not sure, but I think I've gotten these ideas from my granddad. He was always very protective about keeping it simple. This is a place where you can go where you don't have to shower, like you don't need a shower, because you don't have to shower. Because you're not going to be around people who will judge you for not having showered. And that culture is definitely changing. I feel like people are more, the cabin is moving away from being this place where you can kind of be yourself, to a place where you need to like put on this face and you need to be like presentable to your guests and visitors and neighbours.</p>
Wilma	<p>And then the last question is your future plans. You already said something like you felt more attracted to the way farmers live. I don't know if have any concrete plans?</p>
Vebjørn	<p>I don't have any concrete plans. I think I'm still attracted to live in the city, because I'm still the kind of guy who wants a little bit of both. So, my dream right now is living in the city, not necessarily city-city, but central. I would really like to live in a house that's not boring. I would really like it to be special. And ideally, I really like wood, so I have a dream of like this little wooden house. And I would like to work more in the countryside. I really like what I'm doing right now, where we go to different farms and we work kind of as facilitators, so stay a bit at the farm, get to know the farmers and the farm and make suggestions for change. So, having this opportunity to get out of the city and feel the vibe of someone living more in the countryside. But I also feel that this might change, about how I want to live in the countryside, in the future.</p>
Wilma	<p>Yeah, you never know. Maybe gradually?</p>
Vebjørn	<p>Right now I'm really interested in kind of finding alternative ways, alternative systems to both ways of living and ways of like working, producing. But I, when it comes to living, I still, I don't feel like I would, because when a lot of people think about alternative ways the think of shared living and stuff, and I'm not in to that. I still want to have private space. There is a lot of interesting things that I see for the future.</p>
Wilma	<p>OK, good, interesting.</p>

Espedalsvrannet



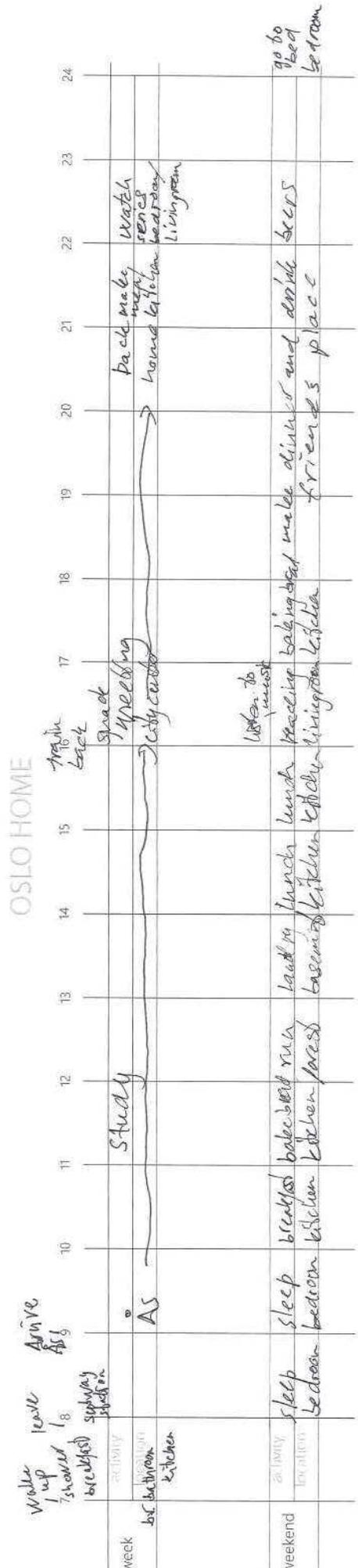








NAME:



B.3 Results Asmund

Åsmund 8/11/2017 17.30h

Wilma **The first part is kind of a general thing where you can explain where you grew up and in what kind of area or where in Norway.**

Åsmund I grew up in several places in like the general Oslo area. So, like until I was ten, so when I was pretty young I lived quite centrally in the city centre actually. And then gradually during my , what is it called, upper secondary school or grade 7 to 10 I moved first a bit out in a sort of suburb more like a new town area actually in Grovedal.
And then further out from there to another suburb. Which I stayed in until I finished high school. And then I moved back in to Oslo.

Wilma So kind of gradually outwards and then in again?

Åsmund Yes, immediately back in.

Wilma And the **cabin**, where is it, who does it belong to, how long has it been yours?

Åsmund The family, no sorry , the cabin, is kind of my family's, like where my family is originally from. It's like a small farm actually in the north of Norway. It's a really, really secluded place. From a tiny island with just that farm. It depends on how you travel there, but from mainland, where you can kind of access with plane and stuff, If I use our boat it takes five hours. But it's really, really, it's like you can go to Brønnersoen which is the mayor town in that area, which you can reach by plane. So it's 1,5 hours from Oslo. But then you have to take like small coastal ferry thing from Brønnersoen to a fairly big island called Vega which has like 500 inhabitants or something. And you have to commute across that island which is like kilometres wide. So either you have a car or you have to walk or whatever. I have done that too. Or bike if you have a bike. Occasionally there are busses. And then you can take another like coastal ferry, like a small, like a fast boat from that island, just on the other side though, to this small agglomeration or what you call it, an archipelago of small islands which is maybe half an hour/45 minutes from Vega, the big island to the small cluster of islands. But that boat only goes once a week. And that works in reverse as well so if you are there and you want to get back either you manage to find someone else. You can't really rely on public transport. Or you rent someone to take you there. That is kind of our, we use to do it. Usually we rent but in the past few years I've taken the, we have a small dinghy or small wooden boat with a board motor which my great grandfather built. Which is in Brønnersoen and I think that's pretty nice, I usually do the 5 hour trip.

Wilma OK but then the weather has to be good.

Åsmund Yes, I've done it in a bit rough weather as well, and that was super, super scary. Never again.

Wilma Could you draw the **plan**? And also the plan of the cabin, but also on a larger scale the island or what surrounds. So two drawings. I have different pens, pencils.

Åsmund Since the cabin sits on a fairly small island and there is a cabin and there is a small barn and an small sleepover house, an extra tiny little house with one bed. And a fairly big sea house, but since all of these buildings are on a very limited geographical space really I don't regard that building as

Wilma It's more all of them

Åsmund Yes it's all of them and I've slept in all buildings and outside sometimes and

Wilma But then draw them all

Åsmund See if I can... The island would be a bit simplified obviously. Something like this. And then there is a neighbouring island which is placed really close and then there is another island over here. Another a bit further away. And then some smaller scaries. So, yeah, something like that. So, this is our island, it's called Brattøya, which means the steep island. And the sea house is here, stands on like a very,

partially in to the water. And then there is a long low building here, which used to be like a my great grandfather bred like fur animals. So it's full of, now it's just a storage. Along the wall there is an opening. It's just a roof, its open on all sides. It's like rows of cages, like a chicken wire. But we use it for storage now. And then there is a tiny little house here. And then the main house is somewhere around here and its fairly steep, like up here it's really steep. And then it's a tiny outdoor toilet about here. And then here is the barn. And its faced like this. So all the buildings is to one side of the island.

Wilma And which side is this?

Åsmund This is the north side. So on full tide there is water all around. But on low tide this area here is drained, so here is like really, really nice white sand. So that is kind of where you play until you're blue when you are a child. Because the water is so cold. And this island is uninhabited, so that is kind of bit extra [inaudible] and stuff. And a small forest here.

Wilma Yes, because I was wondering, is this all rocky? Or?

Åsmund Yeah, it's a bit like a high mountain area. It's pretty much like that. I don't know if you know the name of it but "ling", these small shrubs that grow in the mountain with purple flowers. It's that and then a lot of that and grass really. But fairly low, maximum like general 30 centimetres. So very like alpine type of flora.

Wilma So all low, and then these are a bit higher, the trees?

Åsmund Yeah, but they are planted. So there is like, in sort of cravis in the terrain, a place where, it's a bit like, the wind doesn't reach that area. So there is some trees and on our island there is just like scars, a few trees. And inside this small bay, is an over exaggeration, there is like three medium sized pines. But then this area here, is where all like the boats and stuff. So this is really the area between and this also has more like accurate to draw it like this. Because it has like a wooden platform so you can sit on it. Or, that is also where we fish and stuff, because we do a lot of fishing. And then we have like several boats.

Wilma This is not a boat house or something?

Åsmund Yeah, but it is like the typical north Norwegian boat houses which is a bit high. So where you have a winch in the front, so you can winch the boat up on the water and put it inside. But that is just in winter. So this is really a very active area where all boat and maritime activities goes on. When we're there in **summer** in particular, because it is mostly summer when we are there, almost like, we have just been there in summer. That's very kind of important. You go on lots of trips with boats, etcetera, etcetera. And then this is really the like of children's play area, at least for me as a child because the water isn't so deep, here. So there is where you were allowed to go unaccompanied. And on this side, and a bit over here, there is a really, really steep cliff over here, like 10 meters or so. So, it is really good to, like, dive from. But for children, I remember as a child that was like, this entire area was no-go.

Wilma But then here it's low.

Åsmund Yes, it's low, and then it goes up to a peak here. So this is like a summit, and then it goes a bit down and then there is a new summit and then it goes down again and then there is a new summit and a bit down again and then I think there is just like one mayor one. This is the tallest one. But it is very steep. Except for this area which is flatter, all the other side goes very steep up to, if I were pressed, maybe 20, 30 meters or something. So it's for such a small island quite a big difference. So, and when you go kind of down in between, it's not all the way down to the water, it's just a little bit, a little bump.

Wilma So this is kind of in a hidden, or like, because the wind normally comes from the south west?

Åsmund No north west is the worst. This wind direction.

Wilma But that is kind of covered, or?

Åsmund Yea, because there is more islands, but it's fairly kind of windy. So, this side is covered, so here there is like a broad concrete stair. So that's where we sit, often. This kind of field up here, with a small tree and stuff is really kind of the home area. And also there is a garden here, which is now, more or less kind of unattended but my great grandmother she was very into gardening. So there is lot of like berries, so they like just managed to grow some a bit of garden things. Because this is shaded, and this is the south. So, it's, that's kind of the only place which is, gets kind of really warm on a summer day. I you sit here, along the wall, that is kind of the hot, warm place. And, so, yeah, if I would say, this area, this and this and this, is kind of the central area. And then going, kind of over here is some kind of small trip.

Wilma So, most activities happen in this area? And could you also come in on some of the buildings? You can also get another paper if you want

Åsmund So the boathouse. It is, in plan, it's like a rectangular plan with the winch I talked about over there. And then the kind of platform I mentioned runs on the outside and it meets the terrain here. So and it falls steeply down to approximately here and then there is water. It has three entrances, the main entrance is up here-ish. And then there is a secondary entrance here. And then it has like a broad double door here, which you can open to take in boats. Like sliding doors. And in the interior it's like it's one room here, which was my great grandfathers workshop. I got it all wrong, it's not rectangular, it's more like this maybe. And it has like a cupboard and then there is a working bench here and a small working bench here. The door is here and shelves along this wall and a small smiddy. He was, because in this kind of cultural, like local culture here, farmer/fishermen. So they had small farms to sustain themselves and then they went fishing. But he had a small accident at sea, he, the boat got crushed by a giant halibut, so he got a lot of anxiety, so he stopped fishing and started to build boats instead. So that he did here. And then out here it's here is like this doored and old motor here which has been there forever. A big motor with a wheel you can turn. And then all the, now I'm super detailed, all the swimming vests, like the floating vests, are at that wall, or that. And then, there is some general mess here. And then, we have wood here. Firewood. It's in like this area, should I label it?

Wilma Yes you can label it.

Åsmund Firewood. And then the boats usually stay like here, when we have them in. And when they are not in, it's more open there. But we also have had held parties here, my 25th birthday and my aunts 50th and her husband's 50th, a 125 year anniversary party. And then we did it like, birthday mode, then we did like, so inaccurate, I think it's quite rectangular but it's really more, actually more quadratical to be frank. And then we had like a long table which went like this, all the way around. And then we had room for maybe 50 or 60 around the table. It's really big. And it has a mezzanine, so the section, this is the most fun building.

Wilma It looks like a fun building, and also the deck is huge!

Åsmund Yeah it's really big, it's very big. And yea. So it has this section really simplified, something like this. And then there is this ladder to get to the mezzanine. And the mezzanine which is like in the loft which is full of old fishing stuff and

Wilma But that is the whole area?

Åsmund	Yeah the whole roof area, but it's open, so it's just laying on beams.
Wilma	More like a storage place
Åsmund	Yeah. And then we have the terrain which rises quite steeply, goes like this. And it stands on poles into the water. Not so regularly, and it has like a landing platform with a stair. You enter here.
Wilma	So you can put your boat here and then walk up here?
Åsmund	Yes because when it's low tide, like a small boat you would just, then you would be like that. And you could go up here. Or it's really high tide you can go directly onto the platform.
Wilma	But there's a really big difference in tide? A few meters?
Åsmund	Yeah, it's fairly big. So you can't leave your boat at the boathouse.
Wilma	So you always take it in? Or?
Åsmund	No you always put it on, we have like, the buoys here or the thing you drag it out with. That was the boat house. Next! You have to say when I have to go.
Wilma	Yeah the most important part is where you live, so, I mean, if you do a lot of activities here then..
Åsmund	But we sleep here as well.
Wilma	You sleep here?
Åsmund	Yes, but that's when, because when it's really a lot of people, like that time, on that day. But also on sort of previously, on these occasions, birthdays, stuff like that. Or just because everyone is there at the same time. And then some people sleep in the boat house.
Wilma	And then just on mattresses, or like..
Åsmund	Yeah. It is really nice, because the floor is such a rough like, slits, its open in between the floorboards, so you can look down to the water. And you hear the constant like.. water. The main house is, let's see if I can manage it, this.... [drawing] So it's, and then there is,
Wilma	Looks like a lot of rooms.
Åsmund	This turned out a bit strange, but never mind. So it's like a small cupboard for food storage with, like a, lifting, what do you call that? A door in the floor. "Lem" in Norwegian. Which you can go down to the basement where there is also storage. And then this is the kitchen, which has, with like a sink and stuff. And a small, now after this area was moved away from, the electricity was cut. So there is not electricity, so there is a gas stove. But it's really tiny, the kitchen. With plywood surfaces, which was built in maybe the 50s. So yea, very simple. And then this is the main like, daily, living room, which has a window and a window. And then there is the main dining table by this window, which can sit only maybe five in like an ordinary configuration. And now there is too little space here, so a few chairs and day bed. And then there is a stove. And another like door in the floor down to the "systane", where you collect rainwater. So before you had electrical pump which pumped it to the sink, now either we go down, either we go out actually, through this door into the like small hall. And out down on the porch, downstairs, and around the building and in here in the cellar, and then tap a bucket and then carry it back. Or, if you're lazy you just open it and you hose it. And then there is like a toilet here, but since there is no running water anymore this is just the storage room with a toilet. And then there is a tiny, tiny little washroom, which is like maximum 1,5 times 90. It's like super small, from an age where you didn't really have bathrooms, at least not here. Then this small hall in between here, this is a way typical north Norwegian house, "mitgang" is gagn, which means you have this central room with all these central rooms around it, but usually you enter directly into this central room and then out, but..

Wilma	Because now you enter here always?
Åsmund	Yeah, enter here, there is just one entrance. But I think this is maybe a later addition.
Wilma	What is this room?
Åsmund	It's just a small hall, so for clothes and stuff. It's not as big in comparison to the rest as it's appearing. And then there is a really steep stair upstairs, which has, I think this very well might be 45 degrees, it's more like a..
Wilma	Almost a ladder
Åsmund	Yes. And then this is the nice dining or sitting room, with like a bit nicer furniture and stuff. Which we don't really, usually, use and like a sofa area there. That's bigger than the other room.
Wilma	But you don't really use it?
Åsmund	No. It's much bigger actually. And then there is this small bedroom here. Which is just like a bed here.
Wilma	Two beds?
Åsmund	No one, but just like, you just come in between the wall. And there is windows also here and here and here and here and here. And here, and yeah, that's it. Very condensed plan.. But it is very small. And then on the second floor, that is kind of where the sleeping unit is. Originally there lived two adults and five children and one grandmother and from time to time, what's the politically correct English phrase? Ehm, a relative who had a mental disorder, who also lived here. But, so, that was the bedroom and the living room of the grandmother. This was kind of her wing, originally, and then on the second floor, this is totally out of proportion. You come up the stair here, then it is like this. Goes like this. And there is this small corridor here and then you enter a small cupboard here. Emmm, and it's also a saddle roof. So, on kind of the lowest part, so the stair is actually a bit further out, it's more like there.
Wilma	Yeah otherwise it doesn't fit.
Åsmund	So on the lower part of all the rooms there is cupboards, kind of storage all the way around. Except here, actually. Because here there is a ark, there is a window.
Wilma	That's right above here?
Åsmund	Yeah. So here is a bedroom with one big bed here, and one window. And then here there is a bedroom with two beds, really close together and a small cupboard there. And this is kind of the main bedroom which has a bit bigger bed. So initially this was like the parents, my great grandparent's bedroom, and then this was the bedroom for the girls and this was the bedroom for the boys. And then the grandmother. But it's yeah, very compact, very small, all the rooms are very small. So yeah, the nicest, kind of part of this house really, is that room there, cause everything happens there because the kitchen is so small so you prepare food, but eating and when you are, say you are 10 people there and it is in this house, one, two, three, four, five, six, seven, here. And then 10 people is crammed into here, even though you have this bigger.
Wilma	But then you also do things outside?
Åsmund	Yeah, but in bad weather everyone is squished here. Because we used to have a bigger wooden stove where you could also bake bread and stuff in it. So this was really, this was always kind of very social.
Wilma	The main part.
Åsmund	The main social space. And this really had very strange secondary function, it was always colder for instance, this room..
Wilma	There was no fireplace.
Åsmund	Yeah, there is a fireplace, but you didn't use it.

Wilma	And then when you would sit outside it would be somewhere here?
Åsmund	Very often on the porch in the stair, really. And because, and there is grass all the way around here. So just lying on the grass on blankets and stuff. Or on like garden, lawn furniture out here. But that was more like, this is the spontaneous area. That's where you end up if you just want to go out. You will start just hanging here. And if you want to sit and sunbath you go there. And then really, really fast the barn. You enter here, and then there is another door here. And here there was stalls for cows and here there were small stalls for pigs. And here was the barn, you could go in there also. So here they stored hay. Because of the terrain difference, the terrain goes a bit up here, you can, use a ramp to a mezzanine where you can go in and then tip in into there. But today it is just storage. And also underneath there is, because this, we didn't really, as a child, we weren't allowed, and now it's not very interesting to be there, it's just storage. So what I use the most is the cellar, which actually used to be for the shit of the animals, which doesn't have a door. It is just a concrete room and it is underneath this area. Because this, it's just a square with a low concrete wall here. And you enter in the corner and it's completely bare. But we used to play a lot here. And when it rains it fills with water, so this entire area gets completely like a water...
Wilma	And that's nice to play in as a child I guess.
Åsmund	And then there is this tiny little house I mentioned, the bathroom. Which is really... That's it. It's like a bed, a small cupboard and a door. And a window.
Wilma	So that's just a sleeping cabin, kind of. Then, maybe it's hard to do, but try to fill in a normal day there. So, this is for the activities you do on a day and this is in which room or where. And then, maybe some parts will get a little bit crammed because you do a lot in the beginning. Then you can just write here and just make lines.
Åsmund	Like a typical day would be waking up not earlier than 9. So, first it's like washing and stuff, which is like such a big hassle since there is no running water and all those things. So you have to boil water and you have to take it, if you want to wash. Often you just don't wash since it's such a hassle. But if you want to, what I usually do is like fill a bucket and do it outside. And then, that's outside, and then eating and preparing food obviously in like the living room. In room 1. Eating. And living room. And that would really go on like, longer. And then maybe half an hour of drinking coffee on the porch, very typical. That's often how things go. Coffee. Porch, I don't even know how to write it. For an hour. Yeah, that sounds reasonable. So around 11/11.30 we will start to thinking if we should do something today.
Wilma	And then what do you do?
Åsmund	Then either it's like, maintenance, fixing the building really. Maintaining the buildings, that's a central thing.
Wilma	Or the boats?
Åsmund	Yeah, not so much the boats. That's just like once every year. But like general maintenance, but in a speed and often like on a low level. So very slow. And very with like a cosy time intent. So working is kind of for a few hours. And also some reading and stuff like that. Or boat trips.
Wilma	But always outside?
Åsmund	Yeah, almost never inside.
Wilma	Because this in summer, right? Because you're only there in summer.
Åsmund	Occasionally we're there in fall and stuff. But yeah, mostly in summer. So everything is outside during the day. And, or taking like walks, collecting things from the coastal zone. Because, we call it collecting "rak", which is stuff which has just drifted ashore. And there is a lot like wood, but also a lot like plastic and stuff.

