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Dear student,

Welcome to KTH School of Architecture for the academic year 2013/2014.

The programme at the Advanced Level consists of two years of study, including your Diploma Degree project, which is carried out during the last term, and after which you may be awarded the degree of Master in Architecture or Master of Science with a Major in Architecture, depending on whether you are enrolled in the five-year Degree Programme in Architecture or the two-year Master’s Programme in Architecture.

Our teaching at KTH is studio based, and we currently offer 10 different master studios, each of which provides a unique path through the programme. We genuinely hope that you will find the choices appealing and that one of the studios matches your direction of interest for the coming two-year period. A new feature this year is that the studios are numbered and devoted to a specific theme. The studio themes and course plans are introduced in this booklet and more thoroughly presented by the faculty on 2 September, 10.00-12.00 in the Red Tent.

Because the places in each studio are limited to 20-24 students, there is an annual selection procedure allowing you to list your preferences for the studios on offer. The programme administration then assigns places according to selection criteria that are presented beforehand. Please check the school’s website for all details and formal course requirements. Also please note that studios #9 and #10 will be offered only in the autumn term; they will include Diploma Degree students in the spring however. Fourth-year students who wish to enrol in studios #9 or #10 are therefore invited to choose another studio for the spring term.

The overall purpose of our studio structure at KTH is to ensure individual progression and individual deepening of knowledge, skill, and judgement within architecture and related knowledge areas. At this level of education, a student must demonstrate sufficient skills and abilities to complete and critically evaluate independently and with adequate methods architectural design projects. During the Advanced Level, an individual student completes six design courses in a studio (so-called Studio Projects), each providing an opportunity to apply and develop skills in varied application areas and tools to reflect on the learning process.
Each term consists of studio-based teaching and courses as follows: two Studio Projects (2x12hp); one Orientation course (3hp); one Seminar course (3hp), with the exception of the last term, which is devoted to a final individual Diploma Degree Project (30hp).

You will carry out the Diploma Degree project in a studio and with the help of an appointed supervisor, you will also prepare a Thesis Booklet during the term that precedes your Diploma Degree Project (for details, see www.arch.kth.se).

Although the studios represent different paths through the programme, each Studio Project conforms to the same learning outcomes. A student who has completed a Studio Project should be able to:

- Complete and evaluate advanced architectural design tasks critically, creatively, and independently, in such a way that a progression of knowledge and understanding; competence and skills; judgment and approach is demonstrated, in relation to projects previously carried out as part of the programme.
- Present, visualize, and discuss the completed project within a relevant discourse and a broad architectural context, by using appropriate representation techniques.
- Demonstrate the capacity for teamwork and collaboration with various constellations
- Demonstrate an independent work process and a reflection on the learning process
- Document and present previously completed projects in a portfolio

Studio Projects can include both individual work and teamwork. Please turn to the studio teachers for specific course assignments, themes, design criteria, and deliverables.

Wishing you much success in your studies over the coming year!

Anders Johansson  
VICE DEAN

Charlie Gullström  
HEAD OF PROGRAMME  
ADVANCED LEVEL
The professional roles of architects, urban designers and landscape architects are currently transformed and new interdisciplinary teams are formed to address the variety of challenges that emerge from different contexts. In view of a new generation of architects, this studio seeks to strengthen the understanding of how cities grow and change as well as developing the ability to work with natural processes and site-specific aspects.

The studio supports a working method where the ability to act and intervene within complex processes and positively influence the course of development of urban areas around the world is strengthened.

The current processes of globalization, urban transformation and increasingly complex development projects have challenged all established knowledge, work methodologies and modes of architectural practice. In this light, urban design and landscape urbanism emerge as two of the most demanding areas of expertise relating to architectural practice today.

This joint studio explores the relationships among ecology, urban development, culture and the influence of economic, social and political forces on the built environment. This holistic approach to architecture is considered fundamental to the planning and development of sustainable environments. The studio encourages collaboration with researchers, experts, artists and local actors. Thus, enabling students to, through their own design work, gain experience of an interdisciplinary teamwork.

### Studio Project 1:
**URBANISATIONS – FAST FORWARD**

1: Södertälje and Almere, Osterwold

During this first studio project, students will develop the necessary tools for an understanding of the dynamics of urban complexities. The project will focus on development of analytical, theoretical and practical urban design methodologies with support from the landscape design expertise within a studio. It builds on the series of workshop, projects and international exhibit at the Färgfabriken entitled, Stockholm on the Move (2012).

The town of Södertälje, located 80km south of Stockholm, epitomizes the microcosm of contemporary Sweden with its many potentials as well as a variety of contradictions that shape our society and urban development. Early on in the project we will engage in comparative analyses of the development of Almere, Oosterwold near Amsterdam. Special emphasis will be placed on the possibly conflicting relation between the dominant urban growth paradigm and the questions of urban sustainability, (social, economical and ecological).

A study trip is planned in collaboration with the New Town Institute in Amsterdam. Through the exploration of the principles of urban development we will also observe the past and new urban experimental practices in Holland, focusing on the complicated relations between mechanisms of urban development and projected utopian visions and urban design methodologies (such as the project by MVRDV and others). During the Project 1, in collaboration with Södertälje City Planning Office, the students will explore potentials of the new Strategic Master Plan for the town of Södertälje.

The students are expected to develop a critical evaluation of the current proposal (still in process of development). And make proposals for alterations and the further development of the new strategic urban plan.

### Studio Project 2:
**URBANISATIONS – FAST FORWARD**

2: Södertälje

In the second studio project, we will more closely work with a selected urban development areas in Södertälje and develop designs that closely investigate the potential of integrated design thinking
in terms of urban design, landscape and architecture through detailed close-up design elaborations of the urban scenarios developed in the first project. At this stage students will focus on the detailed proposals in the specific selected areas of their strategic plan. The intent is to test initial strategies and develop spatial proposals at the local urban design and architectural scales. In the process of searching for appropriate models for urbanisation, the new programs, infrastructures, urban typologies, and public spaces will be proposed and explored in detail. The local context and the specificities such as politics, legal issues, economy, social, cultural and ecological challenges and opportunities will be discussed in relation to the student project proposals in selected areas of Södertälje.

