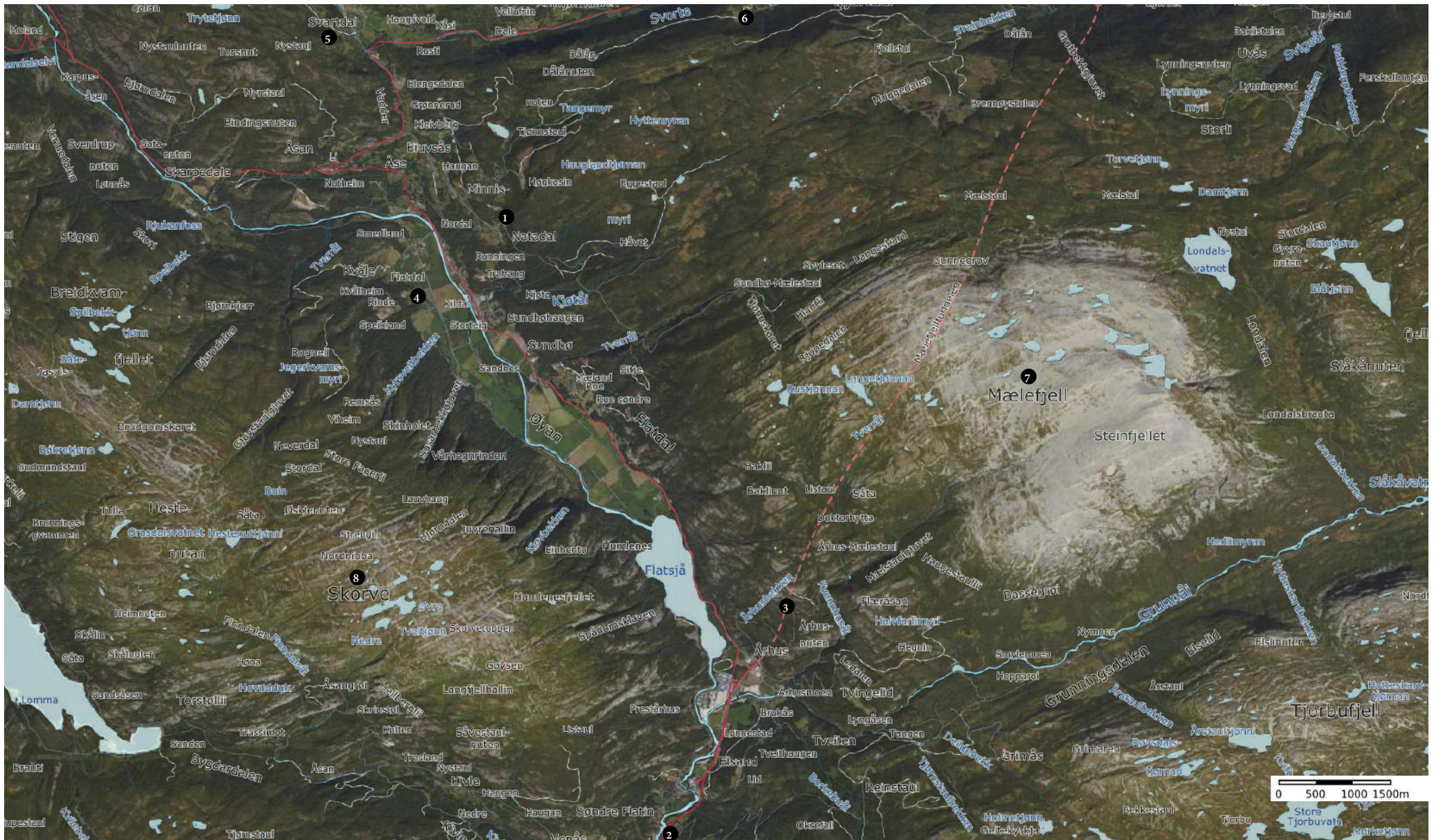


*Livsmestringstunet*  
- weaving stories of people and places

*Diploma process booklet*  
*Hanna Kiste*

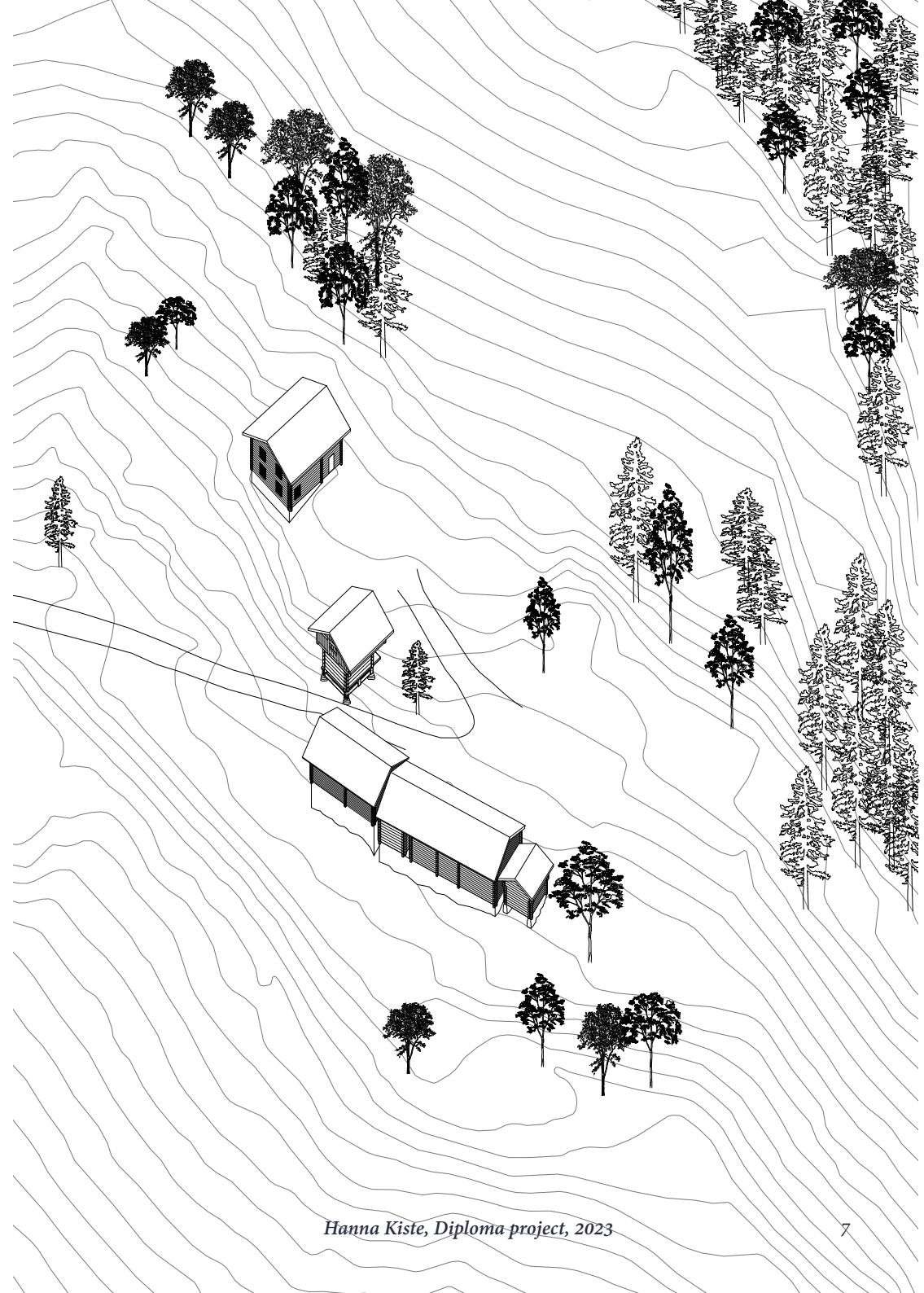


*This project aims to find new potential in Uppigard Natadal, the 18th century farm my grandparents purchased in the 70s. Through adaptive reuse of the existing building mass together with some new additions, the farm will be transformed into "Livsmest-ringstunet", a place for people in challenging situations to come and attend workshops and meet others in similar situations. The farm offers a cultural, historic as well as culinary experience, giving guests a small break from whatever they are going through.*



- 1 Uppigard Natadal, 420 m.a.s.l.
- 2 Road towards Seljord municipality center
- 3 E134 Tunnel through Mælefjell
- 4 Flatdal
- 5 Svartdal
- 6 Hjartdal
- 7 Mælefjell, 1414 m above sea level
- 8 Skorve, 1365 m above sea level

*TUNET*  
as in the late 18th century





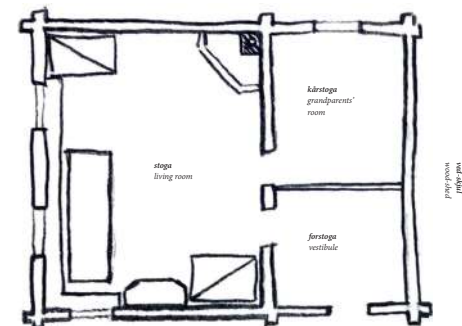
Stoga with addition from 1979

## *stoga*

'Stoga' in Uppigard Natadal was built in two floors. Until 1750 it had been normal to build only one floor. The change from a hole in the roof "ljore" to a masonry chimney made it possible to build in two floors and heat the second floor with a cast iron oven that could easily be connected to the same chimney.

The ground floor had a main room and two smaller side rooms. The side room with the entrance door is called 'forstoga', here was the staircase to the second floor. The opposite room, 'koven', housed the older generation, 'kärstoga'. It was normal for the younger generation to inherit the farm, and in return take care of the older generation - 'kärfolket'. Atypical of Telemark, 'stoga' did not have a 'svalgang'.

There were very strict customs for how to organise the main room. The fireplace was always placed in the corner of the main room towards 'koven' (here kärstoga). Diagonally across the room from the fireplace was the husband's (husbondens) seat at the end of the long table. He kept keys, the Bible and other important belongings in a little cupboard in the corner next to his seat. A bench stretched all the way along the table against the wall. Adjacent to the husband's seat was a 'framskap' (cupboard), and next to that a kroneseng (bed). Often there was also another kronseseng diagonally at the opposite end of the room, which is the case in Uppigard Natadal. Between this bed and the fireplace there could be another cupboard.





## *loftet*

The loft was one of the most essential buildings in a 1700s farm, and belongs to the 'inntun' together with 'stuen' and 'eldhuset'. Loftet was a symbol of status. It combined the techniques of 'laft' (log building) and 'stavverk' (a traditional construction technique with wooden pillars, beams and bracing). It was often rigorously decorated with carved pillars and arched windows, likely inspired by gothic and barock architecture.

The lower part was used for storage of food, so the whole house was lifted on top of rocks in order to prevent rodents from entering. The top part of loftet could be accessed by a ladder-like staircase on the balcony. The room on top had no source of heat, but was used as a guest room during the summer and for storing clothes in chests.

The loft is sometimes referred to as 'jomfruburet' (the virgin house). In the summer, girls slept in the loft and were allowed to receive guests during the night. This was necessary for reproduction purposes as the whole family usually slept in the same room, and there was little privacy.

## *fføsene, lóa, stallen*



All the 'uthus' - buildings for animals and agriculture - where placed furthest doen the hill, on the edge of the fields. This way, it was convenient for the farmer to spread the fertilizer on the fields, and liquids would run down to the fields by themselves.

