NTNU
LIVE
STUDIO

HANDBOOK
1ST EDITION / DRAFT

This handbook is the result of a collaborative effort between students and members of the Faculty of Architecture and Fine Art at NTNU, Trondheim. It is designed and written for the benefit of the students and is inspired by "A Handbook for Live Projects", written by the Sheffield School of Architecture. Any material taken from the SSoA handbook is used in agreement with the authors. All photos are of Live Projects undertaken at NTNU, Trondheim.

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The NTNU Live Projects handbook is beeing developed in a close collaboration between students and teachers, to gather the most valuable experiences from both parts. This is the first edition of the handbook, which will be continously under development the coming semesters.

Text copied from Sheffield`s handbook is written in this colour. The handbook has been developed for The University of Sheffield School of Architecture. It was funded by a Teaching Development Grant from the Higher Education Academy. It was created by Carolyn Butterworth with help from Jen Langfield, Ian Hicklin and Sam Brown. It was designed by Jon Cannon.
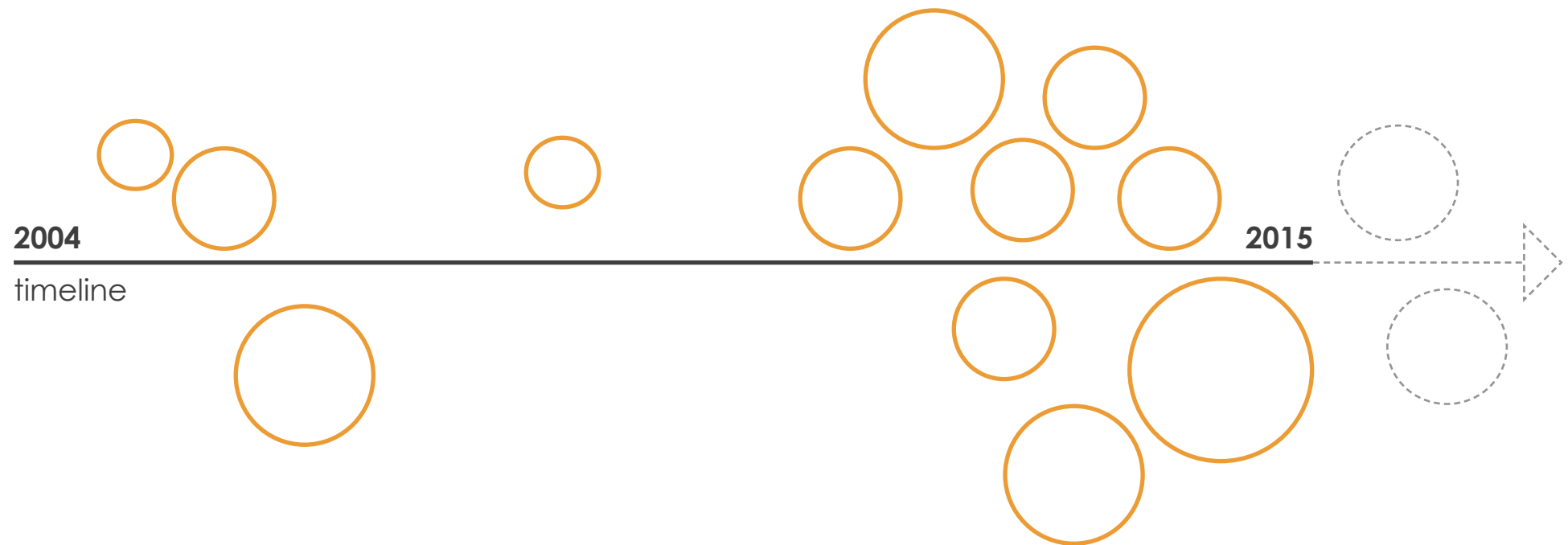
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Link to SSoA handbook: http://www.shef.ac.uk/polopoly_fs/1.304156!/file/Live_Projects_Handbook_Med_Single.pdf

Content

2004

timeline

2015

Live Projects

Introduction

A Live Project is born when students engage in projects with clients outside of their educational institution. These projects most often take the form of physical design-and-build projects, but are by no means limited to this. These projects set themselves aside from other curricular projects in that they are 'live' in a very literal sense. The projects happen in real time, with real people, that have made very real commitments, where their time and resources are at stake.

Live Projects pose many challenges for students. Having to take full responsibility for a project, and dealing with these challenges, is what makes the experience both demanding and rewarding. The students at NTNU make good use of the generous support offered by the teaching staff when met with problems, particularly those that are design-related. Whatever the brief, Live Projects see the students making full use of all the resources available to them, both within and outside of their educational institution.

Organisation

Projects

Resources ntnu

ntnu Live Studio

Studio:beta

Studio:beta
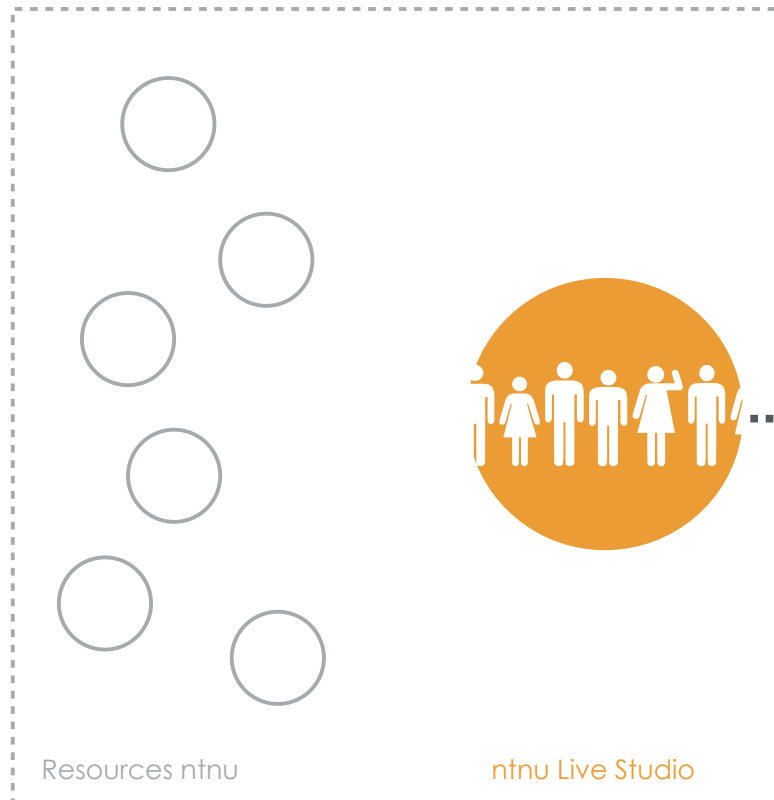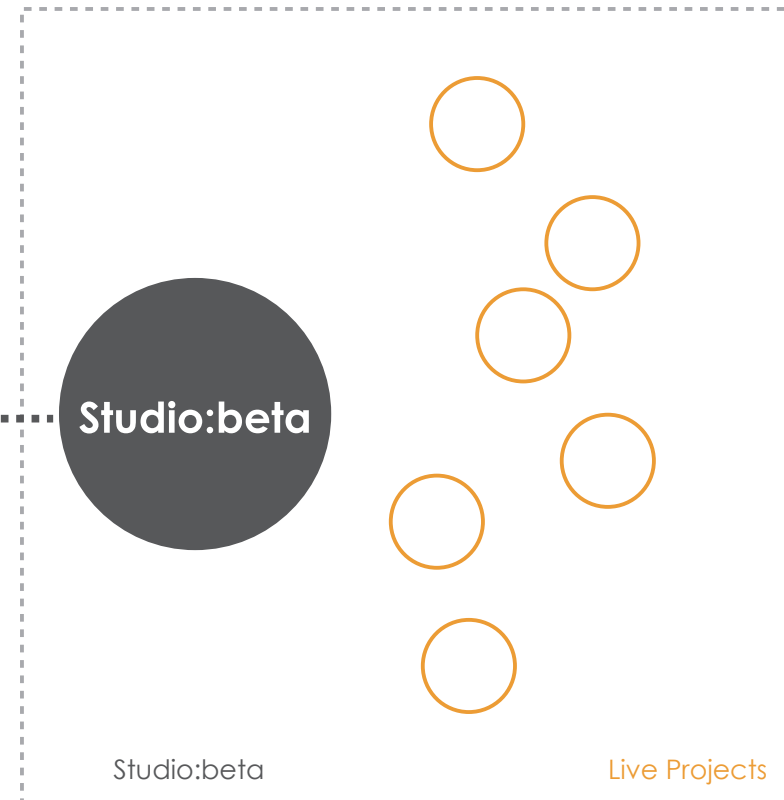
Live Projects

