



KTH ROYAL INSTITUTE  
OF TECHNOLOGY

***DIPLOMA  
DAYS***

KTH School of Architecture  
Jan 14 – 15 2014

[www.arch.kth.se](http://www.arch.kth.se)

@KTH\_A

*KTH School of Architecture  
Östermalmsgatan 26  
100 44 Stockholm, Sweden*

*Designed by Björn Ehrlemark  
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## **WELCOME TO DIPLOMA DAYS,**

the final stage of the examination process for the Diploma Degree project at the KTH School of Architecture. Throughout these two days 18 students from the Degree Programme in Architecture, including our two-year Master's Programme in Architecture, will present their projects.

The Diploma Degree Project at KTH comprises 30 academic credits and is a final assignment that the student develops independently to demonstrate that she or he masters the academic and professional skills of the architect. The project should address an architectural design problem and must be carried out within the specified time frame of one term. During the term that precedes the degree project, however, the student formulates a programme and a workplan, a so-called Thesis Booklet, in close dialogue with an appointed supervisor from one of our design studios.

As part of the examination, an external jury is appointed to ensure a fruitful and critical discussion; and to contextualise each project in relation to contemporary practice and discourse. The external jury also contributes a most valuable quality assessment of our programme as a whole, twice a year. On this occasion we have invited experienced architects from universities and architectural firms across Europe, who will work in two parallel jury groups. Each group is accompanied by a Jury Host from our own faculty, who chairs each

review session and helps to summarise the assessments daily.

Based on the assessment that the external jury, and the main supervisor, have made respectively of each student, a final grade is set by the Examiner, Vice Dean Anders Johansson. Once the examination is completed, our students are eligible for the degree of Master of Architecture (if they are enrolled in our five-year degree programme), or Master of Science with a major in Architecture (two-year master's programme).

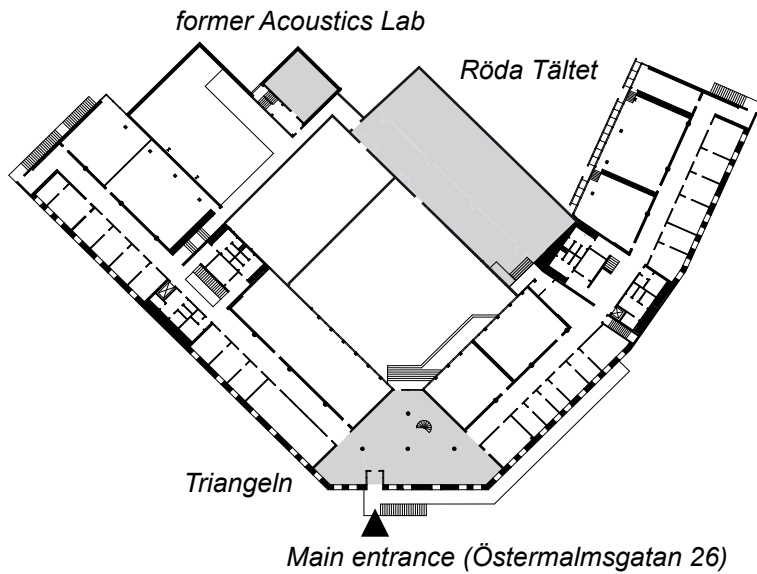
We genuinely look forward to these two days of critical and creative discussions, and on behalf of all the studio teachers and supervisors at KTH School of Architecture, we wish everyone a warm welcome to our January 2014 Diploma Days!

**ANDERS JOHANSSON**  
*Vice Dean & Head of Department*

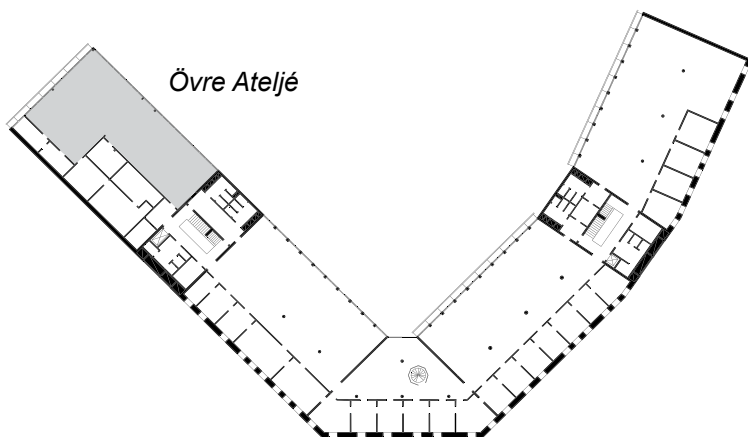
**JESÚS AZPEITIA SERON**  
*Director of Undergraduate  
and Master's studies*

