

OSLO FOOD LAB

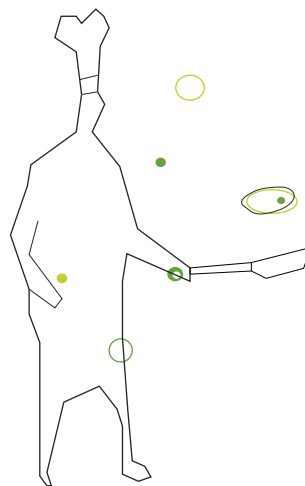
culinary institute and restaurant

Preliminary studies for the Master in Architecture at the  
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## 01\_INTRODUCTION

*"One of the very nicest things about life is the way we must regularly stop whatever it is we are doing and devote our attention to eating."*

Luciano Pavarotti and William Wright  
Pavarotti, My Own Story.



Food market in Istanbul

## The Project

The project task is to design a culinary academy that works as a restaurant by night, stressing a fusion between the academic (the school and the students), the professional (the restaurant and the chefs) and the public (the visitors).

The design task developed from a wish to work with "flux". The word flux is used to describe the constant changing in our society today. Flux is globalization and people travelling across the world. Flux is digitalization and the increased float of information. And, in the case of OFL, it is the flux of people and functions in a complex situation where the professional and academic meets the public mass of both tourists and inhabitants of the city wanting to be part of a new food culture.

## Why Food?

We all eat. In fact the need for nutrition is so vital to us that we do not even think too much about it. Food, in all its varied ways of being prepared, enriches our lives. Food is part of our culture, our religion and our traditions. Being a vegetarian, a meat-lover or on a diet, we all share an interest in food. The food business is one of the biggest businesses in the world and among those never likely to fade.

“Food is pervasive. The social economic and even political relevance cannot be ignored...Food influences our lives as a relevant marker of power, cultural capital, class, gender, ethnic, and religious identities.”

Fabio Parasecoli, Bite Me.

Food culture is the reason why many people travel around visiting new places. And, lately a renewed interest in food has appeared through different TV-series like those of Jamie Oliver's and Gordon Ramsay. These series have become entertainment even to the people not a least bit interested in cooking. Food is, as already mentioned, a basic need we humans need to fulfil. But, it's also so much more than that. Eating is usually a social matter, and people like to eat with others. If we think about it parties always involves food and drinks (Anderson, 2005, p.126). The social, cultural and creative factors of and around the food we make was the very reason to choose it as the theme for the master project.



Pomegranat juice stand, Istanbul. Photo: Ingrid Marie Martinsen





Dried fruit and nuts, Istanbul. Photo: Ingrid Marie Martinsen

## Slow Food

In 1986 the idea of slow food or *Archi Gola* was born in Italy. The movement gained momentum through articles, books and seminars. The proposal was a shift from “fast life” to slowness. The movement led by Carlo Petrini, was a result of the politics at the time in the country. The aim of the movement was to promote a new philosophy of taste; in which pleasure and knowledge was equally important dominant themes were the right to enjoy oneself was important. Raising the awareness of food culture as the first step in the effort to conserve distinctive local food products also became important issues. The movement stressed the importance of the environmental protection of places of pleasure such as cafés, pastry shops, taverns, old mills, bakeries and wine cellars. (Padovani, 2005, p.45).

I admire this thought of food being slow, well prepared and well tasting, and see it as an important issue in our society today where people are always in a hurry. OFL should be a place like this, where taste comes ahead of time and enjoyable experiences are the most important factor of visiting the place.

## Food Lab \_ What is it?

The concept "Food Lab" is inspired by the concept of the international student competition "Paris Market Lab" published by ETSAB at [www.archmedium.com](http://www.archmedium.com). In both concepts the fact that the complex is accessible to everyone is important. But, unlike Paris Market Lab, OFL does not aim to stand out as a five star gourmet restaurant. The complex is rather a place where you at all times will find something interesting and inspiring to look at, and where you are able to pick up a lunch, dinner or supper as a meal of selected raw ingredients at a bearable price.

The Food Lab is a concept for a cooking school and a restaurant joined together into one bigger complex. The kitchen is in this way taken to a new level, both in the way the dishes are prepared and in the way people interact with it. Neither the restaurant nor the cooking school will be satisfied with being a mediocre example of its category.

Top chefs, either Norwegian or foreign, will be invited to lead one of the several cuisines of OFL over a limited period of time that might go from 2 to 12 months. During their stay these chefs will become mentors of a team of aspiring chefs, transmitting their knowledge to them, from the very basics of selecting raw materials out of the market to the smallest details of how every dish should be presented. During the day the Food Lab will work as a cooking school, becoming a restaurant during the night that will serve experimental recipes elaborated by the master chefs and their students. Some chefs will not be able to stay for several

months, thus the school should give room for workshop-based teaching.