NTNU Live Studio

NTNU has a long tradition of students undertaking Live Projects. Many schools of architecture do. What sets our projects apart is that they generally are initiated, organised and managed by the students themselves. Not the faculty. They are merely mentors or facilitators. NTNU's Live Projects have varied from small traditionally crafted Norwegian boathouses, to larger scale community development based projects in Latin America, Africa and Asia. Students employ a context-based design approach whereby they have to work closely with local municipalities, professionals, grassroots organisations and other stakeholders. It's this collaborative focus that truly allows the projects to take flight.

In recent years, students have shown a soaring interest in Live Projects, be they independent or part of self-initiated curricular course. This confronts NTNU with the challenge of responding to their enthusiasm in a way that acknowledges their contribution, but also generates academic returns. The institution must be able to be responsible for the students' learning, well-being and the quality of the projects, yet at the same time, give them independence and entrust them with full social and professional responsibility.

A dual organisational model with a Faculty HUB cooperating closely with the Student HUB, "Studio Beta", has been developed and come to form NTNU Live Studio. The dual approach is to ensure the balance between student independence, professional ownership and the necessary monitoring by the institution. NTNU Live Studio is a platform from which students find support and encouragement for Live Projects, from which they discover or learn, on their own terms, what architecture is, or does, and what becoming an architect is about.

INDIA
Chander Nagar

PHILIPINES
Study centre, Tacloban
Tagpura Waiting Shed

NORWAY
Trestykker, Brekstad
Strandbu
Piren
Bølgen
Mummihuset
Eldhus 63
Bench Haugar
Rjukan town cabin
Knaushallen and Daglighallen, Samfundet
FRIrom
Naust, Rallar
Bird watching tower Rindal
Sauna Rindal
RAKE showroom
Klubben, Samfundet
The most beautiful house in the world
Aarhønehytta
Planbussen
Strømsholmen
Rundhallen, Samfundet
Ringve view platform
Camera Obscura

THAILAND
Safe Haven Library
Safe Haven Bath house
Soe Ker Tie house
Old Market Library

UGANDA
UEP
Head, heart and hands on

HAITI
Bakery, Port au Prince

SENEGAL
Project Niafourang

Why?

Motivation

The craftsmanship involved in some projects gets many students hooked. But, perhaps it's the entrepeneurial side of you which makes a Live Project interesting. Maybe you just want to get the chance to develop your soft-skills through a collab-orative project. Is a Live Project your opportunity to express an opinion and raise awareness for an issue? There are countless reasons why you might choose to do a Live Project as a student. Even if your motivation is just to make yourself stand out among other students, as soon as you start to have some ownership of the project you'll probably find yourself motivated by other things.Whatever your reason, having a clear idea about why you want to do a Live Project will help you to know what it is you want to achieve. Keeping this in mind will help you as your project progresses, especially in discussions and making decisions. Your personal motives may well be different to the others in your project. If so, don't worry, this will likely strengthen the group and help define your roles.

"

Example from the Eldhuset

Prosjektet lærte meg å tenke i detalj. Dette på en helt annen måte enn på skolen. Når alvoret om at man faktisk skal bygge det man tegner på egenhånd henger over en, stiller man et ekstra krav til detaljering av tegningene og modellene til prosjektet.

Student

Learning outcome

The opportunity to learn new skills through practical experience is undoubtly the most influential reason why students choose to do Live Projects. In live projects the students take on new and challenging tasks that enables them to develop a multiple set of new skills.

Live projects will require you to develop an awareness of your social responsibillity and your role as an architect. You may be fortunate enough to get a firsthand experience of the direct impact architecture can have on people. Whether your client be a community or an individual, live projects will often reveal how meaningful architecture can be in a way a conventional studio course can't. This will build your understanding of context and encourage you to reflect on your work and develop your critical skills.

A live project will give you a sense of responsibilty and ownership that will make you not allow yourself to produce anything less than your best. You will therefore naturally develop your design skills by asking more of yourself. Alongside this you will need the neccessary skills to manage a project.

+ mindset

"

Workshop Holzbau, 2014

As a student of architecture, my strengths lie in conceptualising, in theory and in the academic. At the workshop I was immediately actively involved in the discussions about concept and experiencing the space, but became more passive as we moved from conceptualising to detailing. This became the most challenging, and most profound part of the workshop for me. Since there were many students, with many different strengths, who came to the fore as and when they felt comfortable, it was okay for me to fall into the background and watch as the process veered into territory I wasn't fully able, or comfortable, to engage with. As I watched other students work through detailing problems, discussing the translation of concept to structure, I became more confident and found that I was soon able to participate in the discussion. I feel that my experience at Workshop Holzbau has pushed me to engage with an element of architecture that I had always skirted around in the past, and in fact, I have found out that I do have the knowledge and capability that I previously thought I didn't have!