Study trips: Södertälje, Almere Oosterwold and Amsterdam.

Keywords: urban growth, urban sustainability, strategic master plan, mechanisms of urban development, integrated design, ecology, economy and politics.

Study Project 3: SYSTEM ANALYSIS AND PLAN DEVELOPMENT: Stockholm Archipelago

The dialectic, as well as the physical separation of city and landscape, has resulted in a lack of understanding of the connection between nature and culture. When cities grow the demand for productive landscapes is growing as well. The relationship between the city of Stockholm and the surrounding archipelago is the focus of attention. The unifying water becomes the key actor in this semester’s projects. The goal is to develop projects that support a society where culture and ecology are linked. Students work with this overall theme through a number of assignments. The course starts with a mapping exercise where different systems, that include local resources, fishing grounds, bird watching sites, ports, tourist attractions etc., are studied. Through this system analyse a site is chosen for the development of a plan and a program for an architectural intervention. The goal is to develop projects that support a society where culture and ecology are linked. Students work with this overall theme through a number of assignments. The course starts with a mapping exercise where different systems, that include local resources, fishing grounds, bird watching sites, ports, tourist attractions etc., are studied. Through this system analyse a site is chosen for the development of a plan and a program for an architectural intervention.

Study Project 4: DESIGNING INTEGRAL ARCHITECTURE: Stockholm Archipelago

Based on the plan and program developed in project 3, a detailed structure will now be developed. Integral designs combining technical, ecological, cultural and social aspects may emerge like a hybrid water power plant, a bird watching household, biological water cleaning park, or a public fish market. During this part we encourage students to reach a high level of detail. The project ends with the task to communicate the work through visualizations, exhibitions etc. During the course we will collaborate with the Institute of Architecture and Landscape at Graz University of Technology in Austria, where topics within the field of landscape urbanism in the Venice lagoon, Italy, is an on-going research project. Study trip: Stockholm Archipelago

TEACHING METHODOLOGY:

During the fourth year of studies, the pedagogic approach is focused on preparing the students for their coming thesis project. The approach helps students develop practical and critical thinking skills and trains them to develop a project successfully and independently. Students are encouraged and coached in how to position themselves critically within theory and practice, to self-reflect, and to focus on their design process and on their result. The teachers in our studio are all practicing architects or landscape architects. During each project, the students are asked to develop their respective narratives in relation to the theme in order to expand it. This process is important because it helps the students to formulate and structure the content of the project but also to find the focus of analyses through the design proposal. The presentation of the project is seen as a part of the learning process and as a tool. It is important to test various methods of presentation early on in the project in the discussion on characteristics of urban spaces. These methods involve texts, video and slide shows, two- and three-dimensional presentations (both digital and physical, such as sketches, diagrams, models, etc.). Students are encouraged to find the most convincing and innovative way to discuss and present the main focus of their project. The projects within a studio are developed through frequent tutorials, pin-ups, and workshops and seminars. Workshops are often conducted together with other collaborating institutions, such as other universities, art organizations, architecture firms, planning offices, and community groups, as well as the students and faculty from other fields of studies.

BOJAN BORIC, ANNA WEBJÖRN, JOHAN PAJU, GÖRAN LINDBERG, ANIA ZDUNEK, GUSTAV APPELL
WITH CONTRIBUTIONS BY ÅSA DROUGGE AND BENGT ISLING
A collaboration with the municipality of Botkyrka, Botkyrka Konsthall, and the Royal Art Academy has resulted in a project called Campus Fittja, to be understood as a platform that engages in questions about the intersection between architecture, planning, art, and politics. This creates a unique opportunity for our studio to work on applied projects typically relating to Million Programme neighbourhoods built between 1965 and 1975 (Miljonprogrammet) in northern Botkyrka.

With full support from the municipality of Botkyrka and Botkyrka Konsthall, local organizations such as Ungdomens Hus and Mångkulturcentrum, and in collaboration with the Royal Art Academy, we will participate in a series of lectures, seminars, and exhibitions on location.

The year 2013/14 will focus on housing: from single-family houses, infill student housing towards a reconstruction of prefabricated concrete high rises, and new strategies for experimental city planning. Linked to these more traditional architectural projects developed together with our partners in Campus Fittja, as well as with other research environments within KTH (Sofia Wiberg), KKH (Stealth) and Södertörn University College (Sven-Olov Wallenstein), a series of seminars will address densification, gentrification, and the politics of space.

**Public Intervention:**
MUSIC! SPORT! ARCHITECTURE! As part of the course Public Intervention we organized a series of events in Haninge.

**TEACHING METHODOLOGY:**
With a focus on the social dimension in architecture, we are less interested in what architecture looks like and more concerned about what architecture does and how it performs. A design process is not about merely finding a method to create an object, but also about engaging in the complex and contradictory field of relationships that inform our making and understanding of the built environment. It is about introducing questions and uncertainties right before consensus is established about what we architects do and how we do it. Rather than a collection of tools, methods, vantage points, and positions, the aim of a design process is to question and reflect upon the fundamental conditions of what constitutes a contemporary architecture practice, to unravel the very ground on which we stand.
The government would like to implement a more deregulated process for planning and building permits. We will take this as a starting point to observe its effects on the expansion and remodelling of single-family houses in northern Botkyrka.

Fittja is a neighbourhood planned and built in the 1970s; the municipality currently plans student housing. We will take this programme as a starting point for a mid-size densification project.

In this project we will work on the renovation and transformation of a large-scale apartment block. What strategies could we develop to address the need to update these structures to meet better the needs of the residents living there?

