



INTRODUCTION: AAR4510 "Dwellings in a Saami Cultural Context"

This is the final report for "Dwellings in a Saami Cultural Context", an MA housing design course organized and arranged by the Faculty of Architecture and Fine Arts, NTNU, with financial support from Husbanken (The Housing Bank of Norway). The course was initiated by MNAL Sverre Sondresen and Bjørn Otto Braaten, and it took place in the autumn semester of 2007 and 2008. Each course was arranged separately with an international group of fourteen students, 4th and 5th year respectively.

Thematically, Saami housing design is a subject that has been sparsely researched, and it is crystal clear that there is dire need for improved knowledge on it, both within the Saami Community and within the professional field of architecture. Therefore, throughout the entire project our goal has been to develop a discussion that could ultimately contribute to this overlooked theme. Our aim has been to visualize and actualize the invisible discourse on Contemporary Saami Housing Design and Saami Architecture of today. Not only is this undertaking needed within a framework of a Saami professional discourse, but it has also proven to be a source of inspiration holding great potential for new and interesting models for housing design. Through investigations of both contemporary and ancient aspects of Saami culture, we have unearthed universal and essential aspects of what it truly means to "dwell". It is concisely epitomized in this quote from the eminent architect and Finnish professor Juhani Pallasmaa;

"If you want to create something new you have to look for that which is ancient..."

Throughout the project it has been essential to transmit knowledge between the two semesters. It is recommended that this report be read as a tale, in which the tasks and investigations undergone by the first semester has created a foundation for the second semester to further build upon. In many ways the latter could be perceived as a continuation of the discourse initiated by the course in 2007.

AAR4510 "Dwellings for Saami Families" (Fall 2007) ("Boliger for samiske familier i vår tid")

The assignment of the first course was focused on individual housing units in Kautokeino. The 14 students were divided into four groups, each given a specific lot and information on a local Saami family, it functioning as a fictitious client for the housing design. Through interviews and research of site and situation, the students were asked to design a house suitable for its context.

Duration of course:

20.08.2007 - 03.12.2007

Participating students:

Ragnhild Bakkevig

Margrethe Barstad
Grethe Brox-Nilsen
Gunhild Solem Eidsvik
Håvard Holm Endresen
Ingrid Lerang Fossåskaret
Andreas Fadum Haugstad
Andreas Grøntvedt Gjertsen
Linda Nermark (SWE)
Kristin Nordli
Anne Sandnes
Astrid Skogvang
Eva Taucar (SLO)
Caroline Tjernås

Teachers involved:

Assistant professor: Bjørn Otto Braaten
Architect MNAL : Sverre Sondresen
Professor: Sami Rintala
Architect MNAL: Ole Henrik Einejord

*Due to fact that the first semester was organized and arranged in norwegian the following text is unavailable in both English and Saami

Om kurset

Det er en god og etablert praksis ved Fakultet for Arkitektur og Billedkunst å gjøre studier av arkitektur i fjerne kulturer og fremmede land. Gevinsten er mangfoldig på det vis at man får muligheten til å lære noe om andre kulturers måte å forholde seg til de bygde omgivelser. Det være seg andre byggemåter og andre bomåter, så vel som andre tenkemåter i forhold til det bygde. I møtet med det fremmede kan i neste omgang ens egen bakgrunn, kultur og tid tre tydeligere fram.

I dette bildet av kulturundersøkende praksis kan det synes paradoksalt at ikke tilsvarende faglig oppmerksomhet har vært viet en kultur som på så mange vis er forskjellig fra vår egen, men innefor vår egen landegrense, nemlig den samiske. Den samiske kulturen slik den fremstår i dag, sammensatt og kompleks, i spennet mellom tradisjon og modernitet, mellom lokal tilknytning og global orientering, stabilitet og dynamikk, i sin styrke og sin sårbarhet, representerer problemstillinger som er ytterst relevante for oss alle, ikke minst for oss arkitekter. Vi har så lett for å skue utover i den store verden og dermed overse det usedvanlige potensialet som ligger i vår umiddelbare nærhet. Dagens samiske kultur er en rik og mangfoldig kultur. Iver Joks, Nils-Aslak Valkeapää, Mari Boine med flere, har åpnet veien for fremstående arvtakere og nytolkere innen både musikk, billedkunst, litteratur og film. Navn som Adjagas, Orbina, Transjoik, Nils Gaup, Niko Valkeapää er kjent for unge mennesker langt utenfor Sapmi's og Norges grenser. Riddu Riddu, den internasjonale urfolkfestivalen i Manndalen i Kåfjord, igangsatt av noen unge idealister på 1990 tallet, er i dag av mange regna som den viktigste og mest interessante musikkfestivalen i Norge.

