

# ADVANCED DESIGN STUDIO



Rehab-center, Basel, Herzog & deMeuron, 2002.



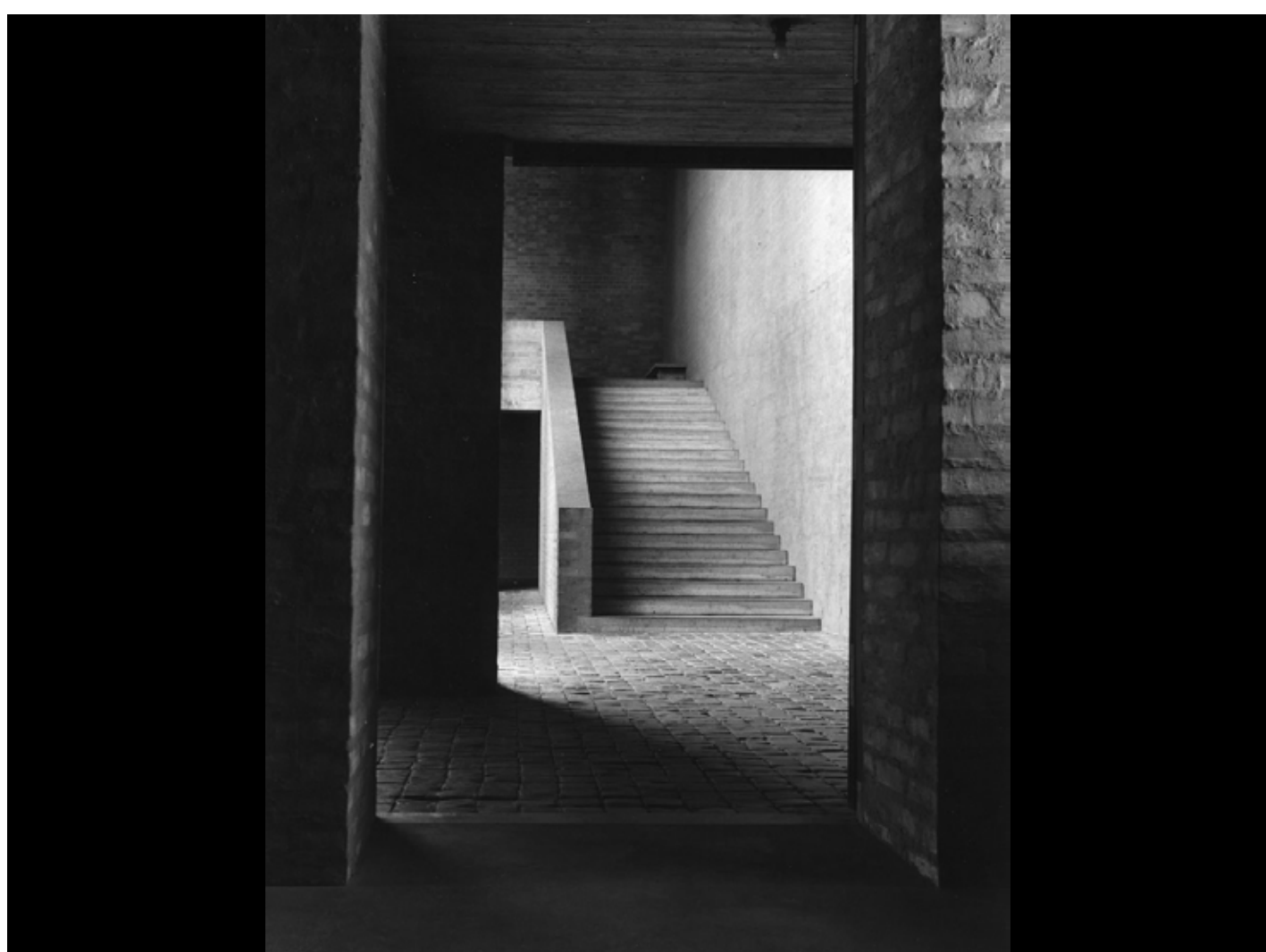
Still from Stalker by Andrei Tarkovsky.