Today we witness how symbolic spaces are being transformed; islands of potentiality seem to shrink continually, becoming more and more striated and inscribed in an increasingly tighter and tighter network of political protocols and economic strategies. In this project we will speculate on alternative futures for northern Botkyrka. How can we imagine the construction of a different society?
Most architectural tasks, now and in the foreseeable future, involve the transformation of already existing buildings and spaces. Such design is informed by the surroundings and by the characteristics of the landscape, the existing built environment as well as individual buildings. Our focus will be to develop architectural design through a contextual approach in varied settings. We will explore Västerås and develop a new city in Egypt on a local as well as a global scale. Together, we will develop a spatial understanding in different scales, from the level of detail to the urban scale, by exploring basic spatial concepts. Our starting point will be to seek an understanding of, then to define, organize, preserve, transform, or add to the existing urban fabric.

We will examine contextual frameworks and formulate programmes and designs for the alteration of new and existing, modern, and historic spaces in various scales and geographically different locations. Methods will be sought to gain knowledge of the site and its existing buildings so that we become familiar with the history of the given context. By identifying values and threats and by understanding the built environment in relation to the physical environment, materials, and building components, we will gain insights that will inform our design. Physical models, drawings, and photographs will help to frame the altered space in different concepts of time and state. Then the focus shifts to the site and the proposed programme for the area. Although the autumn is dedicated to a collaboration with Västerås Stad, we will collaborate with the University of Cairo in the spring. The arid climate in Egypt and the Islamic city will be our focus. We believe that collaborations are essential and benefit both our individual design work and teamwork in the studio.

An ongoing project in central Västerås will link the city centre with a former industrial area that includes diverse buildings from different time periods. We will measure parts of buildings and selected spaces of interest and then propose ways to make great changes by small-scale additions. We will focus on material and detail in order to find solutions in various selected spatial framings. A central concept is the spatial change and the specific link between time and space.

In Part 2 the intervention in the area will increase both in scale and complexity. After having developed suggestions of program for the area in Part 1 new proposals will be tested. Still dealing with detail and material as a starting point of the project, more complex building structures will be tested. These will either be transformations of an existing building, or an addition of a new building, based on the context of the site.
Studio Project 3: COMPACT CITIES

The extreme growth of cities worldwide requires a discussion regarding exploitation. Our third studio project involves the investigation and development of sustainable and compact urban typologies, patterns, and larger urban environments. A limited number of parameters, such as communications, public space, sunlight, urban green spaces, and the like, will be introduced and tested. The project is a collaborative project with teams of students.

Studio Project 4: CITY EXTENSIONS

With the dual purpose of developing compact urban typologies and engaging in international cooperation, particularly in developing countries, we will collaborate with the University of Cairo. The central idea is to test and apply the outcomes of Studio Project 3, Compact Cities, to a realistic scenario. The urban pattern will thus be tested in an existing local context where topography, local climate, and social contexts are important concerns that must inform the design. The study and understanding of local conditions will be compared with local conditions in Sweden, studied previously in the autumn.

Most of the architectural praxis today will have to deal with transforming existing building structures to fit new needs. We will investigate the contextual frames; make programs and designs for new and existing – modern and historic – spaces. We realize that the complexity of the questions we raise is immense. Like other demanding architectural tasks, the work therefore has to be developed in stages and in separate studies. As your teachers, we will focus on and assist you in these systematic working methods in weekly tutorials. You will work on smaller exercises where the methods can be tested, and with the help of other students, you will tackle larger issues.

The work in the studio will switch between teamwork and individual work. During the year we will approach architectural design from a local, detailed perspective, as well as from the perspective of an urban entirety. Issues examined will include how to handle important details. In which way can we change existing building structures and add new ones? How can resilient, new urban patterns be developed? We will work together in seeking the parameters for these questions.

A central premise is that participants in the studio are responsible for their own development and for securing the highest possible quality based on their own ability. This course also aims to interest and inspire students with regard to international cooperation projects. We will identify values and threats and understand the built-in relationships between physical and urban surroundings in a variety of geographical locations, using different materials and building techniques.

From top, left:
Ghadames, Pre Roman oasis town in Libya by George Steinmetz.
Central Rome and the Tiber.
Compact Cities spring 2013 by Rahel Durot, Afonso Ferreira, Naseer Nasiri, Sarah Beth Riley and Vidar Sörman.
City Extensions spring 2013 Bosporus Gustaf Lundberg and Naseer Nasiri.

PÅL RÖJGÅRD, ALEXIS PONTVIK with contributions from Teres Selberg, Architects Without Frontiers
More often than not, the output of architecture is the built environment. However, society is rapidly changing in terms of how we interact and communicate. In consequence, architecture is changing too. New interaction tools for design and communication are changing the way architects work and new digital design materials allow us to combine material and immaterial properties. We will explore how interactive architecture and digital technologies will/can/should impact a society in transition.

Your design tasks include:
(1) the future of urban life and the integration of Sollentuna to Stockholm and
(2) the future of learning in the mediated society.

Because our studio explores the boundaries of academia and architectural practice, we work closely with external partners to expose you to real-life problems through the demands of our clients.

We have developed a cautious formula for the collaboration with industry to ensure that our academic freedom is never called into question. Rather, these partnerships form the basis for a critical discussion about the future challenges of our society.

New digital tools and design materials, for example, have changed thoroughly the way humans interact and communicate in real time. Will this necessarily impact on architectural design? If so, then how?

Studio Project 1:
LIVING IN THE FAST LANE
Part 1: Design Strategies

This real-life design problem raised by Sollentuna municipality addresses the future development of an area constrained by the north-south E4 highway, which divides the municipality in an uncompromising way and creates environmental havoc in the region. How can we build there? What can we build there? Your task is to develop design strategies and proposals in response to this major urban investment to develop the Stockholm region.

The first phase may be a collaborative project and includes a week-long practice-based workshop: The Future of Urban Life.

Studio Project 2:
LIVING IN THE FAST LANE
Part 2: Design Proposals

Based on the design strategies developed in the first phase, you will continue to develop an individual design proposal – be it a building or something else you will bring to completion. The second phase includes a week-long practice-based workshop: New digital design materials for a mediated society.