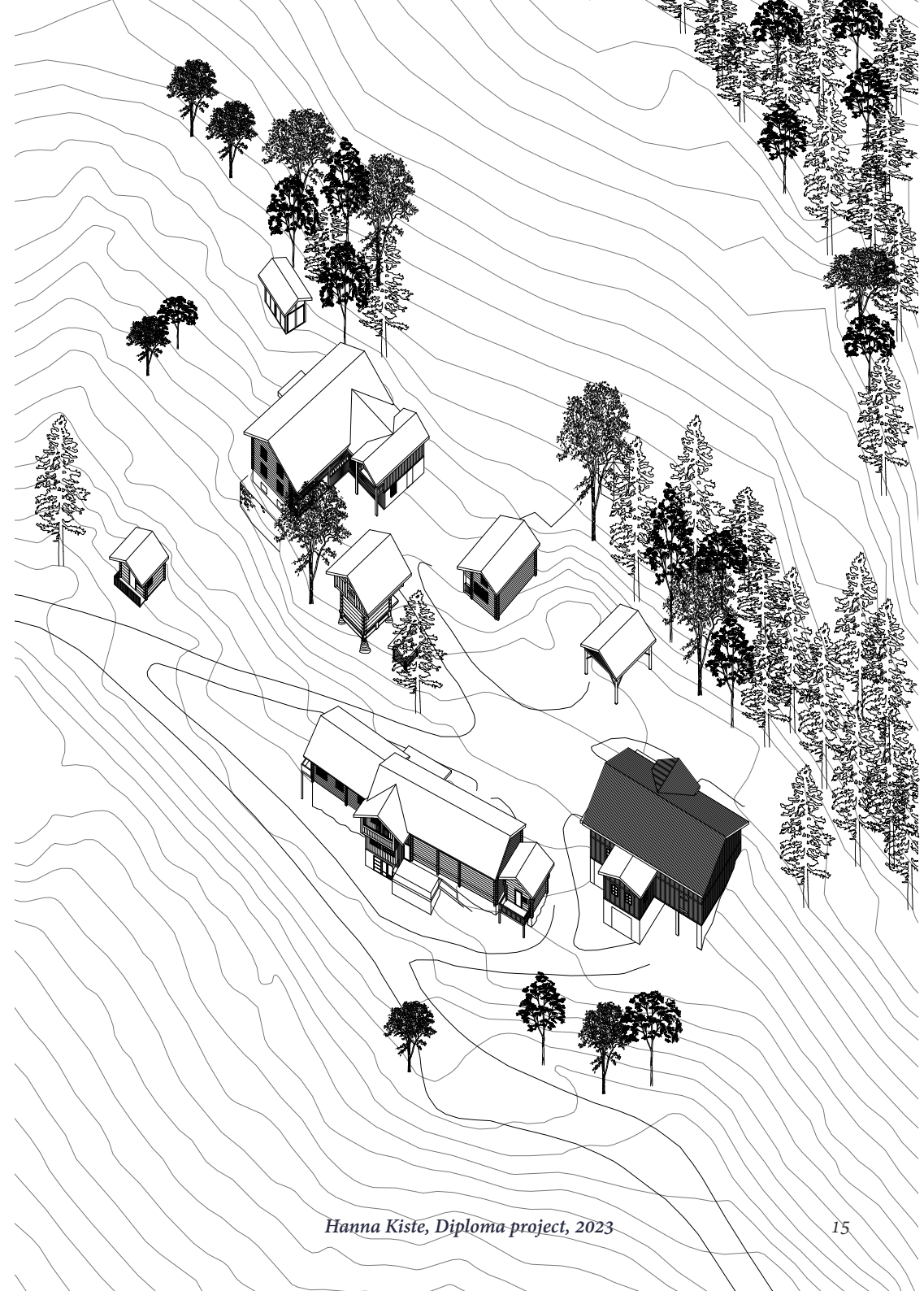
The barns were dark, cold and smelly places. Still, if there was not enough room in the stue, young girls ans boys had to sleep in the barns together with cows, pigs and sheep.

Placing the houses in one row also made it easier for the farmer to move between the houses without climbing the hills up and down.

The hay barn was built in two floors, with 'trevet' accessible from the inner 'tun'. The hay could be brought in by a horse and thrown down into the barn through openings on both sides of trevet.

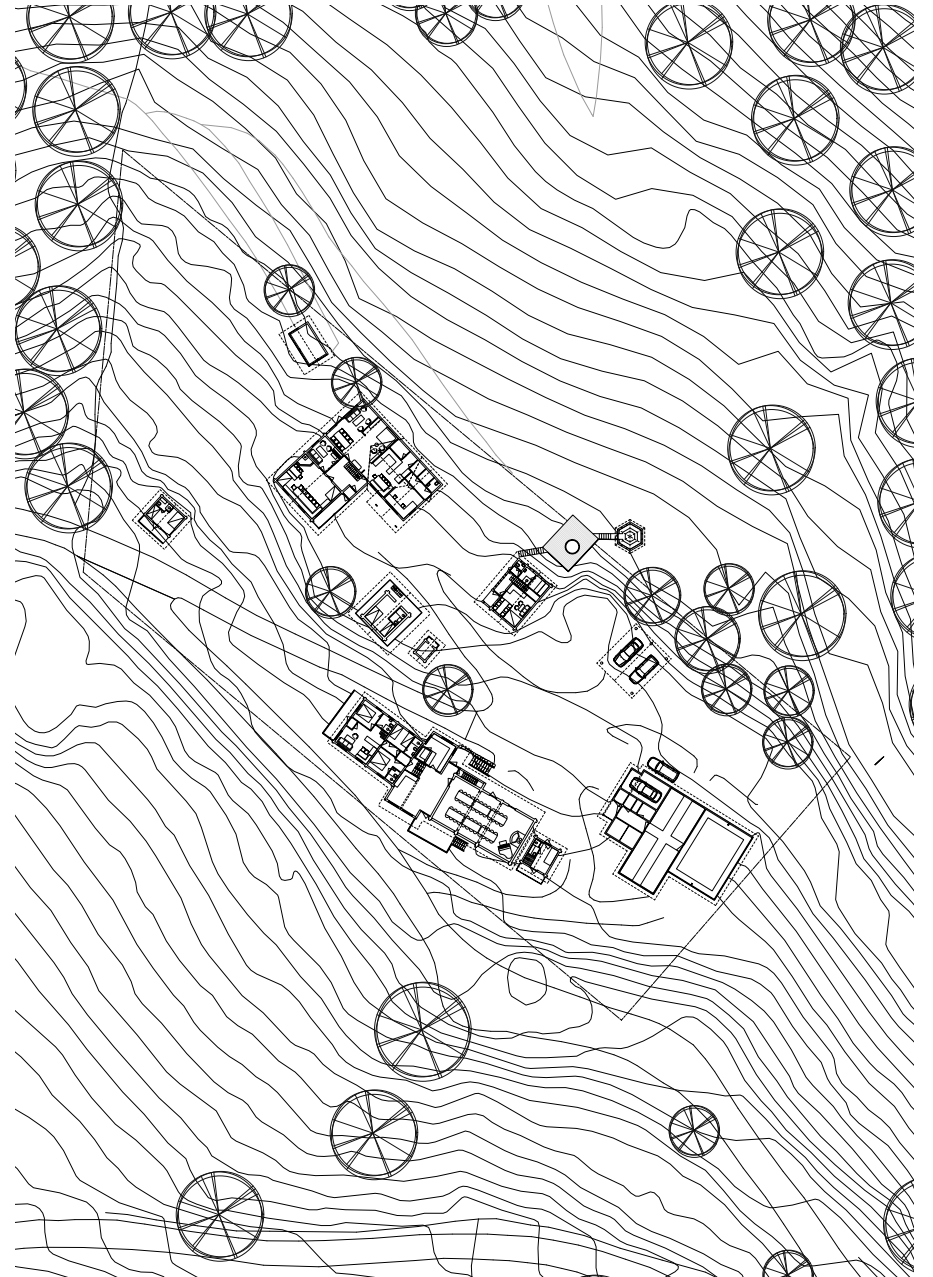
In contrast to the other houses meant for barns, the stable gable faced the valley in the same way as the 'stoga'. It is said to be this way because horses had a higher status than the other animals.

*TUNET*  
*as in 2023*

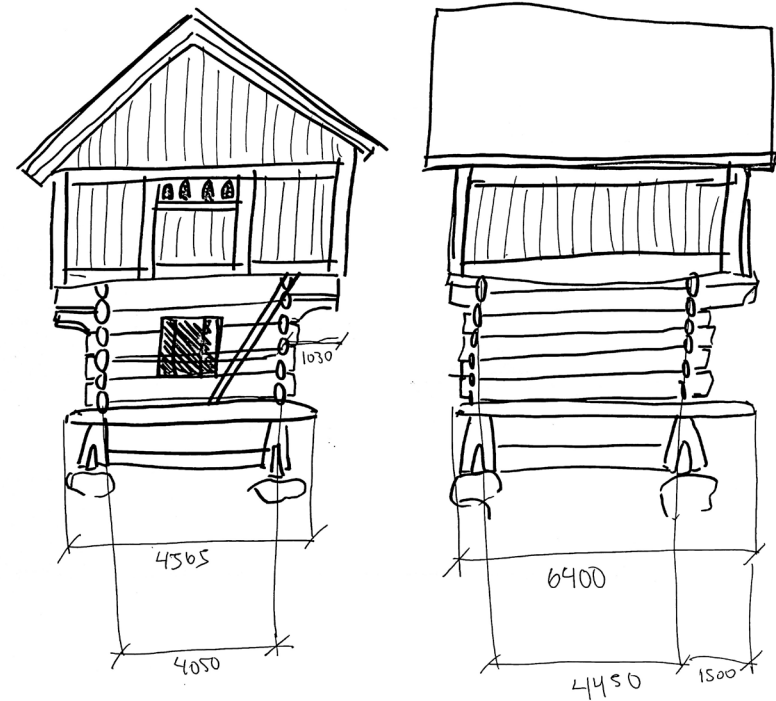


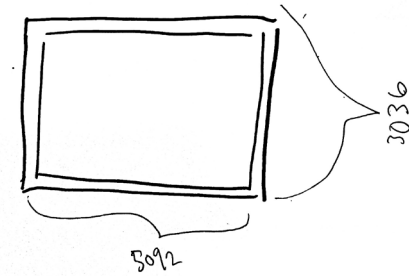
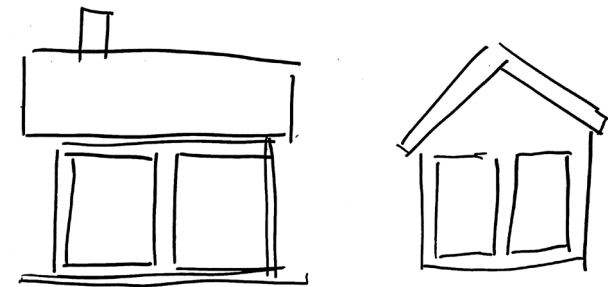
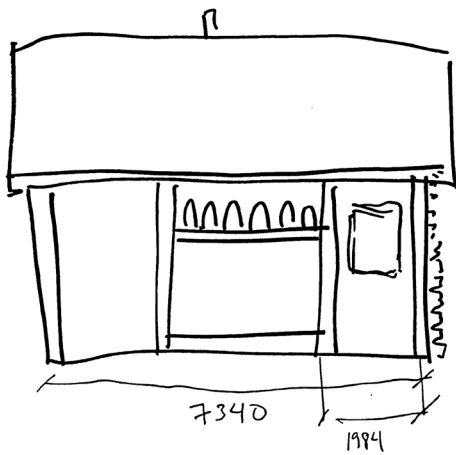


*Plan of existing situation*  
1:1000

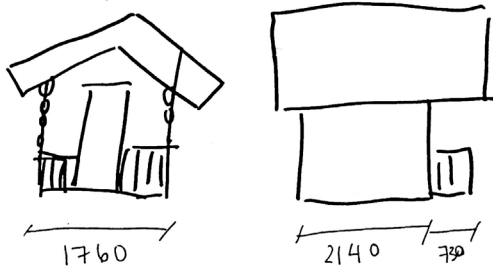


SITE REGISTRATION

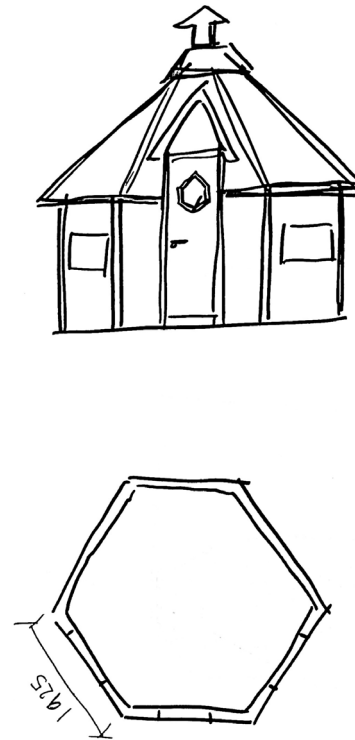




Measuring leikahuset.

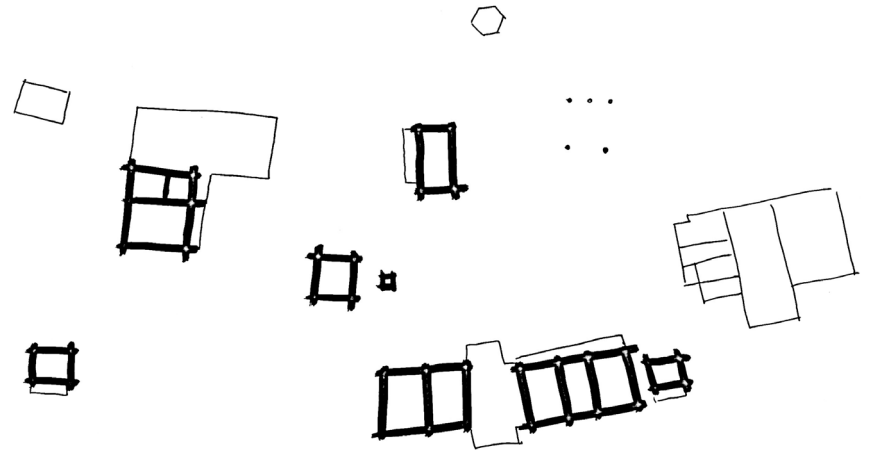


Measuring grillhytta.