Ethical responsibility

Although you may still be a student, you should be aware that when you take your expertise and apply it outside of an institutional environment you take on the responsibility architects. Students play an important role within the practice of architecture as an industry and it's therefore important that student work is complimentary to professional work. Students have an ethical responsibilty to ensure that Live Projects to diplace professional work. This is among the primary of considerations for Live Projects. Other ethical issues will also need consideration of course, but these are related to the stakeholders in the project. These issues are more likely to arise in humanitarian projects in developing counrties, where the project budget is, relatively speaking, much larger. In these instances it's important to establish the incentives and roles of all the stakeholders, and know your client. This will help reveal any ethical issues you may need to consider.

Every case is specific and differs from the next. In the end it´s up to you to make an informed decision, based on the guidance and information available, as to whether to take on a project or not. The decision tree on the next page should help take you through some of the necessary considerations when asking yourself if and why you should do a particular project.

"

Architecture and Ethics

To me it's not only what architecture is, it's what it does". It is impossible to conceptually separate architecture from society, from 'non-architects', from people who use or live in the physical environment architects shape. Its societal dimension is one of architecture's constituting properties along with its technical and artistic qualities. Since architecture interacts with people the architect is necessarily challenged by ethics. This is so much more difficult to deal with than laws of physics, or principles or prevailing fashion in the arts. Because ethics is about personal values, about doing "good" and doing it "right". These are difficult issues for a profession that thrives by its inward looking eclectic tradition of "anything goes!", and "why not!", and "architecture is not politics!".
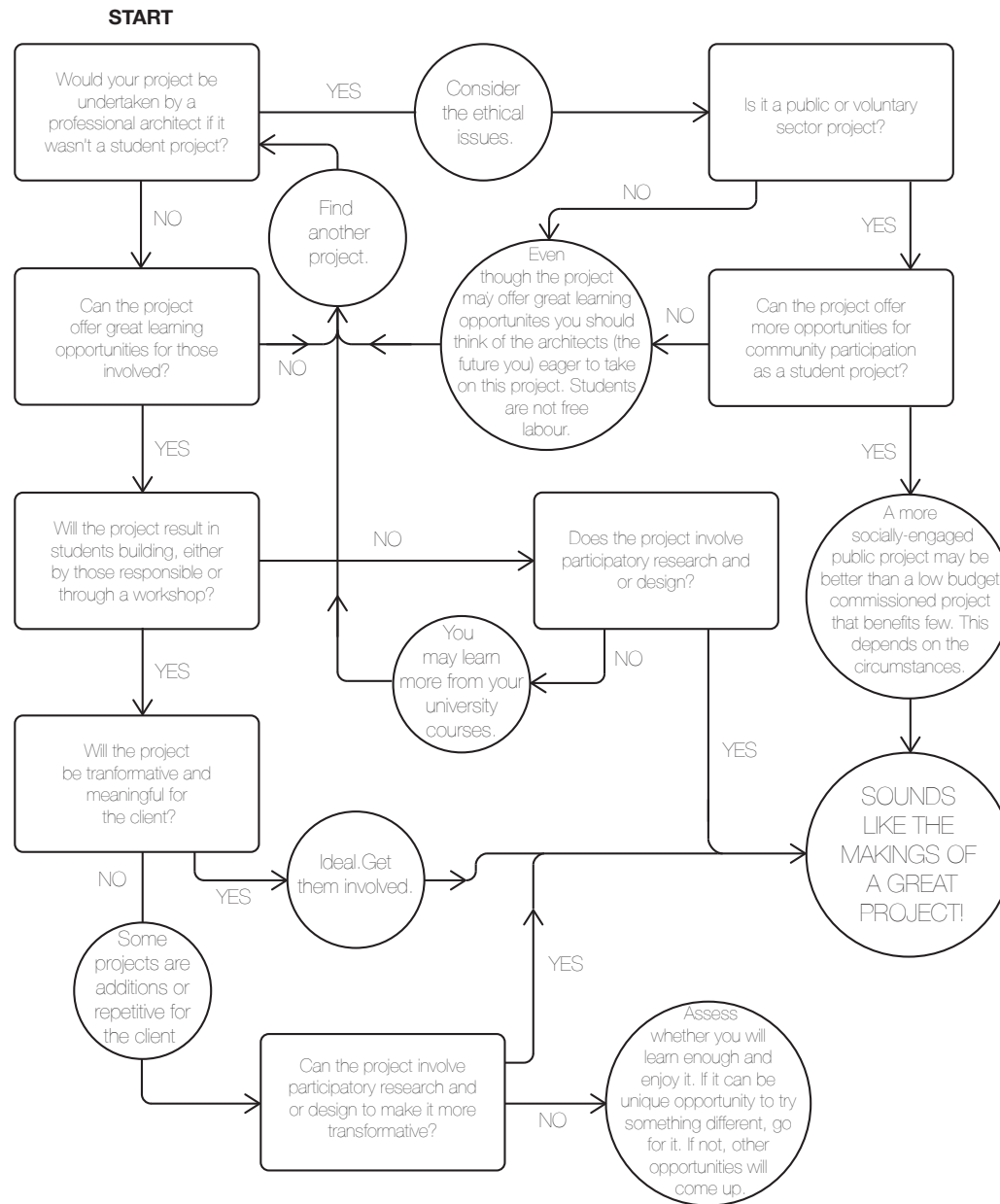
Accepting the strategic dimension in architecture makes it easier for us, because it inherently requires us to acknowledge the consequences of our intervention. There is always a consequence. Obviously we never escape the responsibility for the immediate consequences of our intervention, but we are also responsible for investigating the subsequent consequences. What are the long-term repercussions? Is it 'good' or 'right' – and for whom? No excuse for playing dumb.....

To me the ultimate mission of architecture and architects is to contribute toward a more just society, warm, and more egalitarian. We have an ethical responsibility to develop and apply our knowledge and sensitivity to work towards that societal goal, irrespective of our own claim to fame.
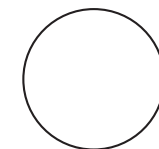
Proffesor Hans Skotte, 2015

START

Would your project be undertaken by a professional architect if it wasn't a student project?

YES → Consider the ethical issues. → Is it a public or voluntary sector project?

NO ↓

Can the project offer great learning opportunities for those involved?

NO → Find another project.

Even though the project may offer great learning opportunites you should think of the architects (the future you) eager to take on this project. Students are not free labour.

NO ← Can the project offer more opportunities for community participation as a student project?

Is it a public or voluntary sector project? — NO → (ethical issues circle path)

YES ↓

Can the project offer more opportunities for community participation as a student project?

YES ↓

Can the project offer great learning opportunities for those involved? — YES ↓

Will the project result in students building, either by those responsible or through a workshop?

NO → Does the project involve participatory research and or design?

You may learn more from your university courses.

NO (from participatory research)

A more socially-engaged public project may be better than a low budget commissioned project that benefits few. This depends on the circumstances.