Students take a break in the Dead Sea – In spring 2013, as part of Studio Project 3, we worked for Kibbutz Neot Sma- dar nearby Eilat, exploring the urban future of the kibbutz.
Studio Project 3: THE FUTURE OF LEARNING
Design a library or a new school

What is the school and what is the library in a mediated urban society? This is a real-life design problem formulated by the Educational Board of the City of Stockholm: 10 new schools are needed in the coming years (an additional 23,000 children will start school in eight years). Today, students can find facts more swiftly and conveniently on the Internet than in a conventional classroom lecture. New pedagogic models focus experience-based and problem-based learning - but what kind of spatial organization does this require? In collaboration with teachers and children from one or more schools, and supported by the responsible authorities in Stockholm, you will explore how learning and teaching could be conceived.

You will develop proposals for the designs of buildings and spatial strategies, including mediated spaces and extensions for the future of learning.

Three of our Diploma Degree students were awarded the Jury's Mention in 2013. One of these was Jarlath Cantwell whose project 'Un-building. Reimagining the Central Bank of Ireland' is seen to the right. The jury commented: “Piece by piece, the dismantled steel members reveal a structure that can form a new future in the aftermath. Cantwell is not a one-trick-pony; his work is complete from conceptual rigor to actual architecture, and seems to fit a never-ending library of the most exquisite drawings. A fantastic story, based on a true story.”

Studio Project 4: EXPLORE NEW DIGITAL MATERIALS AND VIDEO-MEDIATED ARCHITECTURAL DESIGN.

We will follow our tradition developed over many years, which is to participate in one or more architectural competition[s]. We form teams of teachers and students in order to investigate fruitful creative processes and advanced production strategies that ensure a competitive edge in each proposal. Teachers act as background coaches and consultants, while the students are the core drivers of the design development. The final design proposals are submitted in joint venture teams consisting of teachers and students.

Please note that as we are engaged in creating a Vertical Studio in collaboration with a Year 1 teaching team, this may have some impact on the course design. Further, the spring term includes collaboration with a design studio at the School of Architecture at University of Illinois at Urbana Champaign, Chicago, still in planning. Like our studio, the UIUC studio explores new digital technologies and we will be creating a mediated extension from Stockholm to Chicago, allowing us to sketch together using Wacom tablets, video communications and remote 3D scanning/printing. A study trip to UIUC, Chicago is in preparation. Other possible destinations are Valencia and Kibbutz Neot Smadar, Israel, yet to be confirmed.

TEACHING METHODOLOGY:

The studio will push you to clarify your designs and to refine your methodologies, so that you can position yourself in an international and interdisciplinary design context. Our view is that architectural training equips you with various design tools and methodologies. When you reach the master’s level, you already have an individual approach to design thinking. It is our job in the studio to help you sharpen this, step-by-step, by scrutinizing your design intentions, so that you can position yourself in a greater context of design, facing the challenges of our future society. We want to ensure that your final Diploma Degree project becomes a personal landmark and a springboard into your future career as an architect. For this reason, we can sometimes make slight adaptations of the course design for our fifth year students who work in preparation for their Diploma Degree project.

From an abstract bird’s-eye view, the studio can be seen as a whirlpool in which your development is a vertical flow rising upward. As your teachers, we work as a team to maintain the forces of spin and uplift and to keep the momentum going. Embedded in such a metaphor is a form of custom-tailored teaching that we have developed over many years and that centres on the specific skills and abilities of each student.
This year the studio will focus on architectures for Culture and Sports, specifically a municipal art gallery (Konsthall) in Solna; and a sports ground for a municipality in the Stockholm region. The recent merging of the two municipal administrations, Culture and Leisure/Sports, has affected not only the organization but also the presence and the direction of resources to the fields of culture and leisure/sports.

The growing interest in large events is a place where both culture and sports (in a literal sense) share an arena. But both culture and sports need a diversity of scales to operate in a society. This year the studio will engage in the topics of culture and leisure, with a specific focus on Arts and Sports, in a close dialogue with the municipality of Solna and a second municipality, to be confirmed.

The ubiquitous smoothness and algorithmic precision in architecture produced through the use of digital technologies is reaching a point of exhaustion. The studio explores a way of architecturally breaking that persistent efficiency, through the use of both advanced digital technologies and analogue processes for design and fabrication that allow us to capture qualities that lie outside the realm of computational control.

How you work will affect what you produce. Through the development of rigorous design research, engaging the relationship between material and digital processes through the iterations of drawings and prototypes, the students develop design techniques and sensibilities enabling the design of innovative architectural proposals. Contrary to a linear design approach, where technological processes are applied in the interest of optimization; this studio adopts a bi-directional approach where technological processes are incorporated as drivers of design innovation. These processes are implemented through design, contributing to contemporary architectural discourse intersecting arts, sports, and aesthetic theory.

**Studio Project 1:**
**MESS-MATCH**
Konsthall Solna, Phase 1

The first phase of the semester aims at design research and investigating an emergent approach to design and fabrication in architecture. A series of design studies will introduce techniques and issues relevant to the studio’s topic on the architectural potential of mess-match; through the development and coupling of analogue, material and digital processes for design and fabrication, negotiating between digital precision and qualities that lie outside computational control. This study will be paralleled with precedent studies on roof typologies and their climatic, structural, material, programmatic, cultural and social structures and their potential for the organization of a contemporary art institution such as Konsthall Solna. Studio Project 1 will start with three workshops that introduces and critically engages in a physical prototyping process, a digital modelling process and a programming prototyping process.
The aim of the second phase of the semester is to implement and further refine the studies developed during Studio Project 1. Coupled with the cultural and programmatic study of the role of an art institution in Solna (a municipality that stresses sports), students will further develop their design strategies and design techniques engaging in and rethinking the architectural potentials of the roof(s) of an art institution; for the collection of spaces, for interior and exterior circulation, for climatic modulation, for the ability to adapt and connect to its urban context, for the production of architectural atmospheric qualities, allowing for diverse programmatic needs. The semester will end with an exhibition in Solna of the Konsthall Solna projects developed in the studio.

Studio Project 2: MESS-MATCH
Konsthall Solna, Phase 2

The second phase of the spring semester focuses on design development and implementation of design research pursued during the previous studio project into a comprehensive sports field and facilities project. Through design development of the project, addressing more extensive urban ecologies and through the knowledge gained throughout the year, students will be supported in formulating their own architectural position in relation to architectural culture and contemporary architectural discourse.