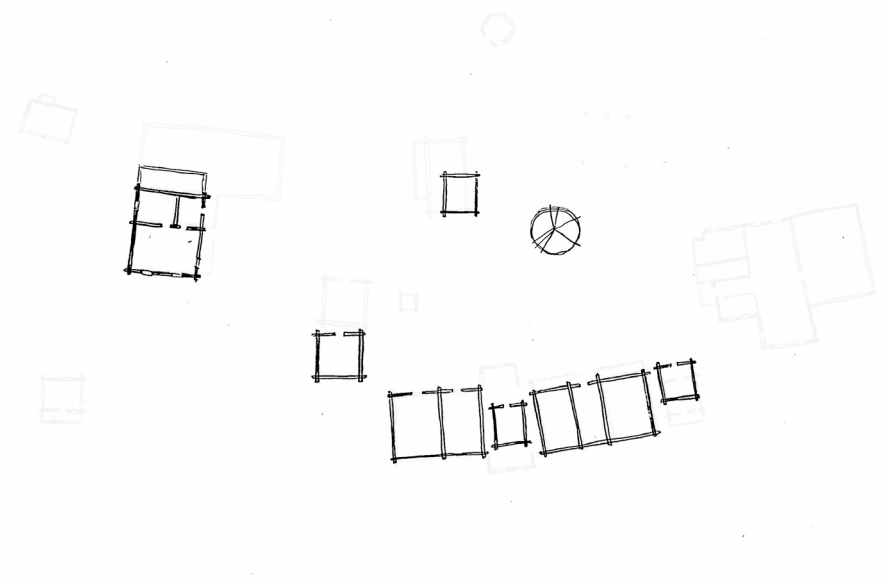




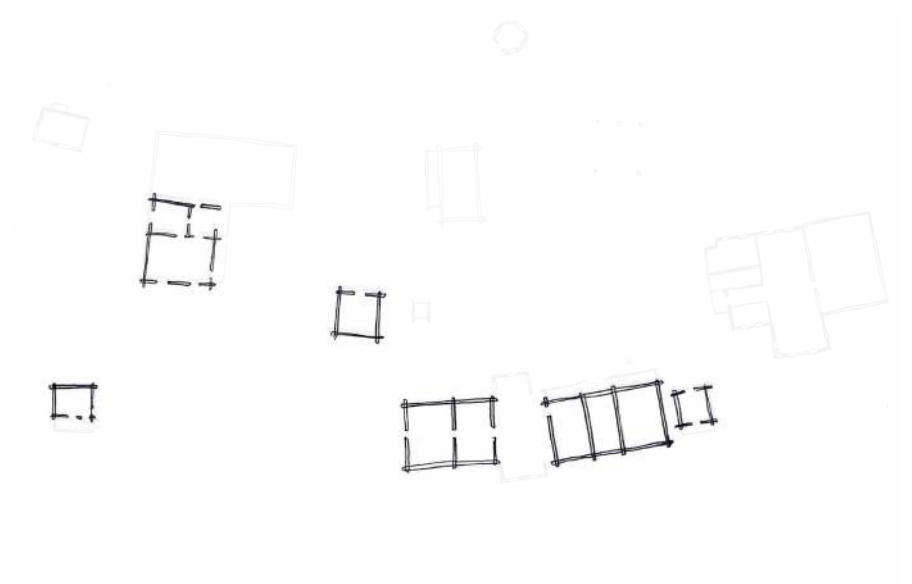
*SITE ANALYSIS*



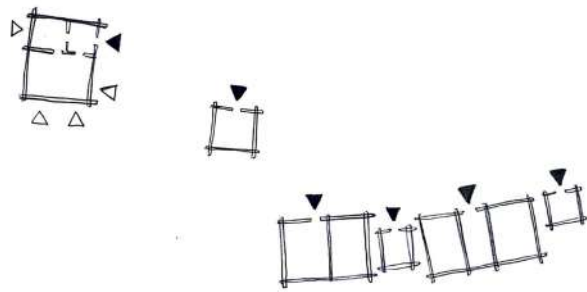
*Old plan overlaid with existing plan.*



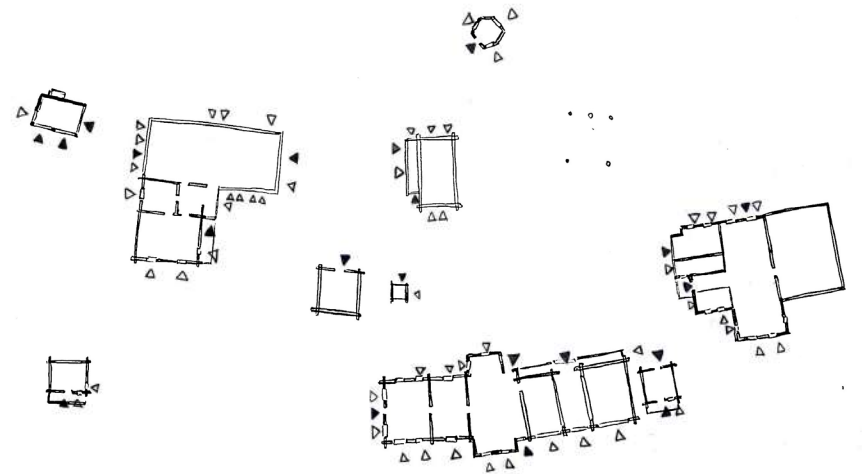
*Houses from the 1700s remaining today.*



*Doors and windows in old plan.*

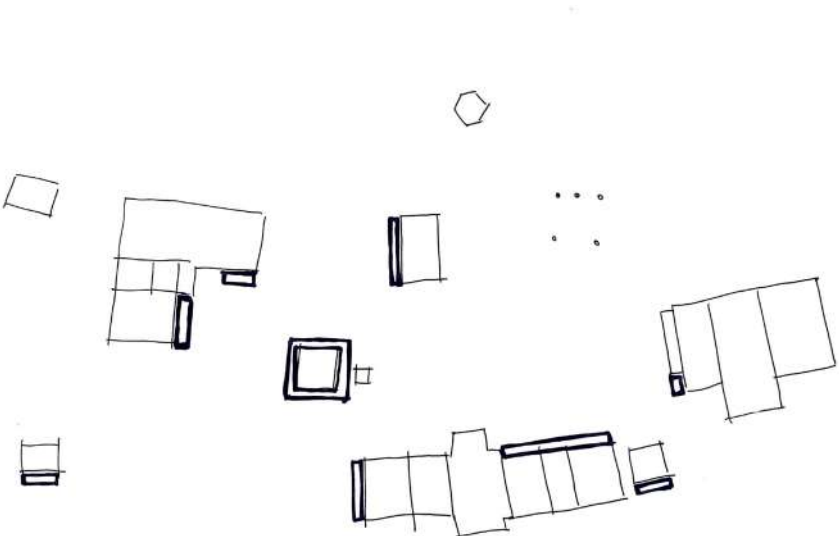


*Doors and windows today.*



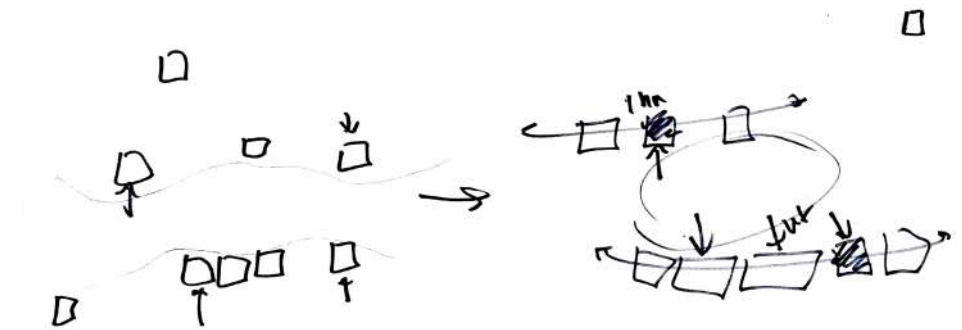


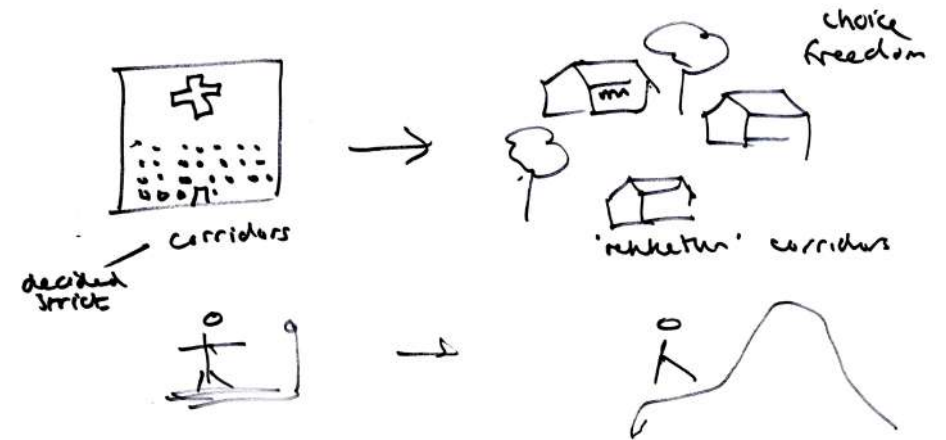
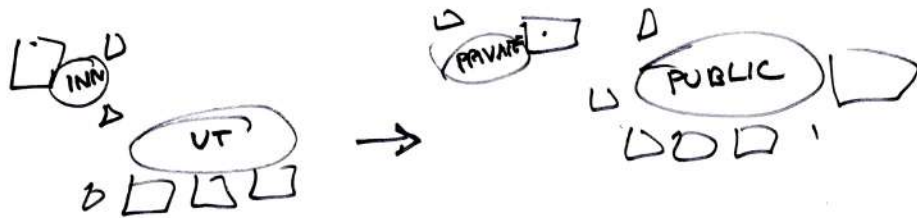
*Svalganger / access balconies.*

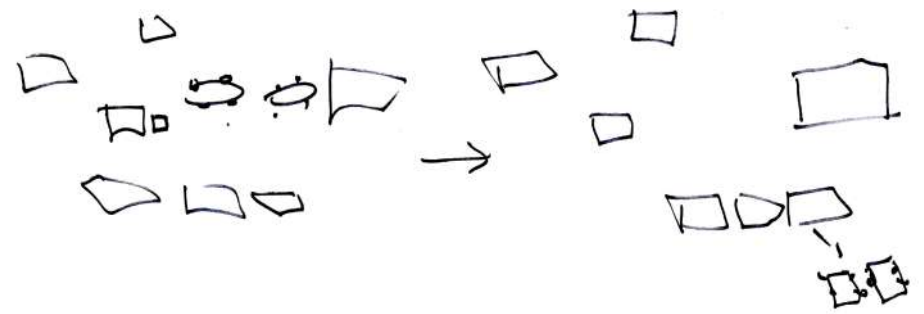
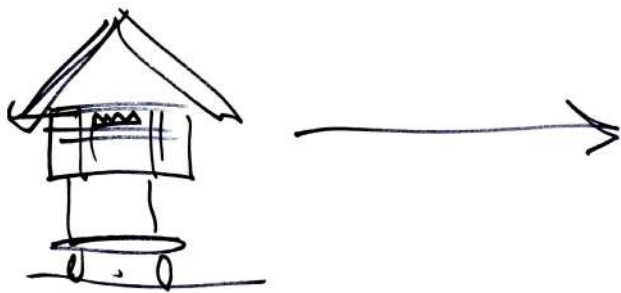


*REintroducing the logic of 'rekketunet',  
with houses in rows and access from tunet.*