YES ↓

YES ↓

Will the project be tranformative and meaningful for the client?

YES → Ideal. Get them involved. →

YES (Does the project involve participatory research and or design?) →

SOUNDS LIKE THE MAKINGS OF A GREAT PROJECT!

NO ↓

Some projects are additions or repetitive for the client

Can the project involve participatory research and or design to make it more transformative?

YES ↑

NO → Assess whether you will learn enough and enjoy it. If it can be unique opportunity to try something different, go for it. If not, other opportunities will come up.

The rectangles show *some* of questions you should ask yourself in order to establish whether you should take on a project in the first place. Projects may require other ethical considerations, such as rights and cultural sensitivity. For these, the questions you need to ask yourself will be specific to the project.

The circles show things worth considering

17

The role of the architect

Being an architect of a LIVE STUDIO project involves a lot of different architect roles. As LIVE STUDIO projects often spans over a relatively short and defined period of time, it gives great training and experience of all parts and phases of a design- and building process. Design processes that require architectural expertise, from the overlooking perspective to the architectural detail.

Every design project is unique and springs from a specific global and local context and different parameters and interests shape the framework, limitations and possibilities of the project.

As design processes consists of learning, understanding, designing and realization its important to have an open, listening and curious approach. This is crucial to be able to interpret and transform the clients and the users ideas, intentions and wishes into physical form and function.

A LIVE STUDIO project will focus on teamwork with local communities, professionals, grass root organisations and other stakeholders. User participation will also be central in the design process to find the right input, knowledge and wishes of the project.

Working with a LIVE STUDIO project will give an unique opportunity to create a project from idea to realization. It will give deeper understanding about what lines, sketches and models represent in a real building, and develop a 1:1- thinking concerning materials and building products.

The design communication in the design team and the other stakeholders will be essential for (the right) decision- making and a successful project.

Look for suitable communication methods and find the balance between soft-skills and hard-skills.

LIVE STUDIO project architect roles:

/ Being the project leader responsible for the main idea of the project

/ Being the project manager responsible for the planning, administration and budget of the project

/ Being the design process leader, generating design decisions and leading the design- and building process

/ Being the building manager on site, responsible for the building- and construction process

/ Being the designer responsible for the interaction of all parameters of the project, the development of design concepts, visualisation and building drawings of the project.

frirom
/ place for emotions at St. Olavs Hospital

WHO/
We are two master students in architecture on NTNU (Norwegian University of Science and Technology) that want to use our master thesis for designing and building a sheltered and quiet place to be given as a gift to the Women and Children`s clinic, St. Olav's Hospital. The project will be a pioneer project done in collaboration with nurse Mads Bøhle, Barn4 cancer- and blood disease.

WHAT/
FRIrom will be a pavillion, which in theory can be placed anywhere. The pavilion will be an air-conditioned and sound-proof construction. FRIrom shall be strategically placed, to have the best conditions for spontaneous use. You shall see when pavillion is in use, to avoid disturbance of the one using it.

FRIrom will be visible without being exposed. It will be easy to find, but also shielded. You shall feel safe when coming to and when using the pavillion.

FRIrom will be a place to go to when one need to take a break from the hospital, a place where one can be alone with ones thoughts and feelings, a place where one can act without being restricted of the surroundings and the people around.

FRIrom will provide an environment that allows for everyone to freely express their reactions and emotions, whether anger, sadness or joy. It shall also be made for varied use, so that everyone can find their place. Light and materials shall be worked on to create an environment that can provide a sense of hope, peace and security in a vulnerable situation.

Most of all FRIrom surches to be a good place to come to. A place that can help to give courage and strength.

WHO ARE YOU/
☐ caregiver ☐ staff

CLINIC/
☐ orthopedics ☐ medicine ☐ surgery

QUESTIONS/
We wish for input from you who are the potential users, that can influence the design of this project.

/ what is a place for retreat like for you?
/ what could a place like this have helped you with?
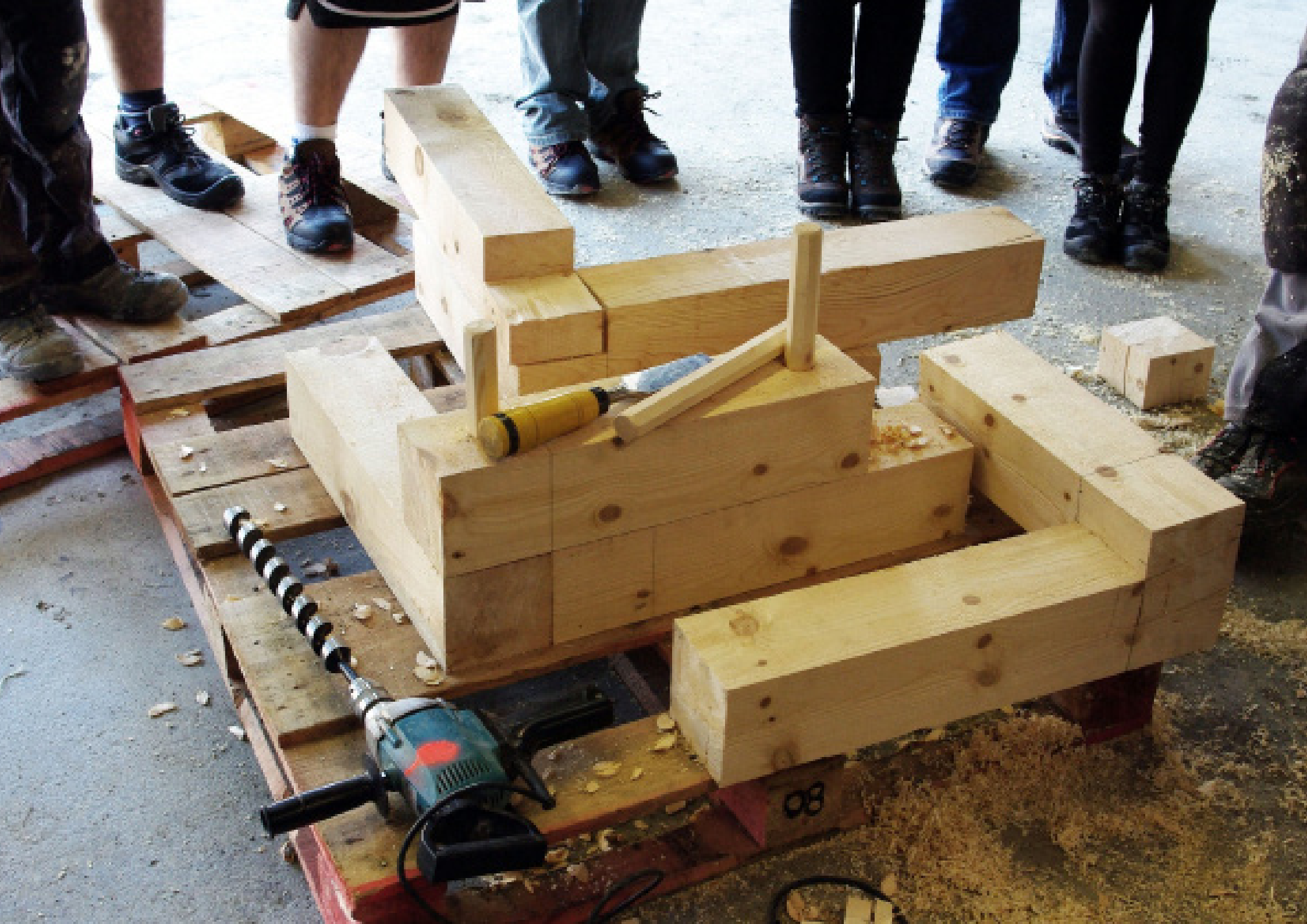**/ do you think that the hospital needs a place like this?**

All answers will be kept confidentially!