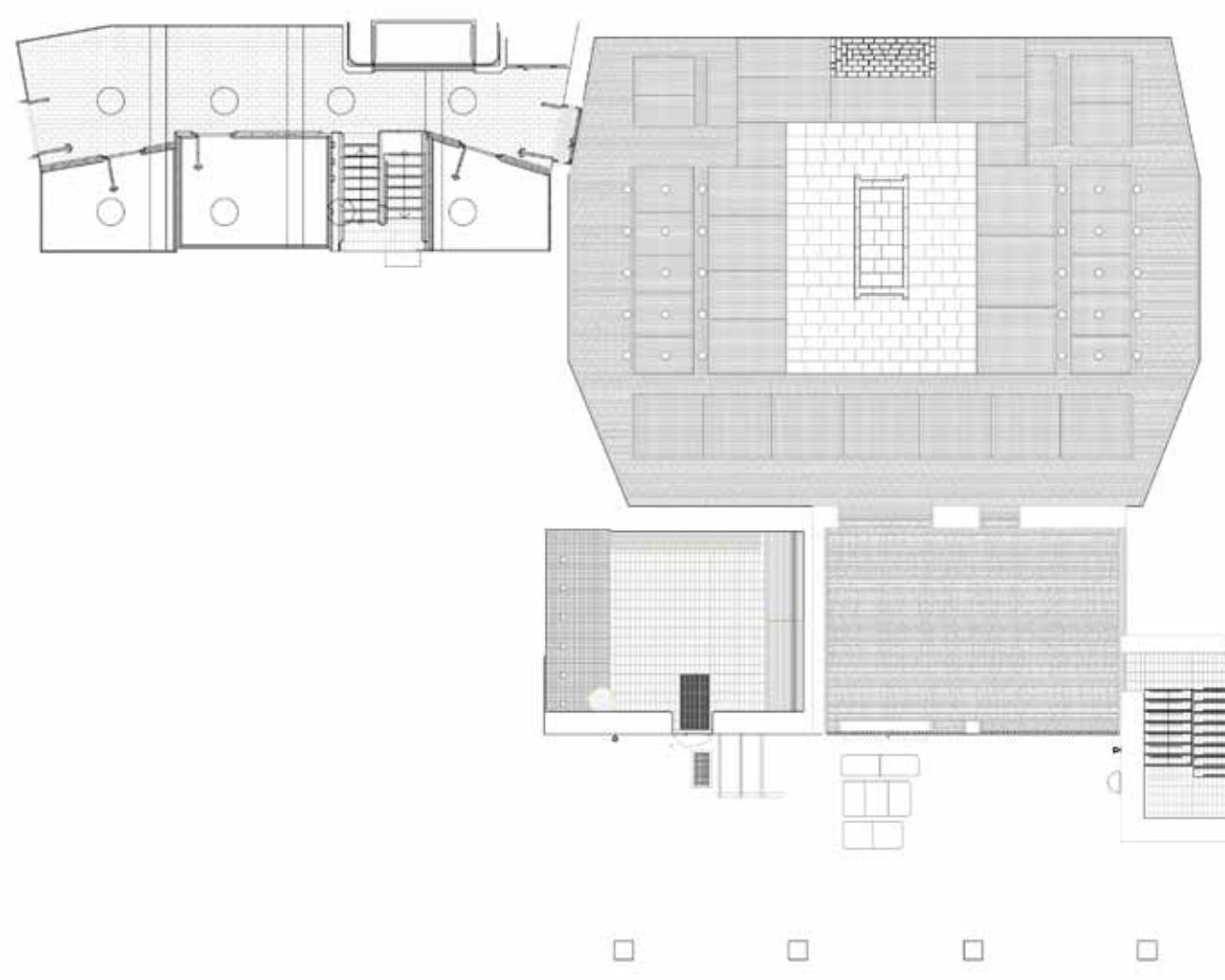
Birth of Aphrodite.