Vender en blikket mot arkitekturen kan situasjonen synes annerledes. Mange vil stille spørsmål om en samisk arkitekturtradisjon overhode finnes, og hvis den skulle finnes, på hvilke måte er den relevant i dag? Dette er et av spørsmålene arkitekt Joar Nango tar opp i sin tankevekkende, lett humoristiske og informative "Sámi huksendáidda the FANzine#1" (del av diplom ved NTNU vår 2008). Her diskuterer han i også blant annet den form for ikonografi og symbolbruk som offentlige bygg i Sapmi fra 1970-tallet og fram til i dag er bærere av. Finnes det andre infallsvinkler en det noe overfladiske billedmessige, når offentlige institusjoner skal bygges i Sapmi? Og hva med hverdagsarkitekturen, boligene?

Det er det siste som er tema for denne rapporten. Høsten 2007 reiste 14 arkitektstudenter fra NTNU med sine lærere til Sapmi for å studere boliger i en samisk kontekst. Tittelen på kurset var "Boliger for samiske familier i vår tid", et videregående kurs i boligprosjektering ved Fakultet for Arkitektur og Billedkunst ved NTNU i Trondheim. Hensikten var , med utgangspunkt i konkrete menneskers behov knytta til det å bo, å lære av og om en samisk bokultur i dag og de muligheter for arkitektoniske potensialer som ligger i dette.

Semesteret startet med en 10 dagers workshop ledet av arkitekten og kunstneren Sami Rintala i Birtavarre, Kåfjord. Her bygde studentene et lite raste- og overnattingssted som en del av et større kultur- og reiselivsprosjekt i Kåfjord. Vi bodde i lavvoer og mange fikk for første gang oppleve nærkontakt med den storslagne nordnorske naturen. Representanter for Kåfjord kommune og privatpersoner fra stedet gjorde en enestående innsats for å legge forholdene til rette, både mhp. byggematerialer, mat og oppmerksomhet rundt prosjektet. Leder for kultur- og reiselivsprosjektet i Kåfjord, Hilde Johnsen, stod for koordinering og lokal kontakt. Etter ti hektiske arbeidsdager ble prosjektet avsluttet med en åpningssermoni der mellom 50-100 mennesker hadde tatt turen for å se på det nye byggverket. Fylkesråd for næring i Troms, Irene Lange Nordahl, var tilstede og holdt åpningstalen.

Ferden gikk så videre til Kautokeino, der den andre halvpart av ekskursjonen fant sted. Allerede den første dagen møtte vi arkitekt Sunniva Skålnes. Hun holdt en interessant forelesning for oss om bolighistorie og dagens bokultur i Kautokeino. Sunniva Skålnes var under hele oppholdet en god kontakt for oss, både på det faglige og det menneskelige planet.

Tidligere veiviser (en ordning Sametinget har initiert for å formidle samisk kultur og historie til ungdom) Elle Henriksen, holdt samme dag en fin introduksjon om ulike temaer knytta til samefolkets historie og kultur. Mye av tiden i Kautokeino ble brukt til å undersøke stedene som vi skulle bruke som modellområder. Gjennom Sunniva Skålnes og våre gode kontakter i Avzi, Jip og Kari Mulder, hadde 4 familier sagt seg villig til å være "byggheier" for like mange boligprosjekter. For å kunne komme bak det reinte generelle og upersonlige inntrykket man får ved bare å se på ting, ble studentene i grupper på 3-4 bedt om å intervju hver sin familie. Gjennom samtaler om behov og synspunkter på det å bo, fikk studentene et adskillig bedre bilde av oppgaven enn om de kun hadde basert seg på sekundærinformasjon og litterære kilder. Studentene gjorde også et registreringsarbeid på de utvalgte tomtene, for å prøve å forstå hvilke valg og vilkår som gjaldt på hvert enkelt sted.