CONCEPT DIAGRAMS

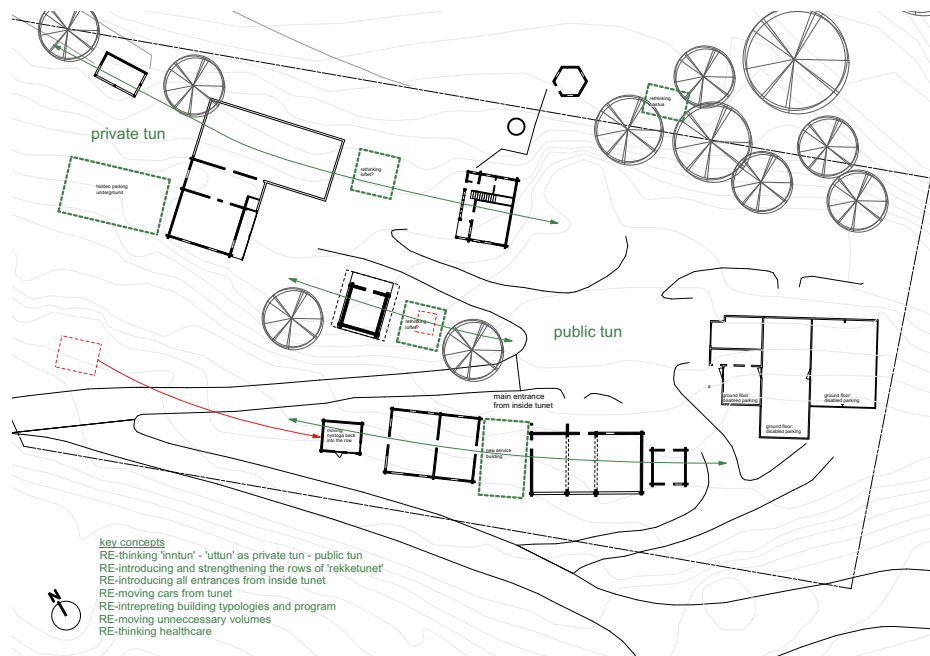




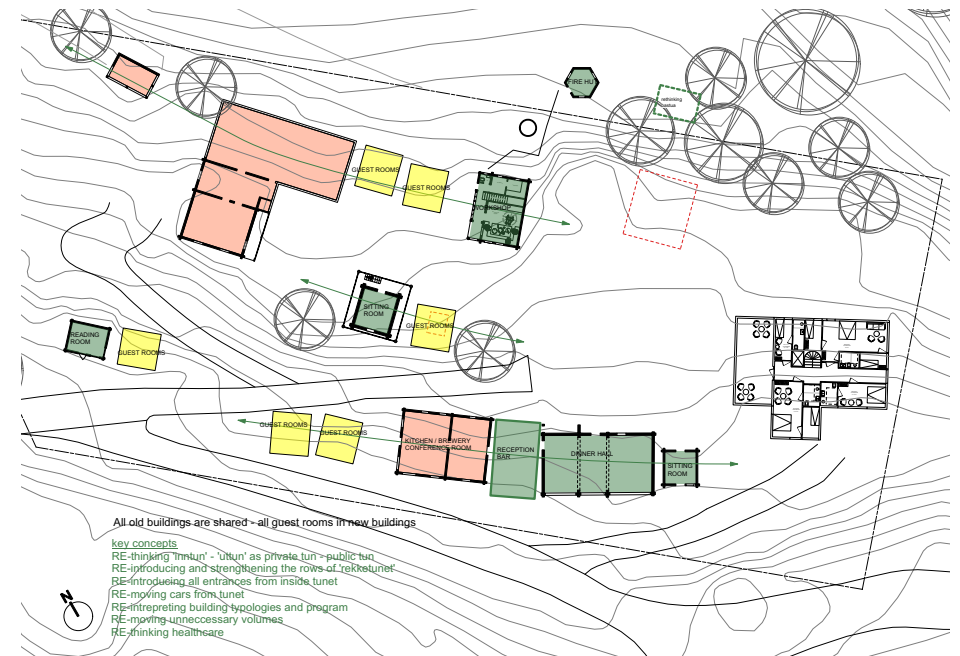


## *PLAN DEVELOPMENT*

Process plan sketch with key concepts.



Process program organisation.