	But this is very bad, but also very intriguing as a child to check where things are form. So, going on boat trips just in the close area around here, is like a very typical, it takes maybe half an hour to an hour to row around. So that's central. Then yeah, I'm not sure. Lunch somewhere in between here. And then dinner is maybe, but all this is outside really. Maybe dinner is around here, and that is in kitchen/living room again.
Wilma	Quite early though, or not?
Åsmund	Yeah but, yeah it's very early. It's too early actually. So this goes on for more hours. Say 6 then, sounds reasonable. Yeah six-ish, dinner. Kitchen, living, room. Another activity here is visiting.
Wilma	Visiting other islands?
Åsmund	Other islands. Because that is a small farm, and that is a small farm and there was usually. And there was, how many can it be, maybe 10-20 islands with small farms in just this area.
Wilma	So not too far.
Åsmund	No, so we have relatives on a lot of these islands. So that's also a thing, visiting relatives, or just exploring the other islands. So and the school, the school building, of that small village, that's on that island, and the store and the postal office was on this island. So,
Wilma	But not anymore?
Åsmund	No. And also the place where the coastal route, or not the coastal route but the where the transport system goes through is a bit further. And dinner in the kitchen yea. And then at like nine-ish maybe, fishing. Because, either there, or like in the afternoon, it's fishing. It depends on the tide.
Wilma	What tide is better?
Åsmund	Both falling and rising is good. But not when it's too still. And that can go on, because it's light. So, this can be a kind of moved to three. And hence this also can be.. so it can be a bit floating.
Wilma	Ok, but this is kind of the ritual. And the fishing is done here, or on boats?
Åsmund	On boats. And that's more like, then we go quite far. Then we go maybe half an hour, 45, one hour in this direction. Or in this direction. And sometimes we also go on boat trips. Because there is one small archipelago more, further out. Just really one small island, maybe like this, if this is our island, it lays further out. This is really cool, it's like the last island in the archipelago. Then it's the big sea. Because from here it's more like a lot of small islands. But further out there is this one and that's the end. That's also cool to travel and go to.
Wilma	Ok. Then I would like to zoom in a bit more on the morning ritual and then think of what you see, hear, smell, feel when you do all of these things in each different room. I don't know in which room you're sleeping mostly?
Åsmund	In that one. Or that one or that one. That is where I usually sleep.
Wilma	Could you describe...?
Åsmund	Well, sleeping on the loft is the nicest because there you can hear more. It's the weather outside. So if it's raining you can really hear it. So that is one of the first things I hear when I wake up. I listen to the rain, or to the weather. If it's windy for instance you can hear it. It's smells really, a bit like old linen. Not like damp, but just like, it smells like loft-ish. And seagulls and other birds, lot of birds. Always a lot of noise.
Wilma	And it's already light of course. And is there a special view or...?
Åsmund	Yeah, from here, which is where I prefer to sleep, but you move around a bit, but this is where a prefer, you kind of look down on the main social area and then across to the next island. So mainly this kind of view. Also when I think about it,

	another thing which is very essential is you hear the activity in the room underneath, here.
Wilma	Because the rest is up already?
Åsmund	Very often. I have to say, I come a bit from, I talk a bit from this space of kind of being young and the rest being adults. It still kind of is a bit, because when I'm there I sleep in. So always kind of hearing people preparing breakfast and small children and adults being noisy. So you can hear their voices and stuff. Which is really nice. And then going downstairs, this stair has a very strong audio-visual presence, because it creaks a lot. So it's like you go like this really narrow street thing, which really makes a lot of noise. And then in here, where it usually smells of food like coffee or breakfast and firewood. Because there is almost always a fire.
Wilma	Even in summer? What temperature is it?
Åsmund	Yes. It's like in the day it's 15 degrees, but it can be lower. Like spectacular days, from time to time when it's 22 or 23 degrees. The most kind of common is like 15, a bit rainy and north west wind.
Wilma	Do people live here permanently?
Åsmund	No.
Wilma	It's only a summer house?
Åsmund	Yes, only a summer house. I saw something about ownership, that's also a thing about this place, but we can visit that later. You decide. Yeah kitchen. Also this room has a very particular smell. The food storage, it's a bit like damp and strange. Not bad but strange.
Wilma	And you eat here on this table?
Åsmund	Yes, and if it's really nice weather we sit outside.
Wilma	And from here you see specific things?
Åsmund	Yeah you have the view, that's very important also actually. Sitting here, and sitting on the porch and sitting here you see the entire like sailing entrance to the archipelago. So you see everyone that comes through this kind of alley. And then you recognize the people and the boats or you just speculate. Or you kind of get shocked by people coming sailing on surfing boards which is really ridiculous. People do a lot of strange things. But, watching is then a quite essential activity. So these three places...
Wilma	The table, the chair here, and the porch.
Åsmund	Yes. It's very important for all the kind of house activities. When you spend time, if it's bad weather, if it's in the morning, or if it's in the evening, whatever, you are either here, there, or there. Because you can see.
Wilma	That's good to know. That's kind of the end, drinking coffee on the porch.
Åsmund	Yes. Should I say something about other things?
Wilma	No I think this is enough. And then the next step is reacting to these statements . The first one: I feel like I adapt my lifestyle to my cabin.
Åsmund	Very much. But obviously it's holiday situation. But, one thing which I am very aware of is that I am way more physical here, I work more with my body. Much more like physical labour.
Wilma	But that might also be the landscape.
Åsmund	Yeah, but, and the condition of kind of having to maintain the buildings. And also fishing very physical, rowing is physical, we row a lot. So there is a lot of, and carrying water up to the house.
Wilma	Then the second one: My cabin is a safe haven which protects me from things happening outside
Åsmund	Yeah, definitely. It's so secured. It's hardly any mobile reception. It's like you have to go here to get proper mobile signal. So when you're there, everything outside is irrelevant. I don't follow news or stuff.

Wilma	But also outside, more like physical outside. The weather or, do you feel safe inside the cabin?
Åsmund	Yes, especially in this kind of warm room. Around the fire, basically. The fireplace.
Wilma	Because you also said, like when you sleep here you hear the rain. Quite strongly. With, I don't know, you also hear the wind. So in that sense maybe, you are a bit closer to it?
Åsmund	Yeah, yeah. I think it's not very insulated, the house. And the roof is, it's like a corrugated steel roof. So it makes quite a lot of noise when the rain hits it. And the house creaks a lot a bit if it's very windy.
Wilma	But you don't feel less safe?
Åsmund	No, that's more like when the house. It's safe because the house makes the noise that proves that it is safe. In a sense. And when it's creaks, it's like it's done this for a hundred years. The house is very much like a safe place.
Wilma	Ok, and then the last one: Seasons severely influence my lifestyle . I don't know it that's applicable because you're only there in summer but...
Åsmund	Well, it has an effect. Because we have discussed many times to go there to celebrate Christmas for instance. It's very challenging to do it. Because it's very cold, it's completely, completely dark. There is no electricity, there is nothing. And water could be an issue. That has been a big kind of discussion in the family. Always there is someone too young, or too old to do it.
Wilma	Has anyone tried it?
Åsmund	Not in my time. As long as I remember it I don't think anyone has celebrated Christmas there. Whether anyone even has been there in winter, I'm actually not quite sure. I can, maybe when my, because this was passed to my grand uncle, my grandmothers brother, when my grandgrandparents died. He lived there and maintained it, so he might have been there. But he died 15 years ago. And now it's owned by his wife and their children. And that's an issue. So we really want to buy the barn. So that's something we have tried several times. To buy the barn to make a second cabin, so they can't refuse us. They don't, but it feels a bit like it.
Wilma	But how come it's not, how come it's only their property now?
Åsmund	It was kind of the solution when my great great grandfather died, because he lived closest. He lived on the mainland here, in northern Norway, but all the rest had moved to Oslo, Trondheim, to west Norway. So he was the one that already maintained it. But now, actually my family, me and my uncle and my aunt with their children who use it the most. We're using it more than they are, and we're doing more maintenance. For instance, my aunt, who lives there two months every spring. To do eiderduck tending. It's like a very particular tradition from this part really of north Norway where you build nests for eiderducks. It has been not so active for several years. But before, when this had been an ongoing tradition for 800 years. So then the eiderducks comes back to the same nest every year. And when the duck leaves the nest, after having had the ducklings, you pick the down. Which is like super exclusive. So in this very kind of rugged lifestyle, that my great grandparents and before lived, this was one of the only sources in addition to the big cod fishing in Lofoten to earning money. The rest of the activities you did were farming and stuff, self-sustaining. But this down you could sell to, through Bergen and from that to Europe.
Wilma	So really expensive. Because I was wondering, there used to be a shop here, a tiny shop. But it had like vegetables or?
Åsmund	No, no. That was more like sugar, coffee, flower.
Wilma	Because now there is no shop anymore, so you bring everything. By boat.
Åsmund	When you go there, you have to. If you go there for two weeks you have to bring food for two weeks. So you really have to think to go there, to prepare a bit.

Wilma	Well, I think that is enough information for now. The last part is visualizing , like, when you go to this place, this cabin, what is the first image that comes to mind? It doesn't necessarily have to be a fixed, a real image, it can be an atmosphere. It doesn't have to be a concrete image, it can also be abstract. Can you draw this? On the backside, maybe with colours, I also have watercolour if you want. Yeah you already have one?
Åsmund	Because the landscape is very characteristic. And that is also very kind of present everywhere. In all of this place. With like these low islands which are green at the top then gradually darker and then turning kind of rust red at the bottom because of the seaweed.
Wilma	With low tide especially? And this is the view you have? Or this is everywhere? General?
Åsmund	It's what you see from everywhere all the time. It's how it feels to approach it, kind of, or how it looks to approach it. And how it looks when you're in the middle of it. And how it looks when you go to another side, like that area. And it's very open, so you always have these big views. With all of these tiny islands. One behind the other.
Wilma	There is a lot of colour. I didn't expect that actually. I thought it would be very rocky, for some reason.
Åsmund	No, because everything is vegetation on most of it. But it's very kind of green, like deep green, or yellow, depending on how dry or what dry at any given time. But more brown than black. And then almost always, in every direction, there is like n the far, far distance there is these mountains, which you can see from.. which is really far away. Sometimes you can sense the general shape of them.
Wilma	But that is the mainland?
Åsmund	No, or other islands, mountains on islands. In the north primarily, but also in the east. And the mainland is not so, you don't, I don't look much to the mainland. I think because that Island is in the way of the mainland. So you see north and south east and west. But north and south east is kind of the main. I'm getting to it. And then the sea is black, or grey even. Not really blue. The sky is more blue. Depending on of course, if it's a really nice day, reflecting on the water. But if there is a bit of wind and stuff, usually it's grey. And very often you have a really clear horizon. It's too close now, it should probably be more on the horizon. And then there is a lot of sky.
Wilma	So you can always look really far?
Åsmund	Yea, yeah. It's like a big, like a big landscape room. It's a bit like being on a mountain range, just really low. The really unrestricted kind of views you get. So to me at least that is very kind of essential. And also to the atmosphere, it feels kind of open. And there is these very particular mountains which have kind of particular shapes. Actually there is one which is a bit like... it looks like the face of a man. In profile kind of, a bit like this maybe. Seen from the distance. And there is this one mountain, a bit further to the west, so you can see those two together, it looks like a shark fin. That's it.
Wilma	OK, you can just keep on colouring, because the next subject is the route . You were already talking about it, but then my question would be, what do you think the meaning of the route is. Going there. Does it do something to you?
Åsmund	Since it's so long, it's very, feels, at one side it's removing myself completely from like the everyday. It's being kind of transported to, or traveling, both to kind of a remote place but also to kind of its own time rhythm. It's not attached to the time rhythm of anything else. And the whole preparation kind of enhances that. Since it's so long you use a lot of time and effort to prepare yourself for, to get there. You

	have to plan a lot. You have to. And also it's kind of a historical because in my family it's very kind of the history of a, it's ridiculous way to describe it. My ancestors, my great grandparents and how they lived and how they did. At least for me it's really present because I grew up with my grandmother and at times it was just the two of us. So the people she described and when she told me stories when I was going to bed they were always about this place. So it has this kind of time travel aspect to it. Both the kind of complete removal from society. So it's very much about this nature view which has to do with this idea of seclusion. A bit like Heidegger, was it? I don't know. But also, since this is, it can be either that or it can be as I described before. A very kind of social thing. Because from time to time, people gather there..
Wilma	So it's always a gathering of people?
Åsmund	Yeah but it's not always. Sometimes there is like five people, sometimes I went there myself as well. And then it's much more quiet. But when, on locations as I described with the birthday for instance, it's super social, because it's a small space. It feels like there is people everywhere, coming out of every hole. People sleeping in tents around and in all the house. Then it is super social, but on a very kind of closed area. It's a very funny framing for like this congregations of a fairly big group. The social dynamic gets so close. And no one really, if people go, from there, it's always limited to how many boats there are. So if we have maybe two or three boats out, a maximum of six person can go away, at given times. And they can disappear to these two islands, nowhere else kind of. It's a very nice feeling, I haven't experienced that way of being social anywhere else, because it's so geographically kind of confined. It's a lot of fun.
Wilma	This sounds like a really nice place.
Åsmund	Yeah you should come, I'm there every summer. Usually all summer.
Wilma	Yes, I would really like to go there sometime. Especially because it's a landscape I have never seen. I think this is really extremely different from what I have seen or experienced.
Åsmund	Yeah as I mentioned before I have a sister from Utrecht. She came there for that birthday. Her and her boyfriend. I think they were really excited about it. Cause it's very unlike, it's in a sense very exotic, without exoticizing it, when you live in a city, or living here in østlandet, in the east Norway, where it's more hilly. And also in other areas of Norway like Westlandet with big mountains, everything is more like this, more like restricted views.
Wilma	So you have a lot of valleys? Or?
Åsmund	Yeah around Norway there is, I would say. But here it's so unrestricted. The landscape room is unrestricted. That is a nice atmosphere in itself.
Wilma	Then the next part is about your Oslo home! That can be a bit less detailed, but it is the same thing. So if you can draw a plan, a timeline, describe the sensory experience for the morning ritual in summer. Because this is all in summer, so this is also a summer day then.
Åsmund	So should it be a day that I am off?
Wilma	So this is a working day and this a weekend day where you have time off. This is actually really nice, I like it.
Åsmund	So, the plan is simple. I live on the 7 th floor. Mmm, I have to think.
Wilma	And this is in Bislett?
Åsmund	No, I moved, I live just across the street from here.
Wilma	That's the entrance?

Åsmund Working on it, has to be something like this I think. Then there is something of which I don't know what it is here. This tiny little thing is my apartment within a bigger context. Stairs and then a door there, door there, door there, door there. This is also super out of proportion. Thinking that I am an architect, but it's so small.

Wilma Yeah it's really hard to draw from memory, I know.

Åsmund Ah well, it's fine. It's adequate for its use. So every half storey there is one, or two apartments. So I live on the top floor, on the west side. We have a little balcony
1.26.29

Wilma

Åsmund

Wilma 1.54.31 So that's the first, the main part, actually. And then this last part is more of a set of **general questions**. Part is some kind of **comparison**. So you can already try to compare both situations. **Do you feel the landscape influences your lifestyle?** And then for both situations.

Åsmund Those two situations are completely, they are as different as it can be. Because it is a very urban context where I live in now. It is actually one of the kind of housing blocks, like the block in Oslo with the highest density, most people living in one block. It's very dense but tall. One sided apartments only. Each volume has the double amount of apartments. And I don't see, I see trees from my room. But just like..

Wilma You could also say that the urban context is an urban landscape

Åsmund Yes, but that because as I mentioned, the building next to the one I live in is so close, it's kind of the opposite. This is a valley kind of, I live in kind of a canyon. And is see, because I live on the top floor, sky, like, maybe I see 50 % sky, just sky. And then 50% just the next door building with two trees in between, so that is kind of the view. Big building, 50%, skies and the trees that stand in between those two parts. So it's a very small landscape room compared to the other landscape room. Which also is represented in the space I have available to do physical things. So, I said that I am very physical at the cabin. And I would say that this is kind of the contrast also. Because, as I mentioned, I don't have space to do much things. So then I would have to leave my home in order to do it.

Wilma So in you case you feel the landscape, at your cabin is bigger, and thus you have more room to do physical things as well. Or it feels like yours more?

Åsmund There is very few boundaries at the cabin, there is no actual boundary inside also, mentally, because I can do all the stuff I do inside outside. I can even sleep outside if I want that. But here it's very secluded, since it's my room and then the bathroom and kitchen, which are shared, and then Mathilde's room which I can use a bit, but there is a boundary there. And then there is the hallway, kind of, that's it really. It's not flexible. The flexibility of the cabin is a lot bigger, also a lot more opportunity to do and just kind of come up with something to do. You can kind of do whatever, if I want to build a giant tipi, I could do that. And I have the means and the space to do this.

Wilma And then the other part of the question: **And do you feel the landscape influences the architecture?** It's kind of this, what influences what. Is it for example, cabin and Oslo, architecture and landscape, is it more the architecture that influences your lifestyle? Or the landscape? For both situations.

Åsmund I think the architecture also, at the cabin, is important. Because lots of the landscape things I described of the outside areas are framed, or is the in between this house and that house. Or this house and the narrow water thing. And the architecture is very [inaudible] as well because it is very much related to the

landscape. The typology of those buildings is so linked to offer use in a sense. Like the boat house or the barn, maybe was more before. But still a bit, has some aspects of that. But where I live here, I feel the architecture is the landscape. And since I have no visual contact or very little other sensory references to like the natural landscape, the architecture takes up a more monolithic form.

Wilma	So it's more enclosed?
Åsmund	More enclosed. And if I would have to compare it to a natural landscape I would, the building I live in, as kind of a, maybe a bit canyonlike situation. A bit cavy, in a sense.
Wilma	That's interesting. And then the next one is: Do you feel you value the landscape through architecture? So for example in the cabin case. Do you feel living in this architecture makes you value the landscape more?
Åsmund	Well, the cabin is like, has an architecture which is vernacular and very rational towards the small farm. But it isn't very refined in terms of how to exit into the landscape, in a sense. Which has been something we have been discussed when we were thinking about buying that barn about how you could do that there. The relationship between outside and inside. So it's a very kind of a cabin of today. It's very precise, it's the porch which has a huge symmetry. Because it is where you enter form, or exit.
Wilma	Where the relation is strongest.
Åsmund	Yes. And then it's through the openings, watching, which is very significant. As I also said, watching both the sea outside. Then it is the soundscape of the loft. Those three things is the strongest representatives of how I experience the landscape through that house. In the apartment, I see, 50 % of my view is sky. And on the sky I see birds, so I watch birds. That I do, I lay in my bed and look at the birds. If I, early in the morning. And the sky is very little, very boring.
Wilma	Yes, I think that answers the question. And then the last questions are about the Norwegian culture of having a cabin, and do you feel you are part of this culture by doing this?
Åsmund	Yes, a bit, but still not quite maybe. Because I don't have the weekend cabin. It feels maybe a bit more like an expedition to go there then it is for a lot of my friends who have cabins here or in the eastern part of Norway.
Wilma	And they go every weekend?
Åsmund	And they drive there, they can drive directly from door to door. So it is different because it is so inaccessible. And also in a kind of bigger and bigger degree people tend to get themselves cabins which is very similar to their regular dwellings. With very high standards and often in cabin clusters in very popular areas. You've been close to Lillehammer? And even some I know have nicer cabins than their house today with higher standards. So that is something I don't really feel a part of. It is so basic.
Wilma	Because this is the next question, do you feel the culture is changing? Do you feel the culture used to be a weekend cabin which is very basic, or more like your cabin?
Åsmund	Yes, I think definitely the culture is changing, but that is also something.. Because for me and my family it's always been that place, and no one else, so that is quite steady. And it hasn't changed, if anything, it has gone down in like amenities. Because we used to have electricity and now we don't and not even phone reception. It's more complicated now than before. Clearly, the cabin culture is going towards more comfort and being more convenient. So you have more like clusters of cabins where you have more amenities connected to it. You have like shopping facilities, stores, ski resorts, repair the ski slopes for cross country skiing.

It seems like, I imagine people want it to be easy to use. Probably when you have like a busy life people, since, they own more money. Maybe not more like exponentially more, but a much higher level of economical... there is better economy now than it was 40-50 years ago. So a lot of the basic cabins that were built by people's fathers and grandfathers or grandmothers should I say. People don't do that anymore. People don't build their own cabins themselves anymore, and that was a thing before. Very often, people built their cabins themselves.

Wilma But don't you think this basic cabin life is kind of the point of having a cabin?