Kautokeinos rike kulturliv fikk vi oppleve på flere måter. Vi tilbrakte en hel kveld i lavvu der Sara Marielle Gaup (kjent fra gruppa Adjagas) tok oss med inn i joikens verden. Vi ble servert tradisjonell mat, og litt utpå kvelden kom også Sara Marielles far, den kjente samiske kulturformidleren Ante Mikkel Gaup, og joiket og fortalte historier. Vi var så heldig at besøket vårt falt samtidig med høstfestivalen. Her var det alt fra tradisjonell joik til hip hop på samisk. Få bygder i Norge med tilsvarende folketall kan vel stille opp med like mange kvalifiserte utøvere og med et så bredt program. Et annet høydepunkt var Beaivvásteaterets oppsetting av Nils- Aslak Valkeapääs "Den rimhårede og drømmeseeren". En fantastisk opplevelse både visuelt, lydmessig og fortellermessig for alle som satt i salen.

Den sterkeste opplevelsen med oppholdet i Kautokeino var kanskje likevel den vennligheten vi ble møtt med, i alt fra teknisk avdeling i kommunen til de familier og enkeltpersoner som vi fikk komme hjem til og som villig fortalte om sine boforhold. En stor takk til dere! Uten deres hjelp og velvillige holdning ville vi ikke kunne gjort det arbeidet vi kom for å gjøre.

Resten av semesteret nærer seg av det materialet, de erfaringer og opplevelser som vi fikk med oss på de 20 dagene i Troms og Finmark. Innholdet i denne rapporten er resultatet av studentenes arbeider. Det bør nevnes at ingen av dem hadde i utgangspunktet nevneverdig kunnskap om samisk kultur og historie. Det sier seg selv at det også er begrenset hva man kan forvente av tilegnet forståelse gjennom noen hektiske høstmåneder. Prosjektene pretenderer ikke å være noe annet eller mer enn undersøkelser og innspill i en diskusjon rundt boligens muligheter i en moderne samisk kontekst. Hvert av prosjektene representerer ulike svar i forhold til denne overordnede intensjonen. Alle eventuelle feiltolkninger eller misforståelser, enten det er i forhold til stedsanalysene, tolkingen av "byggheierens" synspunkter, behov og ønsker, eller annet, er utelukkende vårt ansvar. Vi har valgt å anonymisere navnene til de enkeltpersoner og familier i Kautokeino som har sagt seg villig til å være "modellbyggheier" for studentprosjektene. Dette fordi et studentprosjekt må ha anledning til å eksperimentere med egne problemstillinger som ikke nødvendigvis direkte følger av beskrevne ønsker og behov. De involverte i Kautokeino har bidratt til å gi en relevant ramme rundt prosjektene. De har verken ansvar for utformingen eller forpliktelse til å knytte sin identitet til prosjektene.

Kurset kom i gang ved at arkitekt MNAL Sverre Søndresen høsten 2006 kontaktet undertegnede ved NTNU for, gjennom studenters arbeide, å gjøre undersøkelser rundt det arkitektoniske potensialet i en moderne samisk kontekst. Søndresen arbeidet en periode i Husbanken i Hammerfest og gjennom dette arbeidet fattet interesse for temaet. Gjennom velvillig støtte fra Institutt for Byggekunst, Prosjektering og Forvaltning, ble det så bestemt at temaet kunne belyses gjennom et videregående kurs i boligprosjektering. Kurset søkte støtte til gjennomføringen fra Husbanken Region Hammerfest som bidro med betydelige midler. Dette gav kurset gode rammer for blant annet innhenting av eksterne gjestelærere og reisemidler. Denne rapporten ville heller ikke sett dagens lys uten den eksterne støtten. Vi vil med dette rette en stor takk til Husbanken i Hammerfest.

Epilog

Det videregående kurset "Boliger for samiske familier i vår tid" høsten 2007 var tenkt som en begynnelse på en undersøkelse som skulle foregå i flere omganger og på flere nivåer. Det er derfor med glede at vi allerede nå ser andre initiativ som følger opp temaet. Joar Nango's diplomarbeid om samisk arkitektur (NTNU 2008) er et svært interessant arbeide som blant annet inkluderer sammenlignende studier av Mi'kmaq-folket i Canada (Sámi huksendáidda: the FANzine #2) og den store workshopen "FLAMES/SNOW" for ungdom fra Barents-regionen i Kirkenes, ledet av Joar Nango og Hallstein Guthu. Nango beskriver også et opphold i Lássagámmi, Nils-Aslak Valkeapää's kunstnerbolig, og presenterer refleksjoner og konkrete innspill rundt temaet samisk arkitektur i en samtidskontekst.