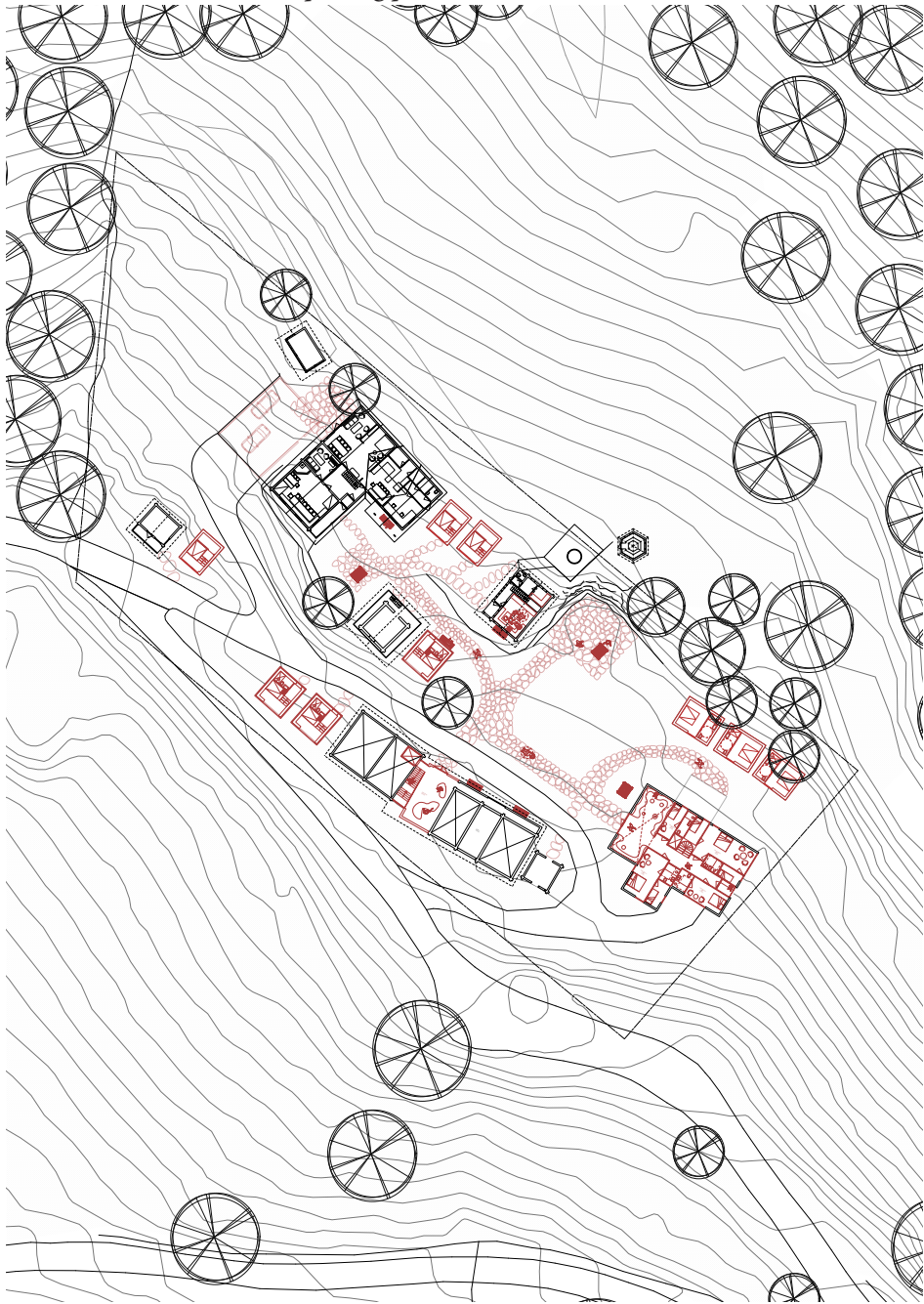
*Exploring possible new additions.*



*Exploring possible new additions.*



*Exploring possible new additions.*

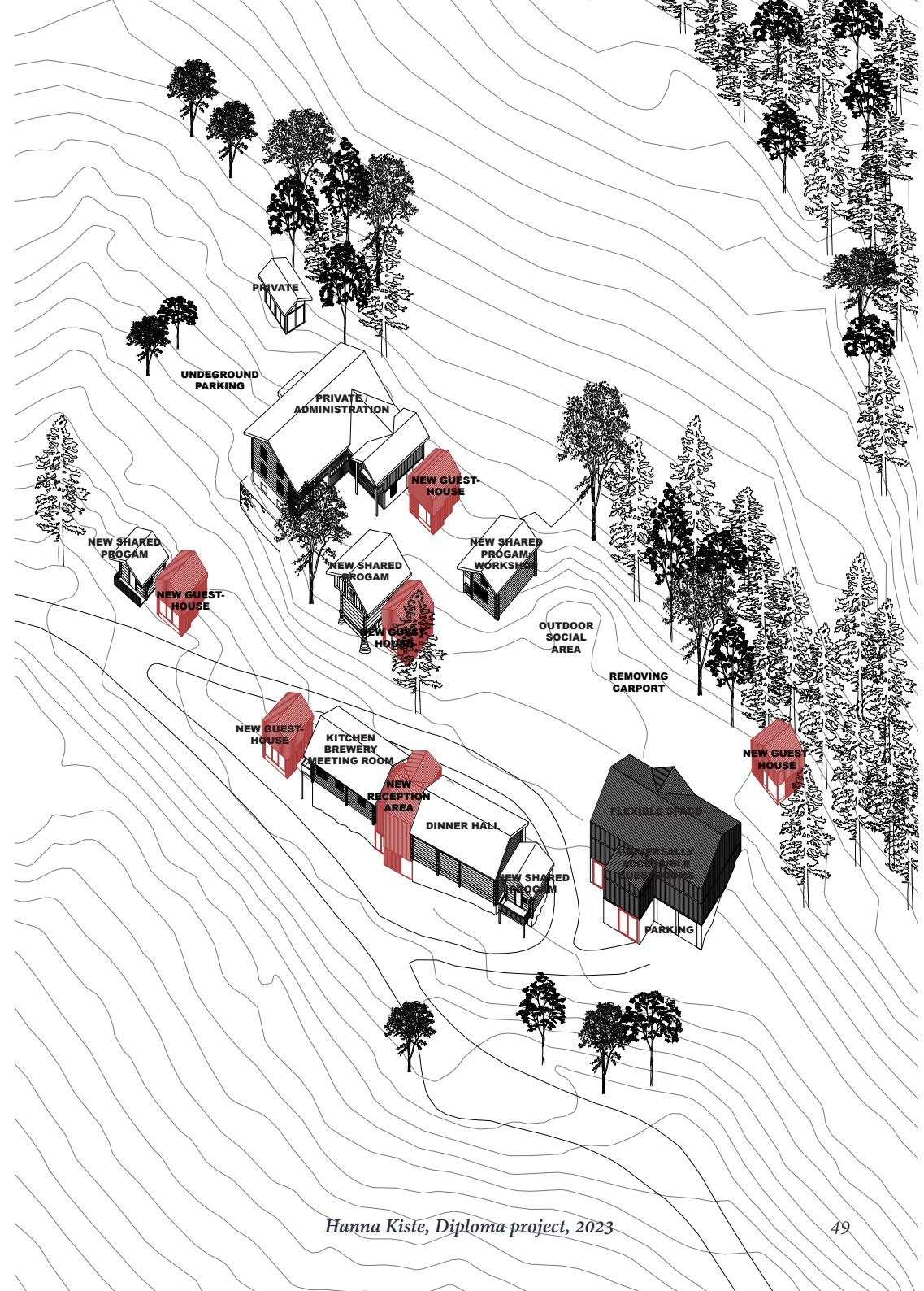


*Reducing the number of new additions.*

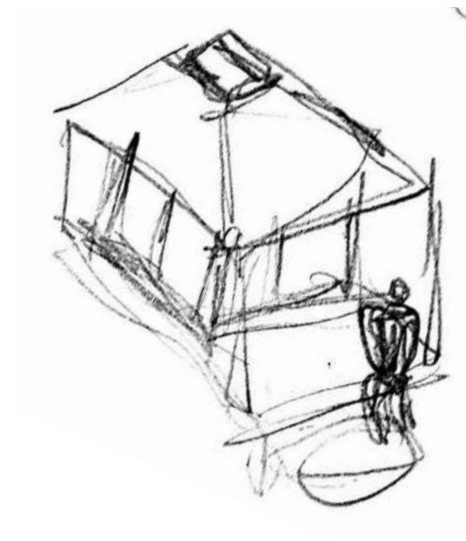




# PROGRAM ORGANISATION



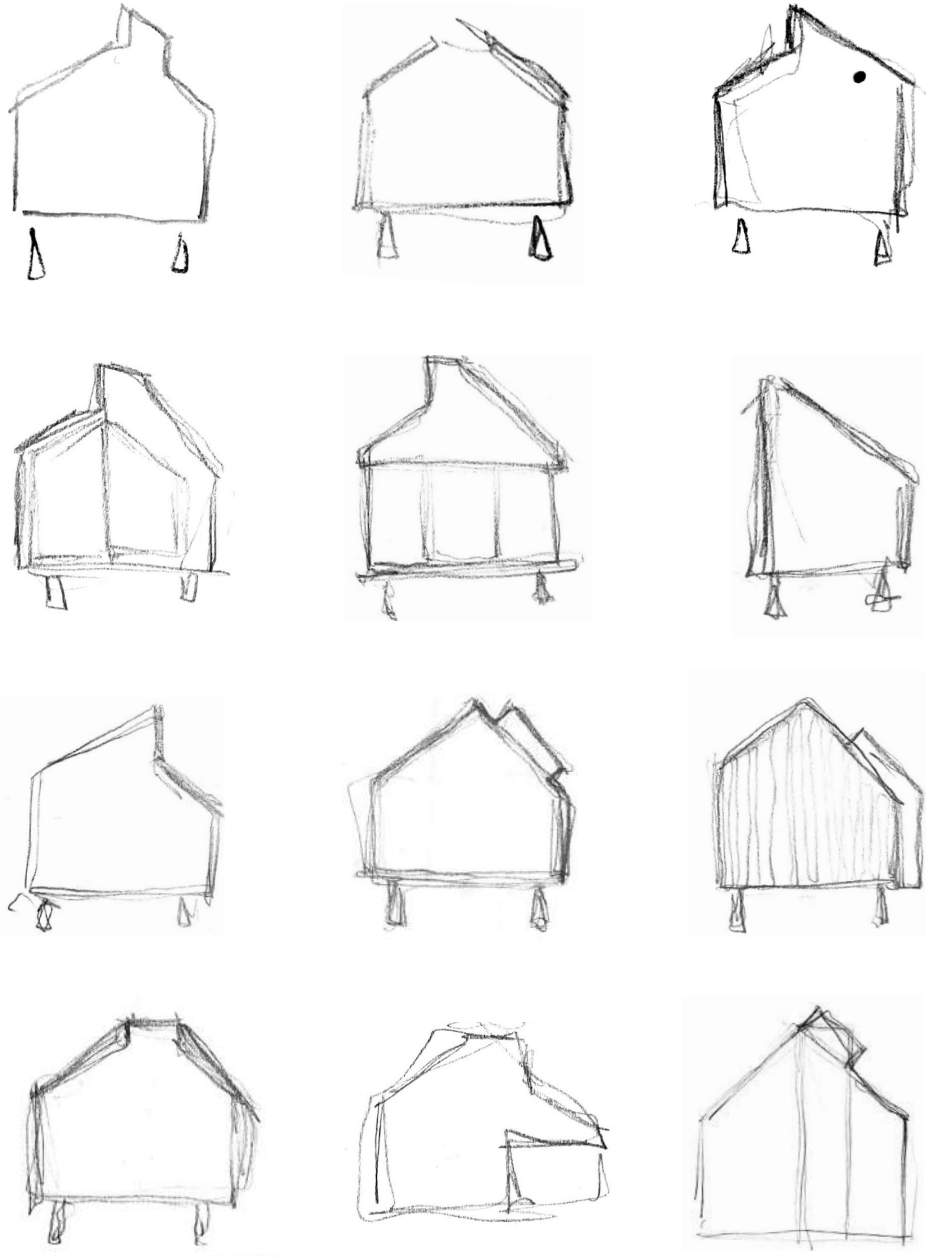
*Referencing the Japanese tea house.*



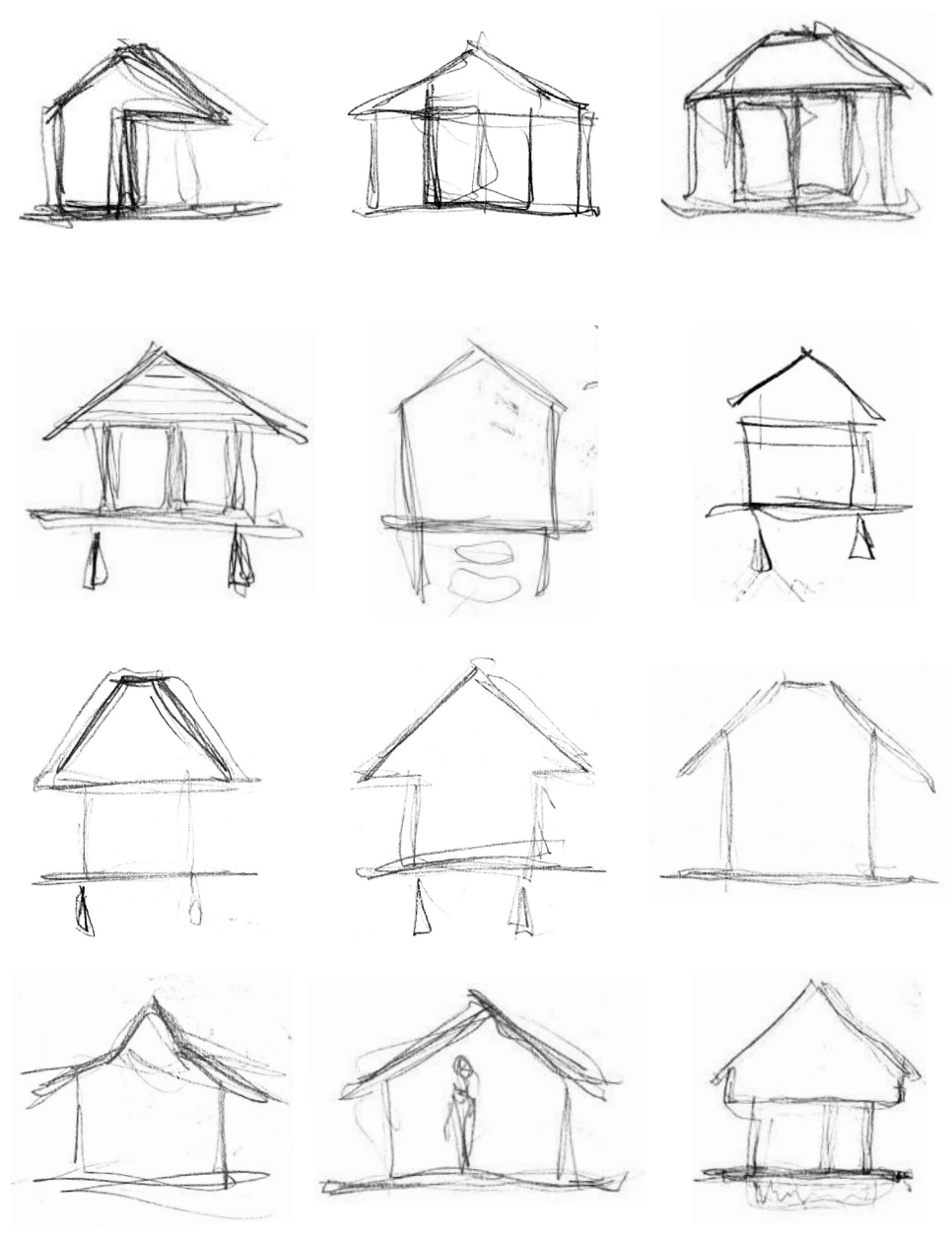
*PLAN DEVELOPMENT*  
*gjesteburet*



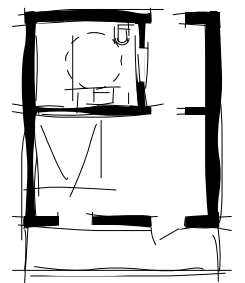
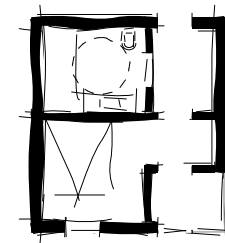
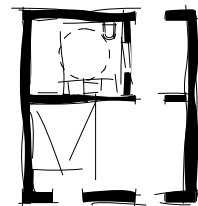
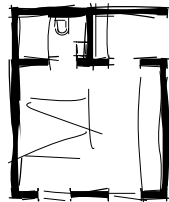
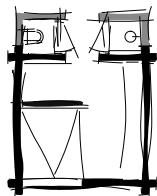
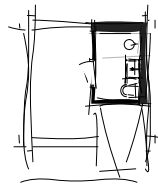
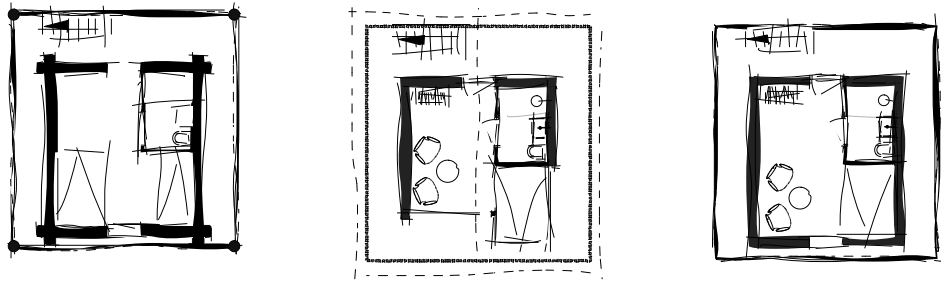
*Experimenting with roof shapes in section.*



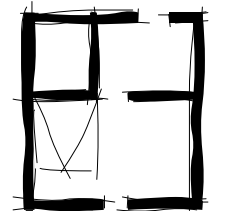
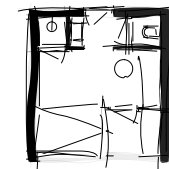
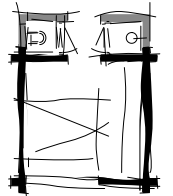
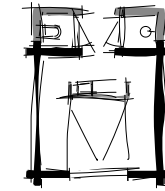
*Experimenting with roof shapes in section.*



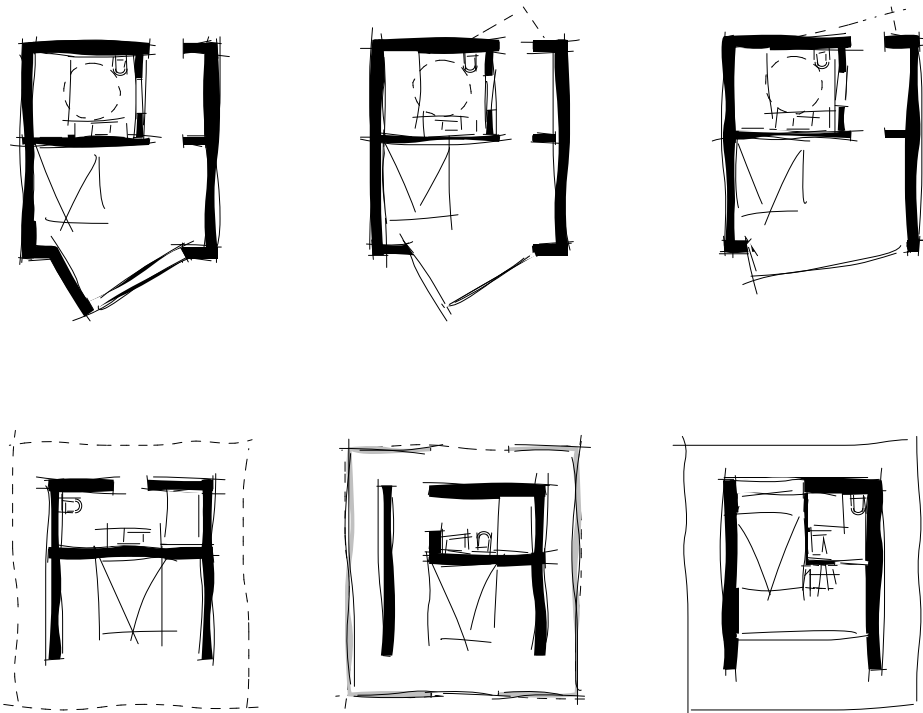
*Experimenting with plans referencing vernacular plans.*



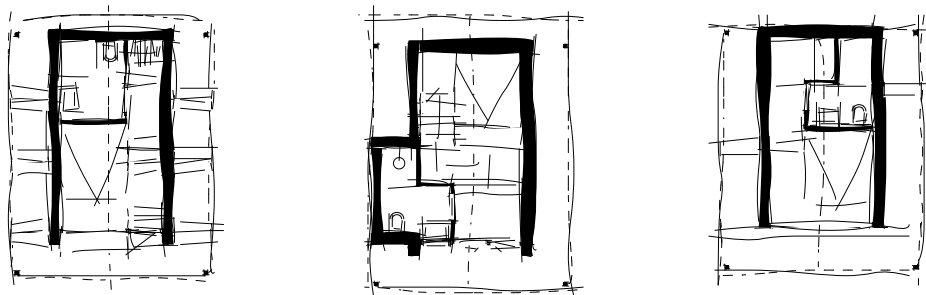
*Experimenting with plans referencing vernacular plans.*