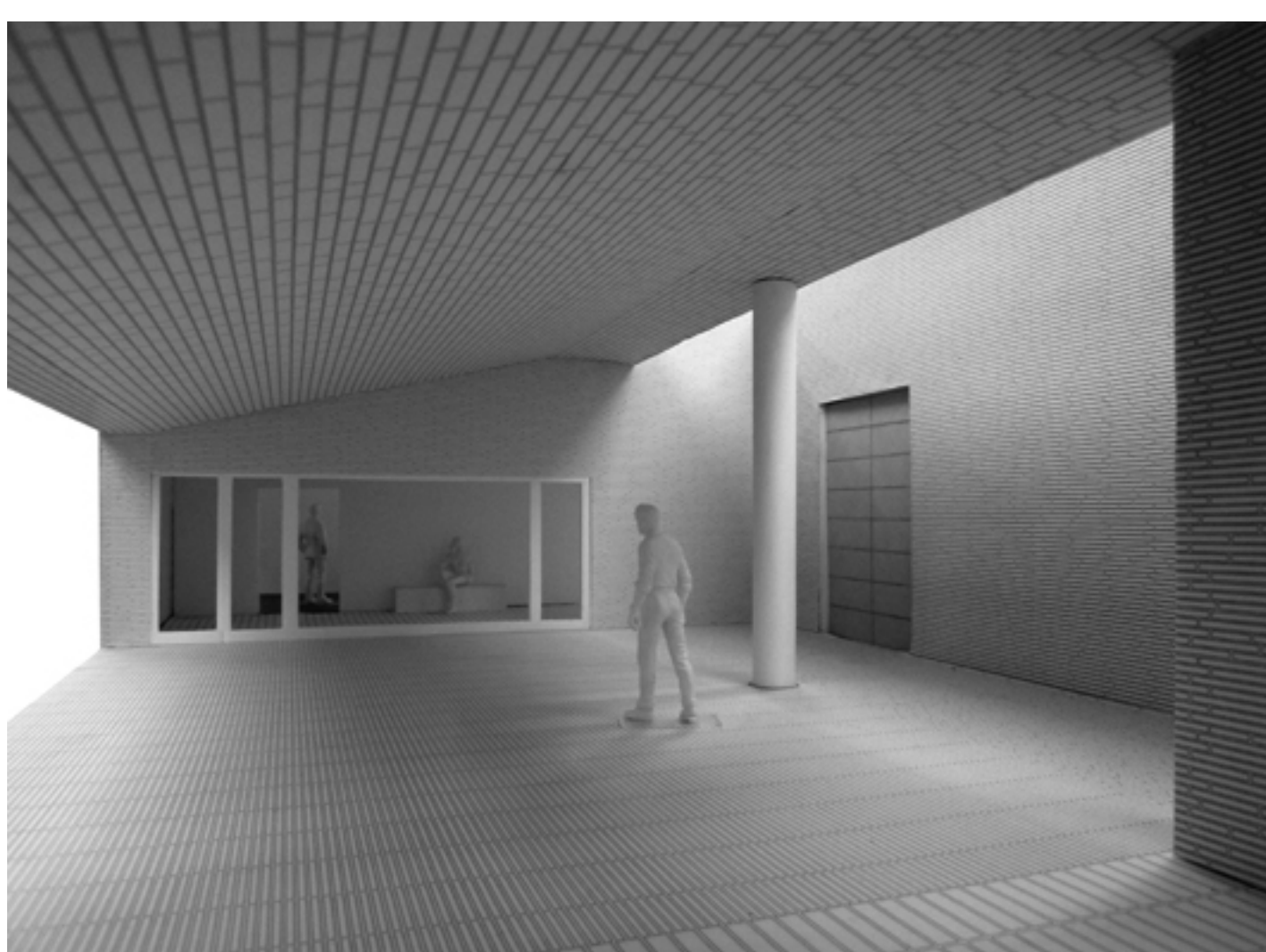
Bath House, Mansilla Tunon, Madrid 1998.



Abbey of St. Benedictusberg in Vaals, Netherlands by Dom Hans. Van der Laan.



St Knuts Chapel, Malmö, S Lewerentz. Drawing by Advanced Studio 2011.