To av studentene som deltok på kurset høsten 2007 er i gang med diplomarbeider som knytter seg til en diskusjon rundt arkitektur i en samisk (og flerkulturell) kontekst. Astrid Skogvang og Ragnhild Bakkevig skal prosjektere et kunstgalleri på Spåknes i Kåfjord Kommune i Troms.

Høsten 2008 vil det bli holdt et tilsvarende videregående kurs i boligprosjektering med samme tema som sist. Vi har gjort oss erfaringer vi kan bygge videre på, noe som forhåpentligvis gjør at vi kan favne både bredere og dypere. Høsten 07 var det viktig å fokusere på de muligheter som lå i å prosjektere for enkeltfamilier og enkeltpersoner. I neste omgang vil vi i sterkere grad se på boliggrupper i en litt større sammenheng.

Planen er, etter neste gjennomførte kurs, å lage en samlet rapport fra begge kursene, og forhåpentligvis lage en utstilling som kan vises i Kautokeino og andre steder i Finnmark. Dette vil for øvrig avhenge av ekstern støtte. Vi håper også at temaet samisk arkitektur kan gi grunnlag for et PhD- arbeid om ikke så lenge.

NTNU april, 2008
Førsteamanuensis
Fagansvarlig AAR 4510 Boligprosjektering
Bjørn Otto Braaten

AAR4510 "Dwellings in a Saami Cultural Context" (Fall 2008) ("Boliger i en samisk kontekst")

Based on the experience gained during the first course, the assignment of 2008 shifted its focus towards a more general perspective of Saami Houses. Rather than let the housing design become individually adapted to a particular family and its specific needs, this years assignment focused on Kautokeino within a larger, and to a greater extent, realistic context where the users were defined as *categories or groups of people*. This gave the design, as well as its contextual adaptation, a more general and flexible value that would allow projects to include concerns of density and neighbourhood communities in relation to Kautokeino (the space BETWEEN houses). Based on the new interviews and research, including the information gathered by the 2007 course, the students were asked to design a concept for 20 housing units at Allaeannan, a lot centrally positioned in Kautokeino, already prepared by the municipality for the coming design of housing units. The latter also gave the assignment a realistic perspective, in which the student group could participate in the discussion concerning Kautokeino and its urban development.

Duration of course:

19.08.2008 - 10.12.2008

Participating students:

Agus, Noemi (FRA)
Bråtveit, Mari
Dahl, Ingrid Neeraas
Daunas, Romain (FRA)
Goksöyr, Karin (SWE)
Hoem, Ola
Imislund, Christoffer
Johansen, Marit
Letnes, Eva Kristine
Nyheim, Ørjan

Ottosson, Ann-Sofi (SWE)
Ouvrard, Aline (FRA)
Sørstrøm, Marianne Løbersli
Walter, Siri A

Participating teachers:

Assistant professor: Bjørn Otto Braaten
Research Assistant: Joar Nango
Architect MNAL : Sverre Sundresen
Architect: Paula Lloveras

Introduction

The culture of the dwelling may be seen as a dynamic field, one in which the elements of physical space (architecture/place), social structure (modus operandi/ habitus), and meaning, intertwine in an ongoing process of continual change. Just as our Norwegian culture is in flux, so too is the Saami culture. The core intent of the course *Dwellings Within a Saami Cultural Context*, 2007 & 2008, has been to develop a sound understanding of the underlying processes that define these changes within Saami architecture today. The course can be seen as a journey undertaken by a group of interested architects and architecture students, who, through eager investigation and discussion, have mulled through issues that raise both *important* and *interesting* questions. What are the needs of the current Saami housing situation? More specifically, what are the practical needs that a dwelling must provide for a typical Saami family of today? What are the challenges and struggles of a *modern lifestyle* in relation to *cultural tradition*? Other questions included the everyday and universal aspects of the dwelling. Equally important in our architectural discourse were more abstract inquests into identity, and the metaphysical relationship between man and nature. What defines the Saami understanding of landscape and space? How sustainable are the contemporary Saamis interactions with nature? Is the romantic view of the Saami life as "one with nature" still valid? Or, have we been inevitably tainted by an outsiders understanding (via stereotypes and generalizations) of Saami as something "different" and "exotic"? And if so, to what extent? Throughout the course, these types of questions were approached with an open mind, encouraging the students to form their own stance and position in relation to them. Ultimately, the course should be viewed as an extensive search into the potential of new and contemporary housing design, a pursuit that could contribute immensely to the ongoing development of modern Saami communities.

