

# The Tactility of Taste

An artistic research on the symbiosis of Nordic cuisine  
and interior architecture

## Exposition

In 2024, the Nordic Kitchen Manifesto marks its 20th anniversary. Back in 2004, an agreement was signed by 12 chefs from Nordic countries, envisioning their values and hopes for the future of Nordic cuisine. This novel (and at the same time ancient) perspective on food forged its distinctive identity, carving out a world of self-expression. Embedded within the realms of architecture, artisanship and design, Nordic cuisine has cultivated its own expression of reflecting time and place.

This piece marks a beginning. This written piece can be viewed as a collection of thoughts that have not settled yet, but are in fact evolving and growing. The words presented are not definitive or absolute truths; instead, they represent fragments of a concept that I perceive has potential. In the language of a chef, I'm currently sourcing my produce, figuring out the menu I can compose with it. I have an idea of what it will feel like to taste it, but I do not know what ingredients will bring me there yet.

Neither food, nor design should be discussed in isolation from the context of time and place. They are mediums for expressing ourselves in society – a celebration of personality, taste, and values. Undoubtedly, the tangible aspects of both food and interior are linked to a realm abundant with symbolic value. At their core, both represent something more profound; they are part of a context, an idea, a movement.

In essence, the significance of interior architecture parallels a well-designed plate of food. Both are carefully arranged, imparting purpose and meaning. Interior architecture communicates without words, narrating stories through light, colours, shapes, materials, and textures. Simultaneously, food expresses origin, belonging, artisanship and emotions. It tells stories through senses. The project seeks to make taste tactile in a spatial context. In this work, my aim is to explore deeper layers of this distinct symbiotic relationship. I want to find ways to describe spatial and culinary unity.

The following chapters consist of fragmented thoughts, collectively presenting a more comprehensive way to see the connection between food and architecture. Together, these chapters strive to cultivate a multifaceted understanding, providing narratives from different realms. Whether enjoyed à la carte (individually) or as a tasting menu (complementing each other).

Today's Selection of Chapters

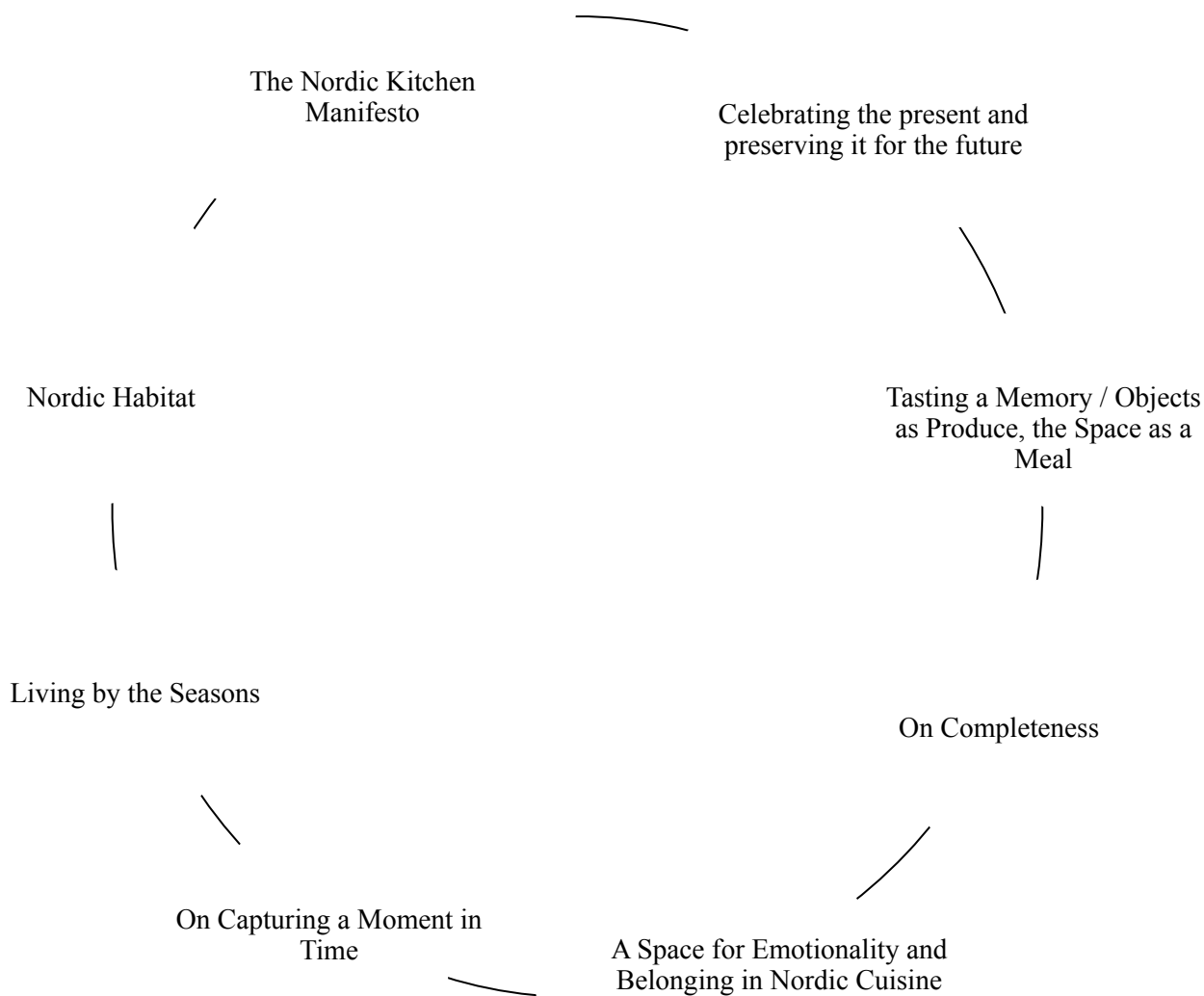




Fig. 1, Exhibition of Studio 3, Josephine Sassu:  
Time and Space in Nordic Cuisine, 2023, own image





Fig. 2, Nordic Habitat, 2023, own image



## The Nordic Kitchen Manifesto

Nordic cuisine is about time and place, writes René Redzepi in his journal in 2004. In the same year he develops and signs a manifesto in Copenhagen with 12 other (male) chefs representing the Nordic countries. Denmark, Norway, Sweden, Greenland, the Faroe Islands, Iceland, Åland and Finland hereby agree to officially work together and build a culinary world with what the soil and the sea gives them. As poetic as that sounds, there was and is a geopolitical layer to this as well: Strengthening the connecting between countries of the Nordic region and thereby strengthen *Norden* as a region in a global context (Nordic Co-operation, n.d.).