Åsmund Yes, to me it is. Definitely. Absolutely. And also because the relations, the difference, the huge difference in how I experience nature there and here is so important. To me that is really the point yes. And if it were to be too convenient and like the bathroom were tiled and had a jacuzzi and I had a big sauna and a living room with a huge telly, there would have been so many distractions. At that cabin I even have to go outside into the nature in order to do my bath. So everything is very much like, integrated. So I have been to a couple of those like super nice, high standard cabins, a lot of in between things, which isn't as basic as the one we've got but still not like that super nice. But the in between things can work I think. It's ok to have a bathroom, I don't say that it's not, but still. But where you don't have a television for instance, but you do have running water and stuff like that. But I have been to a couple of super, super refined with high speed broadband and television and playstation and like much more than I am used to where I live. I have never been used to having a television for instance. That is, I could have just as well been in a hotel really. Yes, I would have preferred to stay in a hotel close to nature than that cabin. And also, because I like to hike and I think it's very upsetting. Because the regulations on how to build in mountain areas has been loosened up. Because there is more people that have money and want to have cabins. So there is more cabins now before and it is still growing. So, and that I think, with these mountain palaces, at least to some extent, the experience of the mountain that you use as a hiker is changed.

Wilma Yes, I can imagine. And then the last question: **Where do you see yourself living in the future?**

Åsmund I see myself living urban, because, even though I love the cabin, there is way too few cultural activities there. So I can enjoy the quietness and the tranquillity there for a certain amount of time, but I get restless and long for more activity. So, urban, really kind of downtown urban. I don't have any wish to live kind of in the border of the city, even though it brings you closer to nature, that doesn't really appeal to me. Because I like having walking distance to everything. Like for instance now, I can walk to my work, I always have, even if I lived at Bislett or whatever, I just step out of the door and go to a theatre or a public bath or go to things that are activities.

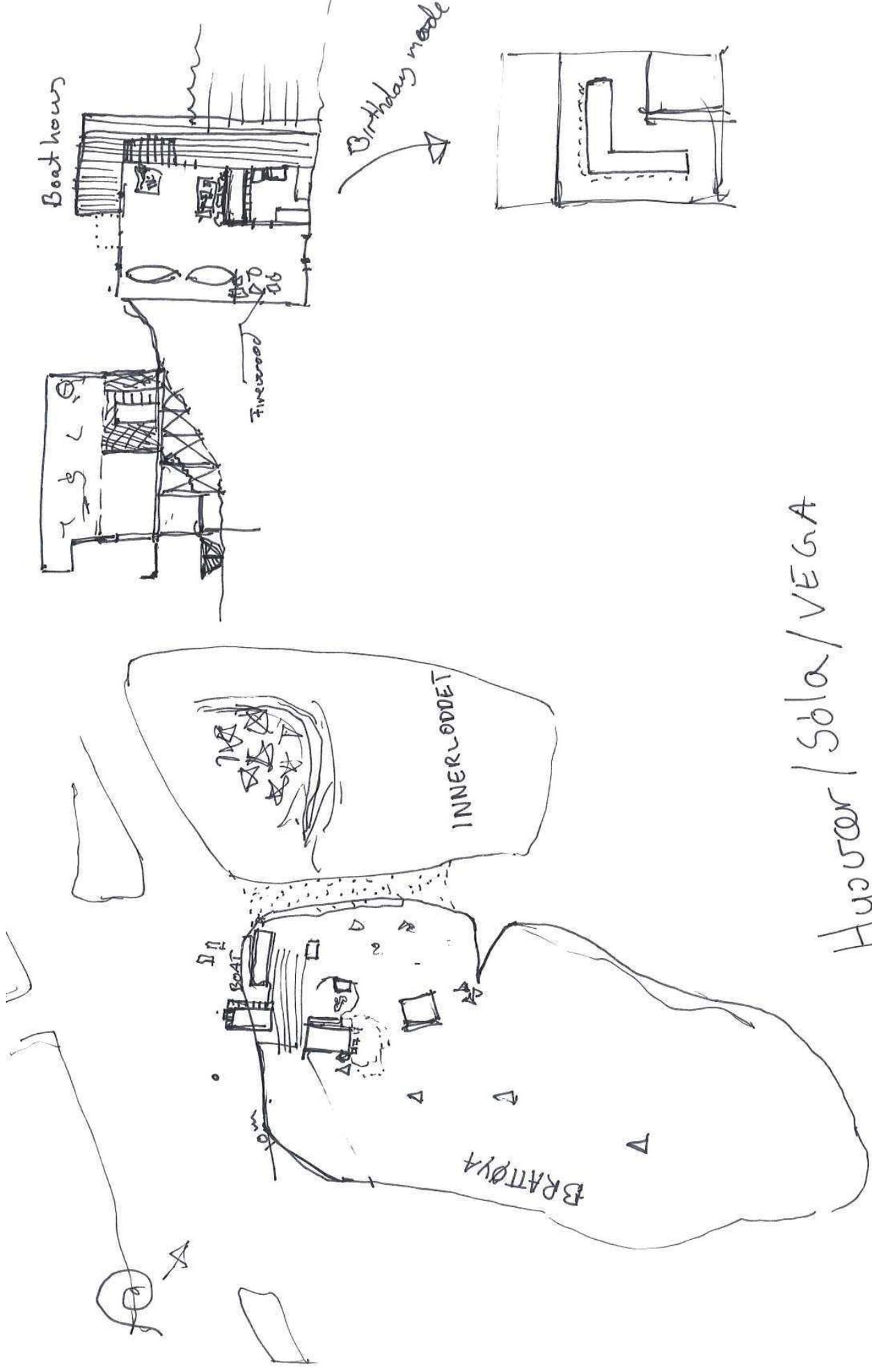
Wilma So the same situation you are in now?

Åsmund The same situation, but with more space and better view.

Wilma But still going to your cabin?

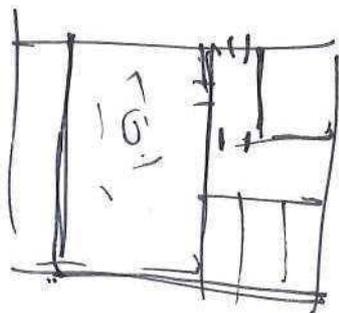
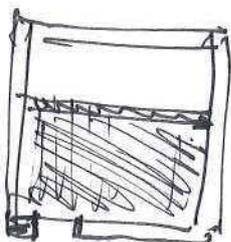
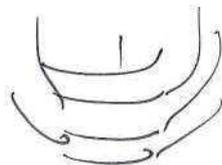
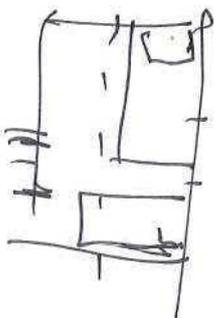
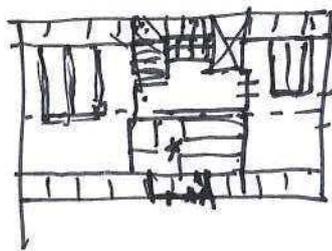
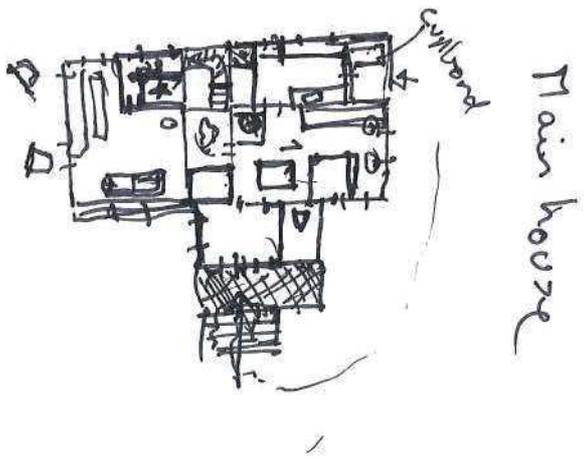
Åsmund Yeah, but that is something completely different. I need that too, but I wouldn't live there. I couldn't do what some people do nowadays, moving to a secluded cabin in order to, I don't know, to get to a more basic mode of life. I couldn't do that for a long time.

Wilma Ok, that's a clear answer, a clear vision of the future. Not everyone has that.

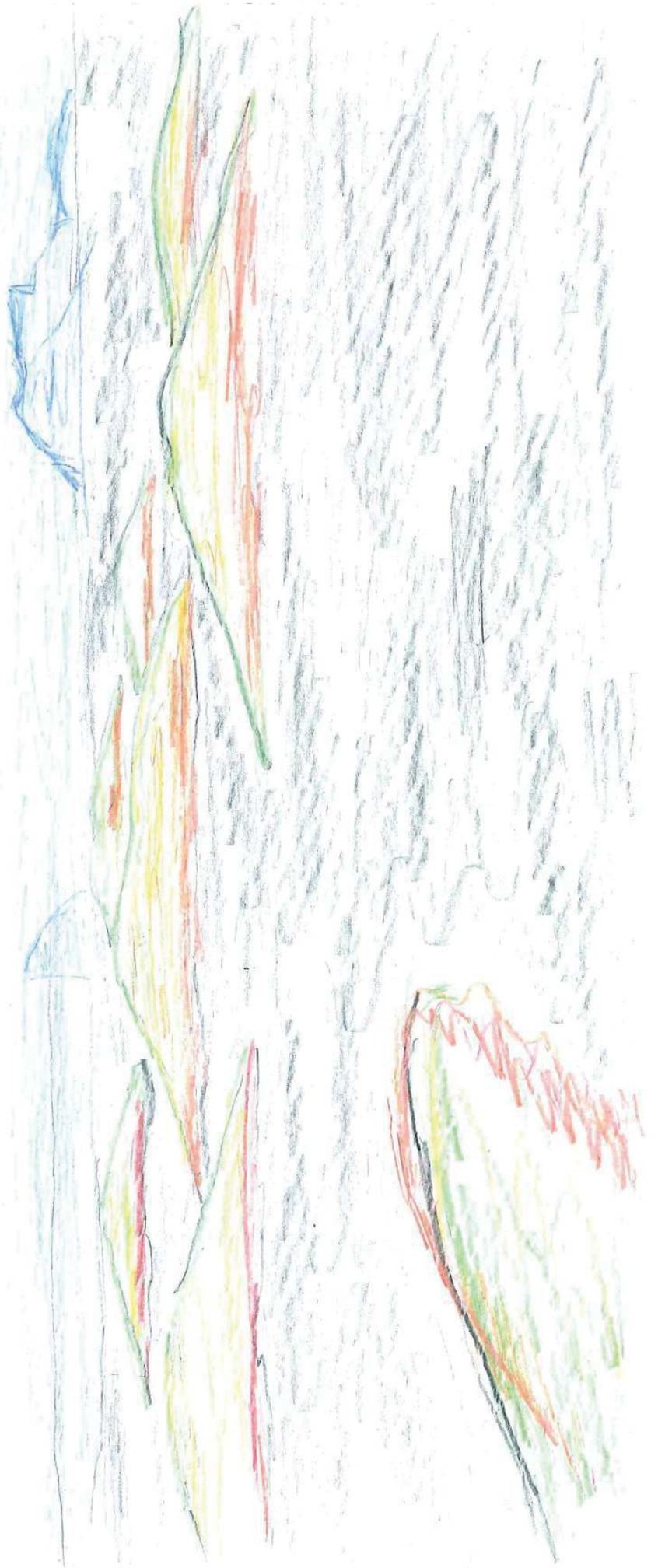


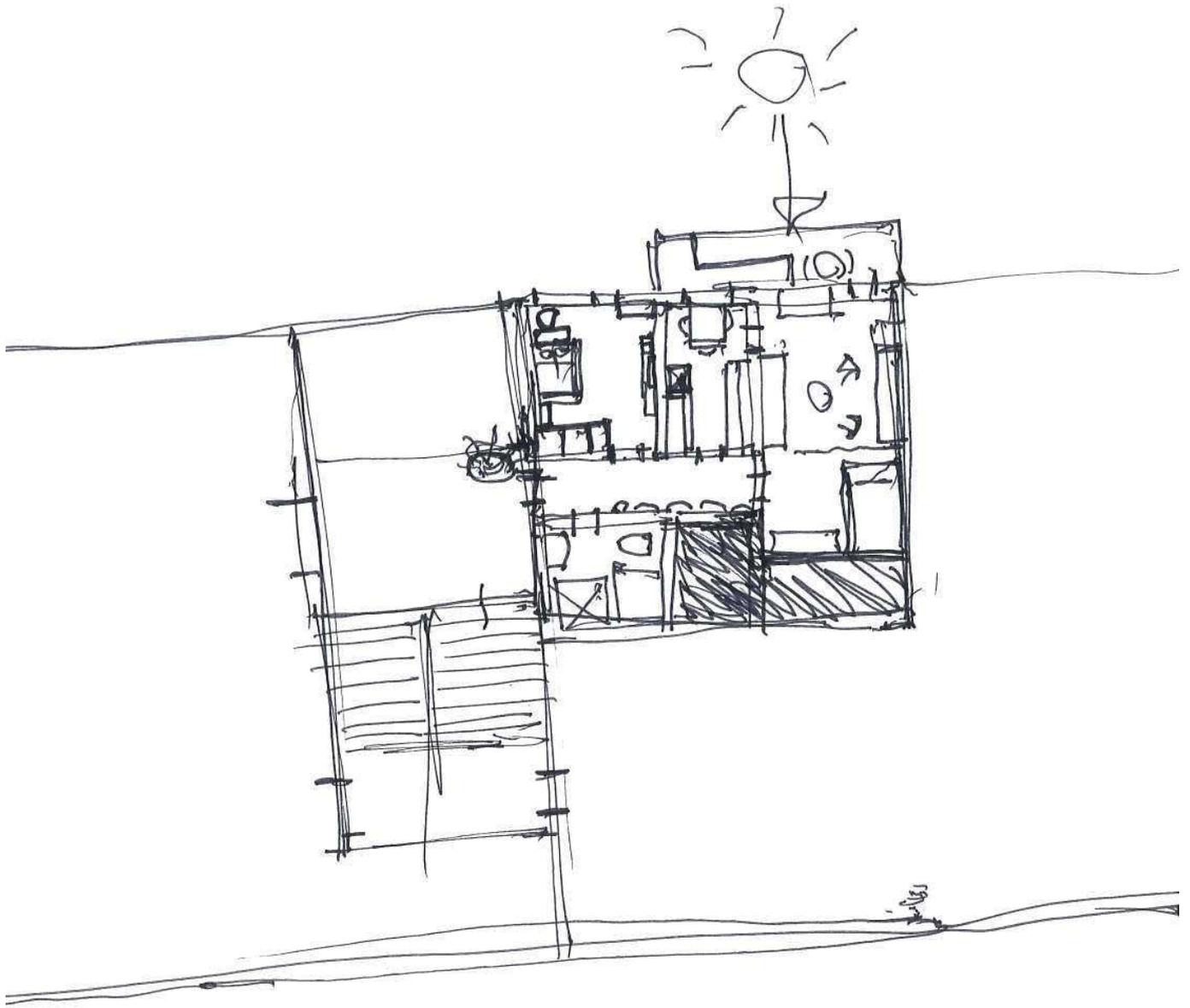
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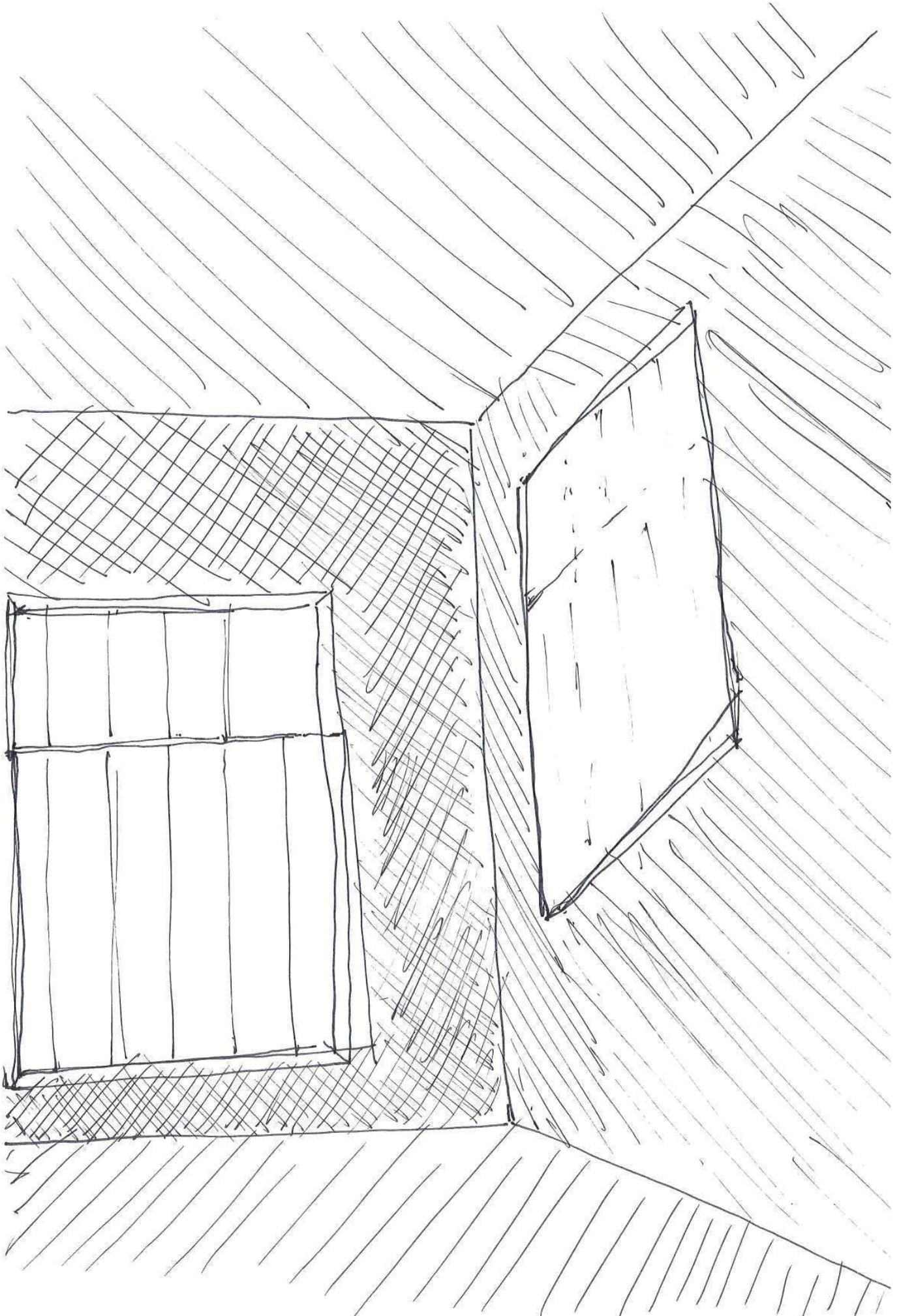


Basin





Uelands kroge 10,
0175 OSLO



B.4 Results Torunn

Torunn 8/11/2017 15.00h

Wilma	The first part is kind of general, like where you grew up, where you're from.
Torunn	Should I start talking?
Wilma	Yes, you can just start talking.
Torunn	I'm from Oslo actually. And I'm from the East of Oslo, so I grew up there. But my parents don't live there anymore. I guess I moved from there when I was 16, I moved to Germany. And then when I came back my parents had moved to the other side of town, which is quite, I don't know, maybe you know, but there is quite some separation between east and west. Where I grew up was quite nice, it was next to the woods. So it's just near the woods, and I always went there walking with my dog and so on.
Wilma	So close to nature? Would you describe it as a suburb?
Torunn	Yes, it was a suburb area.
Wilma	But it was like, apartments? Or houses?
Torunn	It's a house. Yeah, in the area there were some apartment blocks, further down. But then in this part it was more housing. Where I went to school there were people living in the apartment blocks nearby and also the neighbourhood of the houses. Kind of mixed.
Wilma	But it was not like, because it was still in the east, like Frogner or..
Torunn	No, it's not like Frogner, because Frogner is also more urban. Those are kind of blocks with houses and so on. Out there it's more like a residential area.
Wilma	So could it maybe have been in a village as well? Or you don't sense you're in a part of the city there?
Torunn	I wouldn't say it's a village either. It's quite typically this suburban area where you don't have a cinema or shops and so on, you walk quite far to get to the shops and so on. But still it's not really like a village either.
Wilma	So it's more like a residential area?
Torunn	Yes.
Wilma	Ok, that's enough for that part I think. So then about your cabin , could you tell me where it is, like how long or who it belongs to or how long..?
Torunn	Yeah, the cabin which we have in our family right now is quite new actually. Because my parents got it constructed just a few years ago. And it's at Norefjell. So, it's about a two hour drive, it's not so far from here. If you drive really fast you can even go quicker. I have done it in one and a half hours, I think. But it's usually two to three hours, if there is a que and so on. And actually it's a "laft", this traditional technique.
Wilma	Solid wood?
Torunn	Yes. So, what is quite strange is that it is actually made in Latvia. And it's transported to Norway. So we were actually in Riga to see it constructed, so they had just done it there, and then they take it apart and then they transport it to Norway. And then they make it here.
Wilma	But then you could choose all of the aspects, all the aspects of the house you could design, and then they build it there?
Torunn	There was a plan that was standard, and then you could make some modifications to it. And then, we made some changes, not really big ones, I think we put one window in where there wasn't one before and some stuff. To make it affordable, you choose one of the ones they have. And we were also considering using "øverbbygg" which is a Norwegian one, but we didn't do that because it was more expensive.
Wilma	It was cheaper to build it in Latvia and then ship it? And where is it? Is it a mountain area?