The Case studies

The course began with a three-week theoretical case study that was isolated from the rest of the course, due to its own specific deadline and evaluation. The selection of case studies was intended to introduce a wide variety of projects and extend relevant discussions in relation to the housing design assignment (see below). The 14 students were given 7 different housing projects to study in pairs. The projects were as follows:

"Viviendas en Mulhouse" (2005)

Social housing complex
Architect: Lacaton Vassal
Location: Mulhouse, France

"Lásságámmi" (2000)

Residence for researchers and artists
Architects: Eno Jokinen / Nils-Aslak Valkeapää,
Location: Håttiberget, Ivgobahta, Nord-Troms, Norway

"West Wing" (1999)

Extension of dwelling used as meeting/conference room for the Mi'kmaw council of elders in Eskasoni
Architect: Richard Kroeker / Albert Marshall
Location: Eskasoni, Nova Scotia, Canada

"I-Box" (2007)

Passive house Tromsø
Architect: Steinsvik Arkitektkontor

Location: Tromsø, Norway

"Bealljegoahtti"

Traditional saami dwelling

Location: Devdvesuopmi, (Dividalen), indre Troms, Norway

"Stue fra Åmli"

Årestue - Traditional norwegian farmhouse

Location: Valle, Setesdalen; Norway

"Ball-Eastaway House" (1980-1983)

Artists' House in N. Sydney

Architect: Glen Murcutt

Location: Glenore, Sydney, Australia

Each assignment was then presented in the form of a 45 minute lecture followed by a discussion between the student and a team of teachers. In addition to this, a short PDF-file and a model of each project were to be handed in for evaluation. These introductory assignments initiated vital discussions on issues ranging from "the existential values embedded in the way we understand and relate to the idea of home (both in a contemporary and a premodern way)" to the architects challenging role as an interpreter of foreign cultures.

The Excursion

After having finished the theoretical part of the course we started on our excursion, which was laid out very similarly to the successful journey that was embedded in the course the year before. On August 29th, the student group met in Kautokeino and stayed in cabins at the Arctic Motel for the duration of a week. During this time we experienced various aspects of the Saami culture. Our research started with a lecture by Sunniva Skålnes, researcher and author of the PhD thesis *Bustad og Beiteland* from NTNU. Her story gave us an inspiring and insightful introduction to the architectural aspects of the Saami dwelling. Her generous personality also proved to be a very helpful source for us during the entire stay in Kautokeino, both on a professional and personal level. In addition to this, Pål Nordvoll, the representative of the local municipality, unsparingly gave us a detailed introduction (along with maps and climatic statistics) to "Allaeannan", the site in which the students were to design their projects for. He informed us of the ongoing discussion surrounding this wetland area. Feeling that the humid marsh is an ideal breeding ground for swarming mosquitoes, the local residents are not convinced this specific lot is suitable for housing. They also expressed that there is too little privacy and space allotted to each. The counter-argument was that there is a necessity for an increased centralization of the village. This issue opened up a very interesting discussion that remained with us throughout the semester and initiated further reflections on how to densify a settlement without losing the "rural aspects of privacy" characteristic of this area.

We spent one day of our journey in Karasjok, where we participated in a tour of the Saami Parliament (designed by architect Stein Halvorsen) and received an introduction to the traditional saami architecture at "Samiske Samlinger". The remainder of the time was spent on 1:1 studies of the site and conducting interviews with the different local families that were to represent the four different categories of local users that we had chosen for the assignment. Additionally, we set aside time for individual studies at the local library and paid a visit to Guovdageainnu Gilisillju, the local museum in the village centre.

Favorebly, our stay this year corresponded with the annual autumn festival arranged in the village. Through this the students became familiar with the diverse and fascinating Saami music scene. With musicians like Kai Somby, Duolva Duottar and Inga Juuso, we had an experience that was without comparison. One of the evenings of the excursion was spent in a Lávvu, approximately two hours walk from the village at Cabardasjohka - a beautiful and silent place in the middle of Finnmarks-vidda. Here, the legendary musician and actor Ingor Ante Ailo Gaup led a small workshop on traditional Joik. The Lávvu had been lodged in a traditional way by Ailo and his uncle, with thick reindeerhides and a floor made of birch branch. Some of the students used the opportunity to spend the night out in the wilderness. After an inspiring and educating week in Kautokeino we continued our journey to Tromsø, stopping into the museum in Alta and participating in a guided tour through the wonderful house Lássagammi in Skibotn. Upon arriving in Tromsø, we met with the prominent architect Gisle Løkken of 70 N. He gave us an educative tour through the housing-architecture of Tromsø. Altogether, it was a compelling ending to the journey, where we got to see, discuss, and experience the urban housing architecture that the northern areas of Norway offer.