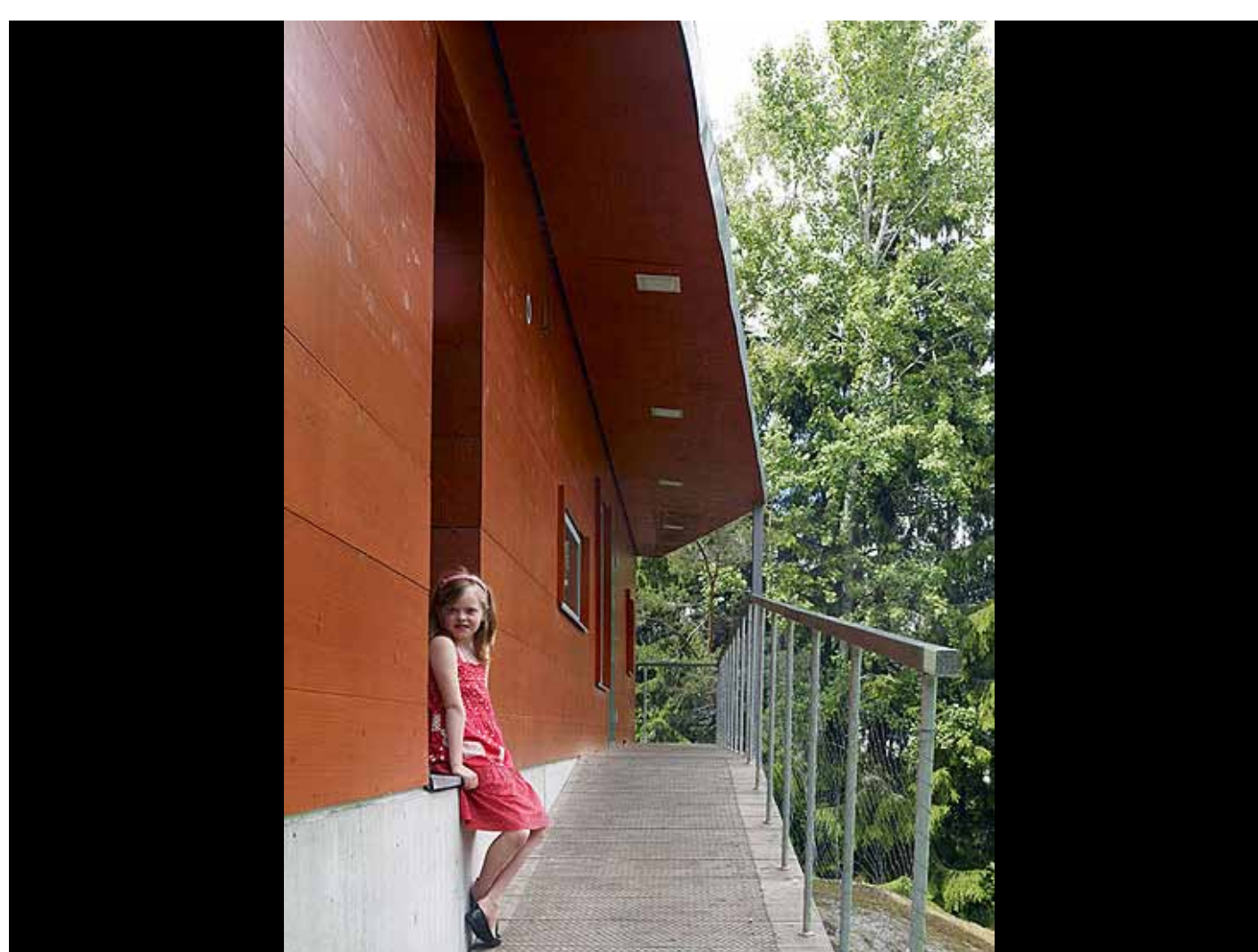
New Crematorium Woodland Cemetery, Johan Celsing arkitektkontor, 2012.



Poolroom, private home, Johan Celsing arkitektkontor AB.



Countryhouse, Spetz & Holst arkitektter, 2004.



Wood house, Spetz & Holst arkitektter, 2007.

## About the Studio

### Designing a Public Building -Envisioning the Haptic

The projects in the studio of advanced design deal with the development and resolution of functional, architectural and constructional requirements. The key learning outcome is a deepened understanding into the aims and realities of architectural practice. Every year a theme is formulated to encourage an open discussion on the prospects and progress of contemporary architecture.

An underlying theme of the year, Envisioning the haptic, distinguishes architecture developed through visual processes from architecture that is based on qualities of materiality and the making of buildings - the assembly of different parts and systems. It also acknowledges the pros and cons of each aspect. Quick and forgiving working methods have a definite role in the creative process, just as slow and precise studies are necessary for a deepened development. As a way to engage with these questions the studio will develop the student's awareness of the refined possibilities inherent in elementary tools such as physical models, material assemblies and freehand sketches, as complementary to digital tools.

"[B]uildings should be built to last. What is still typical today, despite all the new technology, is after all that architecture is a genuinely unwieldy, slow medium that requires major resources for its creation. For this reason the robust is important if architecture is to be taken seriously and contribute to the development of a sustainable community. The robust is an alternative to the architecture that is mainly based on visual features. The really significant qualities of a building are complex and not always visually accessible. The robust should not be interpreted to mean something crudely hewn and therefore sturdy through its brute strength. Instead it is intended to engender durable and multifaceted architecture.

There are many factors that make architecture relevant in the long term and appearance is only one of them. Robust architecture affirms the context of a project in the broadest sense. Its physical, concrete surroundings are one aspect of this. Other aspects are the technical conditions that apply to the project, its financing, its social context, its history or current or expected social role. Sigurd Lewerentz's works provoke thought in this context as they focus on the essential, the poetic, advanced experiments, but not as visually challenging buildings that demand the attention of those who are not really affected by them..." (From "The Robust, the Sincere" Johan Celsing, published in *Nordic Architects Write - A documentary anthology*, Routledge, 2008.)