The Food Lab will not accept reservations, nor will it have a pre-established menu. The way to enjoy it will be as simple as getting there while free spots still last and wait to be served with a surprising, always changing, degustation menu. Due to the continuous experimentation that will take place in the kitchens, as well as the rotating chefs system, the Food Lab will become a whole new experience every night, no matter how many nights in a row you choose to go. The architecture should be a reinforcing element in this matter. Because of its mixed use as a school and restaurant, as well as because of its "no reservations accepted" policy, the Food Lab will be something that everyone will be able to enjoy.

02\_INTENTION

*"What is design? Design is about finding a balance. There's a Japanese word for the place in between – "ma". It's the interval of time between two things. It's the point in the swing of a pendulum when the object switches from an upswing to a downswing. It's the pause just between. It's the moment just before something happens, or changes, or becomes clear, or comes into focus. But not yet. It's the best part of the rollercoaster, right after the climb, and just before you fall. It's anticipation. The space between. – Ma"*

Jodie Brown, architect.

## Wondering about the thesis

WHO AM I? WHAT IS THE AIM OF DOING A MASTER IN ARCHITECTURE? AND, WHICH PREREQUISITES DO I POSSES TO DO SO?

I am an architecture student that knows a little bit about everything, but, who wishes to know a lot about something. The main goal of doing the master is to become an ARCHITECT. As a student I know the tools taught in my prior 3 and a half years at NTNU. Doing one year of my studies in Portugal following up with another year as an intern both in Denmark and Norway gave me other perspectives to the way of handling the problems within architecture. These perspectives, the things I learnt, and the people I got to know are the prerequisites I now possess to do a master. To become an architect I want to develop as much as possible during my studies, knowing that the situation as a practicing architect might not always allow me to do so later on. Therefore the aim of the master thesis is to investigate, search, try new things, fail and succeed within an assignment that most of all aims to be a lot of FUN. Finally, my objective is to know a lot about something.

sketch from a lecture at NTNU



## Wondering about architecture

THE MAIN ARCHITECTURAL THEMES I INTEND TO LOOK FURTHER INTO:

How can architecture contribute to different kinds of intriguing experiences for the people visiting and using the OFL complex, related to the food they eat there and the work they do there?

How is it possible to get the public involved in the creative work at the culinary academy?

And, can architecture contribute to emphasizing the flavour and aroma of the food?

## Subordinate architectural themes

There will be several aspects besides the main themes that will be looked into during the process of designing OFL, some directly linked to the main themes and others set aside of them:

### o1\_ LIGHT /TEACHING AND LEARNING ENVIRONMENTS

After participating in "New Schools", a school conference in Nord-Trøndelag I was reminded of the many aspects that are important for the students regarding their surroundings when they study. In this matter daylight and accessible outdoor spaces are important factors. Considering that the complex also will be used during night time the artificial lighting also becomes an important factor. How can the daylight and outdoor surroundings be brought into the complex in a satisfying way, causing the experience of a good working environment, and a pleasant spatial experience as a dining guest?

### o2\_ MULTIFUNCTIONAL SPACES/FUNCTION FLUX

As the functions will overlap, and exist as activities at different times of the day looking into how this could work will be a great challenge. This theme will bring in the question of what needs to be private and what could be public. How could one function turn into another without them losing their architectural characteristics as functions?

### o3\_ AREA USE/SUSTAINABLE DESIGN

As the multifunctional spaces cause less space for every separate function, the discussion about sustainable design is naturally brought up. Maybe overlapping between functions should be an important matter to integrate in all new projects? One of the biggest factors of emission of climatic gases per grocery is caused by the car people drive to and from the shop, market or restaurant, and I would therefore like to work with sustainability also in the way of thinking transportation to and from the project. Can the accessibility by feet and bike more or less substitute the transportation by car in such a project?

## ØFLs intentions

OFL should be architectonically interesting, allowing people to take part in the action within the complex. It should create attention without destroying the nature surrounding it.

OFL should be a place for the public to be inspired and enjoy well cooked, national and internationally inspired food. Raw ingredients from the local surroundings such as the newly opened food market next door are stressed as important factors of the project.

OFL should be an easily accessible place from the river path along the nearby river. The settings should encourage taking your bike instead of the car.

OFL should be a project that addresses people both from the inside and the outside. Outdoor areas should take advantage of the fact that people like eating outside.

OFL should be a well-arranged school with good conditions for the students; it being an inspiring building to work in is an emphasized matter.

OFL should be a place where the professional meets the academic and the people. It's the place where the students and the enthusiast can meet the master chef.

OFL should be a well organised complex where one function can work in the same space as another at different times of the day, and where as little area as possible is wasted.





03\_PREMISE



## Facility program

The main object of the facility program is to define the needs OFL has. The needs will be listed up with a certain areal disposition. These areas are guidelines to a certain size of each function/activity but are not supposed to influence the goal of working with flux, how the functions may overlap and slide into each other.