*Experimenting with plans referencing vernacular plans.*



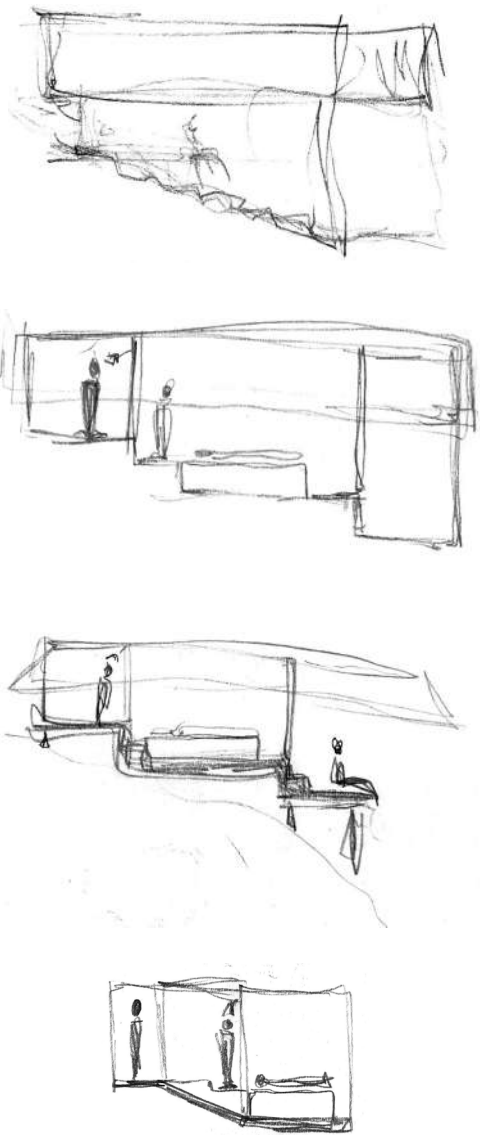
*Experimenting with how the house can follow the terrain.*



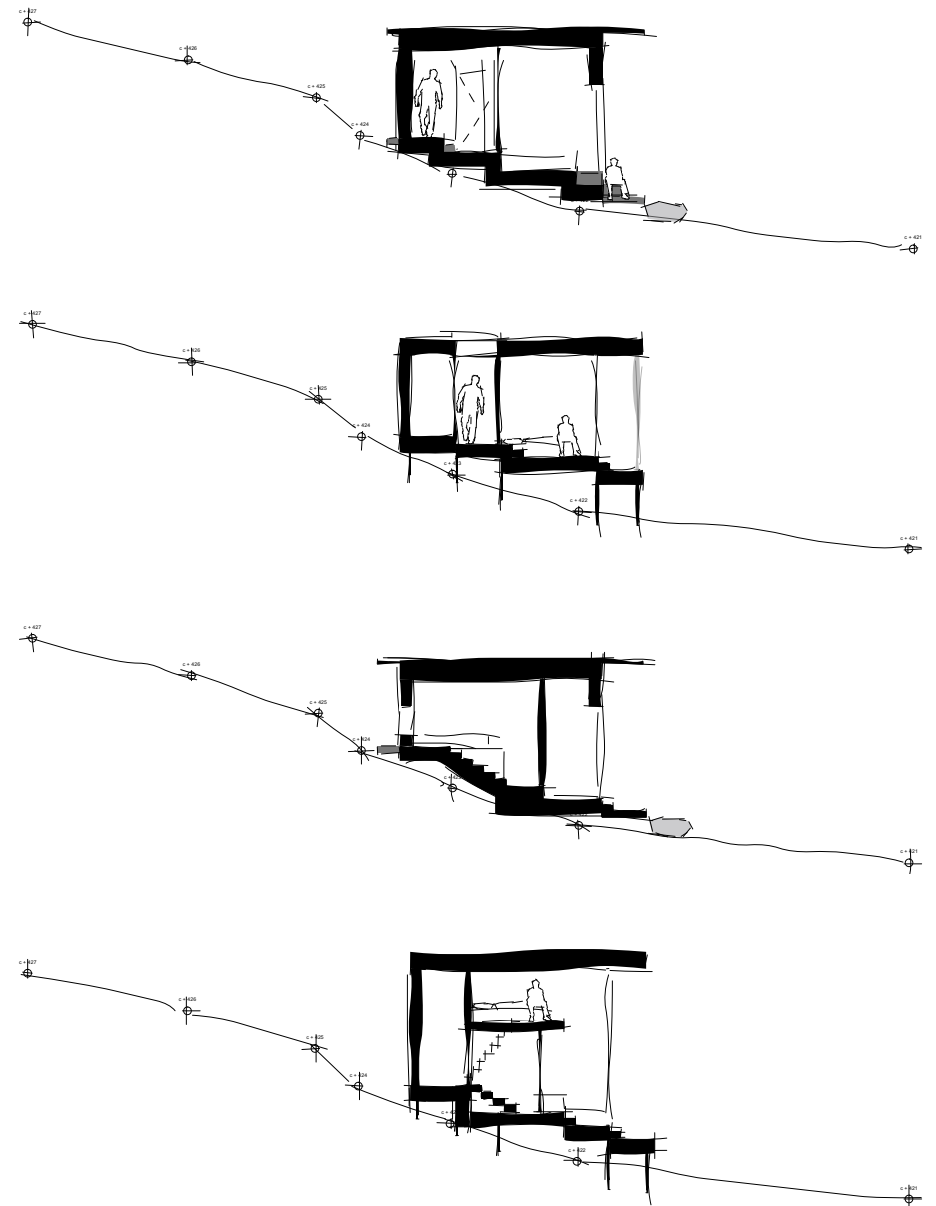
*Model studies, 1:100*

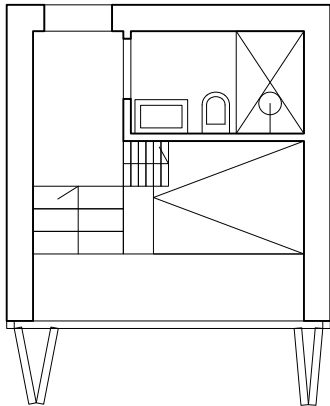
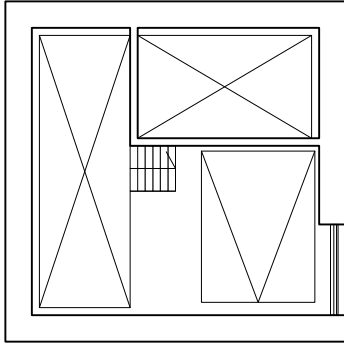


*Experimenting with how the house can follow the terrain.*

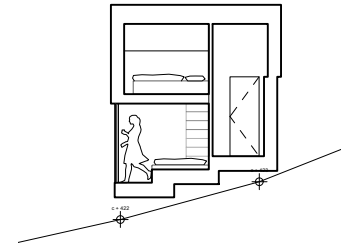
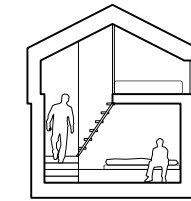
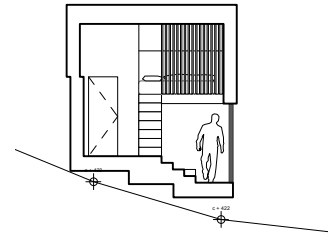
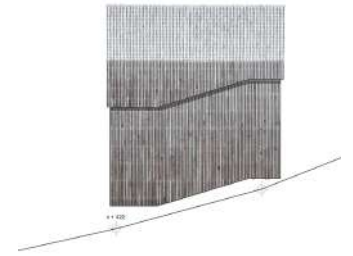
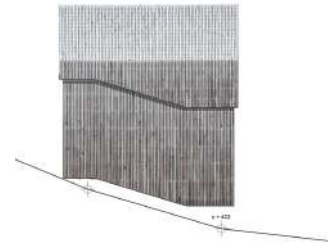


*Experimenting with how the house can follow the terrain.*

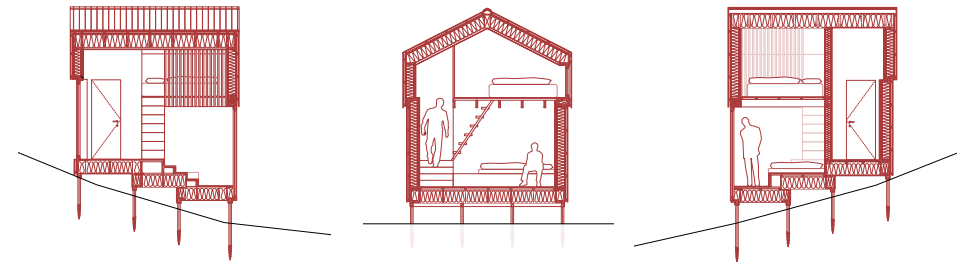
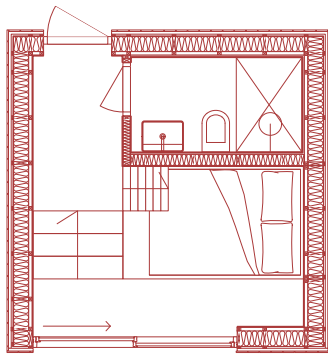
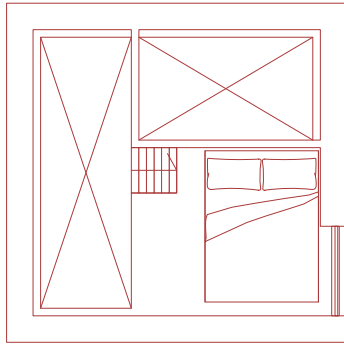




Plans, 1:100

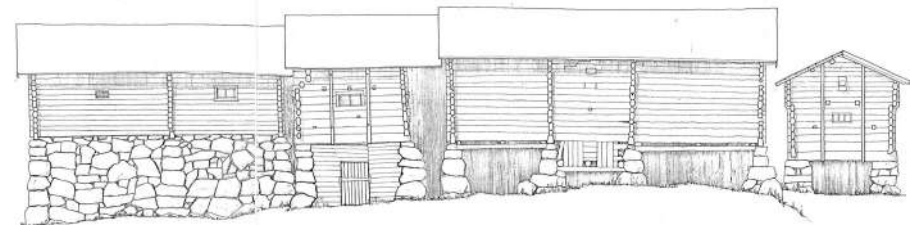


Elevations and sections, 1:200





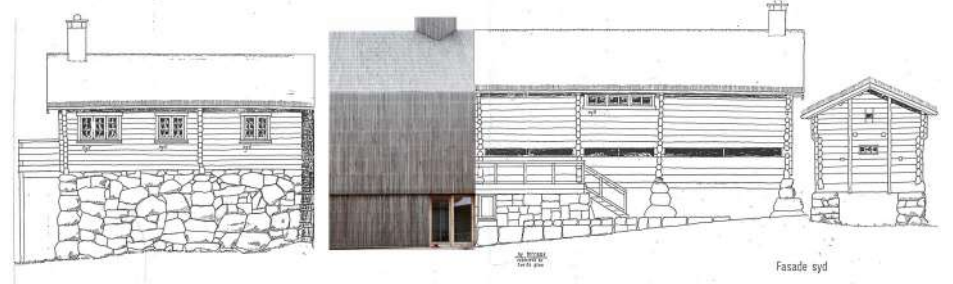
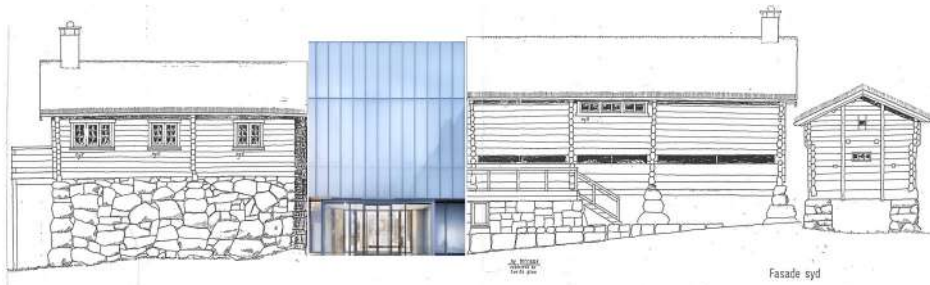
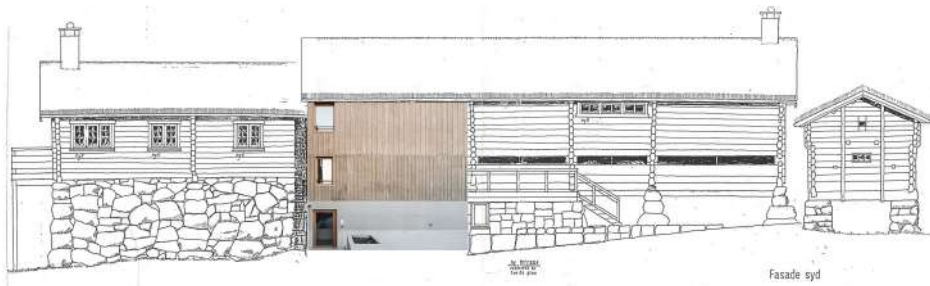
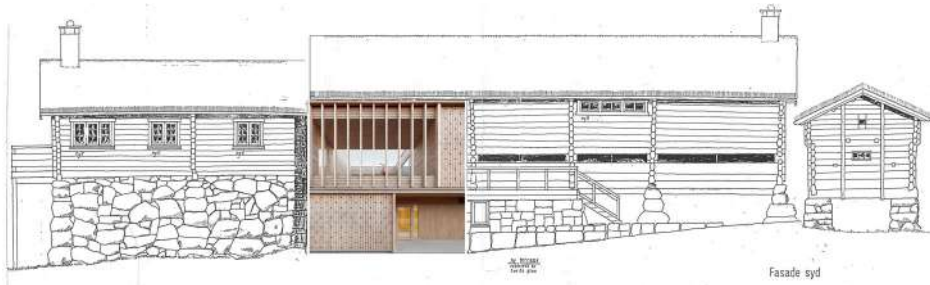
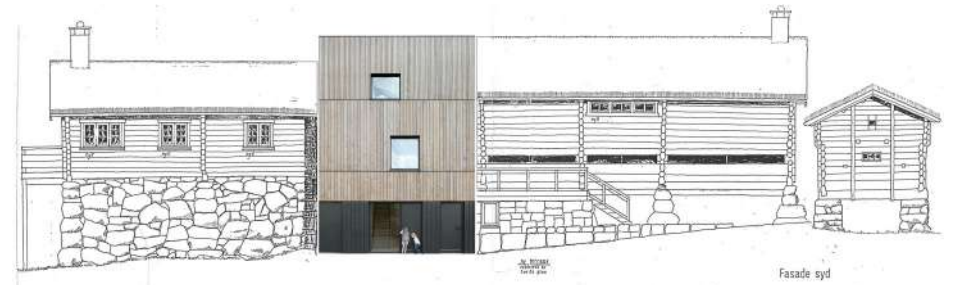
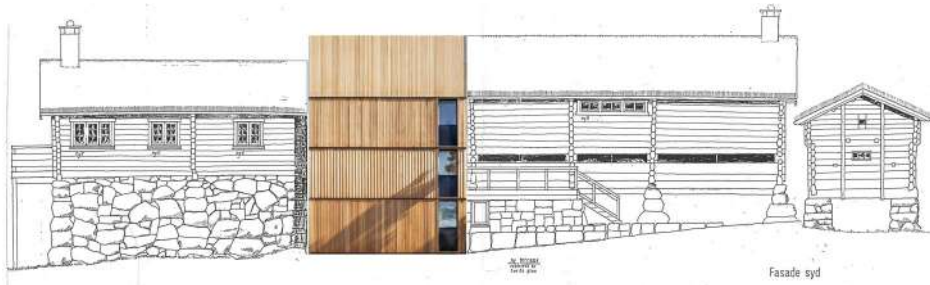
*FACADE COLLAGES*  
*new reception extension*