# THE VENUES:

Entrance level:



Level 5:



## **THE PRESENTATIONS:**

### *Presentations in Röda Tältet*

*Jury:* THORDIS ARRHENIUS  
JONAS ELDING  
PETRA PETERSSON

### *Presentations in Övre Ateljé*

*Jury:* SAM JACOB  
ROGER RIEWE  
VERONIKA VALK

### *Tuesday January 14*

09.30 **PATRICK ENHÖRNING**  
*DET UTSKRIVNA HUSET*

10.30 **VIDAR SÖRMAN**  
*LIDINGÖ VATTENVERK*

11.25 **MARCUS LINDBERG**  
*DEN TREDJE PEDAGOGEN*

13.30 **EMELIE WAHLBERG**  
*TOMTEBODA BO*

14.30 **ISA OLSON EHN**  
*EQUESTRIAN WORLD*

15.40 **ADAM HAMMARSTRAND**  
*GERÄÖ 55*

09.30 **BEATRICE ORLANDI \***  
*OPUS ALCHEMICUM*  
\* Please note: separate venue, the former Acoustics Lab.

10.30 **ELENITA BORG**  
*WHITE CITY / BLACK CITY*

11.25 **LINAR IBRAHIM**  
*HUS I SÖDERTÄLJE*

13.30 **MICHAL KUBRAK**  
*CROSSING THE BRIDGE*

14.30 **FREJ LIND-HOLM**  
*THE HUB HOUSE STRATEGY*

15.40 **LINDA BÄCKSTEDT**  
*PUBLIC SPACE CONTACT IN  
THE SÖDRA STATION AREA*

### *Wednesday January 15*

09.00 **INGRID SKÖTHAGEN**  
**NORDSTRAND**  
*IN-BETWEEN SPACE*

09.55 **ALEXANDER BOYEA LJUNG**  
*BROTTETS BANA*

10.55 **ANNA BORGENSTIERNA**  
*KV. KILEN*

09.00 **SAREH SAEIDI DERAKHSHI**  
*CHANGE EMERGENCE*

09.55 **JULIA ERIKSSON**  
*WATER WORLD*

10.55 **ROBIN BELVÉN**  
*MY GOOGLE DEATH*

16.00 *A toast to the examinees! (in Triangeln, the entrance foyer)*

## **THE JURY:**

### **THORDIS ARRHENIUS**

*Thordis Arrhenius (Oslo, NO) is an architect and Professor in Architectural History and Conservation at the Institute of Form, Theory and History at AHO – the Oslo School of Architecture and Design. She teaches theory of conservation, the master's design studio Re-Store and the post-professional master's in conservation and urbanism.*

*She is a founding member of Oslo Centre for Critical Architectural Studies (OCCAS) and leader of the four year international research project 'Place and Displacement: Exhibiting Architecture'.*

### **JONAS ELDING**

*Jonas Elding (Stockholm, SE) holds a Master of Architecture from Lund University and is together with Johan Oscarson the founder of Elding Oscarson, an architecture practice based in Stockholm. Prior to founding Elding Oscarson, Elding gained eight years of experience at SANAA/Kazuyo Sejima+Ryue Nishizawa in Tokyo. Elding Oscarson is still a relatively new practice, and based on its broad previous experience covering Swedish and international projects on a range of scales – museums, theaters, private houses, interiors, furniture, and project design, the practice is gradually expanding to cover all these interests. Currently Elding Oscarson have projects in Sweden, USA, and Japan.*

### **PETRA PETERSSON**

*Petra Petersson (Berlin, DE) studied architecture from 1985 at Lund University in Sweden and at the Mackintosh School – Glasgow School of Art in Scotland; Diploma of Architecture 1991.*

*She has 20 years of experience within the architecture trade; until 2003 she was employed in architects' offices in Glasgow, Auckland, Stockholm and Berlin. Since 2003 she is a registered member of the Berlin Architectural Association and founder of the practice Realarchitektur, and since 2007 she is a Member of the BDA (Bund Deutscher Architekten).*

*She was a member of the jury awarding the Swedish wood architectural prize "Träpriset" in 2008 and 2012, and of the jury awarding the European Sweden in 2010. She has been teaching at the Architecture department of the Erfurt University for Applied Sciences and an elected member of the Architectural Committee for the City of Erfurt.*

*Petra Petersson is appointed as professor of Architecture at the Graz University of Technology.*