Thank you for your contribution! Answers can be sent to us by email or mail. Use the supplied adresses. If you have questions or comments, do not hesitate to contact us. We appreciate all input!
Best regards, Maren Storhie Ødegård og Sunniva Huus Nordbø

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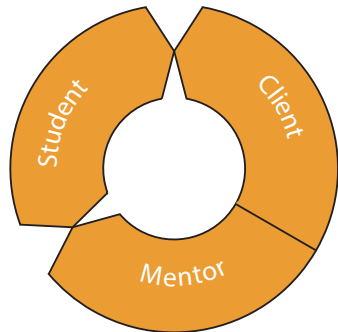marensod@stud.ntnu.no

mobil: 41 41 20 82 / 45 06 66 07

www.frirom.no

> " *Through our master project FRIrom at St. Olav's Hospital, we experienced how many roles we as architects actually can play. The project challenged us on project- and financial management, detailing and programming. Challenging, but very valuable! The most interesting experience even though, was the contact with potential users of the project and how we gathered thoughts and ideas from these which we further on tried to process into good and userfriendly architecture. As an example; if one person says he wants a green room - it is perhaps a room with natural elements he searches for. He just cannot put it into words because he lacks references or experience. I see it as our role as architetects to transform these inputs into space, form, effects and good architecture.*
>
> *Sunniva Huus Nordbø*

What?

What defines a Live Project?

A live project is a live way of learning, practicing and thinking about architecture. It connects the world of academia with the real world outside, engaging directly with the complexities of real life projects. Live Projects raise aspirations through sharing skills, knowledge and ideas between clients, students and academic institutions, as well as a wider network of stakeholders and funders. This can easily be explained in a three-part relationship whereby the student is the practicing architect, the mentor represents the academic institution, NTNU, and the client can be the local municipality, professionals, grassroots organisations or other stakeholders.

Each Live Project involves many people, some supporting you within NTNU and others collaborating with you outside NTNU.

The live project allows for different forms of cooperation between students, client and mentor. There is no exact answer to how this should be but there are some key factors to consider before establishing a project.
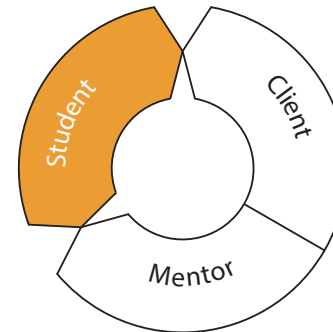

Student

Beyond the design aspects of a project, you will be mediator of all information concerning the project and be the glue that holds it all together. As such, you will naturally be taken on a wide range of responsibilities.

These can include:

- develop the brief and the design with the client, agree the process and the outcomes
- deliver useful design work to the programme and budget agreed with the client
- manage the finance and the constuction site
- sensitively manage any cultural differences
- health, safety and environmental issues
- communicate professionally with the client group
- present the project to the public and other interested parties
- critically reflect upon the project processes, outcomes and lessons learnt
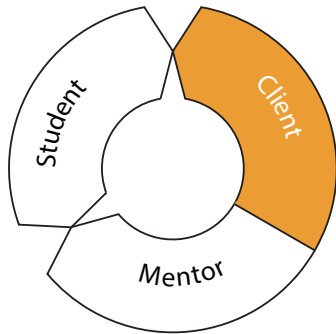
Client
*Stakeholder(s), external to your educational institution*

Outside of the university you will be working with your immediate client. You may also be working with other stakeholders, and possibly consultants brought into the project.

Your client's role:

Each client has their own particular areas of expertise, knowledge, capacity and requirements. Some are professionals and for others its their first time participateing in such a project. Your group needs to quickly understand your client in this context so you can work with them effectively. You should see your client as a partner in the Live Project, a person or group of people who are learning through this process just as much as you are.

Their tasks can include, but are by no means limited to:

- making necessary information available for developing a brief
- meeting with your group regularly to develop the design
- covering expenses up to your agreed budget
- participating in the building process
- helping establish your relationship with other stakeholders
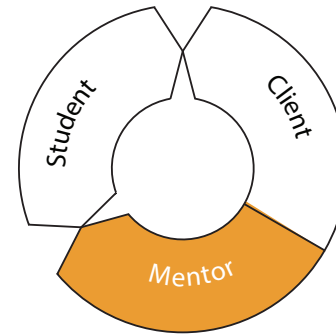
Mentor
Support from your educational institution

Within the faculty, your main contact is your mentor. This is a professor or a member of the university whose job it is to support you in the Live Project. They may have a special interest in the Live Project themes, know the client or the project may be connected to their research. You can find additional support from the Live Project coordinators or others faculties at the university.

Their tasks can be to:

- help you maintain clarity and focus in the project
- point out things you might have missed
- ask difficult questions
- help you work objectively and with an understanding of a wider context
- observe how you work together as a group, and in collaboration with the client
- help you be reflective during and after the project is finished
- contribute to the assessment of the project

"

Tagpuro, Philippines. Autumn 2014

This project was a self-programmed course by the students. They took the initiative to approach the school with idea about undertaking a project in the Philippines. Already at this stage, their motivations were clear and their contacts established. NTNU responded by setting up a course that gave them the flexibility to define the project further, when in the field. In this case one of the main conditions was to have a mentor, from NTNU, in the field. Once settled in the Philippines the students could work with their contacts to find the client and define the brief together with them. It should be noted that this is not a conventional live project as the student-client relationship was established after the project had begun. This was only possible because of the setup of the course and support from NTNU.

Student: The students´ role was to build a relationship with the client, extract contextual information, and apply it to an appropriate design brief, developed with the client. The students then designed, built and completed the project in close collaboration with the client.

Client: As the client, the community of Tagpuro was extremly involved as soon as the project was established. Their role was to help the students ensure their work, and the collaboration, was as meaningful as possible. Therefore, it was important that they built together with the students.