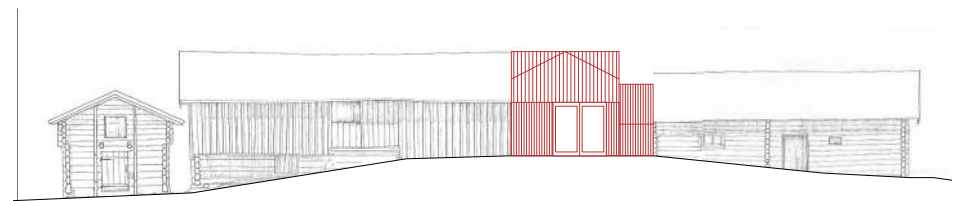
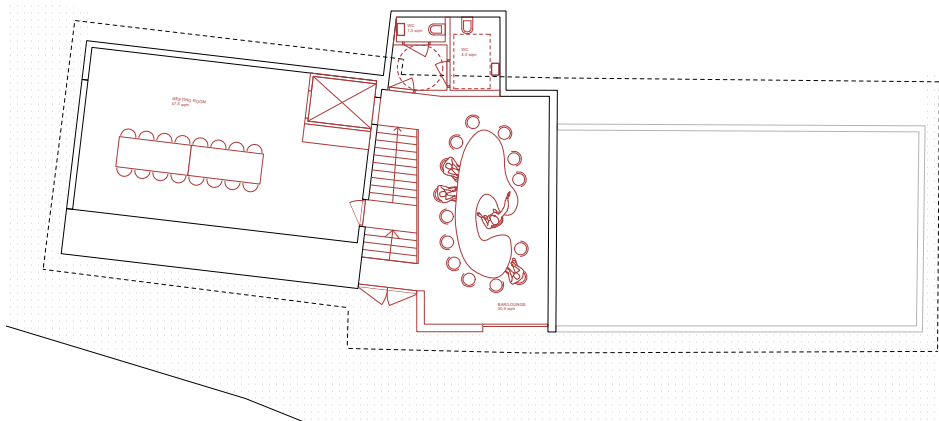
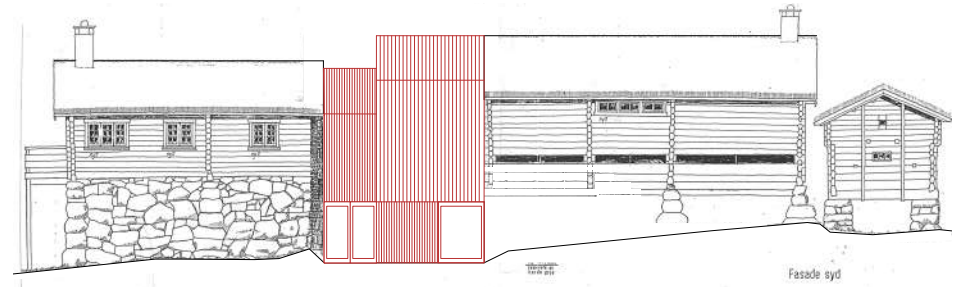
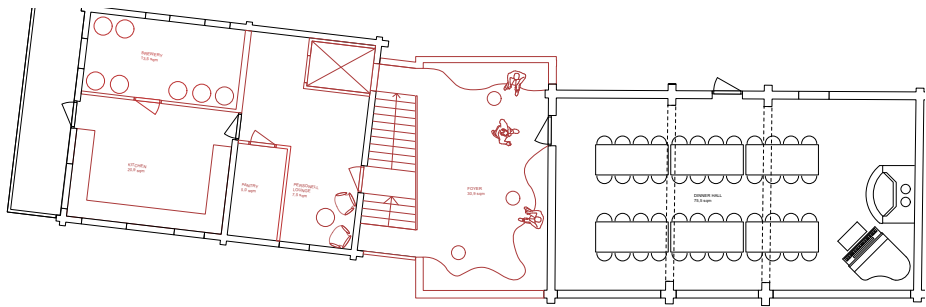
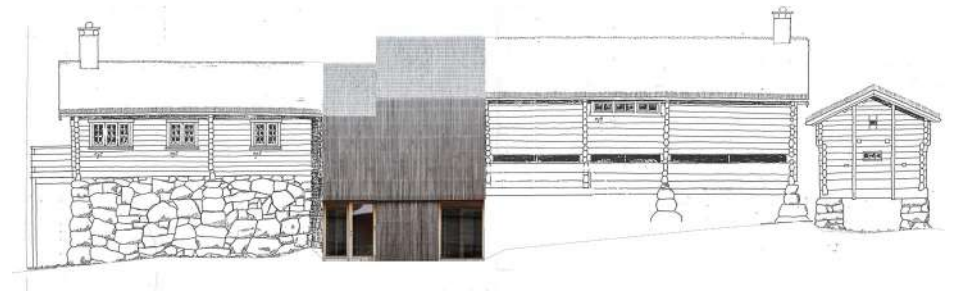
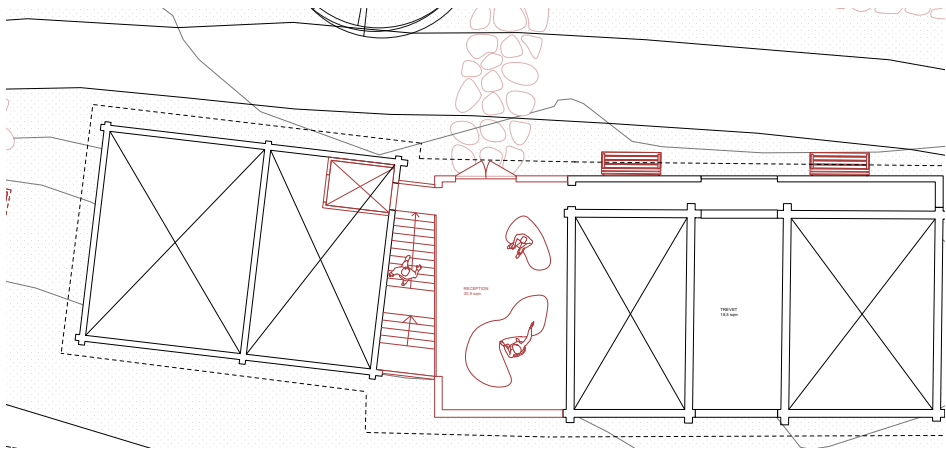


*Elevation by Erling Birger Haugen and Sveinung Reime, 1977.*



*Elevation by Ragnar Eyvind Sebo, 1995.*

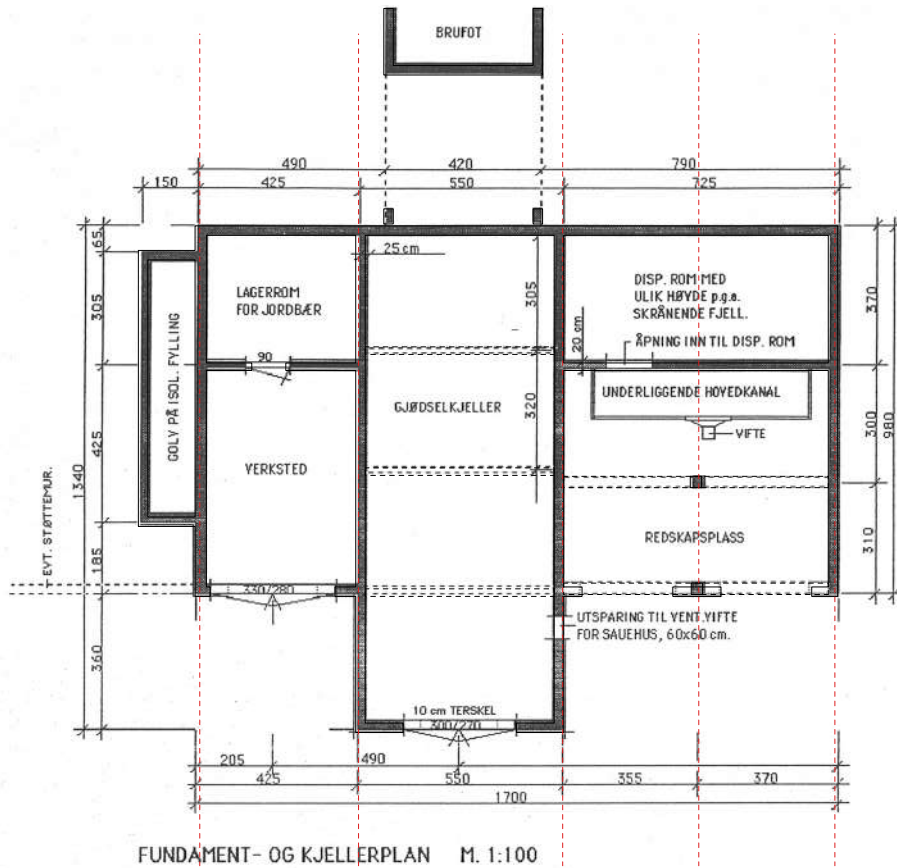




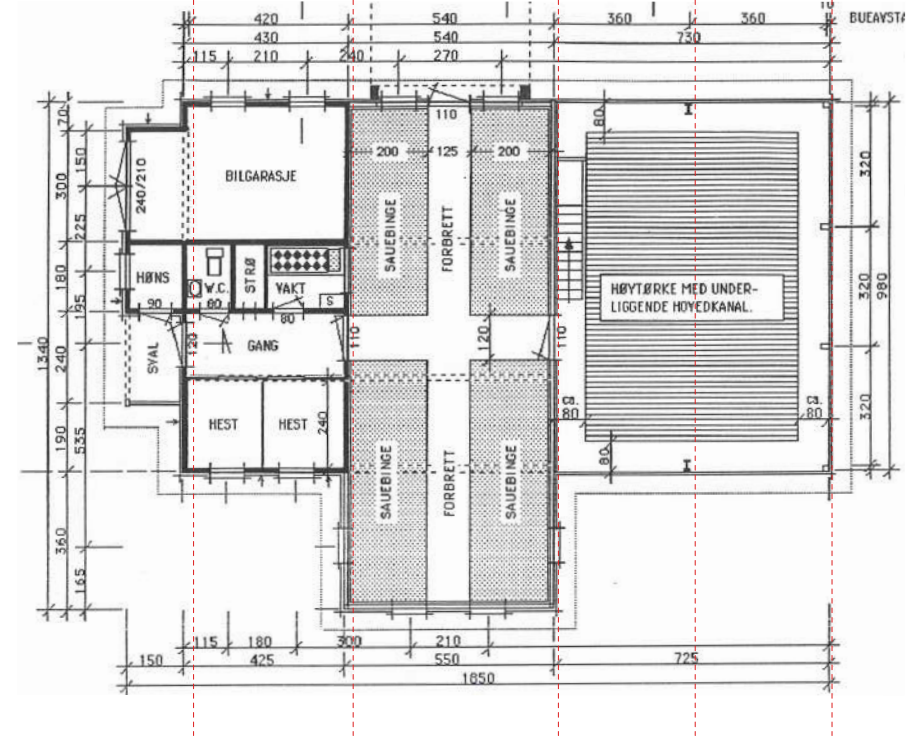
*PLAN DEVOLPMENT*  
*transformation of the new barn*