Contemporary examples of Robust architecture are works by Meili+Peter, Sergison&Bates and Miller Maranta. The first term we will also put emphasis on Spatial Sequences. The students will put through consideration on how one enters their building proposal; how the main hall is perceived; how the transition between spaces is articulated; and how the main movements are orchestrated through the building.

### Case Studies and Surveys

During the recent years the studio has developed a study methodology that apart from the individual design work comprises certain specified tasks, which draws knowledge from important examples of what has previously been built. To introduce a historic and structural overview into the design task we make case studies of a complex building type this year Therapeutic Clinic and Bath) In order to make a shift into a detailed scale we will make measuring survey of an extraordinary building from the 20th century. (Last year one of the chapels on Eastern Cemetery in Malmö by S Lewerentz was measured.)

## Courses

### 4:1 (A42A1B) and 5:1 (A52A1B) Therapeutic Clinic and Bath -Phase I

A Therapeutic Clinic and Bath is a complex program with a mix of large and small spaces. The character of the Clinic and Bath is to be understood as an institution for health and contemplation rather than a sports facility. It forms an interesting context for investigating haptic, sensual qualities and spatial sequences, alongside with constructional strategies. The first phase will be focused on a general idea of character and organization and have a given set of required presentation material and images - much like the procedure of an architectural competition.

### 4:2 (A42A2B) and 5:2 (A52A2B) Therapeutic Clinic and Bath -Phase II

Continuation of project 4:1/5:1. Architectural standpoints are developed further alongside with closer considerations of the functions. The result should be a convincing proposal regarding structural and organizational principles, the building form as a whole, and its relation to the surroundings. In this phase main tools are physical models and drawings (incl floor- and ceiling plans, and internal elevations). Seminars/tutorials with a structural engineer will be arranged.

### 4:3 (A42A3B) Multipurpose Room - A Conversion

An existing structure in a ruined stage is to be converted into a multipurpose room. New elements such as roof structure, a window, a wall section, a drainpipe etc are fragments to be interacted with the qualities of the existing. There are collage-like strategies, such as conversion work by Alison + Peter Smithson, J L Mateo and Caruso St John architects. Or the will to create a new unified whole, with the example of Valerio Olgiatti or David Adjaye.

### 4:4 (A42A4B) Fragment - A Detailed Study

For the last phase of the year we will return to either the Therapeutic Clinic and Bath or the Multipurpose Hall. Closer studies of the buildings 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 spatial and tectonic qualities and of the actual production of building.

## Studio Culture

The core of what's taught in the studio of advanced design 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. I.e. it means moving from ideas of atmosphere and character to spatial organisation 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.

The weekly rhythm of individual tutorial is important for the students to develop their proposal in depth and detail. The student shall print out new drawings for each tutorial - this is to ensure high efficiency in the informal discussions. Tutorials will be complemented with pin ups, reviews and workshops focusing on certain aspects such as construction, facade detailing, inhabitation, daylight and materiality.

### Theory and Practice

Additional to the work on the individual projects will be literature studies and visits to construction sites. Four distinguished texts, related to the theme of the studio, will be distributed and discussed in seminars and lectures. Site visits to works under constructions will include the new crematorium at The Woodland Cemetery.

### Studytrip (Autumn)

A study trip to Athens is planned to be arranged during the autumn term. Works to be seen by: Ictinus / Callicrates, Demitri Pikionis, Kyriakos Krokos, Bernard Tschumi

## Tutors, Teachers, Professors

- **Johan Celsing**, professor. Principal of Johan Celsing Arkitektkontor AB. Has designed buildings such as Nobel Forum 1993, Bonniers Konsthall 2007, Årsta Kyrka 2011. The office has won several architectural awards and competitions, such as the new crematorium for the Woodland Cemetery, now under construction, and has been published in Sweden and abroad, in periodicals such as , A+U and Casabella and the Architectural Review. Guest critic and lecturer in schools in Europe and overseas.

- **Roger Spetz**, associate professor. Practicing architect SAR/MSA at Johan Celsing Arkitektkontor AB. Former partner of Spetz & Holst arkitektter (see www.spetzholst.se) 2005-2012. During the autumn KTH is publishing a book by Spetz: 'Inclusive Aesthetics', a collection of essays and lectures. Former editor of the Architectural Magazine MAMA. Has taught part time at KTH since 1999.

- **Tobias Nissen**, senior lecturer. After his studies at the ETH Lausanne (1987-1993), Tobias Nissen was a leading member of Zwimpfer Partner Architects in Basle, Switzerland. After moving to Stockholm in 1999 he cofounded the office Vera Arkitektter (see www.vera.se). The offices work ranges from small conversions to large scale housing projects and urban planning. Vera Arkitektter has won several prizes in architectural competitions.