Studio Project 4: MESS-MATCH
Sports field and facilities, Phase 2

TEACHING METHODOLOGY:

Our pedagogic aim is to invest in coaching students to individual development, to help them build an individual research and architectural position in the field of contemporary architecture, and to contribute to an increased comprehension of the architectural discipline as a whole. The course sequence will establish new ways of thinking about the negotiation between digital and material processes for design and fabrication, professional practice, teamwork, and the cultural impact of contemporary architecture. the cultural impact of contemporary architecture. Upon completion of each project, students are expected to have acquired knowledge and skills relevant to the context of the studio, competence in innovative architectural design strategies, skills in advanced digital modelling, computation and fabrication, an awareness of contemporary architectural aesthetic theory and discourse, and an increased comprehension of the discipline of architecture as a whole. The teachers coach the students to formulate their own positions in relation to the topic of the studio and contemporary architectural culture and discourse. Throughout the year there will be a series of readings and seminars on contemporary architectural discourse and aesthetic theory relevant for the studio project.

Studio Project 3: MESS-MATCH
Sports field and facilities, Phase 1

The spring semester of the studio aims at addressing larger urban ecologies and material processes, in this case specifically the architectural relationships between outdoor and indoor sports facility and the construction and productive ambiguity of its grounds and figures. The first part of the semester will develop design research into the material and structural properties of grounds and their potential as architectural substrates. This will be coupled with design research into the fabrication of grounds and the possibility of enriching the fabrication of grounds and their substrates with other architectural objects and operations.
We will study how different artistic tools and methods could be transformed into architectural design processes: film, theatre, art, music, and particularly dance. Then we try to investigate and develop strong concepts solving a problem – in a given context in the Dalmatian archipelago in Croatia. The third studio project will focus on specificity and narrativity – you will create a story of a real or fictive person as a foundation for a very specific design of a very specific home. The last project investigates what we can learn from the Japanese context: diversity, differentiation, metabolism, interactivity, flexibility, conception of space and time – in the urban scale as well as the small scale.

In this project we will study different artistic tools and methods – focusing on dance and architecture – and develop individual architectural projects investigating the relationships between dance, movement, gravity, body, space, relations, choreography, and architecture. The brief includes a small stage for young experimental dance on Medborgarplatsen, Södermalm, as a branch to the existing Dansens Hus.

This studio investigates different experiences of architecture and conceptions of space, in relation to the synthesizing design process. We also explore basic architectural concepts as colour, gravity, emptiness, speed, light, sound, tactility, and the like. How do we experience architecture? We have developed a methodology where students and teachers collaborate in a kind of research-by-design structure. The students define and formulate their own projects from a given topic and self-programme their projects to reflect on the problems and possibilities described in the analysis and definition of the context. The aim is to provide tools and methods in to give students an independent, innovative, artistic, and scientific identity and develop an ethic and aesthetic standpoint.

KAIT Kobo by Ishigami.
Example of a study visit in Tokyo and how architecture relates to the nature.
The students will investigate a dynamic context with huge potential in need for new strategies: Rijeka Dubrovka, outside Dubrovnik, in Croatia. The beautiful village is located north of the city Dubrovnik, where an underground river enters into the Adriatic Sea. The brief includes a new Marine Research Centre. In general the area is developing new typologies and design for tourism, trade, and research. There is an excursion to Dubrovnik (week 43) in October. This project will be performed in collaboration with Professor Helena Paver Njiric Architects (Zagreb).

Art and theory seminar: The last two weeks before Christmas will be dedicated to studies of theoretical texts and study visits to Art Spaces. We will do related artistic investigations, working in groups, and will arrange seminars.

How could the conception of narrativity be transformed into very specific architectural expressions in a tectonic project? We will study and discuss narrativity, different theories, and architectural case studies. The students will choose a real or fictive client and develop the client’s needs and personality into an architectural project.

By choosing a very specific client, we seek to make the building into an expression of the person’s character and make the building into a narrative for that person. Where is the borderline between the generic and the specific?

This project involves the development of an individual design project – a Japanese culture centre - focusing on the ideas of Zen in an urban context. In this project we will focus on the increasing need for inner focus and contemplation by investigating the philosophical thinking of Zen Buddhism and expressing its ideas in architecture. We will study Japanese culture and architecture, including concepts such as Ma and Oku. The brief has its starting point in Zen and a meditation space, but should also include other appropriate functions expressing Japanese culture in Stockholm, reflecting on traditional Japanese customs as well as the modern and vibrant Japanese culture of today.

At the same time the centre should have a clear relationship to its Stockholm surroundings. The course will include a study trip to Tokyo in March/April 2014, where we have developed contacts with BowWow, Fujimoto, Saana, and TIT.

The Adriatic sea. We will investigate local marine culture on the Croatian cost and the problematic situation of the the ocean's status today.

LEIF BRODERSEN, HELENA PAVER NJIRIC, TERES SELBERG
What is an idea? This year we will look more closely into the relationship between idea and architectural form and articulate the realm between conceptual rigour and tentative processes. In the discourse on contemporary architecture, the notion of a concept is often stressed. With diagrams and metaphors, short and catchy narratives are created to describe the project. As in advertising, it is as if you have 20 seconds to convince a distracted audience. But is that really how architecture is made? The risk is that the buildings appear as merely illustrations of ideas, rather than as truly engaging environments. To make convincing building proposals, conceptual ideas need to be developed in terms of materiality, construction, and ordering principles – and in the process perhaps lose their significance. The building in the end should speak for itself.

IDEA, DECORUM, VIRTUES
IS BEAUTY OUR GOAL?

Johan Celsing, Roger Spetz, Tobias Nissen

Studio Project 1:
PUBLIC BUILDING
Phase 1

The whole first term is dedicated to the design of a medium-sized public building with a certain complexity in order to train the student’s programme organizational skills and spatial imagination. The first phase focuses on idea development regarding aspects such as approach to the site, spatial sequence, daylighting, and form. As part of the studio’s annual series, the phase ends with a one-week measurement survey of tectonic details and inhabitation of a small house. It gives an in-depth understanding of a particular interior.