Mentors: The role of the mentor in the project was more focused on providing guidance in establishing trust with the client and preventing cultural misunderstandings. Although, the mentor was less present in the project after the student-client relationship was established, their role bacame important after completion, when the students reflected on what they had learnt.
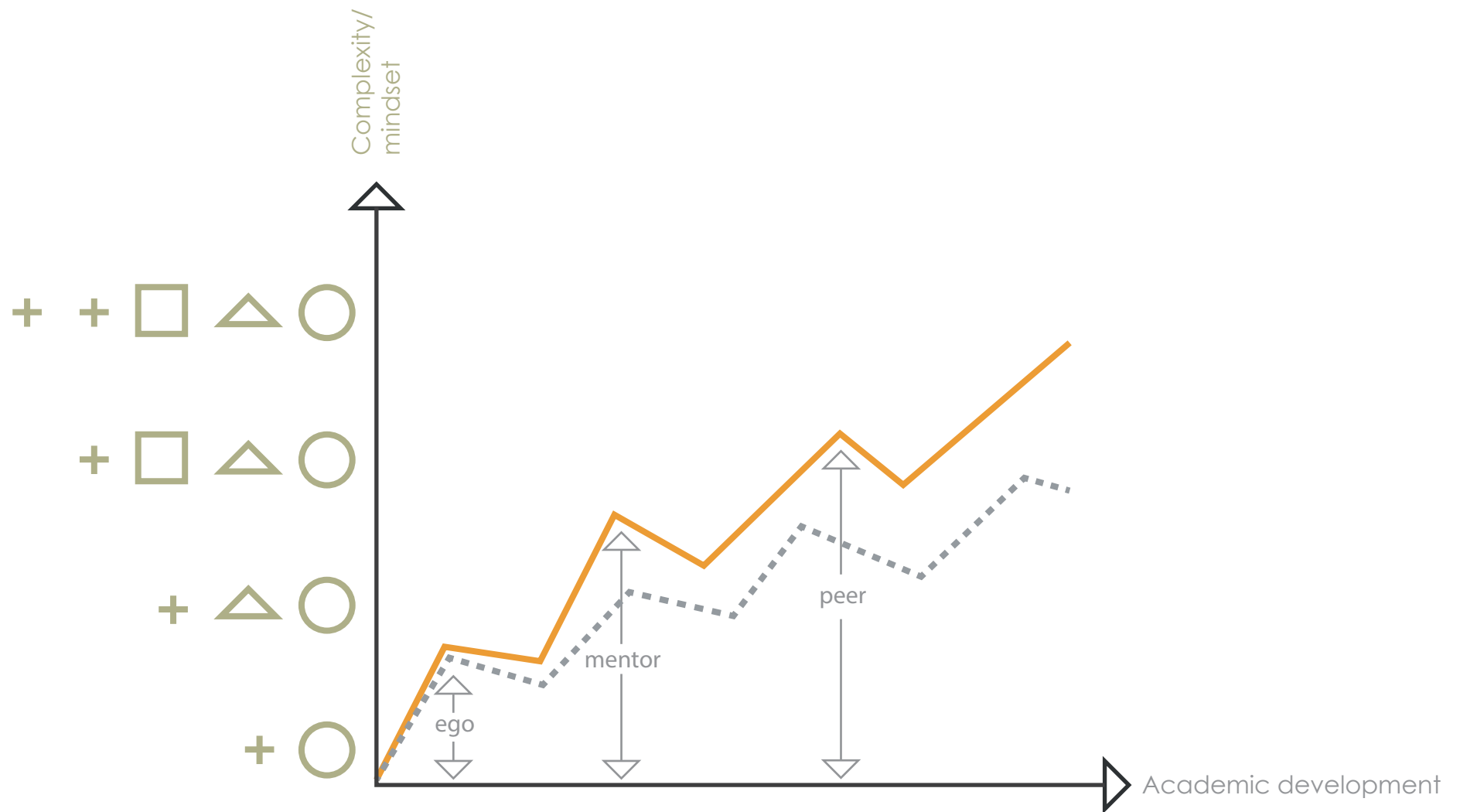
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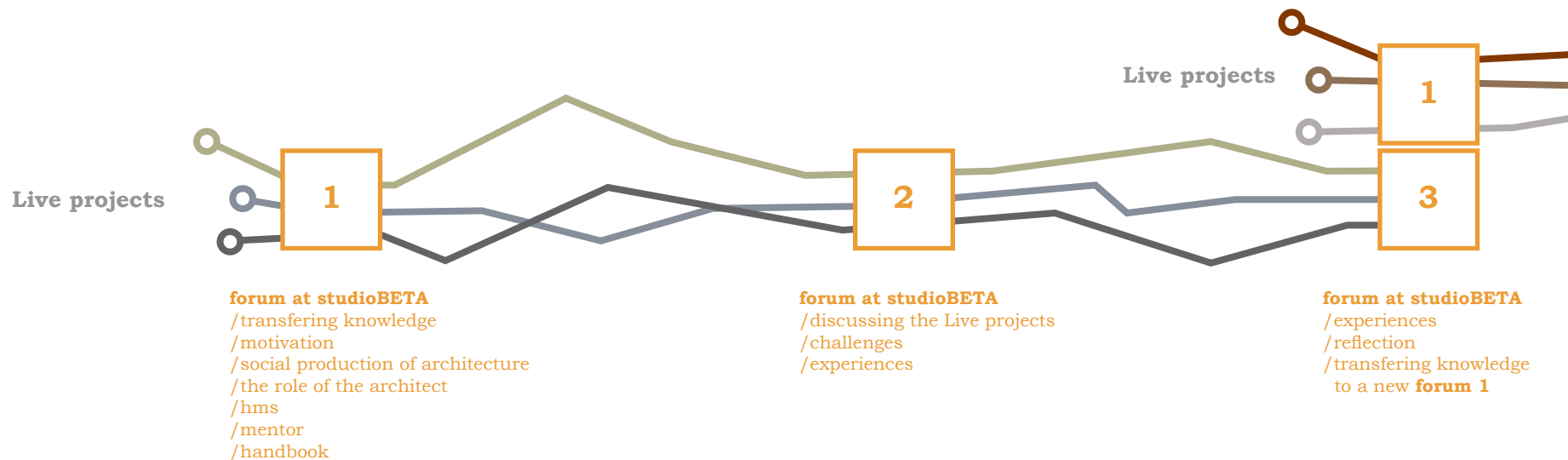Complexity/mindset

Academic development

ego

mentor

peer

How?

How?

A LiveProject is not like a course. To understand the idea behind the LiveProject framework, it's good to explain through projects that have been done by students previously. Projects have been done "live" by architecture students for many years, but with no framework attached. Students have done the projects on their own, only being mentored a few times by teachers using their spare time.