The housing design

Based on the shared documentation that was gathered on site in Kautokeino (including interviews with four families) and information given in lectures and case studies on housing architecture and Saami culture, the students were given the task of designing a group of houses at Allaeannan, an area ready for development centrally positioned in Kautokeino. The projects were to be developed in different scales from site plan M=1:500 and down to detailed plans and sections M=1:50.

The design process was based on an *"intentional manifest"* made by each student individually. In order to achieve a higher level of personal commitment and enthusiasm, the students were encouraged to define the group of people they wanted to design the houses for. The intentional program was to be based on the documented information from Kautokeino and the site, as well as aspects discussed in the case studies, lectures and articles handed out. The program was presented in the form of text and visual representations. This *intentional manifest*, and how the project corresponded to it, were two major factors in the final evaluation of the work.

A recommended reading list was compiled out of relevant articles, and functioned as a platform for the discourse developed throughout the course. The articles were:

- "Lived Space" -Juhani Pallasmaa
- "Ilden Som Livssentrum" -Ulla Odgaard, (Ottar nr 4 - 2006)
- "Ilden og Mennesket" -Christer Westerdahl, (Ottar nr 4 - 2006)
- "Årran - Levende historier i landskapet" - Ingrid Sommersteth, (Ottar nr 4 - 2006)
- "The Concept of Dwelling" -Chr. Nordberg-Schulz
- "The Dark Side of Domus" -Neil Leach, (The journal of architecture, nr. 3, 1998)
- "Stedets ånd og det flerkulturelle samfunn" -Ole Møystad (Byggekunstartikkel)
- "Mennesket og naturen/ Vår gamle trearkitektur i nytt lys" -Anne Grete Ljøsne, (1993)
- "Samisk kulturlandskap" -Heidi Bjøru, (Utemiljø nr.4, 1994)
- "Det mytiske landskap" -Anders Johansen
- "Massiv- og skjellettstrukturer" -Chr. Norberg-Schulz
- "Arkitekten i det økologiske felt" -Claus Bech Danielsen, (Arkitekten (DK), 28/1999)

Workshops and lectures

During the semester we arranged two workshops in which external architects were invited to contribute with variant perspectives for a few days within the course. The first was arranged by MNAL architect Sverre Søndresen. The day was spent exploring intuitive methods of building, wherein each student was asked to present a personal interpretation of "saami space" in models. Unfortunately, the workshop felt restricted due to time constraints. Nevertheless, the relevant discussions that we had gave way to interesting perspectives on chaos and order; issues concerning "the logic of organization", and how these issues relate to the Saami culture and its understanding of space and territory.

The second workshop was more extensive than the first. Richard Kroeker, recent nominee in the World Architecture Festival in Barcelona, came to Norway to spend 5 days with us. The workshops core focus was on the tectonic aspects of the Saami culture. Below is an excerpt from his introductory text for the workshop:

We will begin the workshop with a quick look at historic and contemporary Sami connection strategies at all scales (tools, utensils, boats, sleds, buildings, clothes, shoes/boots, toys etc anything we can find). From there, I hope we can progress to a kind of invention process, where students design new things based on the precedents. We will look for cheap materials: "shopping" will be part of the workshop. I am very curious to see what materials are readily available and cheap in and around the campus. I don't think we'll skin any reindeer or seals this time, maybe just cut down a few trees in the local park. I think I will try to have group work collaboratively. We may do more than one thing, but no one will "own" their project. We'll establish a few ideas, which everyone will work on, cycling from one to the other or working on all simultaneously: Invention as collaboration, as in jazz, or as in any tribal culture.