Studio Project 2:
PUBLIC BUILDING
Phase 2

Continuation of Studio Project 1. Architectural standpoints are developed further alongside closer considerations of the building’s function and character. The result should be a convincing proposal regarding structural and organizational principles, the building form as a whole, and its relation to the site. The course includes a workshop with a structural engineer.
Spa bath in Samedan, Switzerland by Miller Maranta.
Case study model by Nike Rosvall & Laura Pérez Amaral, from the studio 2012/13.

Studio Project 3: MULTIPURPOSE HALL
A free-standing pavilion or an extension to an existing built fabric for a multi-purpose hall with a few ancillary functions. In many respects, this is a speeded-up process of the first term, but with a focus on the atmosphere of one room.

Studio Project 4: FRAGMENT
A Detailed Study

For the last phase of the year, we will return to either the Public Building or the Multipurpose Hall. Closer studies of the building's construction and its secondary elements will be made in specific drawing tasks and physical models in scale 1:10. The aim is to come as close as possible to an understanding of the actual production of a building.

TEACHING METHODOLOGY:

The projects in the studio deal with the concrete development and resolution of functional, architectonic, and constructive requirements. The key learning outcome is a deepened understanding into the aims and realities of the architectural discipline. The studio has developed a study methodology to focus the student’s structural and tectonic understanding of architectural form. This includes specific tasks, such as the study of significant design examples. In order to make a shift into a detailed scale, we will make a measuring survey of an extraordinary building from the 20th century. Every year themes are formulated to encourage an open discussion on the prospects and progress of contemporary architecture. The core of what is taught in the studio is the ability to design a building from a complex set of issues, to keep several considerations open in a parallel process, for the best possible outcome. That is, it means moving from ideas of atmosphere and character to spatial organization and structural analysis and back again. It also implies using different design tools, testing ideas in different ways – moving from cad and digital images to hand sketches and workshop-crafted models, alternating slow and fast ways of working. We believe in an open process where the student should develop her personal skills and engagement into the work.

JOHAN CELSING, ROGER SPETZ, TOBIAS NISSEN
In a world of climate change and biodiversity loss, the built environment still causes 40% of the planet’s overall energy consumption, CO2 emissions and landfills. With the urgent need to renew architecture practice, new strategies have emerged in the last decade that redefine the role of the architect in general. The studio will critically engage in the current research and debate to instigate an innovative and sustainable architecture response to these challenges. Our focus will be to explore the spatial poetics of climate and redefine the building in the context of an urban ecosystem.

We primarily seek to examine the relationship between architectural design and environmental performance in order to provide knowledge, tools and methods for students to rethink existing paradigms, and to develop individual design strategies for a sustainable built environment.

During the autumn term we will write a manifesto on architecture for contemporary living, while also designing a net zero cluster. The proposals will be exhibited in May 2014 at the exhibition Future Land at the Museum of Work (Arbetets Museum) in Norrköping and we will visit the Weissenhofsiedlung in Stuttgart, an important reference for times of change in architectural history.

In the spring term we want to focus on urban (and object) transformation by developing a re-use project. The project raises the question of how existing architecture and urban areas can be transformed to meet the sustainable demands of today and to be ready to adapt those of the future. Requirements in the social urban environment.

Studio Project 1: CONTEMPORARY LIVING
Part 1: The Diversity Cluster

How can architecture meet contemporary demands and future challenges in a living environment? During the first four weeks we will introduce basic components of sustainable design, its main concepts and performative criteria through a series of design workshops and seminars, providing the critical basis needed for design research and practice. With contributions from researchers Marja Lundgren and Anna Maria Orru, other experts as well as practicing architects within the field of sustainable design.

WORKSHOP 1: Climate – Sensual exchange between body and space
WORKSHOP 2: Closed loops - Lifecycle and Cradle to Cradle thinking
WORKSHOP 3: Biomimicry – Learn from nature

Johan Haag
“Flexibla Bostäder”

Departing from an individual analysis related to the idea of climate, each student will follow a particular line of enquiry as a conceptual basis for the work. During the last four weeks the basic components of sustainable design are explored in a manifesto and a conceptual design for a housing project where different individual typologies are to be related to the idea of a diverse Net Zero Cluster. Basic needs and individual desires will be discussed in relation to flexible/general design. We will explore sustainable architecture working with four diverse blocks in the new urban development of Årstafältet, south of Stockholm. The project will be developed in collaboration with the City Planning office in Stockholm.

A study trip to the Weissenhofsiedlung in Stuttgart where a Werkbund exhibition took place in 1927 will set a context for the work. How were the architectural context and the future challenges at that time? How did the architects meet them with contemporary design?

A study trip to the Weissenhofsiedlung in Stuttgart where a Werkbund exhibition took place in 1927 will set a context for the work. How were the architectural context and the future challenges at that time? How did the architects meet them with contemporary design?
During Part 2 we will go further into the design of a housing typology in a diverse cluster in Årstafältet. Specific typologies within the net zero cluster will be developed and refined. We will discuss the relation between the individual building and the cluster in terms of programmatic needs, resource management (energy, water, waste, biology, ecosystems) and the life cycle of diverse activities within the building and the different building parts that are connected to these activities. Interdisciplinary working methods are essential in real practice and for finding new, sustainable solutions, therefore the project is organized in collaboration with Tina Karrbom Gustavsson, Kjartan Gudmundsson and professor Väino Tarandi at the departments of Building Technology and Project Management, KTH ABE. The result is planned to be exhibited in a large-scale model at the Museum of Work, Norrköping, in the exhibition Future Land that opens in May 2014.

“The Sustainable City: Pompeii”

We will analyze and change an existing building. The used materials and the existing structure are prerequisites. The main aim is to examine the relationship between architectural form, structure, materiality and environmental performance. How should they evolve in response to climate change and changing programmatic requirements in urban environment?