The Nordic Kitchen Manifesto is a commitment to redefining Nordic cuisine by emphasising locally sourced, seasonal ingredients and sustainable practices. It seeks to foster a deep connection between food, culture and nature. Rooted in principles of simplicity, purity and a sense of time and place, the manifesto has not only significantly influenced gastronomy in the Nordic countries, but became a way of approaching produce within gastronomy on a global base. In fact, the basic principles of the manifesto could actually be applied anywhere in the world. The values it manifests go beyond the concept of countries and borders, to repeat, it is about the connection one has to the surroundings and to feel the time passing.

At restaurant K2 in Stavanger, Norway, sourcing guidelines are defined by different principles prioritising products from the region of Rogaland. Meat is exclusively obtained from personally known and visited local farms, while seafood relies on wild bi-catch from local banks outside Jæren, varying seasonally. Involving techniques of preservation like pickling, fermenting, drying and salting ensures a year-round supply of locally sourced produce (K2, n.d.). In a conversation with Elisabeth Kress, one of the founders of K2, she outlined the key values of Nordic cuisine:

*Rent/ Simple* – not overly explanatory or complicated.

*Råvarefokusert/ Ingredient-focused* – using what naturally grows around us, requiring minimal human intervention.

*Lokalt/ Local* – supporting local actors working under the same regulations as us. This allows for close collaboration and a circular economy in our counties.



Fig. 3, Dish by Noma R&D chef Mette Søberg, 2022, by Isager, <https://www.ditteisager.dk>



Fig. 4, Ola Klepp and Elisabeth Kress from K2, n.d., by Saatvedt, <https://www.restaurantk2.no>

## Nordic habitat

To talk about local food is to talk about land—the land from which the food comes and the stories told about it. This brings up the French notion of *terroir* (Gora, 2017). The French word *terroir* is defined as the combined conditions offered by nature – soil and sun, wind and rain – that endow food with its unique identity. Amy Trubek discusses in *The Taste of Place: A Culinary Journey Into Terroir*.

*In France, food and drink from a certain place are thought to possess unique tastes. Thus, more than words, terroir and goût du terroir are categories that frame perceptions and practices. Terroir and goût du terroir are categories for framing and explaining people's relationships to the land, be it sensual, practical, or habitual. This connection is considered essential, as timeless as the earth itself. (Trubek, 2008)*

However, *terroir* and *goût du terroir* do not describe the relationship between food and land; they only describe how people perceive the relationship between food and land (Gora, 2017).

Nordic cuisine is a way of connecting place and time in a culinary context. Place cannot be separated from time, as the habitat is shaped by the changing of the seasons. Using the world habitat instead of *terroir*, I want to highlight the aliveness of the land. In the context of an ecosystem, a habitat refers to the specific environment or space where a particular organism or community of organisms lives. It includes both biotic (living) and abiotic (non-living) factors. Each habitat supports a unique set of species adapted to its specific conditions, creating a complex web of interactions within an ecosystem. Habitat hereby also becomes the nurturing mother of culture.

Nordic cuisine aims to create the illusion of a living environment being served on a plate. It is about understanding and deconstructing habitats (Redzepi, 2015, p.14). Reflecting on a region through a meal and creating a whole world around it through design, becomes an important tool to preserve the cultural heritage of a region. In other words, Nordic cuisine is a way to carry the cultural heritage of the Nordic habitat safely into the future. It is about keeping traditions, crafts and knowledge of local materials alive.

The design then becomes a mean to celebrate what connects the space to its habitat. The design exhibits the connection between the space, its history and its environment. Designing a space for Nordic cuisine to curate its belonging in its



Fig. , Selection of mushrooms at Noma, 2022, by Isager, <http://gitteandersen.dk/ditte-isager/>



surroundings, how it expresses the climate, the geographical position and the cultural heritage that comes with it. Scaling this through into the size of a building, it is about connecting the building to its environment. It is about telling the story of its past through design: in an honest and reflected way. The chosen materials anchor its belonging.

Just as the culinary compositions intend to link the produce back to its natural habitat, the space links the visitors to experiencing the local culture. However, a habitat stands in direct connection to the seasons. The connection is being beautifully described in a dish by chef Magnus Nilsson which he used to serve at his restaurant Fäviken. Although Fäviken, located between the mountain Åreskutan and the deep, cold lake Kallsjön in Jämtland, northern Sweden, closed in 2019, Nilsson continues his work of advocacy and research for Nordic cuisine. For a few weeks at the end of each summer, they would serve a selection of berries made up of whatever was mature that day.

The dish *Perfectly Ripe Berries Still Warm From the Evening Sun* depicts how habitat and climate influence the intensity of taste. It was “a simple plate of perfectly mature berries picked at the peak of their ripeness and still warm from the last rays of the evening sun” (p.125). At the restaurant the just-harvested berries would simply be arranged on plates with nothing more done to them, and then rushed to the guests as a final little plate to share and enjoy in front of the fireplace. The long days and cool nights in summer result in a phenomenal concentration of phenolic compounds (what gives it the flavour) in the berries that grow in the north.