The Live Project resources make us of other students' experiences. This is to help improve the learning outcome, while keeping independence, without removing the quality and advantages doing a project on your own. Nothing except the safety courses are mandatory, but they will likely be a good resource for you during your project.

The Live Project module is organised to support you in the development of the design, management and critical skills identified earlier in this handbook. This is through seminars, tutorials and specific resources that have been developed for the module.

Live projects

Live projects

1

2

3

1

forum at studioBETA
/transfering knowledge
/motivation
/social production of architecture
/the role of the architect
/hms
/mentor
/handbook

forum at studioBETA
/discussing the Live projects
/challenges
/experiences

forum at studioBETA
/experiences
/reflection
/transfering knowledge
  to a new **forum 1**

Live Project resources

ROUND TABLE
Round Table is an open regular forum for interested students and mentors.

START-UP TALKS
In the beginning of a project, you will have a talk with your mentor This is to discuss the your wishes, the project, the resources you need and reveal some of the challenges you might meet during the process. In the initial phase there will also be offered different case workshops and online lectures.

MENTORING
Architectural
If difficult problems and questions arise, you will have a mentor available for some sessions during your process. However, in general, it can also be good to discuss the project and process with the mentor, maybe they have some tips?

Student-to-Student
Former LiveProject-students are often available and glad to discuss your project. For some of the challanges, it is often easier to talk with someone that has recently been through the same issues. Ask Studio:Beta for available students.

Engineer
Some projects require more than architectural supervising. Maybe the construction has to be checked by an engineer, or maybe the project need some kind of special fire protection? Remember to keep your mentor updated on these things to be able to book the skills in time.

Peer/Team to team
Use the teams from other projects. Discuss and present to each other. You will gain insights from presenting to others and understanding similar projects.

FORUM
Once or twice during the semester, there will be held a WorkIn-ProgressTalk. This will be an opportunity to explain your project and your on going challenges to the other Teams and mentors. Afterwards there will be a discussion both about your project, but also a general discussion. Remember: This is not to impress the others, present what you got and tell them about your challenges.

If there are any common challenges across the different project teams, the mentors will try to set up relevant lectures that discuss the topics.

PREPARATION RESOURCES
If your project is going to be built, you will be required to attend a first aid and a health and safety course. This is of course for you and your group's safety and well-being, and has been very useful for former students.

REFLECTION
The learning often happens afterwards. When the project is complete, you might start to understand more of what you have done the last semester. It's important to write about your experience to improve your reflective process and learning. What have you discovered? What was difficult? What was different? This could also be a basis for a text about your project if you want to publish it.

WRAP UP
In the end the project will ideally be wrapped-up through a reflection talk together with the different project teams and mentors. Depending on the Team's timetable, this will be held either in the end of the upcoming semester, or during the next.

+ Must be elaborated by the faculty

Challenges and key themes

Doing a project on your own leads to a lot of challenges. The following themes are based on challenges former students have faced, and you will probably recognise a lot of them on your way. Most of these challenges are not present in our studio projects at university. Even if the challenges are hard to face, some of them might actually become the generator for your design. The limitations in your Live project can trigger new opportunities, pushing the process forward, helping you to figure out what is really important.

1   PROJECT MANAGEMENT

How much does a wall cost? What comes first, the wall or the roof? How do you regularly inform your partners? When going 'live', there are suddenly more challenges to solve, challenges that will never be directly visible in the finished project. This might be frustrating in the beginning. You maybe feel that you never design and that you only make phone calls and answer e-mails.

Things like the budget, building logistics and progress plans are important to keep in focus. You don't have to become an accountant, but know enough to have control of the finances. Ask experienced students or check the online resources on the Live Studio web page for references and tips to use in the beginning.

2 SAFETY

Live Projects often result in physical building and safety is always important when working on a construction site. Most accidents can be prevented by taking simple measures or adopting proper working procedures. If we work carefully, and take appropriate safety measures, there will definitely be fewer injuries, and our sites will become safe and more secure. Here are some important issues on health and safety that should be paid attention to on construction sites, for easy reference.

/ Go through the plans and schedule, before you start, and look for possible safety risks that can occur.

/ If something looks dangerous you're always able to make changes.

/ Appointed someone, or several people, to manage safety during the project. This person should be able to stop the work on site if they decide it's too dangerous.

/ Everyone on site should have completed a safety course on beforehand. This can be a meeting to go through the rules and explain the different tools you are going to use.

/ Inspect the equipment regularly to be sure it is working properly.

/ Provide personal protective equipment to everyone, including hard-hats, safety goggles, boots, work gloves and hearing protection.

3   VISUAL AND VERBAL COMMUNICATION

When doing a studio project, you're mainly required to communicate the project to other students, your teacher and the examiner. When you step into a 'live' situation, you suddenly have a much wider audience, both visually and verbally. For example, it can be smart to have a different drawing style for the muncipality than your potential sponsor. And how do you describe your project in words to your client, who probably isn't an architect? Always keep in mind who the recipient is when communicating the project.

"

Naustet i Haddal

For two months we had been preparing a concept and a 1:20 model of the boathouse. We were confident that my aunt and uncle were going to love the transparent facade made from 2"x 2" and plexiglass. We went back to Haddal to present what we had been developing since last meeting. We brought the neat 1:20 model and renderings showings how great the light was. This will be a success! "But, dear John... look at the model, have you forgotten that we live on the west-coast? This will be ruined the first winter. We would rather like to have a big window."

Depressed, we went back to Trondheim. How could we convince them that this was a good solution? Looking at the model, we realised that in the 1:20 model the 2"x 2" looked very weak. Back we went, but this time with a cropped 1:1 model showing the real dimensions, and luckily they were convinced to let us try.

Second year student

4 HANDLING THE RESPONSIBILITY

A Live project is very much real. If you ask experienced students they will say this is what makes it both fun and frustrating. Most Live Projects in Norway have been built, putting a big responsibility on the shoulders of the students. Stepping on someones studio project model may cause some tears, but the outcome of the roof flying of a building during a storm is far worse. Are you gambling with you clients money when ordering materials for a project? Dealing with this pressure is one of the challenges of being responsible for a Live Project. In Norway, most projects require an external architecture firm or contractor to sign the official building documents. Still, you´re making the decitions. Sharing your worries with your mentor and other students may help. Do not forget to spend time with your project team discussing your own thoughts. It´s never too late to take a reality check on whether it´s actually wise to push the project through.

"

Example from the Eldhuset building process

Jeg har fått et unikt innblikk i det alvoret som faller på et valg i det øyeblikket man innser at valget kommer til å ha betydning for noe som skal bygges og stå et sted i mange år. Hvor viktig det er at man velger rett. Hvor mye som står på spill. Hvor utrolig mye det valget betyr, ikke bare for en selv, men for alle andre.

Det alvoret opplever man ikke på tegnesalen.