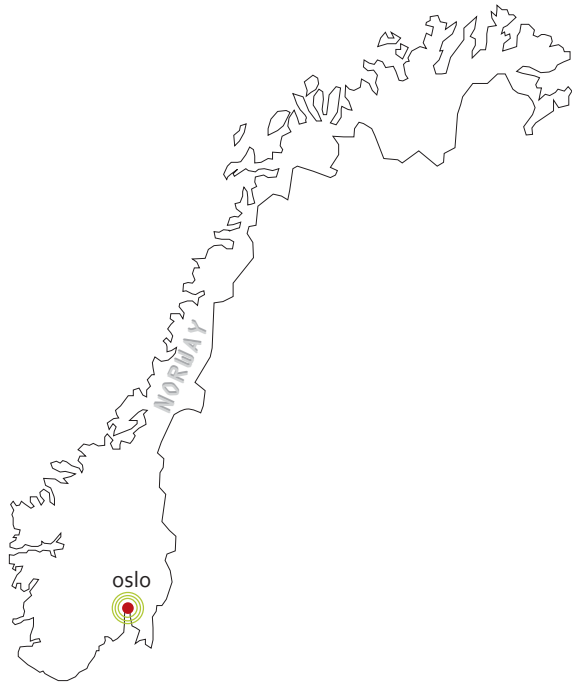
The Food Lab will need to accommodate different uses that will be determined by the needs of the kitchens and teaching areas. The schedules of the school and restaurant will be complementary, meaning one will be open only when the other one is closed, therefore the spaces should be flexible enough to accommodate both activities in the same shared areas. The kitchens for instance, will be used as teaching spaces during the day and as the restaurant kitchens at night.

The invited chefs are a part of the concept, which leads to a need for temporary housing/wardrobes for these chefs, as some of them will stay for several months. They will be invited both for teaching as well as preparing food in the restaurant. OFLs goal is to be a link between the academic and the professional, meaning that the building would require having spaces that make conferences and workshops possible. There should also be different kinds of dining/eating areas, assuring the possibility to accommodate private parties as well as the normal restaurant. It is an intention that the functions/activities share as much area as possible. The new building(s) will have an approximate area of 1 700 square meters.

## OFL

Reception area/foyer (0,8-2,0 m <sup>2</sup> /person)	80 m <sup>2</sup>
Auditorium (min. 0,5 m <sup>2</sup> /person)	300 m <sup>2</sup>
Kitchens	150 m <sup>2</sup>
Restaurant space/eating spaces (inside/outside)	800 m <sup>2</sup>
Class rooms (3x50m <sup>2</sup> )	150 m <sup>2</sup>
Store	100 m <sup>2</sup>
Admisistration	50 m <sup>2</sup>
Storage etc.	80 m <sup>2</sup>
Rest Rooms	4 x 20 m <sup>2</sup>
Temporary chef housing	3 x30m <sup>2</sup>
Herb- & vegetable garden	200 m <sup>2</sup>
Wine cellar	100m <sup>2</sup>
Total	2 180 m <sup>2</sup>
(of which about 400 m <sup>2</sup> or more will be placed outside)	

As the functions/activities will be in flux the borders of their area might cease or change. The context of the functions/activities will probably also change or be rearranged from the "norm" we know today. The total amount of area is thus expected to decrease in such a flux.



## Location

The location of the project will be in Oslo, at Nedre Foss close by the district Grünerløkka and the park Grünerparken. The site is located northeast of the city centre of Oslo. On the eastern side of the river Akerselva next to the old farmhouse Nedre Foss gård there is an open lot, where I plan to do my OFL project.

The name of the area, Nedre Foss, meaning “the lower waterfall” is due to the waterfall in Akerselva on the site, which is one of Akerselvas biggest. The site is located in a vibrant cultural part of Oslo and has among others the Oslo School of Architecture and Design, Vulkan, and the cafés and bars in Grünerløkka as nearby neighbours. The nature and landscape around Akerselva is incredible and like an oasis to the urban areas of housing and older industry buildings surrounding it.

The area does however have some issues concerning its safety, especially during night. There has been an accumulation of drug users and dealers staying in the area, and there have also been incidents of violent episodes. For a possible renewing of the area, this issue will be important as a matter of which actions an architect can make to better the situation.