Torunn	Yeah, its mountain area. But I don't know if this is interesting, but we also used to have a summer house, which we just sold.
Wilma	But you didn't have both at the same time?
Torunn	Yes, there was a little overlap
Wilma	OK, but this one is the winter house ?
Torunn	Yes, this one is really winter. So we had this one for summer for as long as I can remember, since I was three or something, and then we just sold it because with had really troubles with our neighbours. But now we have this winter cabin.
Wilma	And when do you go to this winter cabin, mostly? And for how long?
Torunn	So we try, now that we only have this one, we try to use it quite a lot and since it's quite near you can try to use it during the weekends as well. My parents go there maybe once a month or a bit less. We go there in two weeks again, and I was there three weeks ago or something.
Wilma	So you're not only there in extreme winter, also in autumn and spring?
Torunn	Yeah and summer.
Wilma	Because I'm trying to get like all seasons with the people I ask, and I already have summer and winter, so it would be nice if we could focus on either spring or autumn, I don't know if you prefer....?
Torunn	Since it's quite new it's a bit difficult, because we haven't really, since it hasn't been like ten years of use in the cabin, it's kind of hard to say that I go there every spring or something.
Wilma	But do go there with Easter for example?
Torunn	Yeah, a little bit for Easter. But, mainly, for me it's better to go there for winter. Because it's really high up in the mountains, it's above the tree level. So there are no trees there, you can just walk outside the house and you are really in the mountains. Like you can go cross-country skiing. And you can take a 30 minute drive and you're at Norefjell at the ski park. So I mainly go there during winter actually.
Wilma	OK, we can also do winter, but I don't know if winter and spring are that different because, I mean spring is also still snow there...
Torunn	Yeah we can talk about, yeah, because I was there for Easter just now. But then, we actually, because there was little snow during Easter, I think it was late, we also went to another place which had snow. So, but, if there is snow we go there with Easter as well.
Wilma	OK, we can do that, it doesn't matter. But can you draw a plan of the cabin ?
Torunn	OK. So, it's kind of like they plan it like big, what do you call it, areas of houses. Since it's not allowed to just construct anywhere, so they make these kind of areas. Like this, where there are like twenty cabins, so it's called like the area number 3. So you come driving in of course and then our "laft" is here. And I think the mountains are up in this direction. So when you go skiing you can just walk outside here and then upwards. And the road is coming up from this side. So the house is...
Wilma	You can also draw like a....
Torunn	Yeah, I will draw it. So this is the cabin the way it is put. And it has kind of this, let's see. It's hard. I think it has the same dimensions on both sides, because it has the "laft" ... it's like really rational in a way. So this is a bedroom here. Bedroom, bathroom, bedroom. And then there is a window here, this is the window they put in there, it wasn't there. So I think there was a small room here for storage, but then they wanted to open it up so that's something we got specially. So here is the kitchen.
Wilma	You can draw in furniture if you want.
Torunn	OK! I'm just trying to remember. Should I draw it bigger?

Wilma	If you want to. If it's clear it's good.
Torunn	Oh, I can make a bigger one. And then, there is an entrance. I think I will have to make one drawing and then make one after this again. Yeah, since it's.... because the proportions are not like this. Because, they are the same. So the bathroom is here, small one on this side, so it should be like this. And then here. And then this is the living room. So it's kind of like this. And then there is like a terrace out here, and a terrace out here as well. And there are some fences here, because there are animals.
Wilma	And where are the doors to the?
Torunn	There is a door here. And then there are windows here.
Wilma	Big windows?
Torunn	Yeah, well, they are like this. They are traditional. So it looks quite traditional and everything.
Wilma	That's your parent's bedroom?
Torunn	Yeah. This is a really nice bedroom, they have like this big bed like this, and then a big window. Oh the fireplace, that's an important part, that's here. And then you can sit...
Wilma	Oh it's like a stone fireplace?
Torunn	Actually it's a more modern. Maybe it would have been nicer if it was like an older kind. And I don't remember exactly where the windows are, but there are quite a lot of windows here.
Wilma	What is this?
Torunn	It's a chair. And a lamp. And then there are like double beds almost and they have this small one above.
Wilma	Like bunk beds?
Torunn	Yeah. And then this one has a big bed without any bunk bed. And here's a window. And the door is here.
Wilma	But they are quite, I mean efficient, the bedrooms?
Torunn	Yeah. These are quite efficient bedrooms. Because for example this one, there is almost no space here between. And same, there is here a lot of space. But they are quite high. It's one storey all over, but at the same time it's quite high underneath here.
Wilma	Because there is like a saddle roof?
Torunn	Yeah, let's see. So the roof structure is like this, on both sides. And another one here. And there is this small... so this is the way it is from the outside. And very large windows here and a terrace. And here we have the bunk, also bunk beds, this is for the children, they sleep here. It's kind of, because we are, it's me and I have two brothers. And my oldest brother, he has two children and a wife. So we all stay there together. And now my other brother, he has a girlfriend as well.
Wilma	And there is enough space?
Torunn	Ehm, yeah! Well we have been there with two children sleeping here and their parents sleeping here and me and, or sometimes me and, and then my parents here. But usually we don't stay here all at the same time. And then this is bathroom here. I can send you a plan if it's easier
Wilma	It's also nice to see how you feel it is.
Torunn	Yeah, I was just unsure, all of a sudden.
Wilma	Yeah, it is quite hard to draw from memory.
Torunn	Yeah, so here is the sink and the toilet. And here is the bench. And we have a washing machine and so on here as well. And it's actually, it is quite comfortable, it has like heating in the floor. Or I believe here in the bathroom. So it's quite comfortable to sleep there.

Wilma But the rooms don't have heating?

Torunn They have some electrical heating. But the first time I slept here, it was freezing and there was snow in my bed, actually. Because it came through the "laft".

Wilma Sounds quite cold.

Torunn Yeah this is the "laft" thing, and then it is like this.

Wilma And the roof then is?

Torunn Oh and there is grass on the roof, that's important. So it's funny, because I have a picture of my father, he is like cutting the grass on the roof.

Wilma And about this, are there cabins around? Are they close?

Torunn Yeah, they are quite close, I think. I'll try to draw this better. There is a road going here and it goes like this and then back down again. And it's quite steep, because we're quite high up here. And maybe down here there is some trees and so on, but this is already.

Wilma This part is really steep?

Torunn Yeah, and the whole way down. So there is one cabin just across the road as well. How far away is it? Maybe hundred metres.

Wilma Because this? I mean, is this side, this side?

Torunn So let me think what is west and, I don't remember what the direction is. And there is a cabin here as well, which is quite nearby, maybe it's about 200 metres away. And then there are several ones and there is a huge one at the end here. I don't know how many square metres it is, but many hundreds I think. And ours is actually one of the smallest ones, even if it's, how big is it, maybe a 100 or something?

Wilma So it is in this kind of field of multiple cabins?

Torunn Yes. And there is a lake down here. And then there are other fields as well.

Wilma But on this road there's no, there's just...

Torunn Yeah, well, actually, this is the area of cabins number 1, but there are several cabins down there as well. But it's quite far to drive. Once you're at the end of the mountain, at the bottom of the mountain, it's quite steep upwards, and at the bottom of the mountain, there are not that many ones. But when you come up in this area there are more.

Wilma This is clear I think.

Torunn Yeah I think, because when I was trying to draw it more schematic, this part actually meeting at the same line. And this one is sticking out a bit more, and then this one is here. But the living room is quite spacious actually, this one here.

Wilma Then this is the next step. If you could fill in like **a normal day in spring or Easter**. And here you can fill in what you are doing and here you can fill in where, in which rooms, or outside, or wherever. And it will get a bit cramped here because you mostly do a lot of things in the morning or in the evening in different rooms, but can just make lines upwards or downwards.

Torunn OK, so the cabin vs. home. So let's see. 8, yeah. I usually go there with my nieces and my nephews so they usually wake me up quite early. So I sleep, sleep, wake up, bedroom. And then we eat breakfast together in the kitchen, kitchen area around 9. And then bathroom. Then maybe around 10 or 11 we go outside. So first everyone has to get dressed and so on. So it takes sometimes a long time because the children have to get dressed and everything. And then, where are we? Maybe the hallway and so on as well. I don't know how detailed I should write. Hallway and then maybe to the room again and back and forth quite a lot. And then we stay outside skiing most part. Oh my father is, or me too, helping him prepare the skies.

Wilma And you do that outside? Or inside?

Torunn No, usually inside. If it's, at least if it's really cold. Because here is the entrance.

Wilma	Because why is there another door here?
Torunn	Because that's where we store the things.
Wilma	Ah, it's storage.
Torunn	Yeah, so also when we are done skiing, we go here with the skies. You don't go through here and back again, so it's quite actually, yeah.. This is also sloped here, quite a lot. Yeah storage. My father also has some equipment stuffs that he does to prepare the skies there. And this is where we keep all the clothes and so on, here. So this is also where all the boots and the skiing stuff is. And this is also where you have the jackets where you arrive in.
Wilma	Yeah, not the sports/outdoor stuff.
Torunn	Exactly. And here is a chair where people sit and get dressed. So, he is there at least, preparing skies, hallway, storage room, or outside as well. Usually Easter is a bit warmer so you can stay outside then. So then we are probably outside at least until three I think.
Wilma	And you bring lunch?
Torunn	Yes, so preparing lunch and so on in the kitchen as well. Outside. At least, if I go there myself, or if I go with my father or mother, skiing, I would maybe stay out for five hours or a longer time. But since we usually go there with my nephew and niece it's maybe around until three. Then we go back for lunch or bring some lunch but then make something when we get back anyway. And then we have this thing that is this kind of like a not an oven either. But where you can grill stuff, here.
Wilma	Oh, outside?
Torunn	Yeah, it's like this here. It has three legs and then a thing in the middle, something like this. I don't remember exactly how it is.
Wilma	But then you make fire underneath? But this is like a nettle thing, like a barbecue?
Torunn	Yeah, it's not that big, it's just there on the side. So maybe grilling some sausages or stuff like that. So grilling, eating, and then, what do we do after that? Playing outside usually? So usually, during daytime at least, we don't use the cabin so much, on the inside. And then maybe around 5 or 6 we prepare dinner. Dinner. Let's say, location: kitchen. So here we go further away.
Wilma	But you just walk to the tracks?
Torunn	Yeah, the tracks are already here. So actually at the end of this road there is a skiing track. There is the road going here and these are the cabins that are next to it and then there is a skiing slope going here, up. And there is this tiny cabin up here which has this fireplace where we go usually. And then, and sometimes, we can also write that down, we go with a sledge. So, we take the sledge down.
Wilma	Then you go with skies, or?
Torunn	No we do that after, in the evening or something. Let's see, prepare dinner and then eating, yeah a lot of eating. Yeah, I call this kitchen, this as well. And then usually we sit here afterwards, in the evening.
Wilma	In the living room?
Torunn	Yeah. And we have these games and so on. Do you have that too, in the Netherlands? Do you use these kind of board games and so on. So there is a lot of board games. Maybe, yeah, that takes quite a long time actually. So maybe we go to bed around 10 or something.
Wilma	And after the being outside, the skiing or something, you also shower or?
Torunn	Yeah, maybe here. Usually maybe you just stay out for quite a while and then afterwards when you're going inside and you're just ready to relax, you just, shower and get ready for dinner.

Wilma OK, then I would like you to **zoom in a bit more on the morning ritual**. And then per activity, or per room where you are describe what you **see, hear, smell or feel**. Like all your senses, the most important things. So when you wake up, what you see....

Torunn So when I wake up it's quite cold usually. Because, even if I had the heating on, it is still quite cold, I think. So waking up, I just write it over here.

Wilma Yeah you don't have to write it down, because I'm also recording.

Torunn Yeah, I wake up and it's a bit cold usually and then I stay in bed for quite a long time, as long as I can. Because I just try to maximize sleep hours. And then usually my niece and nephew come and wake me up and I ask them to get coffee for me. And then sometimes they bring me that. And my parents are usually awake already, or somebody else making breakfast. And then, yeah, we also have this one bathroom here for all these rooms, so you have to wait until it's your turn as well. Or you use the parent's bathroom.

Wilma And when you wake up, is it dark, or already light maybe? At Easter it might be light?

Torunn At Easter it would be quite light already, it depends when, because Easter is always changing. Usually quite light outside already. And then sometimes you can also, or that's actually quite nice with the cabin, also not so nice, but it's, if it's very windy, you can really feel it.

Wilma .. it move?

Torunn Mm, you can hear it. And also with the wind coming in, because it's the "laft" construction, it's not so, there is space...

Wilma Not airtight.

Torunn Not airtight. But we use this wool that you can put inside. So that's what my father did when it was snowing inside my room.

Wilma But then you take it out afterwards?

Torunn No, you stuff it in, trying to just keep it tight. So sometimes, yeah that time when I woke up there was just snow in the bed.

Wilma And the rest?

Torunn The rest of the day?

Wilma When you go to the bathroom, are there any specific, there it's warm?

Torunn Yeah, there it's quite warm because there is heating in the floor, which is really nice actually. So it's quite comfortable, it's a comfortable cabin. There is like wooden floors. Since it's all new it's quite comfortable, it's not like, I've been to other cabins, or another cabin in my family also is one without water and so on. And it's quite cold and you have to heat everything up in the morning. This one is kind of electronical everything and my father even has it on his Ipad so that he can manage the heating.

Wilma Before going there?

Torunn Yeah.

Wilma But in your routine, after the bathroom you go to the...?

Torunn Eh, I usually go to the kitchen.

Wilma And is there, this is a really big window you said. Is there something special?

Torunn So the kitchen is actually, if I draw it once again on the map, clear, it's like this, the kitchen is here. You can see over to the neighbours here. This window here is with a view, out to the, so, if I draw it out in section... Down here there is the lake. And there is also a small skiing slope thing down here, where my niece and nephew practice. But there is also a bigger one further away, so that's quite near. This is too steep now. Our cabin is like here or something. But this one is actually not correct, but it's a bit. And there is another cabin here as well, and that is the one right here.

	So, with the view, the kitchen is here. And then the bathroom is here with a shower. And this is the bed and bed here. So this is a kind of section through the..
Wilma	So you can see quite far?
Torunn	Yeah. From here you can kind of see straight ahead. And then it's a bit up and the road is here. So actually we can, if you sit in the living room, it's kind of like you can see if people are walking here as well. So, the construction in this room... like this.
Wilma	But then why is the living room on that side?
Torunn	Why is the living room that way? It's because of the sun I think. Because ehmm.. I'm just trying to remember. It's also because, actually the view from here is quite nice, because you see this mountain up here. And this is the nicest view, in a way. But there is also a nice view in this direction. Here you can see the hills and so on. But this is where we go skiing, up here. This is kind of where the woods are. Down here it's also, you can, when it's really windy up here we go skiing down here. But I prefer really going skiing up here because it's windy and in a way more spectacular than down here.
Wilma	Let's see. Kitchen, bathroom, so from here, there is also windows here right?
Torunn	Yeah, and a door. And here we have some big wooden furniture, here. Are you planning on coming back in January or something?
Wilma	Yeah, maybe in spring, I'm not sure yet.
Torunn	Because you should come and visit as well. To see it. Because it's not so far away, so it's not impossible to see it either.
Wilma	That'd be really nice. I still have to plan like, my second deadline is in January, so after that I have more time. Maybe I'm even going to Lappland with my parents because they wanted to go like really far north. So, I don't know, it's not planned yet, so I'll see. But I have some time off then, so that would be nice. Ehm, let's see. Maybe some questions about going outside. Is it really cold here already, or is this like a really big difference? And also, do you hear neighbours or something?
Torunn	No, you don't hear the neighbours. Not at all. This area has heating in the floor as well, so it's quite nice to be here. This one has heating and then the bathroom here as well. So its kind of a ritual I guess, trying to get everybody out here and then going outside. So, in the morning this is kind of the area we use. And then afterwards, when the kids are playing outside and so on, then we use this door more. Maybe just sitting here outside after having done the tour, done skiing. You just sit there and relax. Especially in spring actually it's nice to be outside in the sun because it's a bit warmer so you can sit in the sun and just..
Wilma	And this has sun?
Torunn	This has sun, yes. So this part is used more than this one I guess.
Wilma	So this would be south or west or something? You can look later on the map. Are the mountains north, or not?
Torunn	I don't know.
Wilma	We can look it up later. Like the fact that there is sun here is already good.
Torunn	Actually, I'm not too sure about this part. Maybe it's here that it's...
Wilma	The living room wall?
Torunn	Cause it's like this. No. Yeah, that the kitchen is here and this is the.. .no. That can't be. I will have to check that.
Wilma	Yeah, you can send me some pictures later. Then I would like you to react to these statements .
Torunn	I feel like I adapt my lifestyle to my house.
Wilma	Oh to your cabin, sorry, these ones.
Torunn	Ah OK. In a way when I go to the cabin, I change lifestyle anyway. So I guess I do adapt to the cabin life. It's also something that I want to when I go there.

Wilma But are there like, because do you have internet and stuff?

Torunn We do have internet there. So, I think that was kind of a point for my parents too, that if you go there during the weekends you can still bring some work and stay there. It's not like it's impossible to be there, anyway.

Wilma So it's more accessible?

Torunn Yeah. So it's not like a cabin where you go there and you are totally disconnected from everything. You could be, if you want to, we don't have a television, for example. That's also, we never watch any movies or anything like that.

Wilma No, just the board games..

Torunn Yeah, and reading a lot and so on. So it's kind of in a way, I go there to relax. So I don't live exactly the same way as I do at home. I don't. So I go there to be able to relax and read and stay talking with my family as well. But I feel like in the cabin is also kind of possible to do those things if I would like to do. If I would like to see a movie I could do that as well.

Wilma So still quite flexible, I guess.

Torunn I think so, yeah.

Wilma And then the next one: **my cabin is a safe haven which protects me form things happening outside.**

Torunn When things happening outside, you mean in the, life in Oslo, or?

Wilma Yeah, could be physical, but also more abstract.

Torunn Yeah, I think it is. I can go there and I feel like I can really relax there.

Wilma And the physical part? Like the wind, you told me about the wind and the snow in your bed. Do you feel like the cabin is a safe place for that?

Torunn Well, you have to shove the snow away and do all those things. It feels quite, it feel safe. There is a lot of storm sometimes outside and it's still ... it feels same. Both physically and mentally I think it is.

Wilma And the last one: **seasons severely influence my lifestyle.**

Torunn In the cabin?

Wilma In the cabin.

Torunn Yeah, I think it does. Because we mainly go there to be outside, in a way. Because we go skiing and so on. But once it's raining all the time, for example my parents don't want to go there if they know that it's just going to be raining. Because then you just stay inside all the time and that's boring in a way.

Wilma And that's not the point of going there?

Torunn No, not really. So it has to be in connection with this outdoor activity, for us at least. But I know many of our neighbours up there, like there is this guy who lives here and he is kind of in like a castle in a way, like a really nice place to be. Our house is really nice as well but it's just that it's nicer if you can go outside first and then enjoy afterwards, to be there, I think.

Wilma Then the last part of the cabin part is **visualisation**. So if you go to your cabin, what is the image or the feeling, like it doesn't necessarily have to be a spot or a place, it can be an atmosphere, or, it can be anything. But just, whatever you think of when you think of being there, spending a weekend there.

Torunn Should I draw it?

Wilma Yes, please. I have colours as well, if there is any colours you need.

Torunn It's maybe the fireplace...

Wilma That's nice, warming your feet.

Torunn It looks like it's burning! And let's see, what else. It's also the board game thing, it's kind of important actually. So we have this ... and then ... So we really have lots discussions and so on. So, it's not really so peaceful.

Wilma It's like very competitive?