There are a lot of existing examples where architecture has constantly been able to reform and renew itself by hosting new functions, while at the same time keeping its value within the urban structure. The issue is to have an understanding that architecture has a value of its own beyond its particular function, and the fact that it has a longer lifetime than the function it contains at a certain moment in time demands a foresight in the design.

The overall goal is to find new strategies for a society characterized by long term sustainability and to acquire knowledge and insights about architecture in a lifecycle perspective. How shall we design now the built environment of the future and how do we redesign the existing environment and adapt it to a sustainable society?

Through their individual interests, the students are encouraged to examine the relationship between architectural design and environmental performance. The teachers coach the students to individually position themselves within contemporary architecture and to develop a critical view of today’s discussion on sustainable design. Research and development is an important part of the studio culture, and we encourage our students to make contact with researchers and practitioners to develop their own network of experts during their studies. This year we will continue our collaboration through lectures and seminars with the main experts in research and practice within the field of sustainability, because it is essential to develop interdisciplinary, integrated design strategies in the search for innovative sustainable design. We will also introduce during the year digital tools for conceptual, analytical, and technical design methods.

The students, coached by the teachers, will have the opportunity to go deeper into specific questions within the context of the studio to acquire knowledge and insights about architecture in a life-cycle perspective and architectural form in relationship to local conditions; climate, urban settings, social environment, and available resources. We motivate each student to formulate her personal design strategies informed by the understanding of the environmental impact of architecture.

SARA GRAHN, MAX ZINNECKER, RUMI KUBOKAWA
Architectural practice is changing rapidly, through the dynamics of society as well as new design technologies. Digital design has now completely progressed into architectural practice. In parallel, research-by-design has become an established field of architectural research. Studio 9 provides a combined critical understanding and practical proficiency of digital design methodologies, design tools, means of fabrication, and the strategic management of workflows.

PLEASE NOTE THAT STUDIO #9 THIS YEAR IS OPEN TO FOURTH AND FIFTH YEAR STUDENTS IN THE AUTUMN, AND TO DIPLOMA DEGREE STUDENTS IN THE SPRING. FOURTH YEAR STUDENTS WHO WISH TO ENROL FOR THE STUDIO ARE THEREFORE INVITED TO CHOOSE ANOTHER STUDIO FOR THE SPRING.

This year we focus on urban pedestrian infrastructures, addressing issues of structure, people flow, and spatial experience. We will explore design processes intertwined with contexts of urban situations, material performance, structural and programmatic conditions, and individual experiences. Technology always has been an important asset, constraint, and driver for architectural development; studio 9 provides in-depth skills and critical reflection on the role of digital design technologies in contemporary practice. The studio considers individual skill sets, collaborative processes, and communities of knowledge exchange.

Student work by Shirin Jafari, Samantha Surath and Hayk Shahinyan, exploring the idea of Landform Buildings. Parametric digital models, fabricated prototypes and structural systems.

Studio Project 1: THE PRIMER Transforming Design Environments

The first course is a collaborative design workshop introducing Computational Design, Integrative Modelling, and Digital Fabrication in the context of a 1:1 prototype to be designed and built by the participants using the design and fabrication infrastructure of the School of Architecture. Techniques and methods will be provided for the conception and development of architectural projects. The design assignment will be the transformation of the personal workplace and immediate surroundings. We will investigate different and more complex space demarcation strategies of the studio spaces in the school; unfolding novel architectural qualities incorporating structure, apertures, ornament, structural, material differentiation, and CNC manufactured joints, providing calm and focused working atmospheres while framing vistas and interacting with the context. We will introduce analytical and parametric design techniques as well as the full range of digital prototyping technologies available at the KTH.

Studio Project 2: INTEGRATED DESIGN Bridging Territories – Fusing Space and Infrastructure

The second project seeks to integrate space, structure, technical performance, aesthetics, programme, and environment. To achieve this interdisciplinary approach, participants will receive consultancy from architects and structural engineers. Infrastructure can be conceived as a system that connects and organizes flows, but bridges especially are objects within an environmental context. Remaining at the scale of the individual – the pedestrian--we will revisit the idea of inhabitable bridges as add-ons to existing structures or as new constructs that provide new connections in the city. Project 2 also provides two alternate trajectories for all students – to go deeper into a design research mode of techniques and concepts developed in project 1 or to apply these techniques and concepts to an urban site in Stockholm. Fifth-year students will be given additional parallel support to prepare for their thesis project.
DIPLOMA DEGREE STUDENTS ONLY (STUDIO PROJECTS 3 & 4):

Studio Project 3: OPERATIONAL STRATEGIES
Reforming the Architectural Project

The studio seeks to expand the notion of the architectural project to encompass alternate approaches besides the conventional architectural proposal, which provides thesis students with the opportunity to develop skills and explore personal interests in relation to design methodologies and contemporary discourses. In Project 3, fifth-year students will commence with their thesis projects as individual or in team-based endeavours. While the thesis booklet will have defined the framework for the thesis, project 3 will be addressing the strategic preparation for in-depth studies in regard to the role of design technologies within a complex architectural project. Students are able either to work through an implementation of previously introduced design methods in an architectural proposal or to embark on a more research-oriented journey that may lead to a specialist attitude or a preparation for future PhD-level studies. Project 3 is open to fifth-year students only.

Studio Project 4: UNFOLDING POTENTIALS
Probing, Reflecting, and Communicating

In Project 4, Diploma Degree students are encouraged to link their personal interests with contemporary discourse. The final phase of the year involves in-depth exploration of digital design and fabrication principles, the completion of experiments, and the documentation of design outcome. Students will be given strong support in bringing their work up to an international level, in order to contribute to the current discourses and communities within the digital design field, in order to be well prepared for future careers within practice or research, and to establish personal contact with the global community.