## History

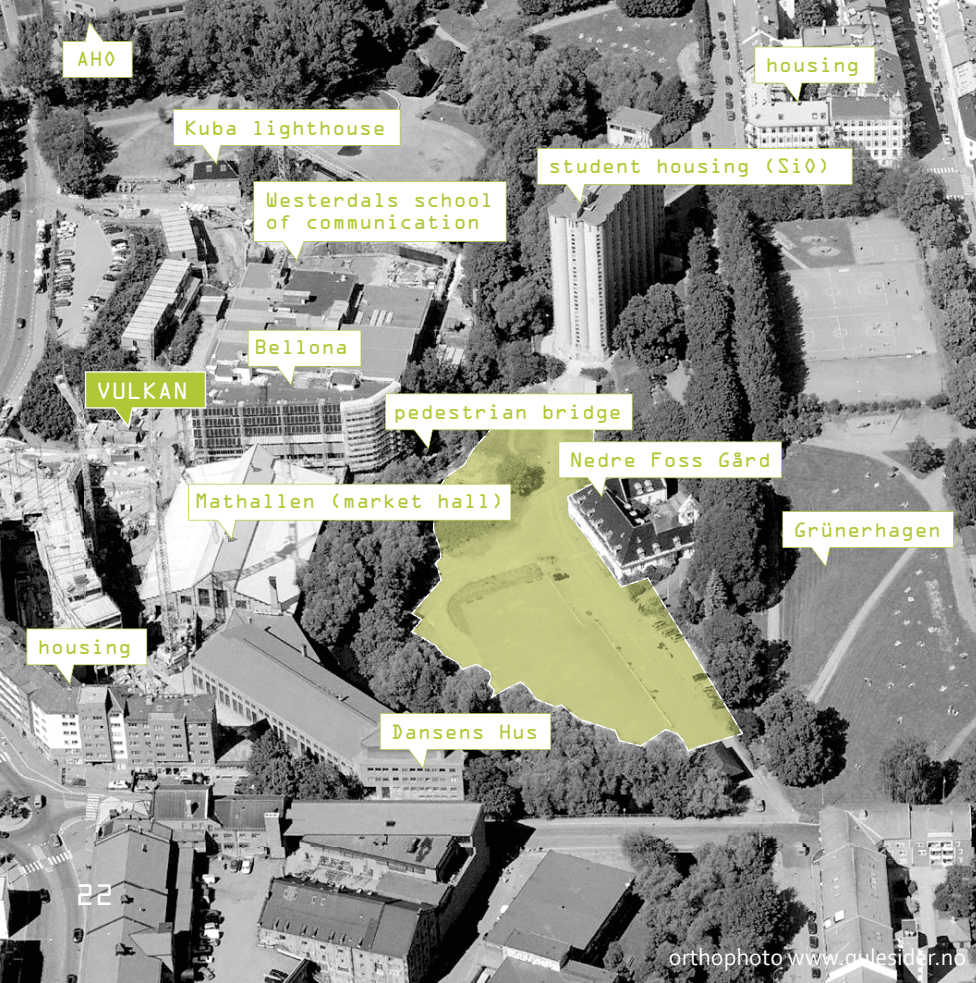


The renaissance park and Nedre Foss gård in 1778.  
Picture taken from the competition program.

The areas around the river Akerselva are important as well as in the history of Oslo and in the nations industrial history. The first big business of the city was situated at Nedre Foss, Hovedøya Monastery, which was a business in the mill industry. This mill was established by monks somewhere between 1148 and 1200 and was still in business in 1985. In the 18th century a renaissance garden was situated at the site.

As early as in 1917 the work to create a continuous park for recreation along the river Akerselva started. In 1986 the Ministry of Environment alongside with the Municipality of Oslo launched the project "Akerselva Miljøpark" (Akerselva environmental park). In 1990 a plan assuring the areas as urban park and cultural historical area was adopted in the City Council of Oslo. The Industrial area at Nedre Foss was in 1993 adopted as recreational area and in 2006 the Municipality of Oslo acquired the area with economic support from the Ministry of Environment. This was done to assure people the access to Akerselva and the parks along the riverside. The areas at Nedre Foss are now in the process of being turned into an urban park, which along with the other parks in the area will become one of Oslo centres biggest parks. The area is an important piece in the park puzzle going from Maridalsvannet in the north to Vaterland in the south.

In 2008 the competition program for the urban park at Nedre Foss was launched and the anticipated building start was set to 2010. The goal was to finish the park during the fall of 2011. No first prize winner was chosen in the competition and still not anything has been built.



## The site

The landscape at the site is open and with a sloping terrain down towards the area. In east we find the park Grünerhagen, which is a sloping area, used for sunbathing during summer, and skiing, sleigh riding and jibbing (snowboard jumps and rails) during winter. Nedre Foss gård (the old farmhouse) was earlier used as the office building of the environmental organisation Bellona. Today the designers Petter Skogstad, Hallgeir Homstvedt, Torbjørn Andersen and Espen Voll use the building as their atelier. Bellona moved into the new building in the Vulkan area on the other side of the river. In the north east of the site we find an earlier grain silo, which is now turned into student housing, owned and operated by the student organisation in Oslo (SiO).

The river Akerselva contains both salmon and trout until Nedre Foss and the most important spawning ground for the fish is at the lower part of the waterfall. Fishing in the area is prohibited. Respect for the ecosystem in the river and the surrounding nature is important not to harm the fragile cycle of life there. No lights should be directed towards the water surface and keeping the trees that are covering the spawning ground is helping to avoid this. The trees give shadow and hide the spawning ground. A path along the river should be retreated around the spawning ground.

An intention listed in the competition rules was the importance of keeping the connections to the nearby areas across and along the site. This matter will also be important when designing OFL as it is supposed to be a natural meeting point regardless of which direction you are coming from. Also establishing a path along the river that is accessible for everyone whether they are walking or on wheels was stressed in the program. To make OFL credible as a place you would stop by on your way to somewhere else or on your Sunday stroll, I see it justifying to keep also the river path as an important part of the design project. As it is written in the competition program the old and new buildings together with the landscape and vegetation should create a varied and harmonic urban space around the river.