Fig. 5, Perfectly Ripe Berries Still Warm From the Evening Sun, from Nilsson, M. (2020). *Fäviken: 4015 Days, Beginning to End*. Phaidon Press Ltd., p. 126



## Living by the Seasons

To live in a certain habitat means to live by the seasons. Living by the seasons in the Nordic region is deeply ingrained in the cultural and lifestyle. Embracing the ever-changing natural cycles, Nordic inhabitants adjust their daily routines, culinary choices, and recreational activities based on the distinct characteristics of each season. This attunement to the seasons reflects not only a practical adaptation to the Nordic climate but also a cultural appreciation for the beauty and uniqueness each season brings.

The Sámi people, indigenous to North Europe, follow a unique tradition of dividing the year into eight seasons, rooted in their deep connection with nature. Each season is marked by distinct natural phenomena and activities. The names and customs associated with these seasons differ based on the specific region in Sápmi, considering variations in language and seasonal traditions. In acknowledgment of their profound comprehension of habitat and season, I portray my personal experience of the shifting seasons in Oslo and its surrounding areas.

Spring-summer is a love letter to life, it is the anticipation of the abundance of summer and an anticipation comes often with even greater joy than what is being anticipated. The space is full of energy and every guests who visits immerses in it. The space is daring, it is like going for a swim when the joy to be able to swim again is so great that one forgets the water is still cold from the winter. Windows are being slightly opened to hear the flowers bloom and the birds sing. Cool wind blows into the space but hearing the spring is worth it. The space still provides warmth and comfort



Fig. 6, Norwegian summer lunch, From Bech, T., & Hisdal, S. (2000). Herskapelig: Norge rundt på 1. klasse. Kagge Forl., pp. 40-41

through materials, just like we still have to wear woolen sweaters in the spring summer evenings.

During summer, the space opens up as far as it can and encourages the guests to sense the soft smell in the warm evening breezes. The air vibrates from all the insects flying busy from flower to flower. Evenings seem to never end, the sun never sets. Just like day and night are blurred, the space now blurs the lines between outside and inside. Elements from outside are invited in, the warm wind, the tickling rays of the sun. Flowers and fresh produce create the feeling of a garden inside, there is so plenty of it all. The space is spontaneous in summer. It is as fruity as it is briny.

Summer-autumn reflects a melancholic joy. Fruity becomes earthy. Materials that give warmth are introduced to the guests. Wool and comfort for those who wish to the warm long nights would continue, even though it almost is too cold to sit outside now. Others have accepted the end of summer and seek the inside of a space. The space is silent while it takes farewell with the summer, keeping only a few souvenirs for memory. Lights are dimmed to give the guests the chance to part with the natural light. The space marks the ending

of summer by slowly secluding itself and gradually getting ready for the long winter.

In autumn the forests birth mushrooms and the apple trees carry their dark red treasures, new scents, new sounds, new images, new colours. Trees change their colours and their leaves can be admired one last time before they fall. All the green disappears, slowly. The space takes now its final farewell from the summer. Memories of sitting outside are being caramelised while sitting warm and comfortably on the inside of the space. The space reflects the calmness and encourages contemplation. It's not gloomy or heavy, like a Nordic winter; autumn is bright and stormy.

Autumn-winter might be darker than the winter. Without the snow, the darkness came quickly and seems so heavy and persistent. Everything seem to get so unbearably cold in the anticipation of winter. Storms tumble through everything that happened over the past year before they make it all fall into place one last time.

In the winter, the space is enclosed and becomes a shelter from the cold and grey monotony. Guests are seated in a space of warmth and comfort, reflected in the materials. Outside, ice cold winds are whistling through little cracks and snowflakes are covering the everything under their heavy white

blanket. The sounds are dimmed, the light is dimmed. The weighty darkness is being embraced, not fought against. Remnants from autumn remind the guests of summer that now seems so far away. The space takes care of its visitors, it becomes a sanctuary of collectedness and togetherness.

Winter-spring starts silently and not knowing whether it is starting or if it is just hope, the space slowly shifts again. Sun rays seem to reach the inside again, trees and shrubs are showing their first buds, so green and purple and vulnerable. The changes are still so fragile. The floral vulnerability is reflected in the space. Materials are light and transparent, cold but warm up through touch. Some branches with buds are being brought into the warmth inside so they can bloom for us. Just like snowdrops and crocuses, the space too awakens from under its snow blanket. Lighter and fresher colours are being introduced as the snow melts and drips from all edges.

Spring is the evidence of the new start, life is now firmly exploding. Every bud wants to bloom, every plant pushes its leaves out towards the sun and everything is being born everywhere. The space reflects this tingling joy. It opens up again, it introduces fresh produce, tart colours and textures that are al dente. It now is grassy, refreshing and blooming. There is a tartness to the space, it tingles, it excites with a new freshness and purity.

## On Capturing a Moment in Time



Fig. 7, Outside of Fäviken, 2014, by Wagner,  
<https://seelenschmeichelei.de/faeviken/>

*Foraged frost, beet sugar and very good cream*

*“The dish is in a way very simple, but as an eating experience it is exceptionally complex. At the bottom of a bowl there is a spoonful of just-whipped cream of great quality. No seasoning, nothing to distract from the freshness and aroma of the cream itself. On top of the cream, five drops of reduced apple juice, not to impose the taste of apple onto the dish but rather to add a fresh, undefined fruity acidity. The frost would be harvested in the morning and kept in lidded boxes in the freezer all day to preserve its texture and clean flavour. In front of the eater, we would sprinkle the whole plate with a small spoon of brown beet sugar which added a deep, earthy minerality.” (Nilsson, 2021, p.255)*

To live with the seasons means to live in the present. It means to live with what is given and accepting what is not. Meeting Billy Wagner from *Nobelhart & Schmutzig* at the *Esskulturwandel* Symposium 2023 in Brandenburg which he organised, he explained how absence as an active element can be a way to communicate values. As opposed to a version of placeless haute cuisine, in which fresh raspberries are served no matter the season (Gora, 2017), the absence of produce that is not naturally available in a certain region during a certain season, becomes a meaningful statement. In fact, it conveys a spirit of change within the realms of both agriculture and gastronomy.