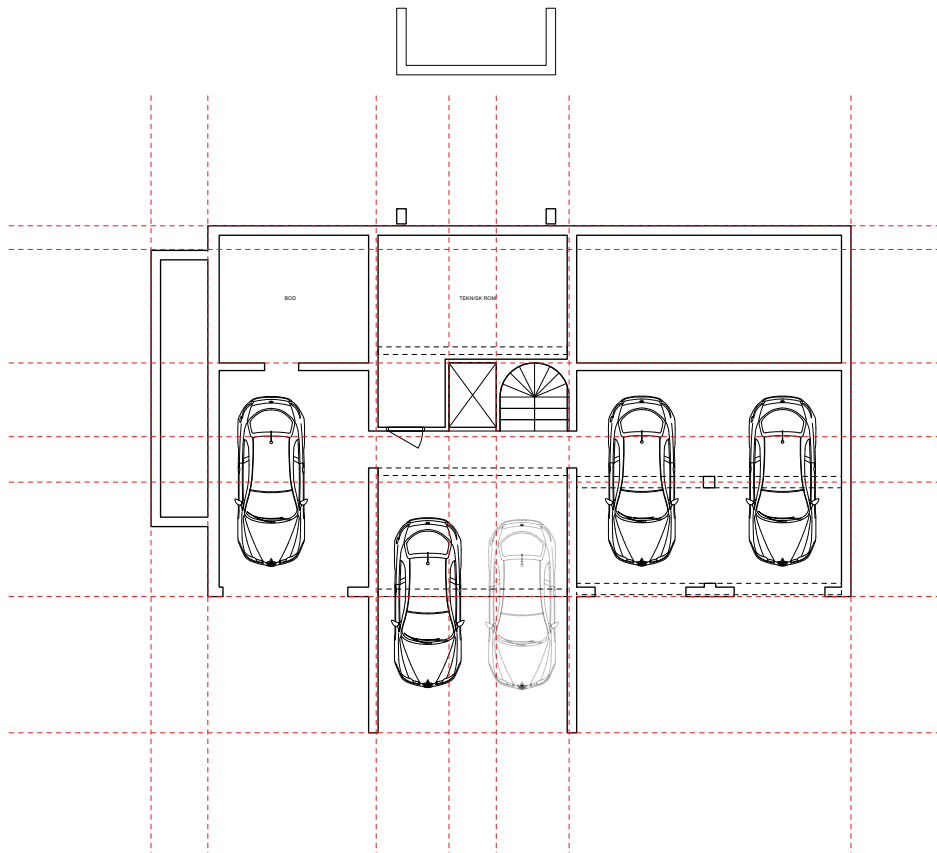
Original basement plan, 1:200



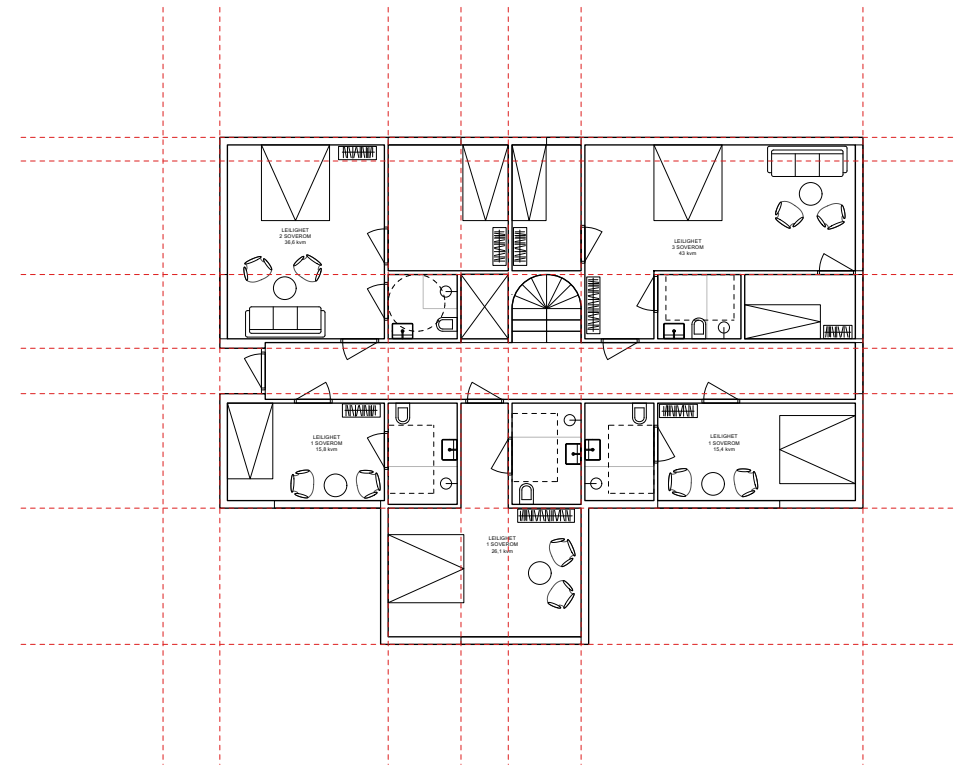
Original ground floor plan, 1:200



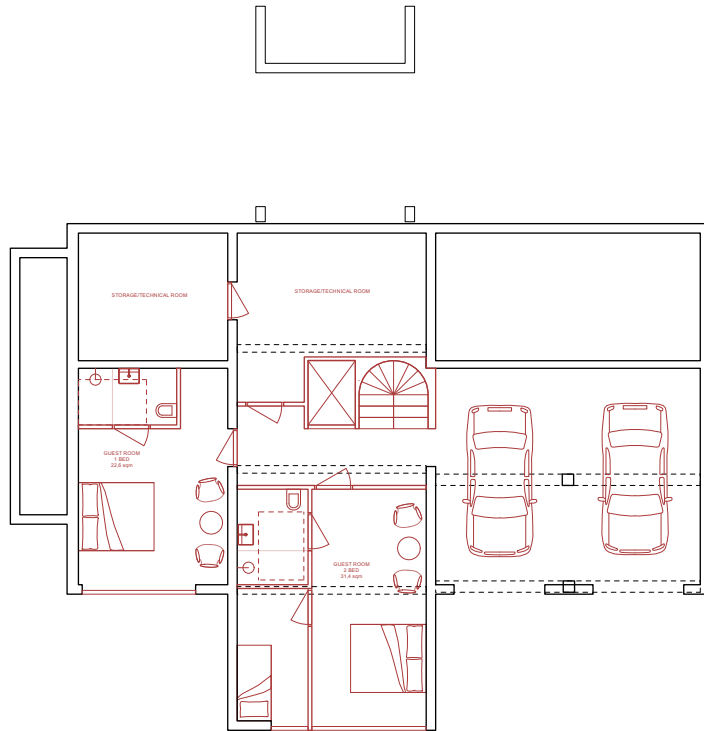
First sketch, basement plan, 1:200



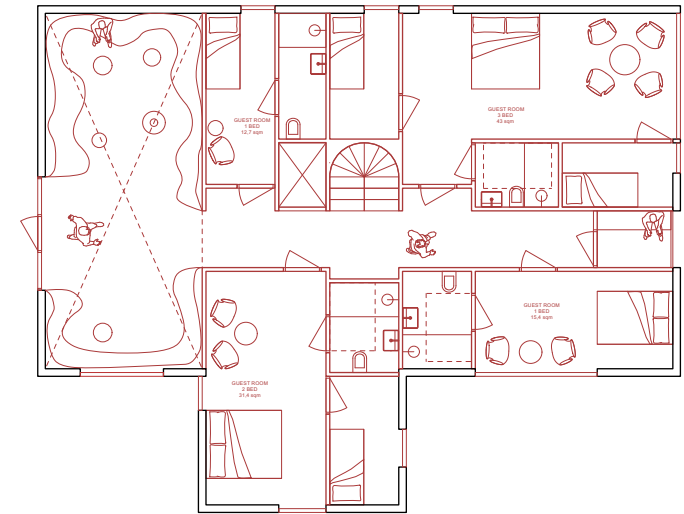
First sketch, ground floor plan, 1:200



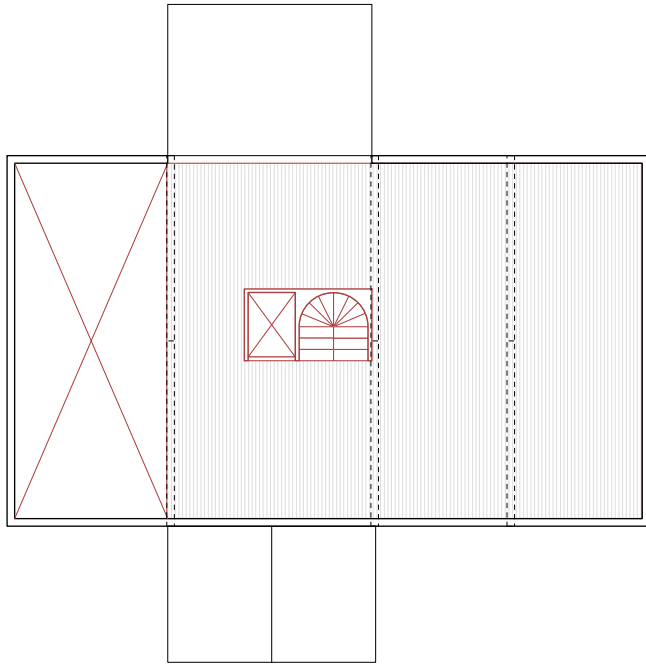
Final basement plan, 1:200



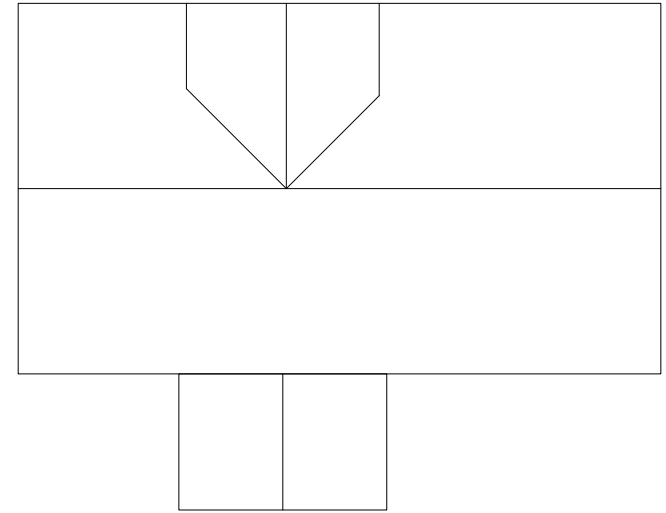
Final ground floor plan, 1:200



*Final upper floor plan, 1:200*

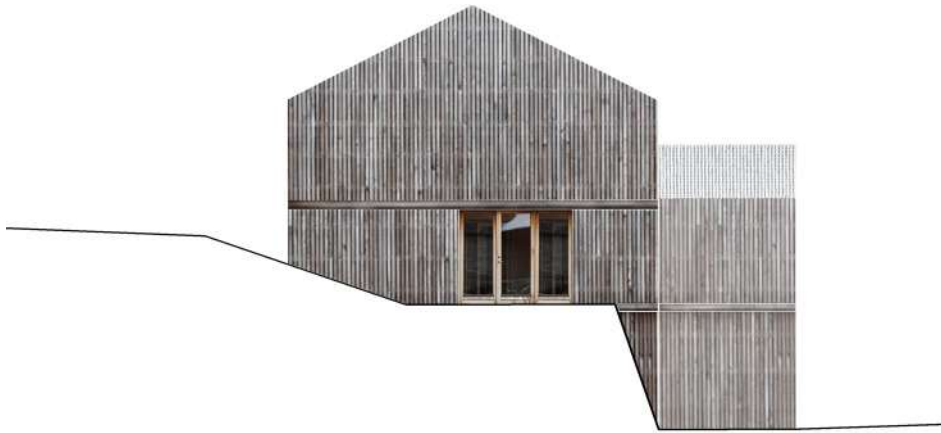


*Final takplan, 1:200*





*Facade Collages, 1:200*



*Facade Collages, 1:200*