#### THE RELATION TO THE URBAN PLAN

As the plans establishes the area for recreational purpose I want my building(s) to be seen as a pavilion in the park, something that gains value to the park rather than being substitution of it. OFLs program itself opens up a lot of opportunities when it comes to outdoor activity, like picnics/outdoor eating, barbeques and gardening, which compliments the urban park concept. Having a river on the site is something that will gain value also for the OFL, whereas a building in idyllic settings will be even more worthy of a visit.



Student housing in the old silos (SiO)





Nedre Foss gård and the site seen from the new pedestrian bridge crossing from Vulkan to Nedre Foss.





The market hall and the bridge overlooking the river. At the left Nedre Foss gård can be spotted.

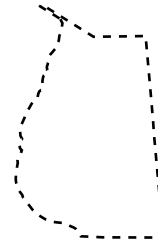


MAP EXPLANATION

Nedre Foss and surrounding area.



Site



Park area



Connections across the border lines of the site



Spawning ground

↑ 1:2 000 map from the competition program

## Vulkan

Vulkan is the area on the opposite side of the river and a property development project led by Vulkan Eiendom AS. The area contains about 55 000 square meters of buildings adapted for creative industries and cultural activity. Here we can find Dansens Hus (the house of dance), Einar Granums School of art, the newly opened Westerdals School of communication, Norway's first fresh food market hall, hotels, offices, gyms, restaurants and stage. Housing is also planned in this area. Five cultural concepts have been kept in mind when developing Vulkan:

1. Education within creative subjects, art, food culture etc.
2. Health and sport
3. Food Culture
4. Performing art
5. Cultural industries

The old industrial buildings have businesses with relation to architecture, art, design and new technology. Both public and private educational institutions related to research within the cultural field are placed here.

North of Vulkan we find the park Kuba with its lighthouse and the school of architecture, and on the other side of the river there's the Oslo national academy of the arts are also located within refurbished old industrial buildings. Apart from this

we find several concert stages, bars the architecture and design centre that will be influencing what kind of atmosphere the new cooking school and restaurant will be surrounded by.

In the surrounding districts of Nedre Foss, such as Grünerløkka, St.Hanshaugen, Sagene and Gamle Oslo we find 145 000 people that are characterized by ethnic and cultural diversity as well as a lot of young, dynamic and mobile people live here.

Vulkan is called the small city within the city, and OFL will this way be an extension to this city. The city is a fusion of culture and creativity, where the diversity among the participants makes it even more exciting. Maybe will some of the futures solutions be found in this diverse environment? Student, environmentalists, cultural workers and food lovers will all participate in creating an atmosphere in the city within the city.

## The Market hall & Norwegian Food Culture

OFL will relate to “Mathallen”, a new 3 500 m2 market hall at Vulkan where different traders of high quality food products and raw ingredients will sell their products. The object of the food market is to inspire as well as inform about Norwegian food culture. As for now there are 3 different companies moving into the market hall: Solberg & Hansen (tea and coffee), Stange Gårdsprodukter AS (poultry and other farm products) and the bakery Baker Nikolaysen. The focus to Norwegian food culture with the raw ingredients the country has to offer will be the inspiring magnetic force that will pull in the internationally recognized chefs. “Mathallen” wants to underline the fine food culture that has arisen in Norway lately. Our food is internationally recognized such as our cheeses from cow and goat, and our fish and eggs. The enormous diversity within our country when it comes to raw ingredients from agriculture and aquaculture is something that should be stressed in OFL. OFL with its raw ingredients from the food market next door, their own gardens for growing vegetables and herbs, and other local contributors, will be a research lab for the perfect taste and thereby an inspiring place for everyone interested in food. The market hall will be the place where the food is bought while OFL will be the place where it’s prepared. Quality dealers of Norwegian products such as Nøgne Ø will be used. Nøgne Ø is a Norwegian Brewery situated in Grimstad. They produce high quality beer, ale and sake. Their top priority is taste and the beer is therefore not filtered nor carbonated with high-pressure gas injection.