The workshop culminated in a number of interesting tectonic structures and strategies. Some of the students followed through and included their inventions and ideas into their final assignment. Upon further reflection, it

may have been more productive to arrange this earlier in the semester, to allow the students time to pursue the structural ideas they discovered through the workshop. The way that the workshop was organized, taking place only weeks before the final deadline of the project, made it difficult for some of the students to integrate these ideas into the concept of their project because by this point, their concepts were already considerably developed.

Over the course of the semester we had a number of engaging lectures (a minimum of one per week) that related to the theme of housing and saami culture. The lectures were:

- Bjørn Otto Braaten "Perspectives on " (a series of 3 lectures related to "space", "use" and "construction")
- Joar Nango; "Sámi huksendáidda"
- Sverre Søndresen: presentation of his own work.
- Fredrik Lund: "Architecture and The Dwelling "
- Antonio Lloveras: "The Kiwi Experience / Loft Spaces"
- Richard Kroeker : "Memory and Invention"
- Paula Lloveras: "House"
- Sami Rintala: presentation of new work.
- Ellinor Marita Jåma ("Saami – Pathfinder" 2007) "Intro to the Saami Culture"
- Annemie Wyckmans: "Environments and Sustainable use of Resources in Architecture"
- Christoffer Imislund & Ingrid Neraas Dahl "The Val Paraiso way"
- Participation in art and anthropology seminar w/ lectures by: Tomas Håkki Eriksson, Arnd Schneider, Robert Willim, -Rune Johansen, Anna Laine, Martin Thomassen. The seminar was arranged by research fellow Ruth Woods, NTNU
- Participation in the annual research day at the AB faculty: "Sustainable Urban Development"

In addition to these input sessions, we also had weekly film screenings in the big auditorium on campus. All of the films that were screened correlated to the theme of our course. *Uhkkadus Hotet* (Stefan Jarl), *The Pathfinder* & *The Kautokeino Rebellion* (Nils Gaup), *Aboriginal Architecture* (NFB/Bullfrog Films) were all amongst the movies shown.

The remainder of the course was spent developing individual projects, utilizing the information and experiences gathered in Kautokeino as a foundation for understanding and discussion. At the end of the second semester, we created a booklet to present a selection of the overall material produced during this year and last year's course. To prevent it from becoming excessively dense, we made a selection of seven projects to be included in the report. (3 from 2007 and 4 from 2008) The other projects can be viewed on request. (contact joarnango@gmail.com.)

It is important to mention that most of the students had very little previous knowledge of the Saami culture or history. As it is a highly complex and multi-faceted subject, it's hardly possible to gain a profound understanding of the Saami culture and its relation to architecture in just four short autumn months. Therefore, I suggest that these projects be viewed as architectural studies, investigations and propositions, that partake in the larger discussion and ongoing dialogue surrounding Saami housing and its developing *potential*. Every project is an individual contribution to this overarching aim, and all misinterpretation or misunderstanding, either in relation to analytical documentation or student interviews with the local people, is undoubtedly our full responsibility. The people we have interviewed will remain anonymous. They are referred to only by age, profession and social standing.

The final evaluation

The final presentations were held on December 8th-9th. The event took place during a two-day period, with the external sensor Sverre Søndresen (whom the students were already acquainted with), the primary teachers; Joar Nango and Paula Lloveras, and all of the students being present to discuss the projects. Sverre did an excellent job facilitating the discussion in a way that made the sceance into a pedagogical and educative session for everyone participating. The discussion drifted and interwove numerous themes, both in relation to general architectural and housing perspectives as well as within the specific Saami context the projects were design for.

In greater detail, there were reoccurring topics and core themes in which these discussions stemmed from. For example, discussions evolving around significant aspects of Saami culture were, as intended, given particular

attention. In an attempt to better describe the conversational threads that the course tended to gravitate toward, I've grouped them into the following categories:

The family structure in the Saami community

Numerous projects had developed a specific design, in which a cluster of houses could be used to enlarge family groupings: brothers and sisters, uncles and aunts, parents and grown children. These groups of extended family are often people working together within the same reindeer-herding district (remains of the old Saami Siida system). In designing the clusters of houses, how are we to differentiate public/private spheres? How can we make them so that they are more adaptive to change; both in relation to the changes within the family structure over time, and also shifts within the greater structure of society at large? Would it be possible to extend the idea of *family* (to include others such as non-Saamis) and broaden the traditional structure of the extended family towards the rest of the world? These are just a few examples of the challenging issues we were confronted with while examining notions of the family structure.