*Sessions are held in Swedish.*

*Hosted by*

**DANIEL WIDMAN**

*Guest faculty, KTH School of Architecture*

## SAM JACOB

*Sam Jacob (London, UK) is a director of award-winning London based architecture practice FAT, whose clients include Selfridges, BBC and Living Architecture. His work has been exhibited at the Venice Biennale, MAK Center, and the Victoria and Albert Museum. Current projects include curating the British Pavillion for the 2014 Venice Biennale and A House For Essex in collaboration with the artist Grayson Perry.*

*Jacob is design critic for Art Review, contributing editor for Icon, and columnist for Dezeen; he is also a professor of architecture at UIC and director of Night School at the Architectural Association in London. He edits Strangeharvest.com*

## ROGER RIEWE

*Roger Riewe (Graz, AT) was trained at the RWTH Aachen, Germany, and founded Riegler Riewe Architekten in Graz, Austria in 1987.*

*The office has become internationally renowned with projects in Austria, Germany, Poland, Croatia, Korea, Switzerland and USA. The focus is on public buildings, infrastructure projects and urban design.*

*Roger Riewe has been guest professor in Prague, Houston, Barcelona, Aachen, Calgary and Graz. He has lectured world wide with a specific focus on structure, space and technology. In 2001 he was*

*appointed professor at the Graz University of Technology, where he is since then head of the IAT - Institute of Architecture Technology. With its laboratory IAT/LAB, it has a strong focus on research, especially in the fields of densification and public space, as well as in building and façade technologies.*

## VERONIKA VALK

*Veronika Valk (Barcelona, ES / Tallin, EE) studied at the Estonian Academy of Arts and Rhode Island School of Design and is currently a PhD candidate at RMIT University School of Architecture in Melbourne. She lives in Tallinn and works as an architect in her practice Zizi & Yoyo.*

*She has constructed both public and private buildings, designed interiors and landscapes, won some 30 prizes in various competitions as well as published a number of critical essays on architecture and urbanism. Veronika received the Estonian Young Architect Award in 2012.*

*Sessions are held in English.*

*Hosted by*

## HELEN RUNTING

*PhD candidate, KTH School of Architecture*





## ***PRESENTATIONS IN RÖDA TÄLTET:***

*Diploma Degree Projects by*

**PATRICK ENHÖRNING**

**VIDAR SÖRMAN**

**MARCUS LINDBERG**

**EMELIE WAHLBERG**

**ISA OLSON EHN**

**ADAM HAMMARSTRAND**

**INGRID SKÖTHAGEN NORDSTRAND**

**ALEXANDER BOYEA LJUNG**

**ANNA BORGENTIERNA**

*External jury:*

**THORDIS ARRHENIUS**

**JONAS ELDING**

**PETRA PETERSSON**



## **PATRICK ENHÖRNING** *DET UTSKRIVNA HUSET*

Every new building technique brings up new ideas how to use it in contemporary architecture. The new world of large scale 3D-printing is one of those new techniques that is just about to revolutionize the industry. In this project I have examined and developed methods for how we could use large scale 3D-printing in architecture.

*Studio 3, supervised by:*  
ALEXIS PONTVIK  
PÅL RÖJGÅRD HARRYAN

*www.patrickenhoring.se*  
*info@patrickenhoring.se*  
Röda tältet, Tues Jan 14, 09.30