Torunn	Yes.
Wilma	But you do this with your niece and nephew, or also with your parents?
Torunn	My brother is mainly, my brothers they get really upset about stuff. So now we are teaching, these are the children. We are kind of teaching them how to..
Wilma	How to not get upset?
Torunn	No, how to be upset. Well, engaging in the game.
Wilma	Emotional involvement. But you sit on the ground.
Torunn	No, we have these chairs and so on. And we have the couch here. It's kind of these traditional furniture things. And then this here as well, yeah. And then, what else? Yeah what's quite nice is these big wooden chunks of ... they're like whole wood, all of it. So it's a bit big ones. They are a bit rounder maybe.
Wilma	And you see it throughout the house of course?
Torunn	Yeah, yeah, they're everywhere. And then you also have the parts where they are connected. For example this part in the kitchen, this part will be, is sticking out here as well. So you just see the end and then a new one starts. And then, also the roof has this big one going across. And then the roof is here.
Wilma	Yeah like the main beam. And that one is bigger than the...
Torunn	Yeah, this one is actually huge, quite big.
Wilma	Is that like a Norwegian "laft", or?
Torunn	Yeah the technique is the same, but I think the wood comes from Riga. And we treated it, all of it. It was such a big job to, not paint but..
Wilma	Impregnate?
Torunn	Yeah, it was this kind of oil that we put on. And we had to choose the colour as well. And I think we were in between two colours, it was one that kind of more white and there was one that was darker. So we went for the dark one, which I think was quite nice, to have chosen for that one. But the roof I think is white, this part. Yeah and the rest are these like ehm...
Wilma	And something else? Connected to this image or atmosphere of spending time in the cabin? Or spending a weekend there?
Torunn	Yeah, it's also eating and so on. So that's this area. I guess if I were to circle the main spaces for use it would be like this and this here, and the fireplace. And my father sits here, in the corner. Yeah, so I guess we sit here and eat. And there is this lamp thing hanging down, I don't remember what it looks like. And some candles.
Wilma	So, it's family time.
Torunn	Yeah. I didn't go there with friends yet, actually. But it's quite new, so I think I will be soon.
Wilma	And this is eh, you think this covers it? Yeah, I don't know, it's of course very personal.
Torunn	Yeah, I don't know what I would else...
Wilma	OK, but that was good. Then the next part is about the route from your home here to your cabin, and the other way around of course. You already said some things about a two hour drive, you always go by car I presume?
Torunn	No, I sometimes go by bus. Because the ting is that usually we have one car, it's at my parent's house. And sometimes they go up, they stay there for more days than I can because I have school and so on. So then, sometimes I go up by bus one way and go down with them, or the other way around. So I take the bus quite a lot. But they have to pick me up from the station, because it's impossible to get there.
Wilma	And are there any striking things during this trip? Like, you talked about the mountains or, you said it gets really steep at the end? Or, I don't know, important things, or it's just driving?

Torunn	No, it's quite unspectacular, I think. Because it's just kind of trying to get there, this kind of idea.
Wilma	Yeah, so then we can continue with the Oslo part. 53.36
Torunn	
Wilma	1.21.29 And then this is the last part! We're going quite fast, actually, I think. Good. So the last part is some general questions . The first two are about the relationships between landscape, architecture and lifestyle. I mean, the first part is: Do you feel the landscape influences your lifestyle? And this is a comparison between both situations. So, do you feel that your cabin landscape influences your lifestyle, and do you think in Oslo...
Torunn	Yeah, it's very important. Because, since we go to the cabin to kind of be in the landscape there, that's why they got the cabin in the place they got it. And it couldn't have been, that cabin couldn't have been, it was kind of like they wanted it to have it far up in the mountains and so on, to go skiing and all of that. So that's kind of why it is there. So it's a very important part of it. And also that we go outside during daytime most of the time when we're there. And when I'm in Oslo, yeah, I think it's quite, for me it's a really good location, because it's in the city centre, so I can go anywhere and do a lot of things. So I feel, if maybe I lived in the suburbs in that kind of apartment, it would've been limiting, in a way. But then again, maybe you could have been out in the woods or something. Which would've been great too. If it was a suburb place without any woods or anything it would have been very limiting, I think. So in a way, for me, it's also quite nice to have the cabin as another place to go, in addition to the..
Wilma	In addition to the urban area?
Torunn	And also the house of my parents for example, I go there sometimes if I am a bit tired of staying at home where I live. Because it's quite dense. I sometimes go there for a weekend or something.
Wilma	And then: Do you feel the landscape influences the architecture? Of both spaces.
Torunn	Yeah, it must be more dense since it's in the city as well. Since it's an apartment building compared to this free standing cabin without the, you don't have to relate so much to your neighbours. We didn't have to think so much about them, actually, when making the cabin. So they are kind of pavilions lying next to each other, in a way. And you have a lot of space for yourself. But it would've been more comfortable to live in the cabin in the city, as well. If the cabin was in the city. Because I miss having some space.
Wilma	Yeah that's more the space side, maybe not the aspect of having a relation , or a bigger relation with outside? Do you feel like, for example the mountainous landscape influences the cabin. Like you place the window at the end of the hallway to have this connection or a view?
Torunn	Yes, a view. Yes, we did. So, to a certain extent we tried to connect it to the outside. But also, when it's dark outside, you don't really see the landscape so much anyway. So it's in a way, it's like you're on a In the evening. And in the daytime you're outside anyway. So I would say they are a bit separate, even if you try to maintain this connection to the outside. Because if it's really dark outside you don't really see anything anyway.
Wilma	But it's not only the seeing. For example the , I mean the hallway and the... but also this part, do you think that is related to the landscape, the lay out of it, or?
Torunn	This was kind of the standard of the cabin as well, so that was kind of bought in this standard way. But this part, it's quite important that this part is relating to the mountains. That you can sit here. And also this with the, this view as well. Here you

	can see up. Because if the mountains here, it's kind of like this. So when you sit here, you have a really nice view from the table.
Wilma	But that was already in the standard lay out of the cabin?
Torunn	It was, but the view is quite nice, also. So it's good, actually, in that sense. But the windows, I think there could have been bigger windows here as well. To have this with the outside. So in the morning at least, you are quite connected, but in the evening I don't think it really matters so much. At least, during winter. And with the apartment where I live I think it's also kind of connected to the outside in a way with this.. where you can sit outside and see outside and so on. And with the light coming in I feel like it's quite connected in that sense, too.
Wilma	And then the last part is: do you feel like the architecture is influencing your lifestyle, or the other way around? We already talked a bit about that, with this. So in both spots, you think, or maybe in the cabin you said you adapt your lifestyle, but also in your apartment?
Torunn	I think in my apartment I have to adapt my lifestyle quite a lot to the boundaries of the apartment and the way I live there. Also because I live with another person and it's a small space that we are sharing. Not really that small but, quite small. So I think that it makes, for example if I lived in the way that I do, we put a door in here, and there was no door before. Because it was open, if a couple lives there you don't really need a door. So we put in a door. But let's say that I didn't have a door here, it would have been maybe affecting me even more. But now I think it goes, so I have this as well. But I would say it's an important part of how I live there. And if we had, let's say I had a separate bedroom, how would we use this space? Maybe, I think, it would have changed a lot too. So I think, in that sense, I think it is, it has a lot to do with architecture. But in the cabin I think that we had certain expectations of the cabin, so we came there, and since they have built it, even if it's a kind of package house, it is still something that they want to have built. They could just design it more. This one was kind of built first and then we bought it and it was for another use first and then afterwards we moved it. So it's not really... Now I have adapted it, but it's really not that much. But with the cabin I think the architecture is setting the lifestyle, but at the same time we had clear intentions on how we wanted to use the cabin. So, the cabin is kind of adapted to it. And it works quite well I think. Maybe now we would have had a little more space.
Wilma	OK. And then, discussion, do you feel you value the landscape through architecture? So, by living there or spending time there does it make you value the landscape more? And in what way?
Torunn	Yeah, I think, with the apartment, I really value the space outside, I feel like there is a connection there, with big windows and so on. And I can also see the rooftops, because it's quite high up, so I can see the rooftops over parts of the city and so on, which I find quite nice. So I think I value through that. With the cabin, it's quite closed off, as a cabin, it's not like a modern cabin where the windows are open everywhere and so on. So you have to protect yourself from the landscape in a bit, as well, by closing yourself off, to the snow and everything. So I guess it could have been made in a way to enhance the landscape even more.
Wilma	But it could also be that you feel like, I mean you go there to be outside to ski, and your cabin allows you to do that by sheltering you. So it can be twofold, I guess. For some people it's just a place to stay and be able to do these activities. But it could also be from inside the cabin. So, like, do you feel you value the landscape through the architecture is actually like being in the architecture, or, I don't know.
Torunn	Actually I think it's quite interesting. Because, yeah, because it's quite comfortable, this house. So you can be outside the whole day and be freezing and so on, but

once you get inside it's quite comfortable. And in that way you can also enjoy maybe being outside more. As opposed to if it was really cold and you got home and you couldn't really, it's like cold all the time. So, it's quite comfortable as a cabin I think too. So, yeah it does maybe enhance the landscape in that way. And it works, with the way we want to use it, with the skiing and all that.

Wilma And then this is more about the **general part**, about the Norwegian culture. **In what way do you think you are part of Norwegian culture with spending time in a cabin (and nature)?**

Torunn It is strange in a way with the cabin culture, also. Because you have, in a way, a second house and so on. It's kind of this luxury of being in a second house, too. And I think the houses are getting more and more like expensive and so on, more comfortable than they used to be. Because they used to be like without water and so on. So I think my parents wanted to have this not too overwhelming house, like some of our neighbours have there, like castles of houses. It's kind of from my grandparents too, that they used to have this little cabin that we used to go to and be outside and so on. So it's kind of like we're still using it in a way, the same way that they had a cabin. But it's more comfortable than they used to have. Because I remember when we got there we had to light up the fireplace and so on. And do those things immediately when you got there because it was freezing cold. And we had to go skiing to get to the cabin as well. But right now we can just take the car and park it outside and the house is already warm.

Wilma But do you feel it makes a difference in the experience of being in the cabin?

Torunn Yeah, a little bit I think.

Wilma Or being in the landscape? Being in nature?

Torunn Ehm, because I feel like it's a bit of a culture that has changed in a way. So with the, yeah, I think the Norwegian culture has changed a lot during a few generations. But not only with the cabin culture, but the consumerism culture in general. Because my grandparents worked really hard and they have, yeah, kind of upgraded their lifestyle because they could and so on. So I think maybe that's kind of, you can see the clear difference between that. But at the same time I think we also wanted to be not too exclusive, even now. Because we have this background, and I remember what they had told me and so on, about it. So I think we are a part of that culture, still. Even if it has changed a little bit.

Wilma But do you think the intentions stayed the same, of having a cabin?

Torunn Yeah, for us I think it did. Because it was always important, this with the going skiing and all these things. It was not to go there and watch tv for example. Not that there is something wrong with that, if you want to do that. But it's, I thought of what my grandparents did and I don't think we do it either. Even if we have internet. Maybe it changed a little bit, but not too much either. So, yeah, I guess we are part of that.

Wilma Yeah, the second question you already answered. **If it's changing?**

Torunn Yeah, it's changing I think. But maybe it's this thing that is changing and then coming back again to another trend or something.

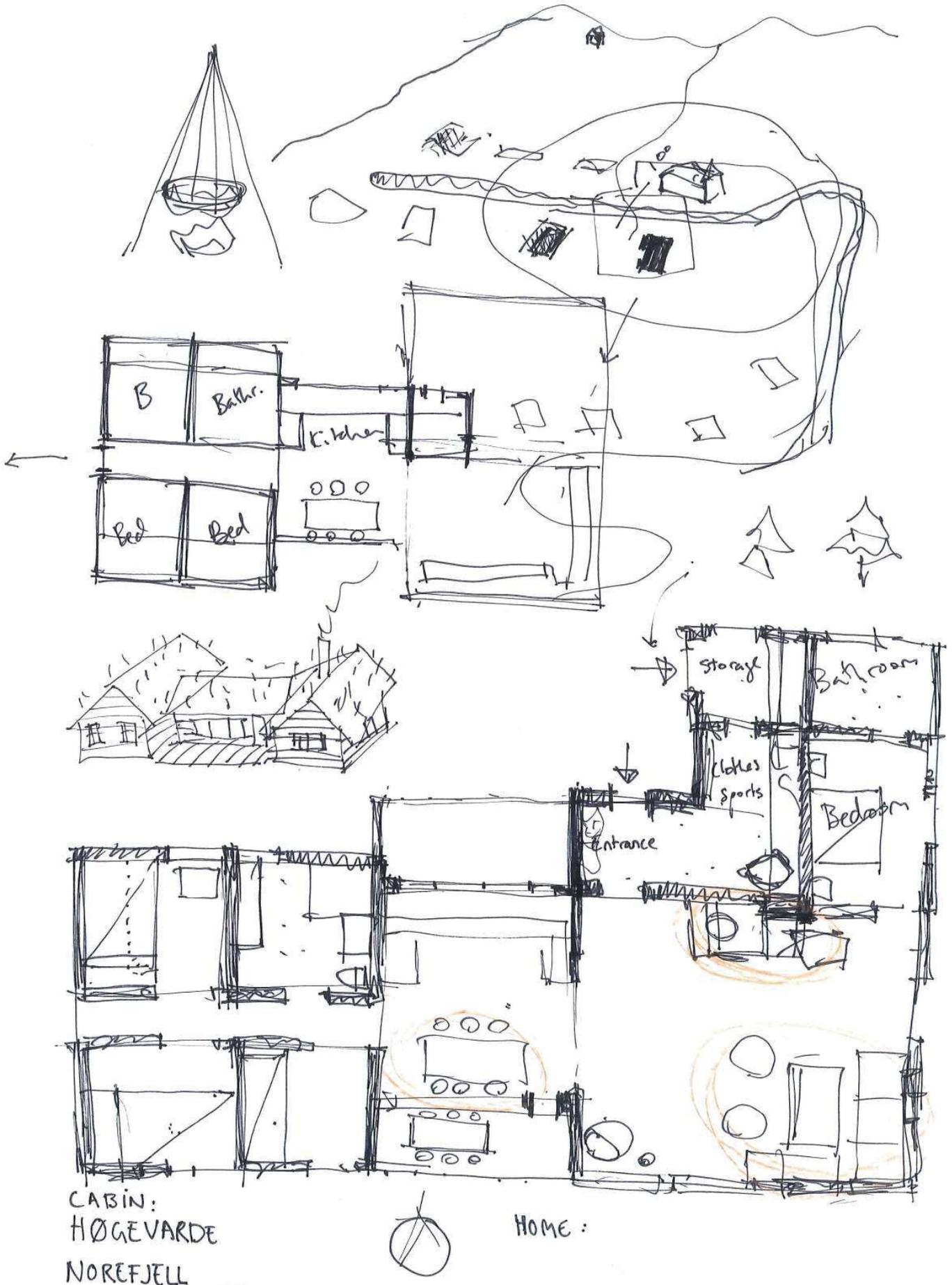
Wilma Could be.

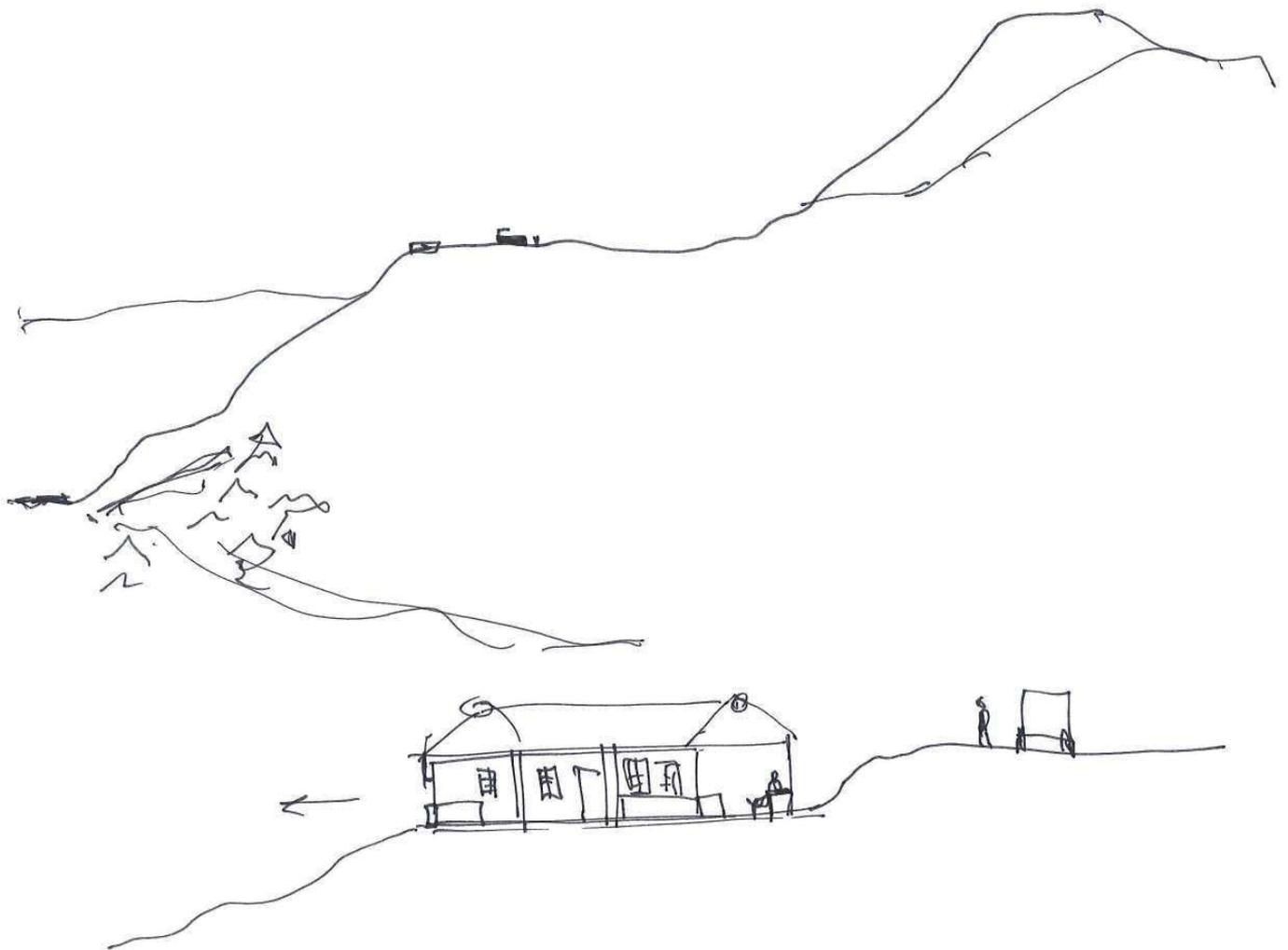
Torunn And the spending time in nature, yeah. It's also to get away a little bit and spend time with your family and so on. For me it is, at least.

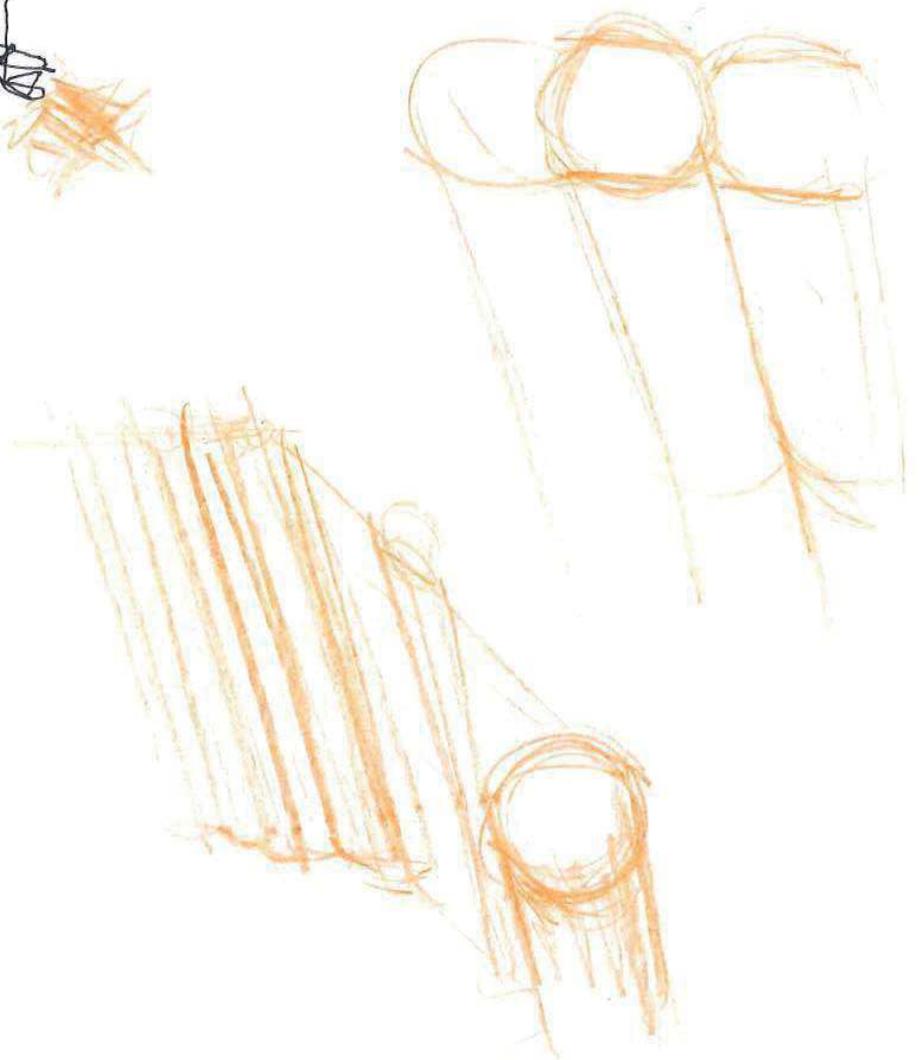
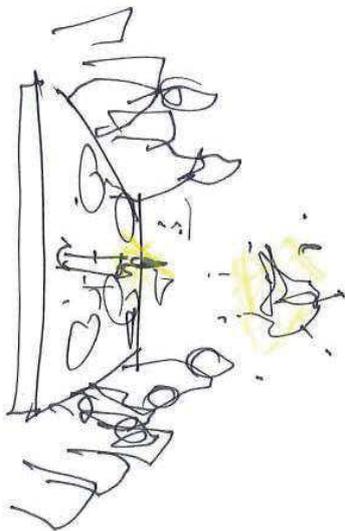
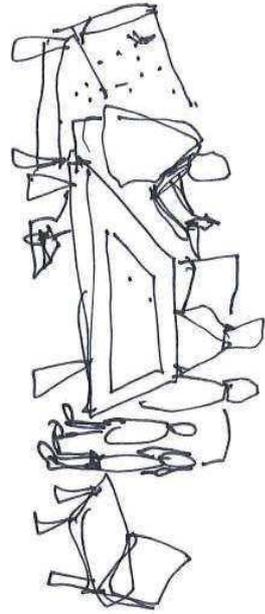
Wilma And, I mean, you have lived in Oslo all your life, in other countries as well maybe. I mean, you didn't grow up on the countryside or in nature or so. But still this was always part of your life kind of.