The ATR studio is focused on the role that digital design technologies play in contemporary practice and research, through applied techniques as well as conceptual discourses. The studio will provide a framework for informed making - design concepts will be developed through iterations between digital and physical manifestations that consider actual constructional issues – and critical evaluation of outcome – in terms of architectural discourse as well as practice-oriented situations. Students are given strong support in learning parametric design, and fabrication techniques and will be given opportunities to explore experimentally their potential as well as to implement them in the larger context of architectural design projects addressing urgent societal challenges. Digital modelling tools are linked to digital fabrication technologies in order to move beyond representation to investigate means of fabrication relevant to practice. Students will also be given the opportunity to collaborate with other disciplines and to learn how to develop their individual design agendas, informed by other specialists such as structural engineers. Individual and collaborative design work will be coached by tutors in a way that combines the learning of skills with individual design exploration. A critical understanding of contemporary modes of practice will be provided through learning-by-doing as well as by the opportunity to meet researchers and practitioners at the forefront of contemporary practice. Each year a study trip is conducted with the dual purpose of visiting projects of significance and meeting practitioners to understand the actual processes behind these projects. Past trips have involved practices such as Foster + Partners, Aedas, Buro Happold, BDSP, Adams Kara Taylor, Transsolar, Knippers Helbig, and Design to Production as well as research conducted at the Architectural Association, London Metropolitan, University of Stuttgart, and the ETH.

Student work by Romaric Matten, Sjoerd Keetels and David Kriechmair, exploring the notion of Fabricating Landscape. Parametric digital models and fabricated prototypes performing as ground barriers and canopies.

JONAS RUNBERGER, OLIVER TESSMANN
QUEENS OF POMO SÖDER:
POWER TOOLS, BODY BUILDING, AND
ARCHITECTURAL CASTLES IN THE AIR

Brady Burroughs, Hélène Frichot, Katja Grillner, Sara Vall

The focus this year will be on the Södra Station area, Södermalm, Stockholm. This neighbourhood constitutes a fascinating testimony to the brief episode of ‘PoMo gone wild’ in an otherwise architecturally moderate Sweden. We propose to dig deep into the shallow depths of Postmodern Sweden!

PLEASE NOTE THAT STUDIO #10 THIS YEAR IS OPEN TO FOURTH AND FIFTH YEAR STUDENTS IN THE AUTUMN, AND TO DIPLOMA DEGREE STUDENTS IN THE SPRING. FOURTH YEAR STUDENTS WHO WISH TO ENROL FOR THE STUDIO ARE THEREFORE INVITED TO CHOOSE ANOTHER STUDIO FOR THE SPRINGTERM.

This studio is offered by the Critical Studies in Architecture research group, which is composed of practicing architects and internationally recognized researchers. It introduces and advances critical positioning through ‘body building’ and the use of ‘power tools’ by drawing on feminist theories and practices in art, architecture, philosophy, and design. By exploring a wide base of feminist theories, participants will be introduced to a diverse array of critical and political theories, such as Queer, Post-colonial, Post-structural, Gender and Race, and Bio-political theory, to name a few. We are looking for socially engaged, politically aware individuals with a passionate interest in architectural design and a desire to work critically and creatively within their own educational environments.

You must be willing to take risks, to be enthusiastic about making concrete proposals, and to be open to discovering things we do not already know in inventive ways. Because we form our learning environment together as a studio, you must be both a team player and capable of taking initiative on your own. We offer an experienced and competent group of design teachers who will guide and inspire you to find your own critical position. Feminist approaches to transformative socio-political action and creative criticism are extremely valid, even crucial to the formation of all future architects.

Diploma work by Jenny Andreasson. Magnifying the Rural: Moving through the past, present and future of a social space in Västergötland. KTH School of Architecture (2013). The photo shows the spatial installation of a mapping and spatial intervention project spanning in scale from European, to regional, to local community network, to village, to community house, questioning spatial hierarchies between urban and rural.

Photo: Andreas Grenninger

By engaging feminist power tools of design and analysis, we can better understand and act on the urgent need for a radical societal shift in terms of decreasing our material and spatial consumptions. The Critical Studies Design Studio is a place where we engage in design and research, and we do this in an integrated way. Architectural design projects produce knowledge and instigate change. In our projects we will frequently return to questions such as: What architectural knowledge have we gained here? How will this project alter conditions right here and now? Who might benefit from this change, and who might not?
STUDIO PROJECT 1:

What can we learn from PoMo Södra? Follow in the campy footsteps of Södra’s PoMo Queens to find out! With constructions that drag (and brag) and graphic mapping that gossips about both hidden and extroverted performances, we will explore the PoMo neighbourhood around Södra Station, Södermalm.

In support of our explorations, we will touch base with current research on the contemporary history of postmodern architecture in the Swedish context and organize a PoMo seminar series and design workshops where we propose to reinvigorate critical and feminist postmodern texts and projects.

Diploma work by Anja Linna. Urban Caring: Finding Creative Strategies for Care-Full Architectural Practices in Norra Sorgenfri, Malmö. KTH School of Architecture (2013). The photo shows an interactive mapping tool demonstrating the process and its potential to be applied strategically as a ‘carefull companion’ to planning for change on different locations.

Photo: Jenny Andreasson

STUDIO PROJECT 2:

Postmodernism also has a dark side, which belongs to the seemingly unstoppable progress of neoliberal Capitalism. In this second part, we will propose and build castles in the air to counter the ghosts of gentrification and to promote a more conscious revitalization and engagement with the Södra Station area. The ‘dragging’ constructions and gossipy maps from part 1 will allow us to dive straight into the construction of our lofty fortifications and palaces for our dreams, as we follow a ‘method of opportunities’ and critical post-justification. Welcome to a term of transgressions and transformations!

IN SPRING 2014, THE STUDIO WILL FOCUS ON DIPLOMA DEGREE STUDENTS

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Research in our studio is advanced individually by developing design portfolios towards future practice and also collectively as we test and develop new critical design methods in dialogical collaboration. We encourage students to position themselves actively in the field of critical studies in architecture, to participate collaboratively with their peers and with diverse communities towards social and political transformation. This involves critical reflections on spatial power relations in social settings, followed by critical design action with an emphasis on altering architectural practices.

TEACHING METHODOLOGY:

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BRADY BURROUGHS, HÉLÈNE FRICHOT, KATJA GRILLNER, SARA VALL