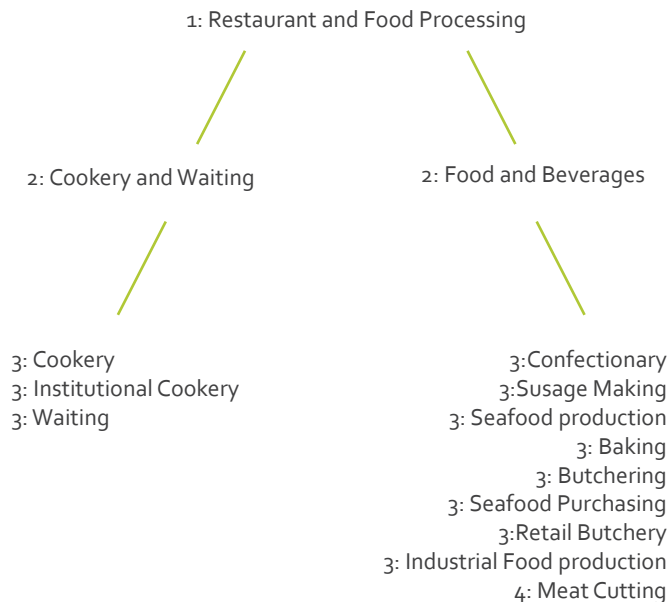


Nøgne Ø, Photos: GS - foto

## Educational system

In Norway there is a vocational education called Restaurant and Food Processing. The first year studies of becoming a chef, a waiter or another profession within the restaurant and food business is the same for all the students. After doing one year of Restaurant and Food Processing the student can choose between Cookery and Waiting, or Food and Beverages. After one year at Cookery and Waiting you will in the 3rd year have the opportunity to choose between Cookery, Institutional cookery or the Waiting profession. If you choose Food and Beverages the 3rd year it will consist of a choice between confectionary, sausage making, seafood production, baking, butchering, seafood purchasing, retail butchery, industrial food production, meat cutting. After this follows an apprenticeship of two years, which finishes up with a test giving the student a certificate in their chosen profession.

All fields of study have specialization and courses you may take after this certificate is obtained. Waiters for example can get the Sommelier Certification. Sommelier is a wine education (from French; Sommelier) making the waiters wine stewards and giving them knowledge within the field of wine and food combinations. It is difficult to enter into the course, and the Court of Master Sommeliers chooses the participants wisely. Before entering the education you have to complete a certification test. The test is divided into 5 categories, 4 for professional and 1 for enthusiasts. If you're an enthusiast you have to complete 3 courses 1) the Level I Wine Certification Seminar, (2) the Level II Advanced Wine Course and (3) the Advanced Wine and Food Pairing Course. There are different organisations offering wine steward courses and sommelier education in Norway.



## THE EDUCATION AT OFL

In OFL the education will consist of 1. Restaurant and Food Processing, 2. Cookery and Waiting and 3. Cookery/Institutional Cookery/Waiting. As OFL is meant to be more open to the public than regular cooking schools it is considered that this is the part of the education that fits the program better. In addition courses such as the sommelier course will be available at the OFL. Not only to the students that are becoming professionals but also to the enthusiasts wanting to learn more about wine. This means that the school will need a good wine cellar in addition to their kitchens. Also courses for becoming a Barista will be available. The coffee company Solberg & Hansen that is moving into the Market hall next door offer courses for Baristas, and there will then be a possibility for them to hold their courses in OFL. With the workshops being held there will at all times be something going on in OFL, either it is for the students, already professional chefs or the enthusiasts.

## The users of OFL

### \_THE STUDENT

An important factor at the culinary institute is the students, as these will be the people having the building as their workplace for many hours every day. The students are important to think about when designing spaces that should work optimal for the educational activity going on there.

### \_THE COOK/THE CHEF

Some chefs at OFL will be hired on a full-time basis as teachers to assure continuity in the school program. But, the main idea is that the chefs will come from all parts of the country and maybe even the world to teach the students what they know, and to cook the best they can for the nights customers. The school would thus work as a workshop based school. The “drop-in” chefs will be important for the design outcome with the needs they have for their temporary stay at OFL. Some chefs will stay for a period of several months while others might only stay for a day or two.

### \_WAITERS / WAITRESSES, CLEANERS AND OTHER EMPLOYEES

The waiters and waitresses working in the restaurant(s) will play an important part in the evening activity at OFL. They must also be regarded in the design process, as the building also will be their new workplace. The cleaners stay in the building for a short amount of time when they are there, but they still have an important role in the system, especially in the food business where hygiene is very important. The other employees (administration etc.) will also claim their needs from OFL as their

workplace.

### \_THE DINNER GUESTS

The dinner guests are the variety of people coming by every night to enjoy the experience of food served by the best chefs in a soothing environment. This will include many different types, ranging from tourists, to the budgetted student and the more sophisticated wine and food lovers. Special attention must be given to these people, as they are the paying customers actually nurturing the business. The tourists will be there to seek a new experience, both regarding the food, but also the setting in which the food is placed.

### \_THE PUBLIC

The public is also the above mentioned dinner guests, but this group of users also contain those that come to OFL just to look at what’s happening, maybe stay there for a while and then leave again. They are the people that didn’t plan to go there, but just occasionally dropped in as they saw something happening from the street.





04\_PROGRESS

*"Digitization is arraying alternative states in a numeric way so that they can be parted into a set of alternative routines. Therefore "the medium of the digital is possibility and not virtuality, and not even potential"*

Brian Massumi, Parabels for the Virtual.

## Tools & methods\_becoming a better cook

As architects we depend on selected tools and methods for initiating, developing and completing our designs. During the process of this assignment I want to be aware of, investigate and develop my tools and methods. With a base in Startbox I will seek to expand my known process as a designer. The research will involve a new element "generated possibilities" through parametric design.

### Startbox

Startbox is a method introduced by Steffen Wellinger during the final semester of the undergraduate program at NTNU. The method is meant as help for a well-initiated process of a project, especially when the assignment is complex and thus confusing to start up with. Within the time-limited period of startbox the themes for further investigation is supposed to be determined.