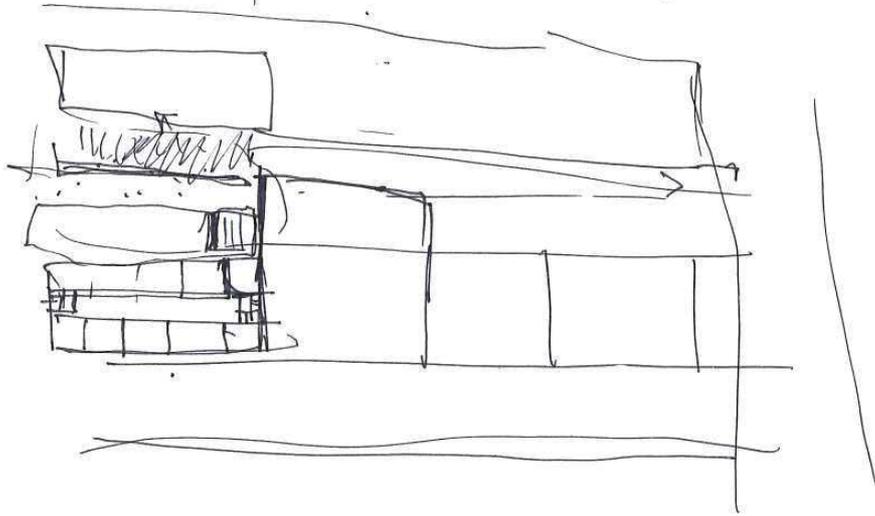
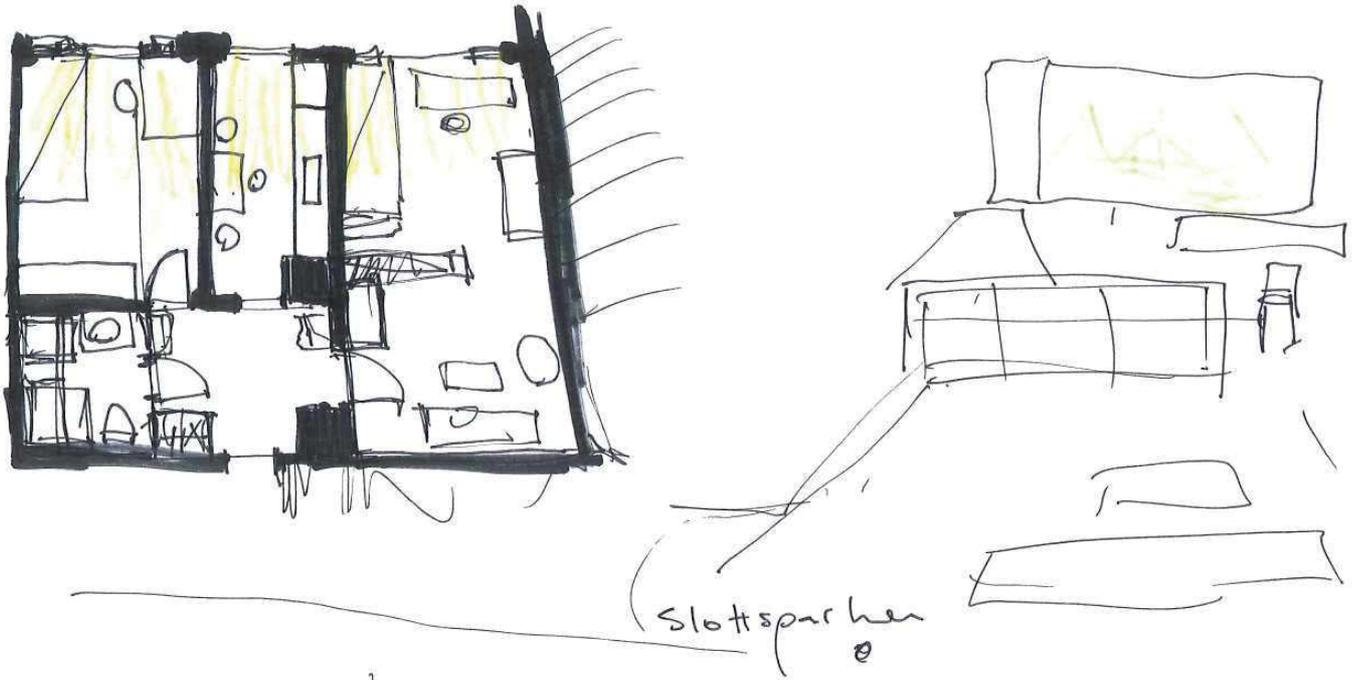
Torunn Well, I did grow up in nature in a way, because we have the woods quite near us. And I have been in the scouting. So it's always been a really important part, the

	camping outside and stuff. No, but it's true because even if it's like 20 years ago, that I was 15, doing the scouting things, it's still really important part every time I go camping now it's just staying with me all these things.
Wilma	It's like a basis
Torunn	Not really skills, because I don't remember much of that. But just this feeling of being outside is still there. So I think that's also important, about growing up. But maybe I wouldn't have had this connection if I grew up in around here for example, or in Grunerløkka. I don't know if I would have felt the same way. But now maybe it reminds me a bit of my childhood and so on. Maybe, might be. And also because my family was always outside and this kind of tradition.
Wilma	It's a nice tradition. And then this is a question about the future . Do you see yourself in the same situation, living in the city, quite close to the centre and having a cabin? Or something else? Or you don't know?
Torunn	I have thought about it actually, a little bit lately. Because I want to get a dog. I don't want to get a dog here in the city, because I feel like I should live maybe near the woods or something. But I do see myself living somewhere in connection with that. But maybe a few years more like it is right now. And I think we will have the cabin family, so we will use it more together and so on. Just being in a small apartment in the city and never going to the mountains or something, I could not imagine that. For me, no. I would need some kind of connection to go outside. It's very important actually. And, yeah, I go there quite a lot too, with my parents and so on. So, no, I like to live in the city and so on, and I don't see myself as a countryside person either and I would need this kind of possibility to go to the woods.
Wilma	But also need this kind of contrast maybe? Or would you be able to live like in the cabin situation, for a long time?
Torunn	That's a good question, that I don't know. Maybe that would be too much again, to live there all the time. It might be nice to have this contrast.
Wilma	This is a really question actually, everyone answers it differently, but .. .Most people have an idea of how they are going to live later. Or not very concrete, but..
Torunn	Because, I think it's quite normal to want to live in a city first, and then when you get a family you want to live a bit further away. And have the nature nearby and so on. And I think most people would like to offer their children the way they grew up themselves if they were happy with it. And I was really happy where I grew up, it was right next to the woods, I could just go two hundred metres and then I was outside. And, you know the boundary of the "marka", it's there, so it was really nice actually. And I would like to live in a place that. But maybe, I don't like the idea of the countryside with the community and so on. That is the countryside, it seems to small in a way.
Wilma	Yeah, I come from the countryside myself [10 min long conversation about living on the countryside and living in a city]









GRØNNEGATA 13A 0350 OSLO

920



CABIN

7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
	activity	Sleep/underup	Eat breakfast Kitchen area	Go outside Everyone gets dressed	Stay outside with Prepping the kitchen	Outside		Billiards Eating	Playing outside	Prepare dinner	Eating	Board games			Sleeping		
	location	Bedroom	Kitchen Bathroom	Hallway Bathroom Room	Further away			Near the cabin	Kitchen	Kitchen	Kitchen	Living room			Bedroom		

Shopping and repairs

OSLO HOME

7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
week	activity	Wake up Bedroom	Coffee Kitchen Breakfast	Preparation to school Bathroom breakfast get dressed	School				Sleep for food	Home again Dinner	Work Bedroom By the window working	Reading Couch	Go out again			Sleeping Bathroom/Bedroom	
weekend	activity	Wake up Bedroom	Breakfast Kitchen		Work or school				Working out	Working out	Showers Bathroom			outside to ends / cafe / bar			Sleep

B.5 Results Vilde

Vilde 9/11/2017 18.00h

- Wilma **If you want to start with telling something about where you grew up, what kind of..**
- Vilde I grew up in a little town 20 minutes from Oslo and it's sort of like, it is a town but it's very much like a farmers land. My parents live there, it's on a semi island. There is a bridge so you don't have to catch a ferry or a boat to get there. But it is really, not remote, but you feel like you're far away from the capital. There is buses going in to Oslo every 15 minutes. That's general, mom dad and an older sister. Actually, living on a family property, we were living in the house in the middle and still are, and then my grandparents were living in the house next door. And then my aunt and my uncle were living in the house on the other side of where I was growing up.
- Wilma On the same island?
- Vilde On the same island. So it's like a family plot. And when my grandparents passed away, my mom took over that house and renovated it. Cause that's like an old "Switser" villa which was renovated in the sixties into a really ugly house. And then they renovated it back into the style, it's not like a "Switser" villa style now, but it's much more like the old timber structure is exposed inside. So we moved in there, my aunt and uncle are living next to us and the house that I grew up in is now rented out. And maybe my sister, my older sister will inherit it so it can still remain like a family plot. And that's the same thing with our cabin, because that's two hours away from Oslo in a place called Flå in Buskerud. My grandparents bought a tiny little plot of land, a cabin, and then my grandmother's sister bought a little cabin five minutes away from the same place. And her children and their children and my mom's cousin. So there's actually one, two, three, four, five families within our family who's got cabins really close to each other. It's like five, ten minutes to walk. So every Easter we would meet up and have family parties. There is no heating or electricity so we need to plan like, if we meet at Saturday at 19h o'clock we meet at that time because there is no possibility to charge your phone or there's no phone signal anywhere so everything is very much planned in advance.
- Wilma Could you draw your cabin, **the plan of your cabin**, but also a bit larger, like where the other cabins are, or how you get there.
- Vilde In scale?
- Wilma As much in scale as you can.
- Vilde But maybe if I make the site plan first. Cause there is a route, a parking area. And our cabin is the one furthest away so I'll draw that at the very end. On a little hill. And our place consists of one main house, and- which my grandfather built – and then one old cabin from 1820 or something, which is a little "stabbur". We use it only to store logs and wood for burning. And this is a little guest house for sleeping. And then on our route from the parking we, you pass the cabin of my mom's cousin, who has also built an extra cabin a bit further down for the children to sleep. So that's the family plot, and then on the other side of the little pond there is my mom's cousin also, but a tiny little cabin. And then my aunt and my uncle has taken over this which also is just a small place, that's actually just four families.
- Wilma And there are other cabins as well?
- Vilde Yes, there are loads of other cabins. One extra here. And the distance from here to here is probably 10 min walk. Passing a cabin or two or three here, the main road continues after the parking lot. And there is some cabins in this area. And maybe one or two over here. And there is a red cross cabin in case of emergencies and a few others. But from our cabin you can't see anything else. There is one really far away but you can't really see it. So ours is really hidden, the others ones you can look onto other cabins.
- Wilma Because what kind of landscape is this? Mountainy?

Vilde	This is all sitting in a quite flat landscape and then there are mountains all the way around. So to go skiing, or just cross country skiing, you always walk the same route which is.... Past my aunt and uncle and then up into the mountains or up here. Cause it's a bit of, yeah, just a flat area.
Wilma	Like a valley?
Vilde	Not a valley, but just a, I don't know how to explain this. I don't even know how high up it is. But loads of trees.
Wilma	So not that high up that there aren't any trees.
Vilde	No, you need to go high up in the mountains to go skiing on good snow.
Wilma	And can you draw the plan of the cabin? Or the cabins?
Vilde	I don't think I have ever drawn it before. So the main building consists of three bedrooms. This is how I'm starting.
Wilma	It's the easiest way to start in the corner. Some people start like this and then they're like shit, shit.
Vilde	So there is a sink, but there is no water installed. But there are three sinks with pipes just going straight out. So when we, a few years ago we got a well to.. which works not in the winter, cause then it's filled with ice. But normally it works quite well during summer. Tiny, tiny kitchen. Which, this is sort of the main room. This is where the pipes or chimneys are connected to one little heating, wood burning oven. And also "paraffin" and this little, what do you call that? Not an oven. Space where you can use your frying pan. Just these two with gas and this one with paraffin and wood. And then there is a proper fire place linked with.. So two chimneys. And then there is a hallway, or what we call, we were talking about that earlier today: "vindvang". I don't know if there is an English word for that. Did Jørgen talk about it as well? So you come in and you're able to take your shoes off and it's not insulated. This room is quite cold.
Wilma	It's like an extra hallway to have like an extra.... I was talking to my English friend about this as well. In Dutch we call this a "sluis", it's like a, like the same thing you have like the locks, where the boats go through. It has the same name in Dutch. To stop the cold from coming in and the heat from going out.
Vilde	Sofa. Table. And then we sit here and eat. And there is one thing. Ja. And then the same thing is happening over here with a room that you come into which nothing is really happening I think. Oh this is really drawn wrong. Ok, anyway I am going to draw it like this. Before, there was a door in here, that is removed. Now this is one big room and this is the loo. Which is just sort of a lid and you go out and it is all collected here.
Wilma	But you enter from this side?
Vilde	Yes, you enter from this side. And then you can go into quite a big bedroom, which also has a sink. And, yeah, I am going to draw it like this. It ended up a bit smaller. It's quite an, yeah, it sort of works.
Wilma	But this is a later addition maybe?
Vilde	No, it was all built like that. But we renovated this. Because this was previously two rooms with washing room and a sauna. But that was never in use. So this is where we keep like logs and blablabla. On the site plan we have.. ja. And I don't know if I have to draw these as well.
Wilma	That was storage?
Vilde	Yes, so there is nothing happening inside.
Wilma	You don't have to draw it.
Vilde	And this one only has a bed inside. And this is the main cabin.
Wilma	Ok, and then you said you were here with Easter normally?

Vilde	Yeah, we normally don't use it during summer. And that is because we also have a place on the west coast, which is impossible to use in the winter time. So we normally go there for the summer. But this is a nice place to go for spring or autumn or winter.
Wilma	Because you're the last one I'm interviewing but I am trying to get all of the seasons . So just now Torunn did spring and then I had two, Åsmund and Jørgen doing summer and then my roommate doing winter. I don't know if autumn would be good?
Vilde	I was there a month ago, 8 th , yeah 8 th of October.
Wilma	Ok good, then we'll do, because the next step is making a timeline of a normal day there, a normal autumn day. Here you can put your activity on the top and then there your location. And it will get a bit crammed here because you do a lot there. You can just draw lines, as long as it is clear what you do when and where.
Vilde	So, in the cabin you can sleep as long as you want to. Probably sleep till 10.30-ish. Is this a OK diagram? And that's bedroom number 1. And then making food in the kitchen, is this how you want me to do it? Kitchen. And then it's out for a walk.
Wilma	And eating breakfast?
Vilde	Yeah, how to explain?
Wilma	Yeah you can just do living room.
Vilde	OK and then.... For three hours. And then would just be like around, we wouldn't drive anywhere, just walk. And then maybe, have lunch. What we sometimes do is make a little fire out here and to have the hot dogs which we didn't have a chance to make on the walk. Or maybe it's too cold to eat outside or too rainy, and this is covered roof. So we then have a bench here and then someone will make the sausage there and we can sit here. Make fire, outdoor. Hot dogs, what should I call this place, the courtyard. In the courtyard. And then probably read book plus radio in this zone. So this is eating zone and this is chilling zone. OK, make dinner in kitchen. Eat, living room. Play cards in the evening. Is that ok?
Wilma	But you eat at like 9/8? That's the rhythm?
Vilde	Yeah, yes.
Wilma	And then I would like to zoom in on the morning ritual and then per activity and room you are in describe what you see, hear, smell, feel and you can just explain it. On an autumn day.
Vilde	On an autumn day, you wake up and because of this which is used with paraffin for burning. Normally in the evening we turn the paraffin part off and also during the night, you don't get up several times during the night, so it's quite cold. So you have to get out of bed, and this is the first thing you turn back on again. Either put in logs or you turn the paraffin thing on again. So the room, everything is cooled down quite a lot. It's a log cabin so it keeps the heat, but it drops quite a lot during the night. And I forgot to say something, to go and to collect water. Here. It's like 50 metres to walk.
Wilma	And that's the well?
Vilde	Yes, and that is only our well.
Wilma	Still on your kind of plot?
Vilde	If not, you have to go to the red cross cabin. They have water all year, even in winter. So then,
Wilma	Oh, could you also draw windows by the way?
Vilde	Yes, it's a very dark cabin.
Wilma	But you wake up maybe from the light.
Vilde	Yes, from the light. Cause the curtains are very thin and the curtains in the rest of the cabins can not be closed, they're just there for decoration. This is a very light

	room. And this is a stupid window because we can sit here and watch people go to the loo. So then we always have this sort of casserole sitting on this wood burning thing which we either melt snow or put water. And the water buckets are sitting here. So we walk down to the water place here. And then we have water or we boil water and wash, there is no shower. So you can only like wash in the sink
Wilma	But take the water from here as well?
Vilde	Yeah.
Wilma	But when you wake up do you hear specific things or smell?
Vilde	You hear, you wake up by little flies in the windows. During the night or during the time you came to the cabin they woke up, they have been sleeping in the cracks in the wood. And they are collected by the windows. Bzzzzz, going crazy. And there get more and more of them. Because the warmer the cabin gets the more they wake up. And then these are metal buckets and the, not the saucer, "øse" sort of a tray to get the water out. So the sound of this metal tray in the metal bucket is like "bwooiink" and the water is both like drinking water and washing up and everything. So even though my parents are making like coffee or preparing water to boil eggs, that's the first thing you hear "bwoinggg". And then these doors are like stable doors. So you can open sort of one. So they are quite hard to close. So you hear the noise from this door when you're in this bedroom. And obviously you have to go to the loo.
Wilma	And then you go like this/
Vilde	Yeah. Which means you have to get lots of clothes on because you're going out for a little period. Yeah, any others smells.. no, just smoke from the fireplace, coffee. There is obviously, no kitchen fan or anything so there is a lot of bacon and egg spread through the whole cabin.
Wilma	And when making breakfast?
Vilde	Then it's really crammed in the kitchen, it's very small, like the space is probably a meter. So if it's two people there, there is probably a bit of arguing going on and move around. Yeah, the food which is either stored, during summer it is stored in a solar panel driven fridge or just in this room . So this room can work as a "lade" or a fridge. So then it's a lot of going back and forth, back and forth, back and forth. So this room is cold, so you want it to remain cold but there is no, there's not much light in this room. So it's quite easy to let this door open to let more light in. but then the kitchen gets cold and the cold room gets warm.
Wilma	This is also, there is not a lot of light through this window.
Vilde	No. And I would probably say, in terms of direction, west, yeah that's facing west.
Wilma	And eating in the living room, is there any particular, is there a view or?
Vilde	There is a bit of draft from the window, and obviously that's the people sitting and looking out is looking at sort of the main entrance. So if anyone, if my mom's cousin are coming ready for a walk or something you would see them in the courtyard.
Wilma	Because you always go like this? Then you get ready to go outside, is there any specific things? The coats are hanging..?
Vilde	The coats are hanging in each bedroom.
Wilma	And then you all go out at once. Trying not to get the cold inside I guess.. But I think this is enough for this part. Then would you like to react to these statements? I feel like I adapt my lifestyle to my cabin.
Vilde	Yeah, cause, if you've been to the loo and then you have to open one door, two doors, three doors, four doors, five doors. Five door handles until you're able to wash your hands. And not having a shower and just accept that all we have is a sink and cloth. So that is the most difficult part. Because being cold is fine, just to cook