Nordic cuisine strives to avoid overwhelming guests with the excesses of global consumerism. Instead, it emphasises the value of produce rooted in regional knowledge and seasonal availability, challenging conventional notions of luxury. Guests are offered to experience a moment in time, a moment in the present. In a thought-provoking conversation on what culinary luxury can mean, René Redzepi and David Zilber explain that what they do is trying to offer us something exceptional that can only be experienced in a short window of time. "Try to get that one mushroom that's in season for three weeks of the year that only two foragers in Denmark can get." (Repanich, 2018).



Fig. 8, Selection of mushrooms at Noma, 2022, by Isager,  
<http://gitteandersen.dk/ditte-isager/>



## On Giving this Moment a Space/ A Space for Emotionality and Belonging in Nordic Cuisine

Food is the maybe most inherent way to express culture. Food is a way to share culture. By gathering around a meal, we express care for each other and care for the originating region of the produce. Nordic cuisine beautifully encapsulates this sense of care. Through its emphasis on the proximity of of the origin of the produce, Nordic cuisine creates a unity between culture and nature.

“For one thing, and unlike most other artefacts, food is made to be consumed. It represents an event, not a thing.” (Rousseau, 2012)

Food brings together people and thereby creates a social space. Social spaces are to a certain degree tangible in the physical world and manifest themselves through the way a room is curated. With other words, social spaces manifest themselves in the way a space is being used and through what objects are being introduced to it. To me that is extremely interesting.

In the same manner a meal can tell a story of origin, belonging and artisanship, a room can echo that. Resonating through different layers of storytelling, an experience becomes complete and fulfilling to the eating guest. It becomes an experience.

*The greatest form of gastronomic beauty occurs when the guests themselves have the experience, instead of us taking them by the hand and giving them idealised input. They must create their own image of the experience, so it becomes more than just a nice taste. (Redzepi, 2015, p.14)*



Fig. 9, Descent, 2007, by Bjertnaes, from Borda-Pedreira, J. (2019). *Sverre Bjertnaes*. Arnoldsche Art Publishers, p.58.



The space now becomes a vessel for emotions. Many guests experience a sudden understanding of the interconnectedness of nature when tasting a bite of a carefully composed dish. They experience the habitat, the seasons, the way time passed. They experience how they are part of it all. These experiences are loaded with emotions, the place suddenly becomes a space for emotionality and belonging. A feeling of togetherness emerges.

In a conversation between Eileen Gray and Jean Badovici, later published as "Maison en bord de mer" (House by the Sea) in *L'Architecture Vivante* in winter 1929, Gray illustrates the idea of emotional space.

*But how can one express an era and, above all, one like ours that is so full of contradictions, where the past survives in so many respects and where, on the other hand, one sees such extreme points of view?*

*– So you advocate a return to feelings, to emotionalism!*

*Yes, but once again to an emotion that is purified by knowledge and enriched by ideas and does not exclude the knowledge and appreciation of scientific achievements.*



Fig. 10, *Bloodlines*, 2021 by Lorentzen, <https://www.kunstavisen.no/artikkel/2021/ida-lorentzens-bloodlines-2021>

## On Completeness

Nordic cuisine revolves around the theme of belonging, with completeness achieved through understanding of time and place. Chef Halvar Ellingsen from Kvitnes, a farm-to-table restaurant in Vesterålen, Norway, describes this concept as a circle encompassing cultivation, harvesting, preserving, and composting (Kvitnes, n.d.). The idea is to establish a connection to the land and the entire process of food production, emphasising a sense of belonging that goes beyond the borders of a plate. Kvitnes, situated at 69° North, embodies this philosophy by incorporating the principles of sustainability and a holistic approach to food, fostering a deep connection to the local environment and its culinary traditions. “It takes years of preparations – a good compost, nutritious soil, wholesome feed, the right weather conditions, gentle harvesting and gracious slaying. Everything relies on everything, and if something shifts, everything shifts” (Kvitnes, n.d.).

A single bite of a well-composed dish that reflects both the habitat it is created from as well as its connectedness to the seasons can be a reminder of the completeness of nature. Isn't it truly beautiful how an innate sense of belonging and grandeur can be felt from something that perfectly fits the inside of a spoon? There is a feeling of completeness in the profound connection between the sensory experience of food and our deep-rooted emotions. The simplicity of a spoonful carries the potential to evoke a range of feelings, from comfort to timeless nostalgia to awe and appreciation for the culinary artisanship.

Understanding in which ways elements complement each other and thereby create the completeness is an art form of its own. It often takes years of experience to be able to assemble completeness. Underlying is the knowledge of having understood that we are part of something bigger than ourselves.

The concept of completeness is exemplified through distinct instances. At the Oslo food symposium 2023, architect Bjørn Inger Melås explored Félix Guattari's three ecologies as a framework for understanding different layers of connectedness: physical ecology (environment and raw produce), social ecology (interdisciplinary collaboration), and mental ecology (care for self and surroundings).

Another example is chef Heidi Bjerkan who dedicated decades to create what today is known as restaurant Credo in Trondheim, Norway. Credo works closely together with local farmers like Jon Fredrik Skaug from Fannremsgården who preserve cultural heritage and knowledge through their work.