The working lot

Akin to work and the extensive use of the nature and wilderness (often connected to the reindeer-herding in Kautokeino), the outdoor areas surrounding the existing houses are often treated as depots or places for preparation/other types of work. As opposed to conventional gardens used for recreation (commonly known in urban areas of the region), we often experience a Saami working garden as one that bears the aesthetics of pragmatic use and work. Here, skins are prepared and dried, wood is chopped, meat is smoked, cars are fixed, dogs are kept etc. This pragmatic use is often misunderstood by foreigners as "messy". Many of the students found this cultural aspect interesting, and made attempts to integrate this pragmatic use into their housing design. In the end, this led to fruitful discussions on how an architect can design solutions in which the user is invited to continue this rough use of the outdoor areas. These discussions became a core aspect of the course, in the way that they succeeded the pure **formal understanding** of the Saami culture, and instead addressed important aspects of needs and functionality. By seeing beyond superficial visuals and ethnic symbols, it brought us a step further into an architectural understanding of traditional use and immaterial values embedded in the ancient culture.

The need for storage space

There is a long tradition within the Saami culture of keeping numerous small-scaled, light-structured storage spaces in the immediate vicinity of the housing unit (*Aiti*, which are often built in rows). These structures, a tradition within Saami architecture that is still very much alive today, can be considered somewhat of a cultural symbol in Kautokeino. Many of the students investigated the potentials of storage space through their design projects. Concepts such as "half-acclimatized storage/working/garage spaces integrated in the second skin of a building", or, "hollow load bearing walls for un-acclimatized storage" were tried out and explored by the students.

The convergence of architecture and landscape

How to touch the ground? As a continuation of the discussion surrounding the *pragmatic lot* (the lot as a place for work) vs. *the recreational lot*, one of the fundamental questions was "how can we design an outdoor area that fosters both work and recreation?" One of the ways may be through different treatment of the ground: grass, asphalt, shingle, rubber-mats, steel grids, etc. Propositions such as poles that elevate the housing unit from the ground, and a drive-through that integrates a garage with the living space, were offered as possible solutions within this discussion.

Interior design & spatial organization within the house

Various principles within the interior design and organization of the house were discussed at great length throughout the course. A primary space to denote would be the *kitchen*. The necessity of a workable kitchen, for traditional and often messy tasks of preparing different parts of the reindeer, is a vital area within the home full of architectural potential. Nearly all of the projects had this embedded in their design. Simultaneously, some students also explored the Saami kitchen as the core social meeting place of the house.

The ancient idea of the *fireplace*, as a central heart with existential values in a house, was investigated within some of the projects as well.

To conclude, the final feedback from the students was positive and very helpful. It turned out to be a worthwhile grand finale of a long and interesting semester for all of us.

Epilogue

The MA-course "Boliger for Samiske Familier i Vår Tid" and "Dwellings with a Saami Cultural Context" was intended as a project that could create a foundation for other studies and research to follow. It is therefore gratifying to see that other initiatives continue to pursue investigations related to Saami Architecture. Joar Nango's ongoing project "Sámi huksendáidda: the fanzine" will be published in two new issues this coming fall: #4 on Russian Saami architecture and #5 on Greenlandish and Inuit architecture. The project is further being developed through numerous public lectures (Kautokeino, Tromsø, Snåsa, Skibotn, Riddu-Riddu) workshops (Kirkenes, Saami art festival, Inari, Warszawa, Art-academy in Tromsø) projects and articles ("Being a part", SDS Karasjok, "Pan Barentz", Kirkenes, "Barents city Survey", 0047 Oslo).

Two of the students from the first semester in 2007 (Ragnhild Bakkevig and Astrid Skogvang) followed up with a diploma project in which an art gallery at Spåkenes, Kåfjord was designed. One of the students from the 2008 semester (Siri A. Walther) is currently working on another diploma project involving the South-Saami cultural centre and Museum in Snåsa. Unfortunately, none of these projects are specifically related to the Saami Housing aspect, however, we hope that the work on this theme can be continued in the future, with hopes of getting a prototype of a modern Saami dwelling designed, built and realized. This may be in relation to the establishment of a more in-depth and serious research project (PhD).

It is easy to spot the potential in the theme and growing awareness of architecture within the Saami community, as it pushes forth new and relevant projects to expand on. In addition, we do have faith that it will not be long before a course on a similar subject is organized, in hopes of continuing the development of not only Saami, but of indigenous architecture and design.

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