5   EXPECTATIONS

Creating expectations is important for getting your client on board with a project, but it can also be difficult if the project does not reach the expectations of the client. Clarifying everyone's expectations is good for preventing disappointment. Having a good dialogue, where everyone is on-board with the conditions, makes for a good foundation for further work. This can easily be done through a conversation about the scale of the project and what each and every person´s expectations are.

Be true to your abilities and the fact that you are still students. Make sure the client understands your limitations. An open dialogue is much better than promising something you will not be able to deliver in the end.

"

Example from Tagpuro

When working in the Philippines, we spent a lot of time discussing how not to create false expectations. It´s always easy to promise more than you might be able to achieve, and because of our limited time we did not want to leave the community with a half finished concrete structure they would not be able to complete themselves. To prevent this, we set up a plan to present the project in stages, finishing one part at the time, leaving the project usable at the end of each stage. Then, if we ran out of time, we could leave and there would still be a meaingful project for the community. Personally, we knew we might complete all the stages, but we chose not to tell anyone.

Kristin Solhaug Næss

6   INTEGRITY

Your client`s wishes are important, but they are not gospel. It can sometimes be hard to differ between rational demands and demands that might exploit you as a student. It's in everyone's interest to do a good project, but it's okay to say no if it jeopardises your integrity. Questions like this can be good to discuss with someone that's not too involved in the project.

7   TEAM WORK

Most architecture students at NTNU are familiar with teamwork. What can be different when doing a live project is that the complexity and amount of tasks increase. Perhaps divide into different responsibilities (maybe even leaders?), write short meeting minutes and have regular team evaluations. Discuss expectations and motivation within the group. Do you all have the same goal? What is expected of you as a team member?

"

Example from the Eldhuset project

Man har ikke opplevd gruppearbeid før man står på en bygge-plass, etter ti dager og 150 arbeidstimer, og krangler om vindu-et skal stå midt på veggen, eller ti cm til side for midten.

Man må, i en gruppe, tørre å si det man mener. Man må stå for det man mener er rett, men man må tåle å inngå kompromiss-er. I flyt er gruppearbeid en fryd. I motgang er det et helvete.

8   PREPRESENTING A PROJECT IN PUBLIC

When doing a project in the studio, you own it together with your fellow students. The project and your opinons about architecture is kept within the studio's walls. When creating a project in the real world, everyone is a part of it. You have to stand for what you have created. Even if it is a small and private project, everyone can have an opinion on it - neighbours, clients, the municipality and the media. Some comments are constructive and some are positive, while others can be negative and irrational. Listen to the comments, and don't give up even though if someone is very critical. It might be a good input for your project.

"

Example from the Rjukan Torgstove

Rjukan Torgstove was a public project in the center of the small town Rjukan. Our goal was to create a discussion around old and new houses. When the local newspaper published our illustrations, everyone suddenly knew about our project and of course had an opinion. The experience was of course both uplifting and demotivating. We experienced that people will always have different opinions on what you do, and no matter what you make, there will always be someone that criticises everything. But don't worry, most people are nice :)

Third year student
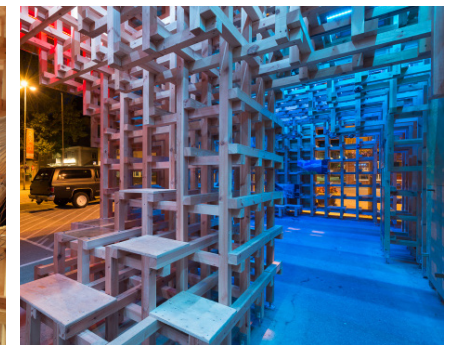
9   THE MUNICIPALITY AND LEGAL REQUIREMENTS

Whether you work abroad or in Norway, it can be a good tip to contact the local municipality. They can inform you about important boundaries, required documents and deadlines to follow. In Norway, guidelines are set by the municipality, either through a "regulering-splan" or a "kommuneplan" and is smart to consider from an early stage.

Most built projects in Norway require forms that have to be approved by the necessary officials in the project's municipality. An approval can take everything from three weeks to three months. The first thing to to do can be to ask the municipality for a "forhåndskonferanse". This is a meeting with a municipality representative whereby you present your initial intentions, programme and site and get important guidelines for your project in return.

Example from the Boat House in Haddal

When making the boathouse, we called the local municipality to check whether were any formal challenges or not. They told us that it was just a standard procedure with three weeks turnaround. While discussing the project with our mentor, he insisted that we should ask for a "forhåndskonferanse". At the moment we didn't knew what it was, but we did so anyway. It turned out to be a very helpfull meeting between us as architects/clients and the municipality. The formal process wasn't that easy as initially explained, we had to send an application to the local county management which had a longer turnover. Luckily we revealed the challenge early enough.

Second year student

10 REFLECTIVE THINKING

When you have too many deadlines and urgent tasks, it can be hard to remember to reflect upon the things you do. Try to write down your reflections and thoughts. This will both give more insights and can be a helpful tool afterwards when trying to understand your own process.

"

Dette kan kanskje være 'kjeisamt' som faren min ville ha sagt, men betydningsfult for dere ettersom det dreier seg om å 'tenke seg om skriftlig' (som Anders Johansen ville ha sagt). Å sitte igjen med opplevelsen alene, er som å gå på fylla. Det er når man tenker seg om skriftlig at innsikt oppstår.

Hans Skotte

11 PARTICIPATION AND OWNERSHIP

When doing a public project, there will be a lot more stakeholders involved than just your formal client. It can be quite challenging involving everyone affected by your project. The terms regarding participation through action and the norwegian "brukermedvirkning" are often used, yet not well understood. That´s why it can be good advice to keep it simple and start with listening.

Whether you work with a community from another culture or a town in Norway, those actually living there know better than you how things work in that area. Instead of "letting" stakeholders participate, aknowlegde what they know and make them necessary for your project. If ideas come from them, their ownership will naturally increase. Ask before suggesting and listen before speaking.

You can then be the magician transforms their words into something tangible, something they would never have dreamt that their ideas could have created.

12   SOCIAL AND ENVIRONMENTAL SUSTAINABILITY

Sustainability, both environmental and social, is a priority of the majority of Live Projects. This is as a consequence of working with client and stakeholder groups who have limited capacity and resources but also because of the importance we place upon sustainable practice at SSoA.

Many other design-based projects engage directly with environmental sustainability in their proposals, providing visions of sustainable services, construction and infrastructure to their clients. Client groups often then go on to seek funding on the basis of these visions to make their buildings and neighbourhoods more energy-efficient.

In addition to environmental sustainability the majority of projects actively promote a socially-sustainable agenda. Live Project groups explore, reveal and develop new and existing social relationships of their site. Through embedding participation in Live Projects students help local citizens value and demand good architecture and sometimes even provide the means to produce it themselves - in this sense Live Projects helps build resilience in local communities.

HMS

Contracts

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Projects by category

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Bibliography

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