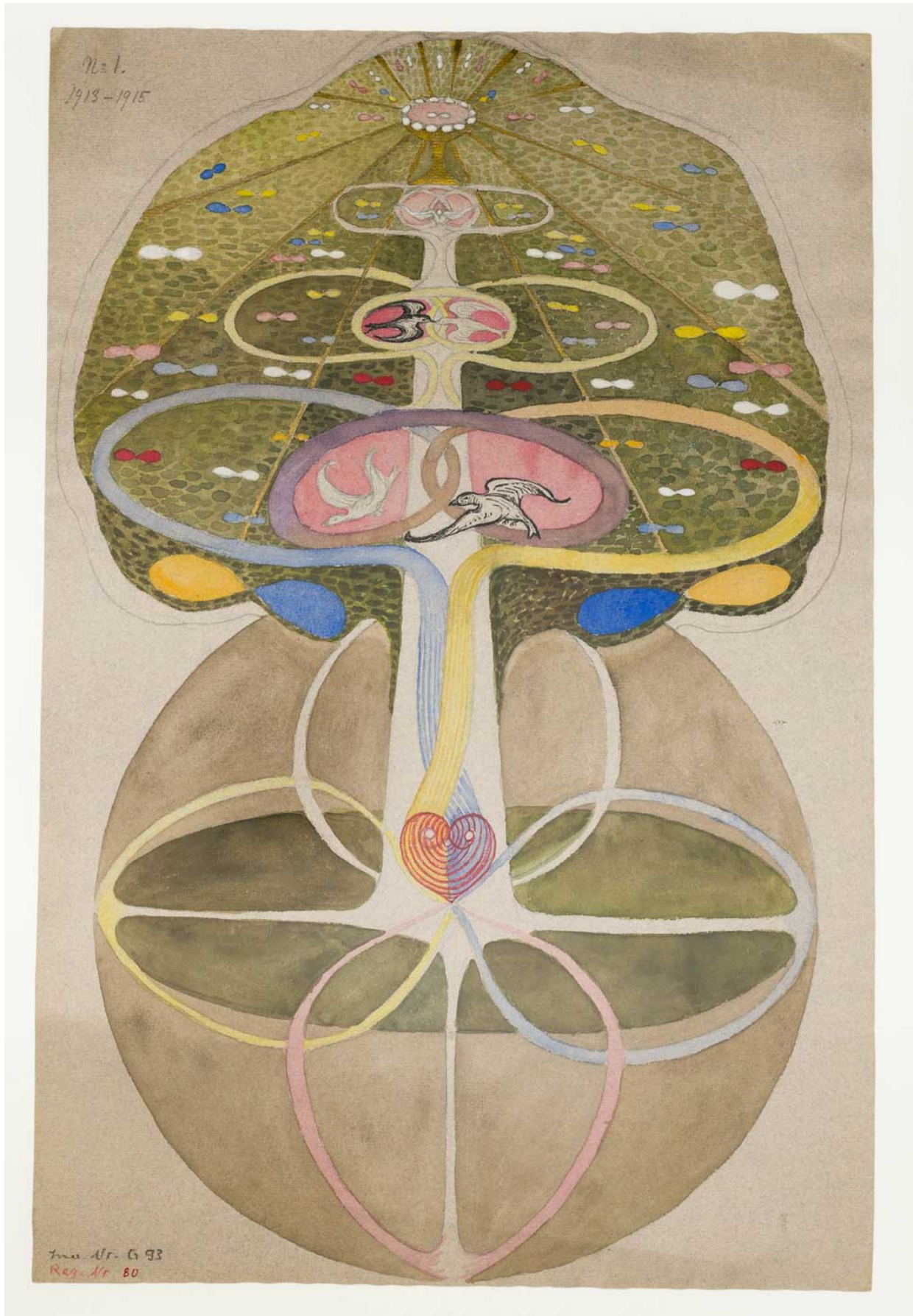


Fig. 11, Tree of Knowledge, No. 1, 1913–15, by af Klint, <https://www.artforum.com/events/hilma-af-klint-4-249568/>



Characteristic for Nordic cuisine is the aim to give their values a physical, tangible vessel. In this example the vessel representing a sense of connectedness to the habitat can be found in the creations of Wathne Studio's ceramic production. Ceramicist Sissel Wathne designed a special set of tableware for restaurant Credo. Wathne uses langoustine shells, cow and reindeer bones that remain after meals at Credo and processes them into glaze using traditional techniques (Studio Wathne, 2022). This way the tableware carries memories of past living beings and emotions.

Time becomes part of the design. The memory of the past and mixes with visions of the future. Correspondingly, Swedish chef Magnus Nilsson uses time as an ingredient for his dishes:

*Things that have been cooked with leaves decomposing under the snow for one winter*

*In a grove of birch trees, walking around one spring morning, after the snow was gone but before the grass had started to grow, I smelled something that I smell every year at this moment. It was the smell of decayed organic matter becoming new life again in the great carbon cycle.[...] In the years after that, every spring we collected and dried bags of leaf mould from that grove of birch trees and kept it in store for the rest of the year. It really became my go-to seasoning when looking for that earthy tone wherever we wanted it.*  
(Nilsson, 2021, p.201)

Using time as an ingredient Unity is composed of diverse elements that complement one another because of their differences. This interconnectedness, whether in the grandeur of nature or the simplicity of a meal, highlights the importance of recognising and appreciating diversity in unity.



Fig.12, Testing glazes made from langoustine remains, 2022, by Wathne, <https://www.instagram.com/p/CcvR3nsDU9/?hl=de>



Fig. 13, Potatoes and autumn leaves at Fäviken, 2014, by Issson, <https://willtravelforgoodfood.wordpress.com/2014/02/23/faviken-jamtland-sweden/>



## Tasting a Memory / Objects as Produce, the Space as a Meal

Before even experiencing the first bite, the visitor experiences the space. The space serves as an extension of the culinary experience and ought to cultivate expectations and excitement. To design for Nordic food is to design a space that is daring and honest, exciting and simple.