The method focuses on processing the information instead of an entirely information gathering focused at the start-up of a project. The method discusses how the process could gain a lot from taking in all the ideas and reactions to the different aspects of the project whereas the analysis of the context and function (which is the Nordic tradition) will be part of the process but not the only aspect of the initiating phase. As Wellinger puts it: We're good at hunting and gathering but we could become better cooks. An important aspect of using the startbox is self-curation, where one reflects upon ones own work.

### 01\_intention

Defining the intentions, wishes, ambitions and visions for the project.

This part could be defined by a sustainable goal, a certain design approach, core questions to ask oneself, the ethical position on a problem, or by looking at reference projects that one finds interesting.

0101\_How do I design?

0102\_What are my ambitions?

0103\_5 core questions

### 02\_premise

This part contains collection information about the basis of the project.

Information such as requirements, either from a regulatory or the assignment itself, climate data, urban morphology, suggestions given by users, background research (history) where the context and surrounding buildings are taken in, or other analysis which may be important for the project.

0201\_Landscape and plans

0202\_existing buildings

0203\_Technical regulations

0204\_Climatic data

0205\_Facility program and user feedback

03\_impulse

This is the creative, and thus the most important part of the initiating process. This category is both creative and analytic and is supposed to gather drafts and ideas in a platform from which it is easy to continue the designing. Underneath this category there are among others sketching program analysis, "the first sketch", the 1-2-3 method, and scenario planning which all are supposed to generate the designer's idea into sketches and quick models. As I see it, the methods of the impulse category are possible to bring up again when you're "stuck in a rut".

0301\_The first sketch

0302\_Sketching program analysis

0303\_1-2-3 Method

0304\_Functions and logistics

0305\_Sketch modelling

0306\_scenario planning

04\_generated possibilities

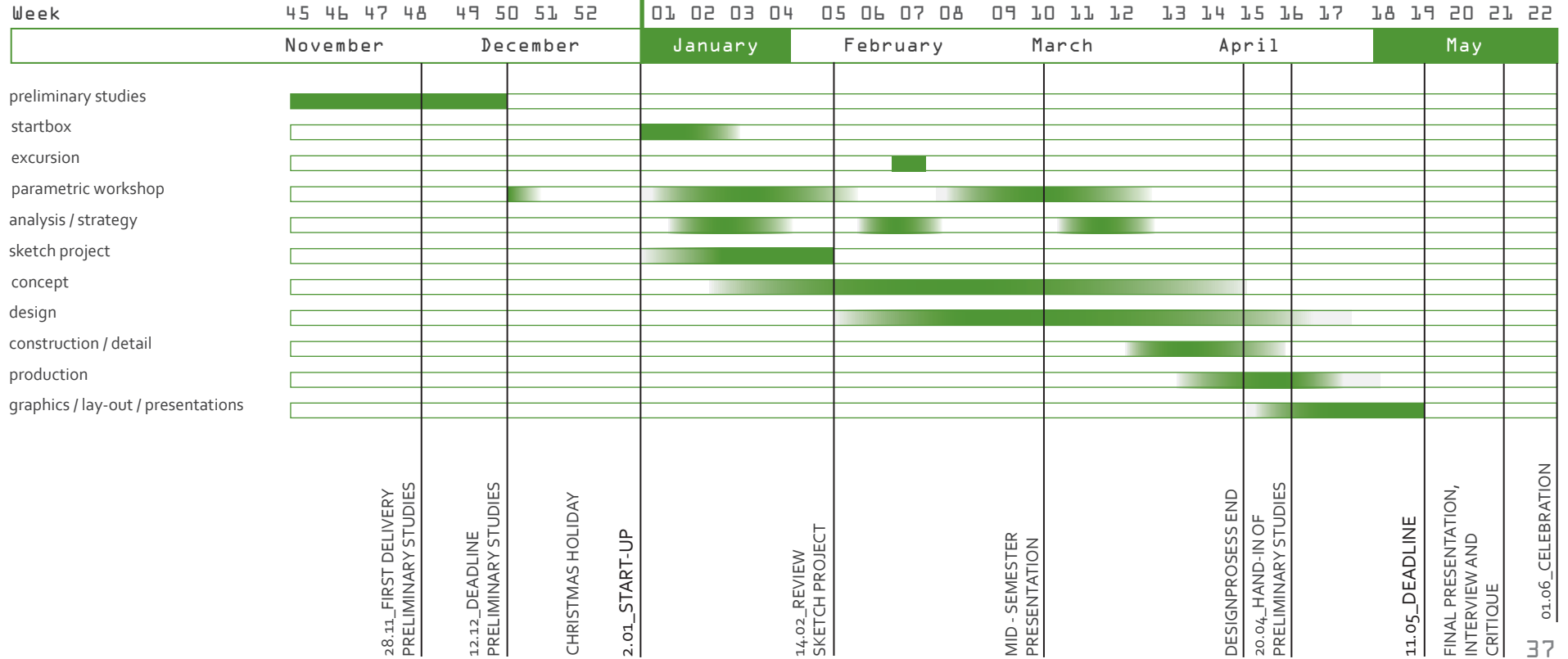
This category is in Wellingers approach a part of the impulse category. In my project I wish to give attention to this part of the process. I also see parametric design with its generated possibilities as something very different than the creative process of the designer we know today. The outcome of a parametric design is generated by a computer program and not from the designers mind and idea. Furthermore the designers decisions, his/hers logic and stands made in deciding which one of the generated possibilities are better is of course the final and most important task of the category. Without the designer you will only have an endless choice of possibilities. The probability of the possibility has to be endowed by the designer.