	on two of these works perfectly fine. It's dark and no electricity but there is loads of candles. But the issue is around heating water and also having water ready. Normally we would never have a sink or a bucket with water here, because this part is always cold. We normally just live in this house. And maybe if this room is warm. Anyway you would use these sinks after washing your hands after using the toilets.
Wilma	But there is no heating here?
Vilde	Yes there is. There is a wood burning stove.
Wilma	Ok, but you do feel like you adapt your lifestyle. There is only these two sinks, you're not as clean maybe as you would be, because you're also doing active stuff.
Vilde	After climbing mountains for three hours, you would really like to have a shower, but you can't.
Wilma	But there is not really anything you can do about it right?
Vilde	No. Because to have a shower, you would use so much water, which means you would have to go down to the well so many times, or melt so much snow, which means using a lot of wood for heating the water.
Wilma	But I mean, if everyone there, no one is showering. So it's kind of accepted right? And then maybe the next one: My cabin is a safe haven which protects me from things happening outside. And then things happening outside can be things like the weather, but it can also be more abstract like, I don't know, electronics.
Vilde	Yes, because there is no phone signal and no electricity. You don't have any responsibility of like replying to emails or text messages or be updated with snapchat or stuff. It's also, it's an old like, the building technique of the log house. So it feels really robust. And it's so dark, because there is no electricity and no light pollution from anywhere. It just feels like you're really in the darkness. And this is the only place in Norway where there are wild bears. So Flå. Well maybe, but this is a place where they have most recently been seen.
Wilma	So it's good to be inside, especially when it's dark?
Vilde	Yes, especially when it's dark.
Wilma	So the next one: I feel like seasons severely influence my lifestyle. In this cabin?
Vilde	Yes, because if you get up in the winter, sometimes we have to sort of dig this place out to be able to go in. Because even if there is a roof over it.. Snow and water is much more accessible during winter than spring and autumn. Because spring and autumn you have to go down to the well. In winter you can just go outside and fill up your bucket with snow and melt it and do the washing up.
Wilma	Yes, that's a lot closer. But do you live more outside in, I don't know, autumn, if it's still kind of warm. Or in winter more inside? Or not?
Vilde	Not really. Because it's the same kind of activity, either you go climbing by foot or by skies. And during summer, yeah you can pick berries outside the cabin and stuff. But we don't have any outdoor permanent furniture. So, either you're far away out in the mountains or you're in the cabin.
Wilma	So there is really no in between. So the next part is visualising kind of an image you get when you think of being in this cabin. Not necessarily in this cabin but being at the cabin for a weekend. It doesn't have to be a concrete, physical image, it can also be more of a feeling or a atmosphere. I can be anything.
Vilde	To be drawn?
Wilma	Yes, to be drawn.
Vilde	I don't know how to draw it. But it's sort of the fascination of sitting by the fireplace and not doing anything but just like, I don't know how to draw it. Can I make a test draw? Like you have your sort of your feet and your legs. That's a very strange foot. Maybe a blanket. So there is layers of wool, knitted socks and another

	layer of wool. And then seeing... flames.... And getting like a mix of really cold feel getting slightly warm and also getting the socks quite dirty because you basically have them within the fireplace. Too close to the fire. This is not a very nice sketch...
Wilma	No it's good, a good test sketch.
Vilde	And then there is also, this is the handle. Yeah, this is just where I'm sitting. Hard to imagine this part.
Wilma	Is this open or?
Vilde	Yeah, cause it's closed in the back. Yeah and then you have sort of the log just like lying here. And this part is closed. But the heat is spreading out here. And here. Does it need to be more atmospheric than this?
Wilma	No, it's good like this, if you think this describes it. Then we can go on to the next part, which is route. The route from here to your cabin, or the other way around. Is there anything special about it?
Vilde	So, the route is to just be explained or to draw? You drive past the Utøya island, where the terrør.. So you drive sort of on quite a high hill where you can look into this kind of fjord area and you see the island very clearly and you see a lot of signage now to this place. Normally there was just a tiny little sign but now it's quite well sign posted. And then there is a mix of really small and quirky roads where you get car sick and then also new highways which is really efficient and stuff. And also this is an area where I have been horseback riding a lot and doing lots of competitions. So I know half of the route really well. So the first hour is quite close to home, while the second part is much more suburban and much more wild. And then you come into the area and you pass a sculpture of a bear so you feel like you're in this bear area. And there is a national park or a [inaudible Norwegian word] park. And then the final bit up to the cabin is a one way road, so if you meet a car there is a bit of an issue and you have to wait on the side. And it's really steep on one side. And when you drive there you gradually lose phone signal. So on the way back, you gradually get the phone signal and everything goes like peep peep peep. But other than that about the route, there is, so the last bit is obviously no lights. And also when you drive up there, because like most of the cabins, there is no cabin until you get a hundred metres away from the parking lot. And the light from those cabins are not as strong as light when you pass a normal house with electricity. Cause there is only candles and it's a very yellow light coming from the cabins. Other than that, the route you are most likely to pass animals such like moose or elk or reindeer, no reindeer, deer, fox, rabbits, yeah.
Wilma	So you feel like there is a certain?...
Vilde	Oh there are reindeers! Up in the mountains. But you don't pass them with the car, that's where you need to walk.
Wilma	Ok, that's good. And the next part is the same thing, but then for you home here in Oslo . You can draw on the back or get another paper. So if you would like to draw your house and explain a bit where this is in Oslo and how long you have lived there.
Vilde	Again, I can try to do it in scale, sort of. Cause Oslo goes a bit like this, with a lot of like semi islands sticking out. There is Bygdøy, Snarøya and then there is Nesøya and Landøya. And our family home..
Wilma	But this is about where you live now.
Vilde	Yes, this is it. So Oslo to Landøya, 20 minutes.
Wilma	By public transport or?
Vilde	By car. And the house is sitting here, just on the edge of the mainland. And then there is a river coming in, bridge crossing and then the island starts. And the family plot is sort of here with three houses sitting just by the coast. So that's why I

	normally take the canoe out in the Olso fjord. And the house is, draw the house? Very square with an, not an extension, but my father, who is a psychiatrist, he's got his 'psychiatrisk klinikk' upstairs. So, a little part of the house is that. And then there is the hallway. So the main entrance. And then TV room, rubbish scale this one, bedroom, bathroom and a kitchen bench. And kitchen, eating, ja. Where obviously this is happening above, so the living space is very much going all the way here. With three large doors going out to the garden. And, should I draw it more properly?
Wilma	This way it's ok. 47.35
Vilde	
Wilma	54.06 I think that's good. And then if you can fill in the timeline again, but then there is a weekday and a weekend day because they are quite different.
Vilde	OK, but this is where my parents live.
Wilma	And where you live?
Vilde	No. Cause now I live in Oslo. But I can pretend I live here, because once a week I sleep there.
Wilma	But you can also do like your own apartment?
Vilde	Yeah, no I can do this one. Cause I stay there quite a lot, I stay there every week. OK, what do I do, Oslo home. Week activity, get up at ... Bedroom. Like number 1. Breakfast in the kitchen. Run to the bus, because I'm late because it's 10 o'clock. And then uni. That's the day. OK, and in the weekend, I wake up at 10 or 11. And then paddle, canoe, how do you say that? In the garden.
Wilma	But I'm thinking, is your Oslo, where you live now, it's quite different from this right?
Vilde	So where I'm renting a flat now, is different than this.
Wilma	Because that's more city like maybe.
Vilde	Yes, much more city like.
Wilma	Uh yeah, maybe it's better to do that actually. For this day it doesn't really matter I think, but it's better to compare those two.
Vilde	What I do in the city? I go to uni.
Wilma	In the weekend? As well?
Vilde	Yes. Yes.
Wilma	Ok, but then could you?
Vilde	But then I could say that I go to Oslo if I'm here. Bus to Oslo. And what I would do, but then it's not sort of at home activities. But I'm never at home, you can call my flatmates. I leave in the morning and then I come back in the evening, I never spend any time at home.
Wilma	Ok, but maybe that's good to compare then. Can you do a really quick sketch of you home? And then just do the same morning ritual, like the sensory experience, although it's very short probably.
Vilde	Because the Oslo flat is also very square. This became a miniature drawing.
Wilma	With how many people do you live there?
Vilde	Three.
Wilma	And where is this?
Vilde	In Bislett. So that's the size of the flat, much more like it. Bedroom, bedroom, a bed and that is all I can fit into the room. And then a large bedroom. And all we have is a loo and then what we have in here is a sink and a bathtub. And then there is a kitchen counter with a sink and then there is a fridge and a work bench. And this is where you hang your coat. And the hall goes probably until here. And this is where we have a sofa, this is the dining table. And now, in these days, we're getting a

	balcony. OK, getting up in the morning. I go from here to the loo, to the shower, to eat, sit by the table, leave, and then I come back, 20 hours later.
Wilma	And are there, do you see outside somewhere.
Vilde	Yes, nice little window onto a big beautiful tree.
Wilma	And is that the courtyard outside?
Vilde	Yes, this is between two sort of buildings. So this hallway is obviously, because in this room there is another flat sort of thing.
Wilma	It's a very small room.
Vilde	It's a very small room.
Wilma	You don't have any other thing like a closet? Or furniture?
Vilde	I do have a closet here and a desk here. And the space between here is, if I open the drawer, I need to sit on the bed.
Wilma	It's so small!
Vilde	Yes, it's so small. That's why I spend a lot of time at my parent's place.
Wilma	So, you don't spend so much time there. Because it is too small. Do you have nice roommates or?
Vilde	Yes, but we are not friends. That sounds strange, but I didn't chose to live with them. They came with the flat. They are very nice girls and I do have a very nice time, but I do not spend much time at home. And it's like semi-furnished. It's not a very personal place to live. The hot water is rubbish.
Wilma	No but then it's quite clear. This is clear image of where you live and how you feel about this. So we can go back to the same statements .
Vilde	OK, I feel like I adapt my lifestyle to my house . Ehm, yes. Cause obviously in the morning I need to wait. There is only one bathroom and three girls. I need to wait for them to be finished and stuff. I can't, for example come home from uni and be like "ooh what do I do today ooh", because my housemates got six friends over and are having a taco dinner. So that's why I'm like ooh I'm leaving again, because there is no point for me being in the kitchen making food, because there is a party going on in the living room. So I very adapt to the fact that I am living with other people that live, we all live separate lives. If we were a family, we would live together. But we don't.
Wilma	So it's kind of a clashing of lifestyles. And also maybe the apartment not being very flexible or allowing...
Vilde	If someone has got friends over, then the only place I can be is in my bed.
Wilma	Which is a really small room.
Vilde	Yes, a very small room. And it's, my flatmates friends are also nice, but it's not natural for me to hang either in the kitchen or in the sofa or in the living/eating area where everything is together. And there is no doors to close other than your bedroom. So there is no doors here, not a door here, not a door here.
Wilma	So it's all one big space.
Vilde	Yeah.
Wilma	So the second one: My house is a safe haven which protects me from things happening outside .
Vilde	Yes, but at the same time I'm also escaping from this place because there is happening things there that I am not in control of. The fact like I'm coming home and it's super messy. I've been away and the home is super messy, because I live with someone else.
Wilma	So in that sense maybe not such a feeling. And the seasons severely influence my lifestyle .
Vilde	No. Not in here. Or.. yes.
Wilma	OK, you go outside a lot. But in summer you do other things outside maybe.

Vilde	Like the seasons severely, yes, influence my lifestyle, but it doesn't influence the way I live indoor. So, yes, obviously, during summer, you swim and you go kayaking and do things you can't do. But in terms of winter and summer I live pretty much the same. I am very little indoor in my home, even, no matter what season.
Wilma	Because there is going to be a balcony, that might change it a bit.
Vilde	Yeah.
Wilma	And then again the visualisation .
Vilde	I think the visualisation is the new long table that we just got. Which I made, form a door I picked up in the neighbourhood. It's an old piece of wood and it's two metres long. And there is still this lock and the keyhole and that little thing that your jumper get's stuck into. And Ikea legs. And this is my favourite part of the house. Cause that's when you can sit and I never use the sofa.
Wilma	Only the table, but for what? Eating?
Vilde	Eating, working. Cause there is not much chill time in my life. Your tutor is going to be like, this girl needs some help.
Wilma	Well, almost done right? Then you will have some chill time. I mean after your graduation maybe.
Vilde	And then we have flowers and little candles. And a picture hanging here, by the end of the table. And this, if I'm the flat, if I'm not sleeping or showering, this is where I'll be. Favourite place.
Wilma	Are here any windows?
Vilde	No, this is the only place where there is a window. So if this door is open, there is light all the way.
Wilma	Because was this south, or?
Vilde	This is west. Is it ok?
Wilma	Yeah, any colours you feel you need to add?
Vilde	Cause this door is so nice.
Wilma	It's also nice. Is it a part of that being your favourite place that you got the door yourself? And made it yourself?
Vilde	I think in, when I grew up, I was never in the couch. As a child.
Wilma	Always on the table.
Vilde	Yeah, doing things. No, but I've never been watching loads of things or watching loads of series. Much more like making things, sowing things, drawing things, things that require a table. And the kitchen, at our home at Landøya, this is where all the life is happening. You can go back and watch TV, but the activities is spilling out from the kitchen and living room space. So to sit with friends around the table is my way of hanging with friends.
Wilma	So not on the couch, you wouldn't need a couch, maybe.
Vilde	Never need a couch in my home.
Wilma	And in the cabin? Do you sit on the couch?
Vilde	Yes. Cause then it's time to chill. And, ooooh this is nice!
Wilma	Yes, it's a nice drawing, I really like it.
Vilde	I'm going to send this to my housemates, maybe they....
Wilma	OK, well that was the part of the home. And then the last parts are some general comparisons and some general questions . And the first two are about the elements landscape, architecture and lifestyle and how they influence each other. So the first question is: Do you feel the landscape influences your lifestyle? In both situations.
Vilde	Yes, I think, influence of the landscape, when in the cabin, it's very isolated. The fact that you can only sort of see cabins very far away, there is loads of trees and it's sitting on a hill. So you have really god overview. I feel the landscape influences my lifestyle, or the architecture. In terms of the architecture you fee like you can

see anywhere and also when you come to the cabin that it pops out really clearly. And the other house or two other houses. It is sitting in a much more urban context. The distance in looking into another one's bedroom, it's probably 8 meters. And here is an old people's home, 15 meters away. So you can like, if you look out of the window, it's not only like oh you see someone, no you see someone pouring milk into a glass.

Wilma Yeah, you can see everything. So, you feel, well, they can see you as well.

Vilde Yes, and especially this tree which carries leaves during summer and spring, now is naked so that's why I see even more of what is happening in there.

Wilma And then **do you feel the landscape influences the architecture?**

Vilde Yes, cause like the flat that I'm living in is sort of sitting in a slope, so we go in on our entrance, not very well drawn, but our entrance is, you feel like you just walk in on ground floor. But our balcony is actually quite high over the rest of the plot. So everyone, when they come in, they're like: What? I thought you were living on ground floor? So that influences the way you go in at one level but move through a building and end up on a higher level.

Wilma And for the cabin, do you feel the landscape influences the cabin, the architecture of the cabin?

Vilde No, cause the architecture of the cabin, it's on a hill and it has got like the foundation wall, it's just a thing as a cake, on top of that.

Wilma But, I mean, the placement of the rooms you don't feel is done in a certain way because the mountains are here or?

Vilde No, no. I know for sure. "vad sa vi? Sud, Vest." Cause the sun, cause this needs to get loads of sun on it, which it doesn't get. Cause that's the loo.

Wilma Why does that need sun?

Vilde Or it's the opposite, it needs the shade because of the smell, or something. But it is, yeah, that's a thing. This is in the shade, but sometimes it's frozen. No but this is south. There is something about it which is not working well.

Wilma So it doesn't react on the landscape that well? You think. The other part of this is **does the architecture influence your lifestyle?**

Vilde I think in this house yes. Because there is three doors out to the garden. And it's the activities form the life indoor is spreading outdoor. Where even though this is a room, or this is a place where you always spend a lot of time outdoor, there is not really anything with the architecture, that's got like big open doors, like go out and be free. Its even like, it's quite tricky to get out because you need to get through another room.

Wilma And do you think that's a good thing?

Vilde No, I think this is much nicer. If you want to invite people to be outdoor, get furniture outdoor and get loads of openings.

Wilma But you said this is more like a shelter maybe? Because that's the next question: **Do you feel you value the landscape through the architecture?** So for example, for your cabin, the landscape around, do you feel like you value it more by being in this cabin?

Vilde No, when I'm in this cabin, the outdoor disappears.

Wilma So it is more a way of getting you to be in the landscape, or allowing you to be in the landscape?

Vilde Yeah, it's allowing you to be in that landscape.

Wilma There is no specific things that make you see something or hear something?

Vilde No, except the view here, yes towards north. And the mountains and the stars and everything. So sort of the building is opening in one direction. If that has anything

	to do with: do you feel you value the landscape through architecture? Yes, and by having a bench sitting here, underneath this covering.
Wilma	But also just the act of being there, spending time with your family, and going outdoors and doing things in the landscape, maybe.
Vilde	Yes, yes.
Wilma	And for your city. For this one it is maybe even more?
Vilde	Yes, cause this one has got this amazing view towards, it's facing the fjord, and it's facing the garden where this is the main road and it's sort of, it frames..
Wilma	It reacts even better to the landscape maybe. That's why... And your Oslo, city home. Doesn't make you value the landscape?
Vilde	No.
Wilma	And then some general questions about the Norwegian culture , the cabin culture. Do you feel you're a part of that?
Vilde	Ehm, yes I do sort of feel a part of the cabin culture. Like the way that slightly earlier form this to go to the cabin for the weekend. But I think there is a culture in Norway that you go to the cabin which is very luxurious. Where this one is the opposite. I would find it hard to get friends to come with me, to go on a girls trip. Because they would get scared about not having an oven to heat the taco wraps, or to have a shower, or to be able to take like with the phone and have no reception. But I feel like there is a trend that is sort of splitting. There is a group of people wanting their cabin to be even more relaxed and nicer and with a jacuzzi and with a sauna. Which provides a much more luxurious life. And then there's another group which reaches for the primitive, the back to nature vibe. And I feel like I am in that direction.
Wilma	Yes, because that's the next question, do you feel like it's changing, the culture? So you feel there are more luxurious....
Vilde	Yeah, but I think, now it's changing again. This where the type of cabins people had before, they were like runaway places that were quite remote and stuff. But now there is this new type of really luxurious cabins like, you can get a ready made cabin ordered from Rogaland, placed somewhere. Then it just pops up and you drive all the way to this place and live a very simple life. And then I think there is people searching for, like the wild nature, not ski resorts, not hotel lifestyle, but to be really remote.
Wilma	And do you think this allows a better connection to nature?
Vilde	Yes, I think so! Because you have to walk through nature to get there, you don't park your car here and walk in the door. You have to find your way there. And there is no light pollution, so you can enjoy the stars, the wildlife, birds. It's quite strictly regulated in terms of building your cabins, so there is, if you were to build cabins you have to transport material on the snow scooter during winter. And then building during spring and not having machineries.
Wilma	So it's still quite strict?
Vilde	Yes.
Wilma	And the last question is, where do you see yourself in the future? In what kind of situation you would live. Would you prefer to stay in the city, or still have a cabin? Go to the cabin, or live more like this, more a bit outside?
Vilde	I think, in terms of a period, I think I would improve the current living situation. To live in my own flat. So for the next five years I would like to live in the city and live in a flat. And then for the future, I would very much like to keep living on this island, with a family, so my children can have grandchildren next door. I want them to basically have the same as I did. And I would love having the cabin. Having that cabin would cost, maybe less than 10.000 kroner a year. You buy some wood for

burning, and you buy paraffin for the oven. And then we pay a 1000 kroners to the guy repairing and working on the road, and that's it. Having a luxurious cabin would cost like so much every year in terms of electricity bill and..

Wilma Yes, there is of course no electricity bill, no water bill...

Vilde No. There is obviously investments in making the well and buying a good solar panel.