The space changes with the seasons, it directs the guests' attention towards what is happening on the outside, like a curious look outside the window. The space accommodates the emotionality of the changing seasons, but also of the changing contemporaries. The space reflects on how people practice the passing of time.

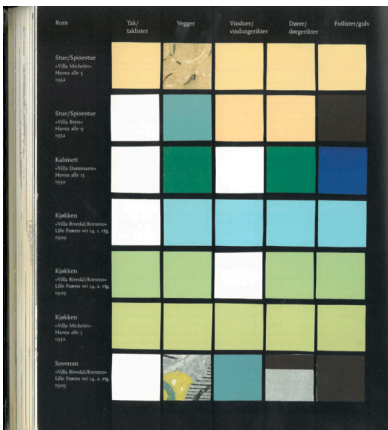


Fig. 15, Arne Korsmo's colour palette, From Brønne, J., Bøe, E. T., & Skjerven, A. (2004). *Arne Korsmo: arkitektur og design*. Universitetsforlag, p.46.

beyond what can be described in words, it is an experience that celebrates all senses we have. It has the ability touch onto a memory and make us feel something. I believe that something similar can be achieved through design. As an interior architect I become a curator of objects but also of feelings. Translating these thoughts into spatial practice results for me in a very poetic way of designing.

The space creates a distant memory subtle and elegant and not overpowering the taste of the food. It's just enough to combine the past, the present and the future.

The space is simple yet complex, the space is the rounded experience of a variety of components. Like in a well composed dish, there is harmony of grassy tartness, of floral fruitiness, a sparkling sweetness, grounded on an earthy base with an omnipresent salty note that allows the visitors to experience depth.

Food tells a story without words. It goes



Fig. 16, An old Norwegian kitchen, From Bech, T., & Hisdal, S. (2000). *Herskapelig: Norge rundt på 1. klasse*. Kagge Forl., pp. 56-57.

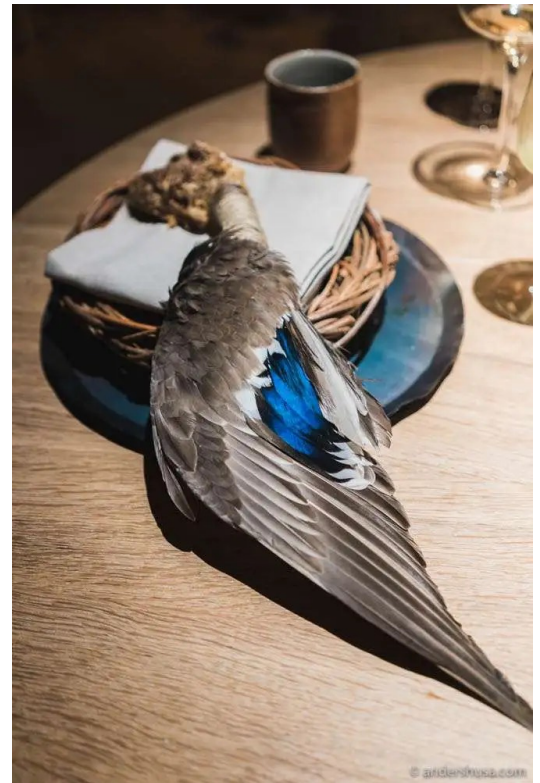


Fig. 14, Forest and Game season at Noma, 2018, by Husa, <https://andershusa.com/nomas-game-forest-season-the-best-and-most-provocative-season/>



Fig. 17, Fur coat in the hallway No.1, From Bech, T., & Hisdal, S. (2000). *Herskapelig: Norge rundt på 1. klasse*. Kagge Forl., p.28

The existing structures tell a story of the past, while the new elements connect the space to the present and thereby secure its future. There is this beautiful tension, this contrast, this feeling of belonging that emerges when connecting the past to the future. Past, present and future of the space are to be put in contrast to one another, reimagined in colours, patterns, textures, volume and light. Traditional crafts become complements to contemporary technology, the imperfect completes the perfect. The contrasts between old and new, handmade and machine made, unique and mass produced, lead me into the world of objects.

The symbolic value transcends various ways of being understood, it creates a social, historic and emotional belonging. An object exists in the space as a self-centred individual, however, it also exists as part of a community, a greater context.

*The symbolic value of an object refers to the semantic and cultural universe linked to it, which allows consumers to express their identity and social membership. Goods are symbolic as opposed to their supposed functionality; they are symbolic because they represent embodied symbols. (Baudrillard, 1968)*

An object is never just an object. It carries a cultural heritage which expresses itself through tacit ways. This symbolic value goes beyond the object itself, one object can anchor a whole space into a historical, cultural and social context. I see myself as a spatial curator. The objects I place in a space are like loose threads that together become interconnected in a weave of diverse cultural symbols. Colours, materials and objects used in the space are chosen with care, their story unfolds without words, instead, with visual poetry. Something so vague, it can only be felt and not said. It will become part of a memory the visitor keeps and shares throughout their life.