"This generation has developed physical and mental attitudes that call for a different kind of space, a space that can be deciphered through systems of clues and series of unfolding scenarios instead of traditional mapping. For this generation, no serious gap must be feared between digital-oriented architecture and its spatial expectations."

Antoine Picon, Architecture and the Virtual

The object in this part of the project will try to incorporate the tool in different parts of the project, reflect upon its effect and write this reflection down. Some of the material might be useful and others not. This is a part of the research field in the project.

Plan of progress



28.11\_FIRST DELIVERY  
PRELIMINARY STUDIES

12.12\_DEADLINE  
PRELIMINARY STUDIES

CHRISTMAS HOLIDAY

2.01\_START-UP

14.02\_REVIEW  
SKETCH PROJECT

MID - SEMESTER  
PRESENTATION

DESIGNPROSESS END  
20.04\_HAND-IN OF  
PRELIMINARY STUDIES

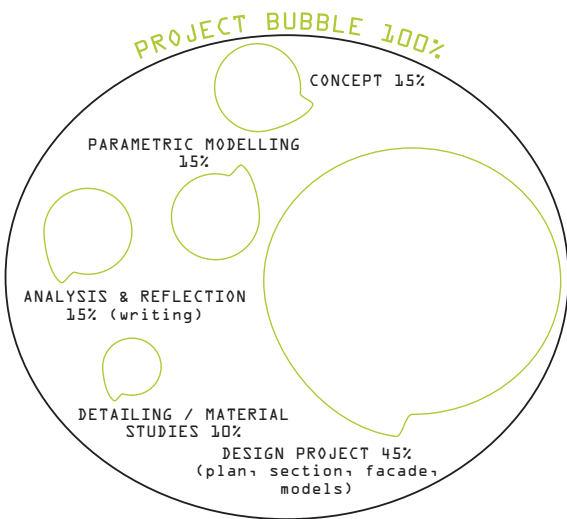
11.05\_DEADLINE

FINAL PRESENTATION,  
INTERVIEW AND  
CRITIQUE

01.06\_CELEBRATION

## Mapped workprofile

The project bubble shows the content of the master assignment, and the value of each consisting part. The bubble is a guide to see how much focus each part will get throughout the process.



## Final material

For the hand in on May 11 this will be the main contents:

Urban plan 1:1000  
Roof plan 1:500  
Plans 1:100  
Sections 1:100  
Detail of building 1:20

Modell 1:1000  
Modell 1:500  
Modell 1:100

Generated possibilities diagrams or models along with a written reflection

## 05\_SOURCES





## People:

STEFFEN WELLINGER

Tutor and Associate Professor

Department of Architectural Design and Management

PASI ALTO

Tutor and Assistant Professor

Department of Architectural Design, History and Technology

SVERRE LANDMARK

Market Director

Aspelin\_Ramm, Developer at Vulkan

## Books:

Anderson, E.N. (2005) *Everyone Eats*\_New York University Press\_ New York

Castle, Helen (2002) *Food+Architecture*\_Wiley Academy, West Sussex

Franck, Karen A. (2005) *Food+the City*\_Wiley Academy, West Sussex

Massumi, Brian (2002) *Parables for the Virtual* \_Durham, 13 Duke University Press.

Padovani, Gigi (2005) *Slow Food Revolution*\_Rizzoli International publications, New York

Parasecoli, Fabio (2008) *Bite me*\_Berg publishers, New York.

## Websites:

Process/startbox: <https://www.ntnu.no/wiki/display/aar4465/STARTBOX>

Paris Market Lab, competition program: <http://en.archmedium.com/Concursos/PMKTL/Summary.php>

Utdanningsdirektoratet (læreplaner): <http://www.udir.no/Lareplaner/Grep/>

Vulkan: <http://www.vulkanoslo.no>

[http://no.wikipedia.org/wiki/Nedre\\_Foss](http://no.wikipedia.org/wiki/Nedre_Foss)

<http://www.archdaily.com/182921/what-is-design/>

<http://en.wikipedia.org/wiki/Sommelier>

## Articles:

Competition Program, "Bypark Nedre Foss", Oslo kommune Friluftsetaten (2008), <http://www.arkitektur.no/?nid=165944>

Mathallen, Aspelin og Ramm, [www.mathallenoslo.no](http://www.mathallenoslo.no), <http://www.aspelinramm.no/uploads/dokumenter/Mathallen.pdf>

Architecture and the Virtual - Towards a New Materiality, Antoine Picon, <http://e-pub.uni-weimar.de/volltexte/2008/1303/pdf/picon.pdf>