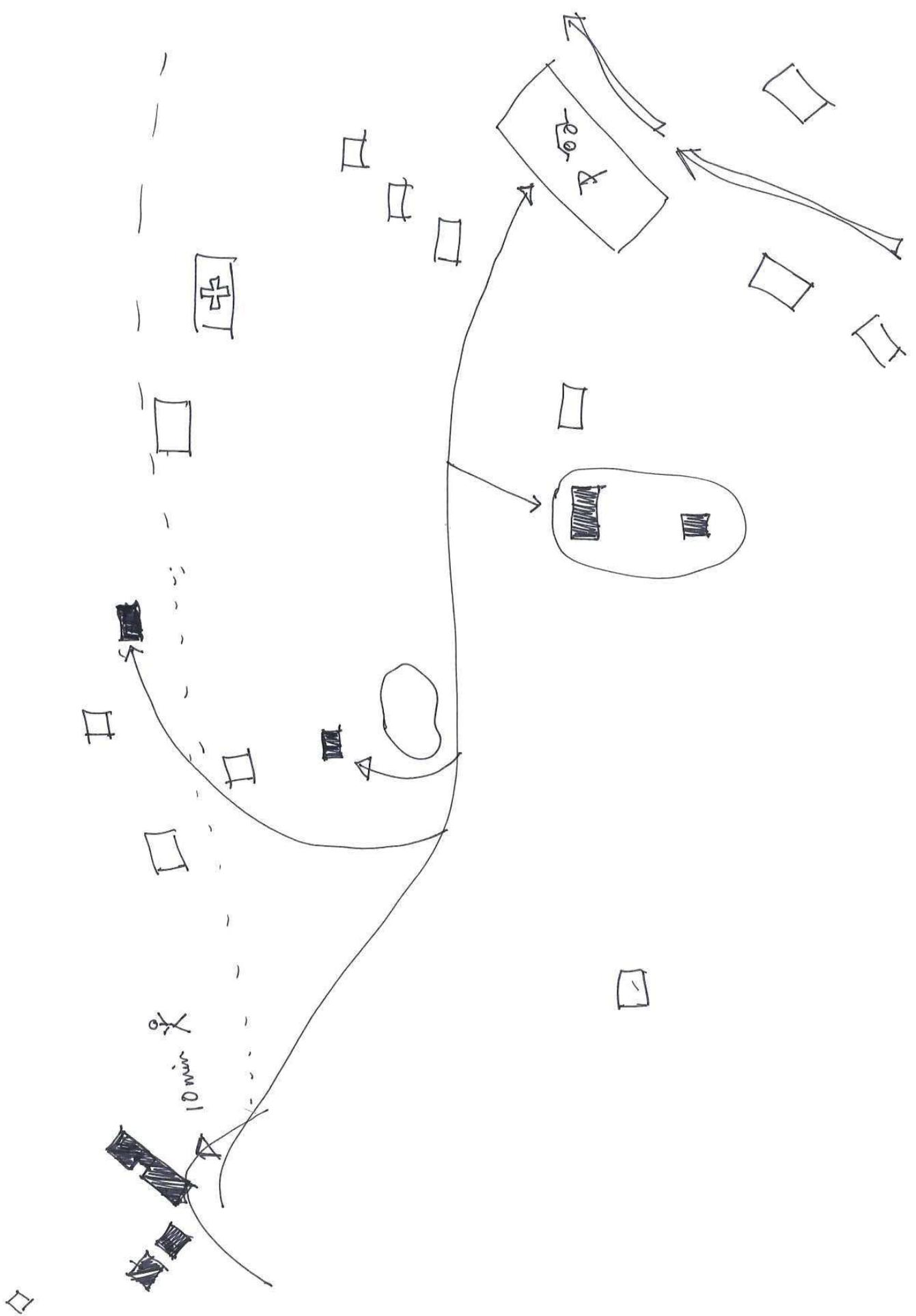
Wilma Maintaining the house maybe.

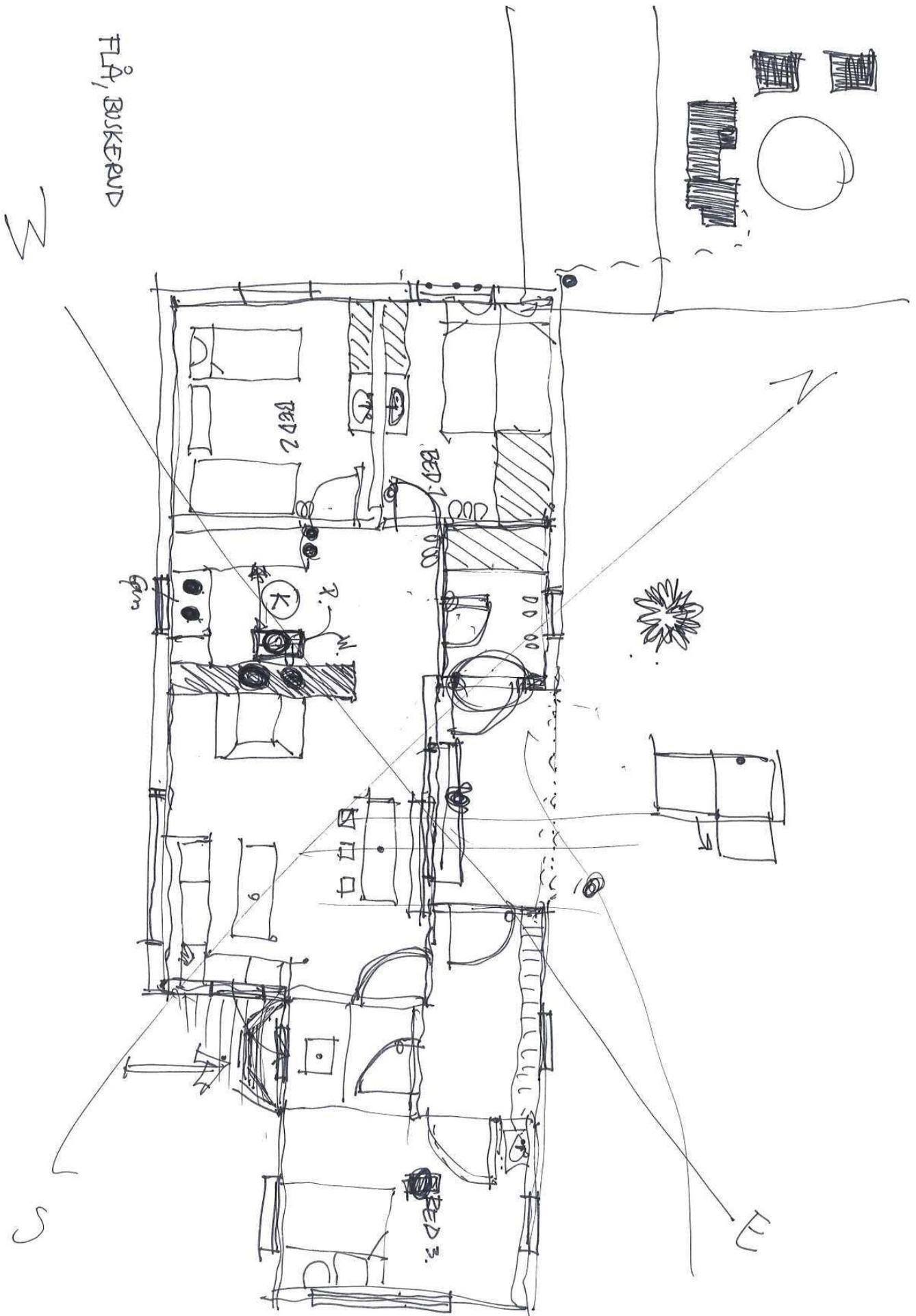
Vilde Yeah, but it's very, we paint it with "sjare(?)", it's from trees almost, it's the brownny things.

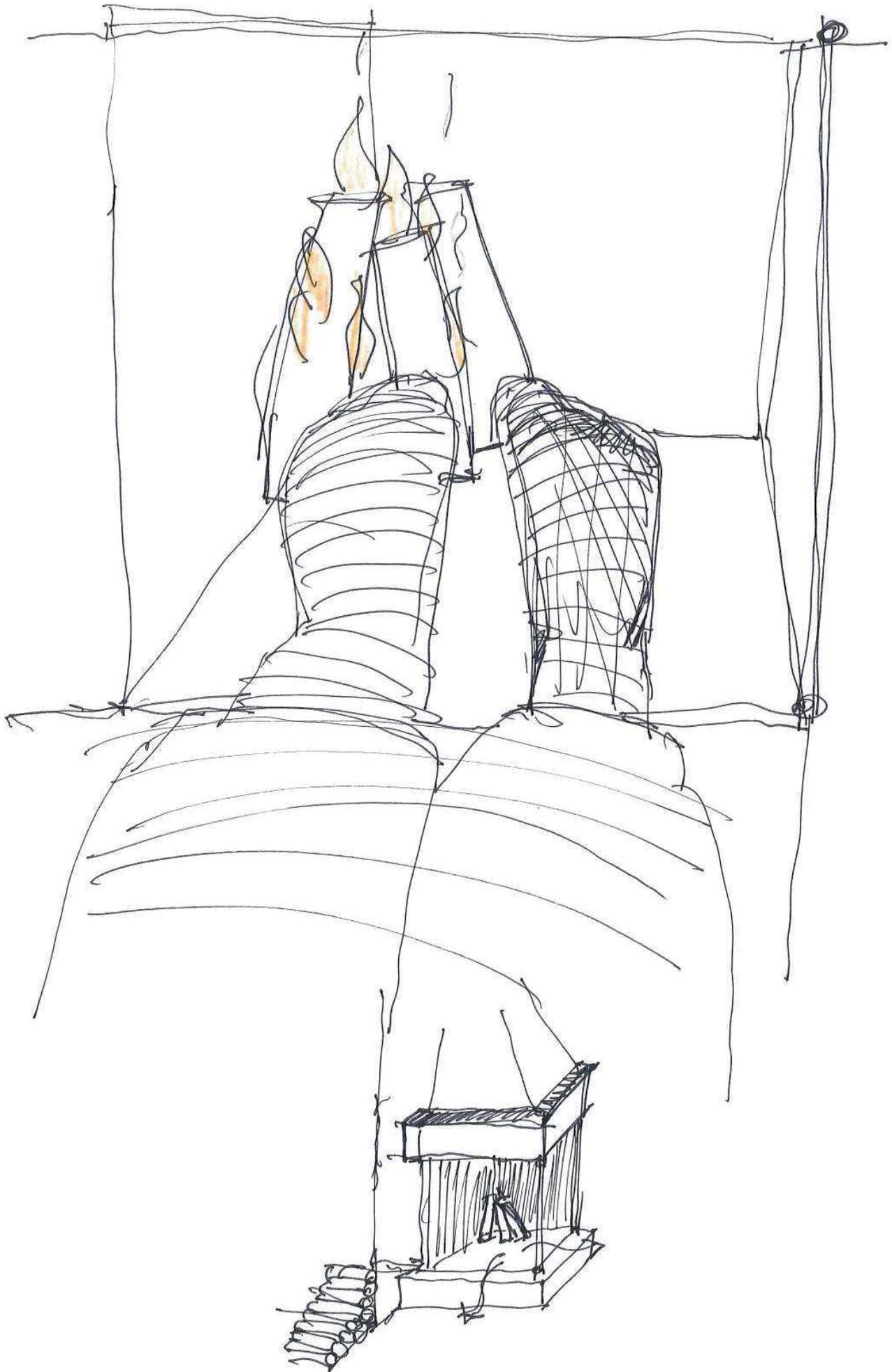
Wilma The resin, or not?

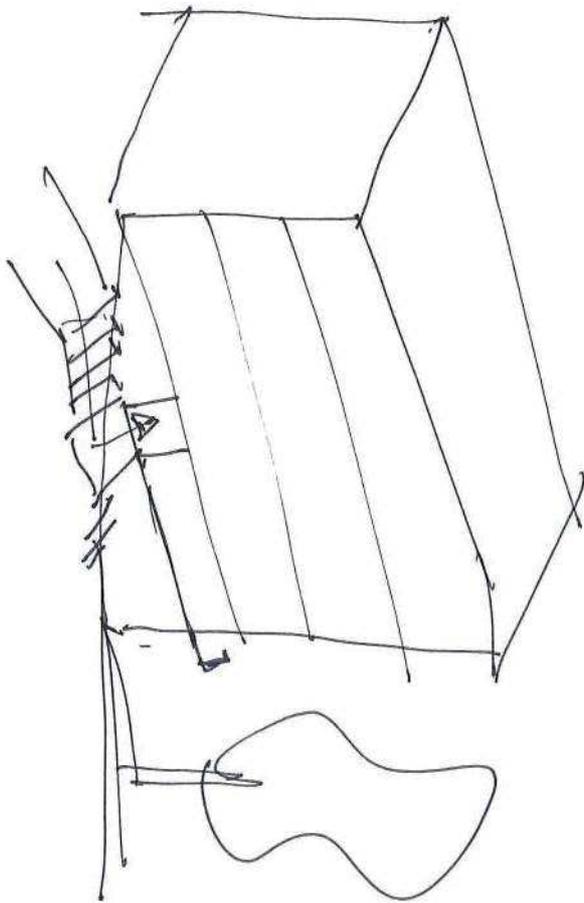
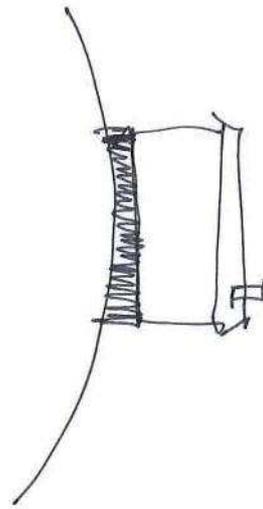
Vilde Maybe, I don't know. But, you put that on and it stays for ten years maybe. You paint it quite seldomly.

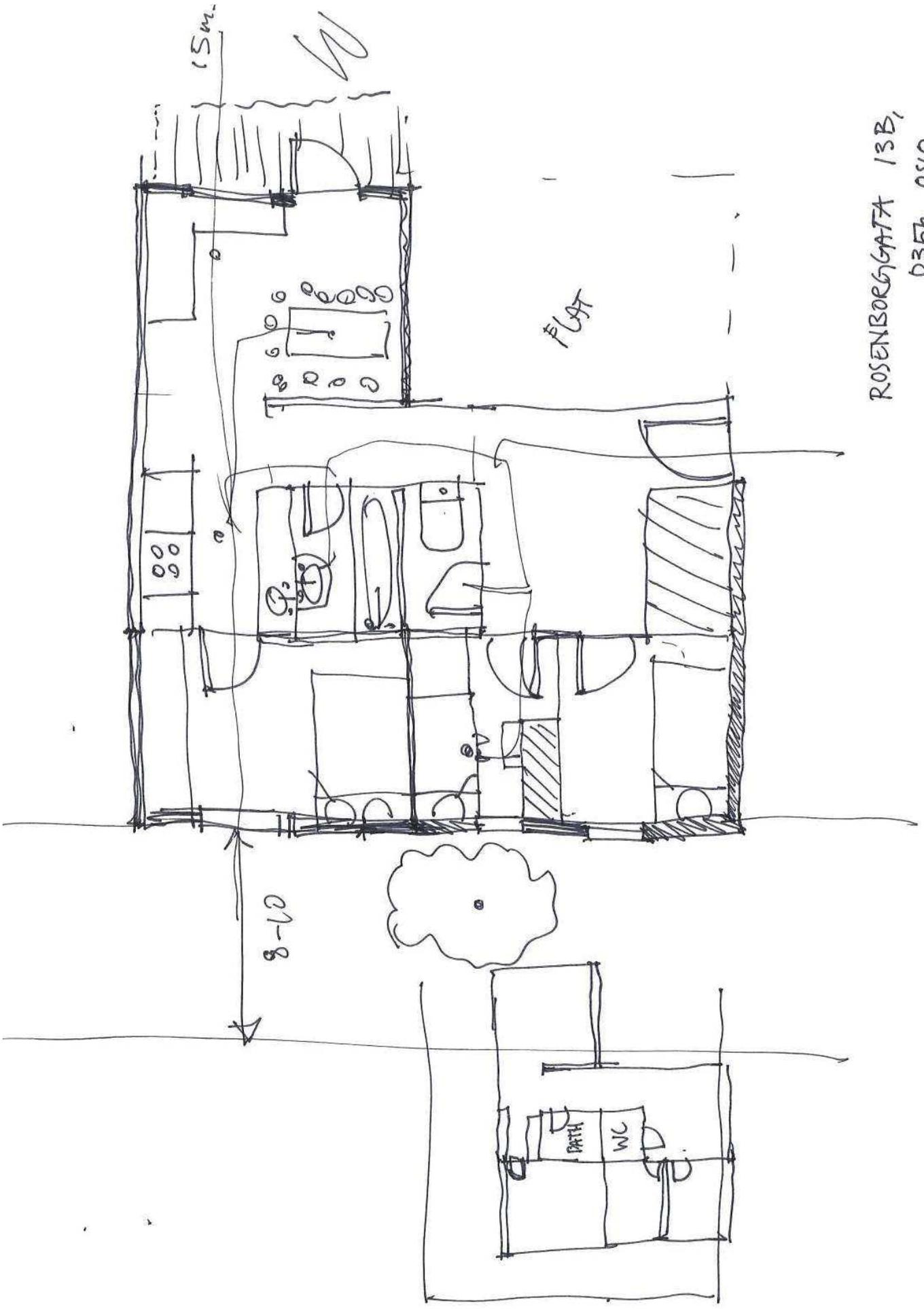
Wilma Ok, I think that was enough, it's almost eight. You were fast, the fastest one.



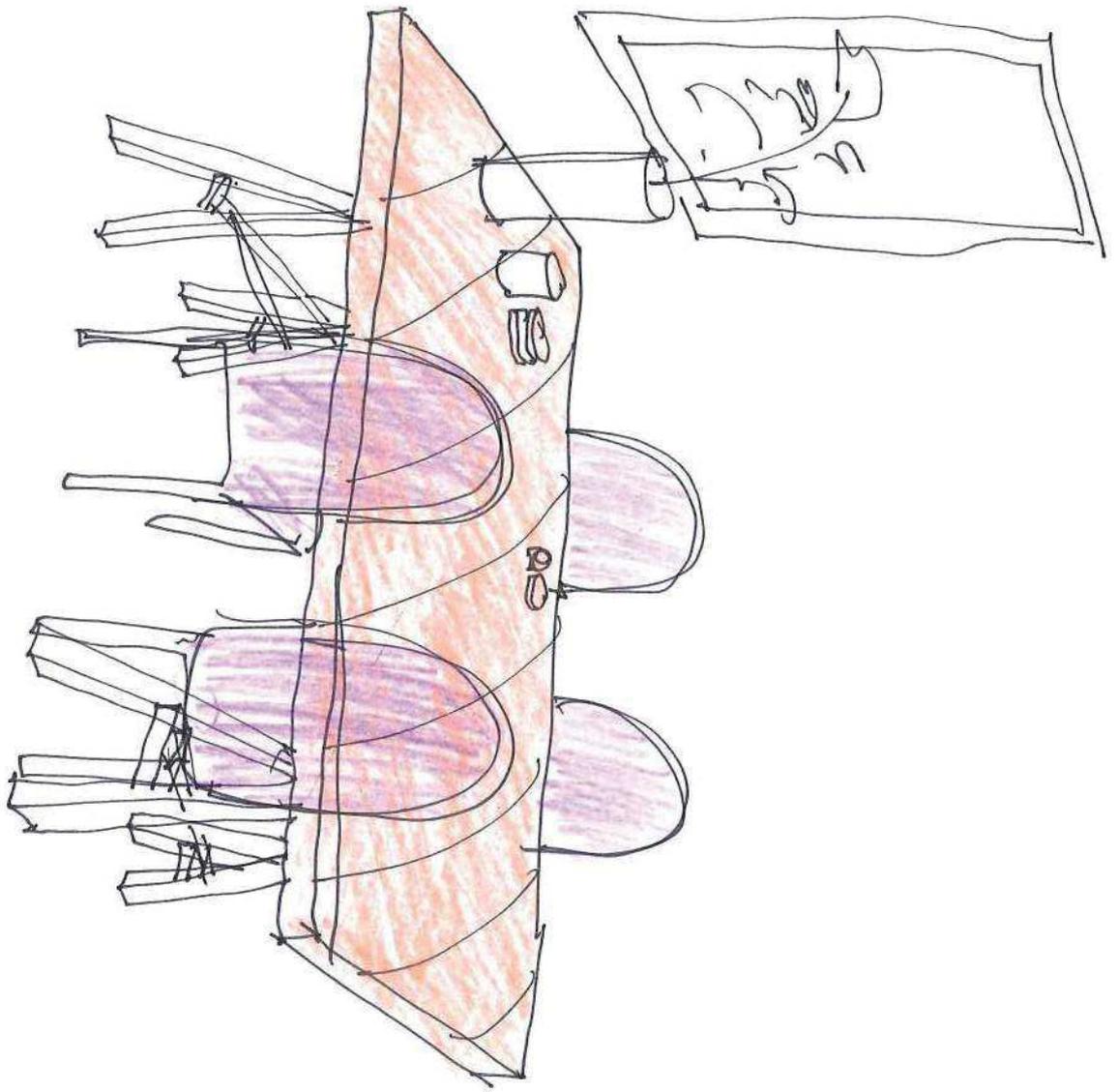






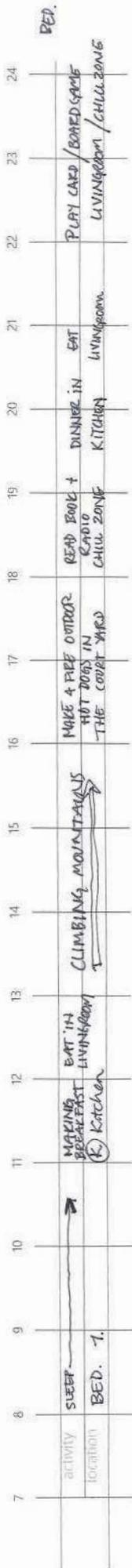


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