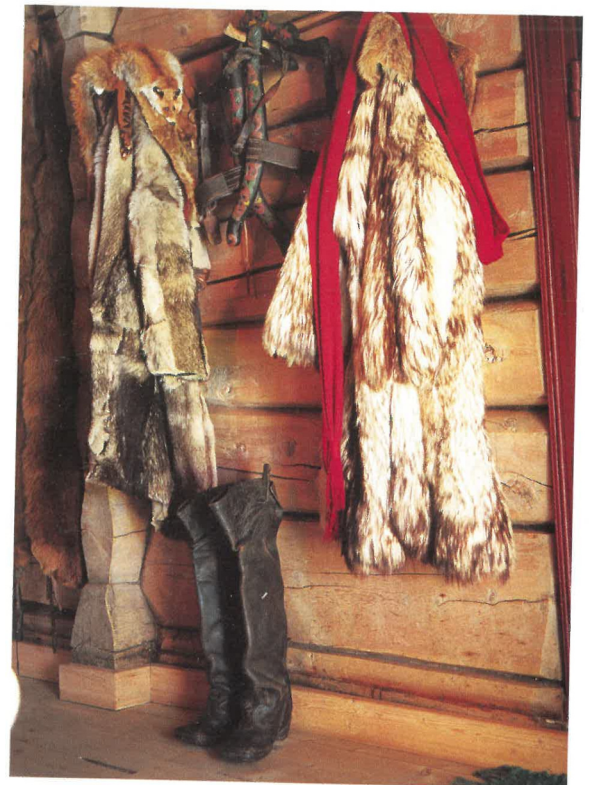


Fig. 18, Fur coat in the hallway No.2, From Bech, T., & Hisdal, S. (2000). *Herskapelig: Norge rundt på 1. klasse*. Kagge Forl., p.28



## Celebrating the present and preserving it for the future

To design for Nordic food is to make the space last. The space has a responsibility. It is to design in a holistic manner with thoughts extended towards all the fields that the design touches on to. It is to understand the consequences of a choice, to be critical towards design choices whose only purpose is to be aesthetically pleasing. However, understanding all consequences of a design goes beyond the horizon of the designer themselves. Therefore, it is necessary to have an interdisciplinary exchange between other designers, architects, urban planners, artists, researchers, scientists, producers, craftspeople, chefs and those who will use the space.

Understanding consequences is possible when one understands how different elements are connected to each other. One way of gaining a broader understanding, especially how social and environmental issues are interconnected is to implement ecofeminism into one's practice. Architecture is always political. My designs take an active stand on the fight for gender equality. Intertwining feminism with the topic of food and architecture becomes an important perspective for me as a designer. Feminism is a synonym to equality. Consequently, ecofeminism becomes a way to express the unity of culture and nature.

Ecofeminism becomes a way communicating values: Ecofeminism means to realise that patriarchal power structures are a driving force in the destruction of the environment. Ecofeminism describes the interconnectedness of the oppression of women and the degradation of the environment, asserting that both are rooted in similar systems of power, dominance, and exploitation (Britannica, 2023). Therefore, feminism is a key element when talking about social and environmental sustainability.

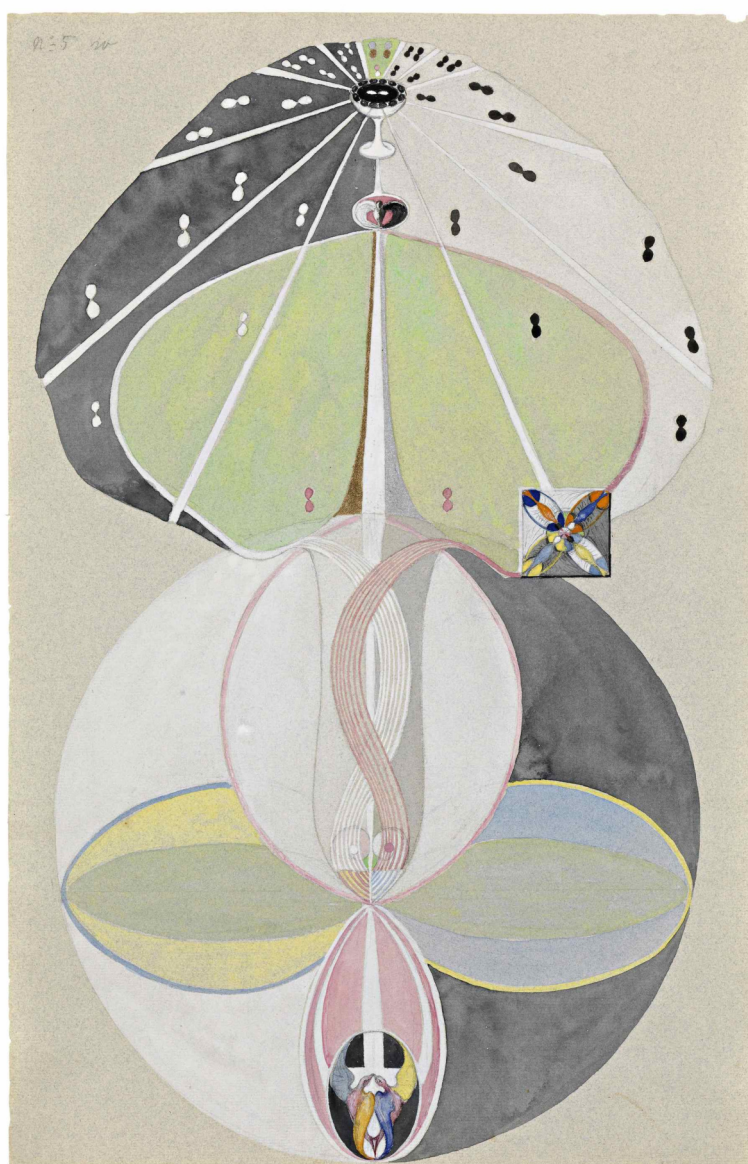


Fig. 19, Tree of Knowledge, No. 5, 1913–15, by af Klint, <https://www.arthistoryproject.com/artists/hilma-af-klint/tree-of-knowledge-no5/>

## Conclusion

In the exploration of the symbiotic relationship between Nordic cuisine and design, the threads of culture, habitat and time intricately weave together, creating a tapestry of culinary experiences that transcend the mere act of eating. It reflects identity, belonging, and sustainability. At the heart of this symbiosis lies the Nordic Kitchen Manifesto, a culinary doctrine that extends its influence into the world outside the kitchen. Design becomes a visual expression of the culinary values.

The Nordic habitat, a term broadened from the traditional French concept of terroir, becomes a guiding principle for both culinary and spatial narratives. It signifies not only the unique conditions offered by nature but also the dynamic relationship between a region's environment and its cultural practices. As Nordic cuisine seeks to present a living environment on a plate, spaces are designed to mirror the aliveness of the land, creating a holistic experience that extends beyond taste.

Living by the seasons is a fundamental aspect of Nordic life, shaping daily routines, culinary choices, as well as the framework we design around it. This close relationship to the seasons, from the anticipation of spring-summer's abundance to the reflective melancholy of autumn, touches on to a feeling of understanding and belonging. The space becomes a vessel for the emotions associated with the seasons, offering a tangible connection to the passing of time where guests are not passive recipients but active participants, creating their own image of the experience.

Objects within these spaces take on a symbolic value, transcending their physicality to become carriers of cultural heritage and identity. The careful selection of colours, materials, and objects becomes a form of spatial storytelling, where each element contributes to a narrative that spans past, present and future.

Nordic cuisine, with its focus on diversity in unity and interconnectedness, finds an echo within interior architecture as it seeks to integrate various objects into a cohesive whole. The completeness within nature, experienced in a single bite, is mirrored in spaces designed to evoke a range of emotions. The symbiosis between Nordic cuisine and design is not a mere aesthetic consideration but a profound exploration of how spaces can resonate with the sensory and emotional experiences of food. Taste becomes tactile.

As the seasons shift, Nordic cuisine and design collaborate to capture moments in time. The symbiosis between Nordic cuisine and design becomes a celebration of the present and a preservation of cultural heritage for the future. Complementing each other, they create a sense of completeness nurtured by care and offer a deeper understanding for the interconnectedness of the world.



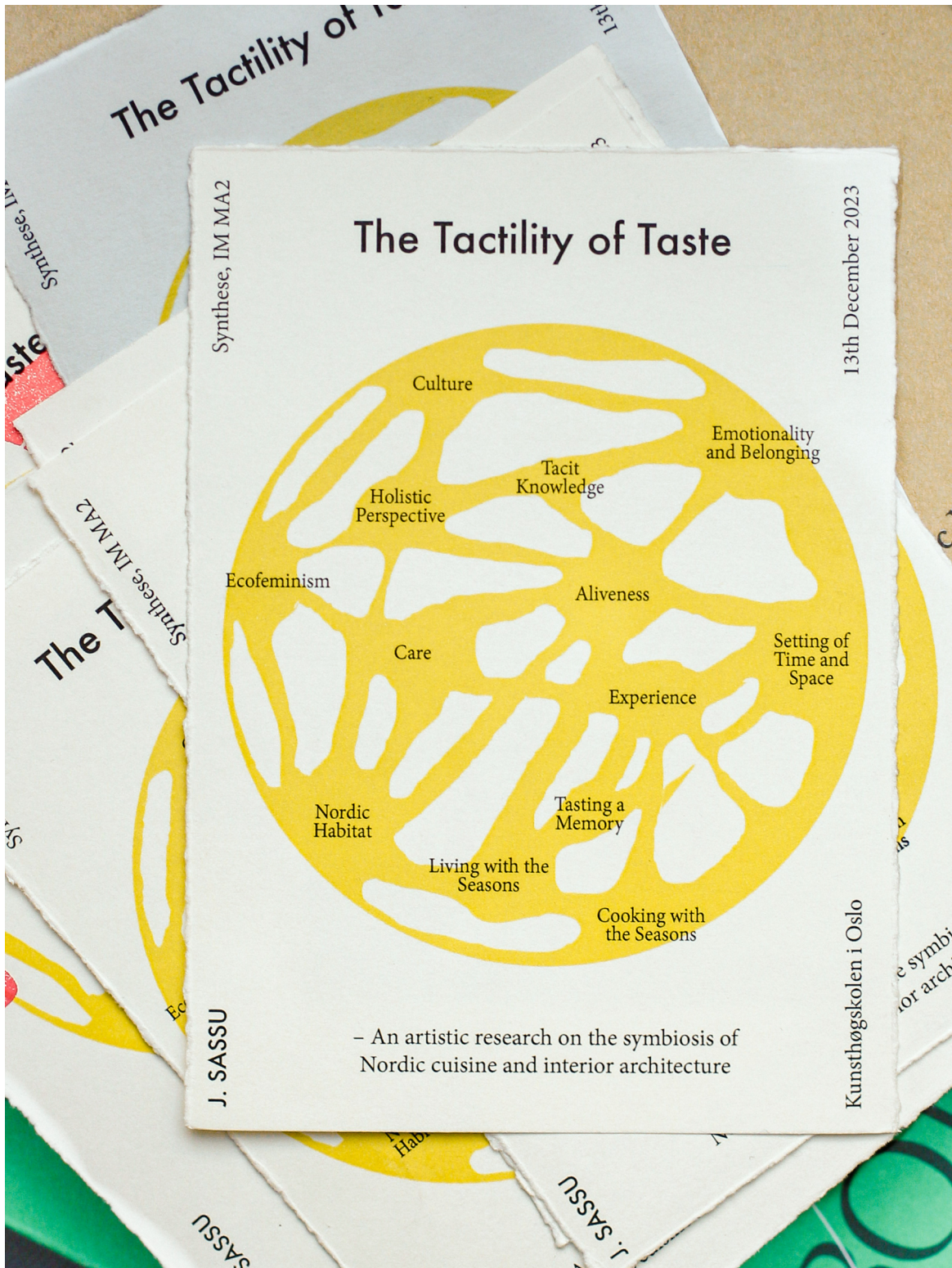


Fig. 20, A6 sized hand outs from my presentation, own image





Fig. 21, Detail from my project exhibition Time and Space in Nordic Cuisine, November 2023, own image

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