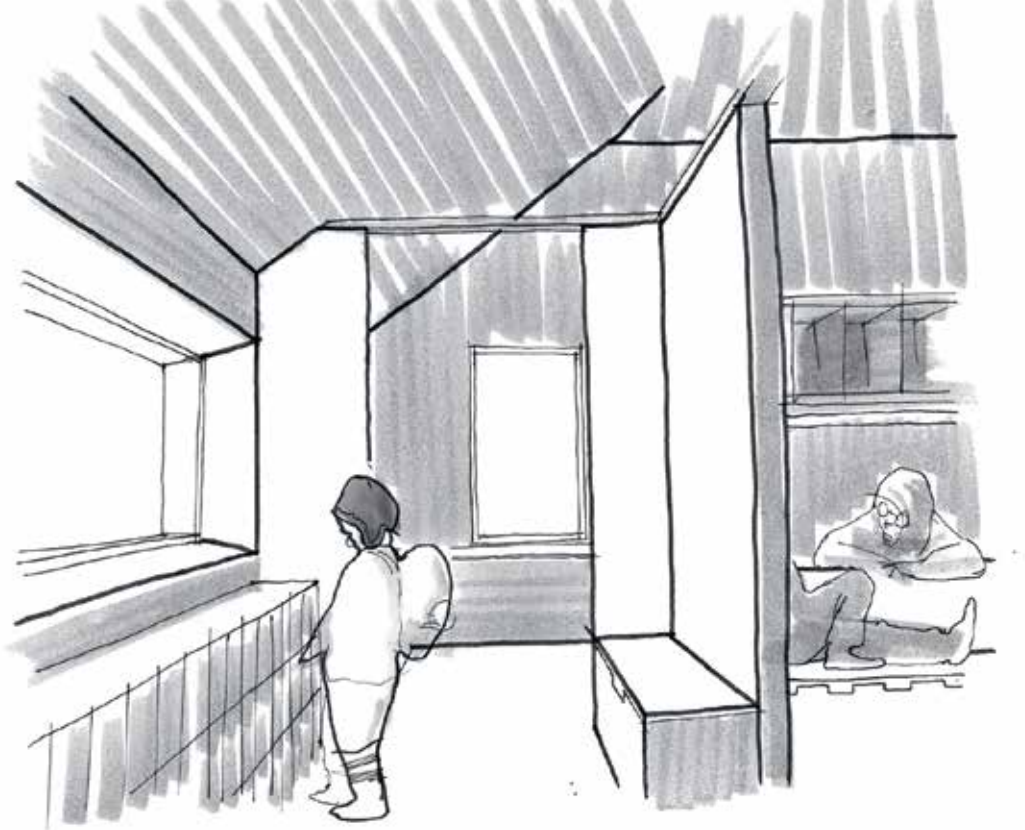
**VIDAR SÖRMAN**  
*LIDINGÖ VATTENVERK*  
*– AN HOMMAGE TO SLOW PHOTOGRAPHY*

An old water works is being transformed to a place for photography workshops with focus on creative photography. As the light creates a tension in the photography, it will do the same here with openings, reflections and light slots. A play with the daylight.

After thrifty renovations and necessary actions the water works will become a meetingplace for workshops and contemporary art photography.

*Studio 3, supervised by:*  
ALEXIS PONTVIK  
PÅL RÖJGÅRD HARRYAN

[www.vidarsorman.se](http://www.vidarsorman.se)  
[vidar@vidarsorman.se](mailto:vidar@vidarsorman.se)  
Röda tältet, Tues Jan 14, 10.30



**MARCUS LINDBERG**  
*DEN TREDJE PEDAGOGEN*

This thesis project forms a school, built up by a few modules, tightly programmed and detailed. Heavy and closed volumes which by displacement creates different gaps. These in-between-spaces make the common, that which is accessible to all – workshop floor and square.

*Studio 3, supervised by:*  
PÅL RÖJGÅRD HARRYAN

*marcuslind@yahoo.com*  
Röda tältet, Tues Jan 14, 11.25



**EMELIE WAHLBERG**  
*TOMTEBODA BO*

A restoration of a steady building from the 60's at a spot exposed to traffic in Solna Tomtebodå, on the border to Stockholm city. The limitations of the existing situation gives us a frame for creating different opportunities and values in architecture. The result is a complex accommodation with values that are not necessarily related to the number of square feet or position of the house, but the experience of space, its various atmospheres and the combinations between them.

*Studio 3, supervised by:*  
PÅL RÖJGÅRD HARRYAN  
ALEXIS PONTVIK

*emeliew@hotmail.com*  
Röda tältet, Tues Jan 14, 13.30



## **ISA OLSON EHN**

### *EQUESTRIAN WORLD – NATIONAL RIDING ARENA*

Once you have experienced the art of riding your life will never be the same, and for most riders it is a lifelong passion. Riding is the second largest youth sport in Sweden, but it is also an almost mythical sport for those who have never tried it. This project aims to create a stable to showcase the equestrian world to a greater audience, a National Riding Arena, designed from the perspective of horses, riders and visitors.

*Studio 4, supervised by:*  
ORI MEROM  
CHARLIE GULLSTRÖM HUGHES

*isa.olson.ehn@gmail.com*  
Röda tältet, Tues Jan 14, 14.30



## **ADAM HAMMARSTRAND**

### *GERÄD 55*

In my project I have investigated the high-rise as typology in downtown Stockholm and how the high-rise can generate energy at the same rate as it consumes it. The project is based on three parameters.

Location: how can a high-rise in its design respond to the location, at the base, middle part and the finish at the sky? The facade and the energy question: how can the facade be designed with solar energy as the most important design parameter? The third parameter is the program: the large demand for housing in Stockholm. In addition, there have been solutions based on project-specific conditions.

*Studio 8, supervised by:*  
SARA GRAHN

*adamzenica@hotmail.com*  
Röda tältet, Tues Jan 14, 15.40



## **INGRID SKÖTHAGEN NORDSTRAND** *IN-BETWEEN SPACE*

The project concerns the space in-between two tower blocks in Bredäng, and aims to propose a way to fill that space with more housing. The tower blocks here are placed sparsely and offer room for more development. The ambition of this project has been to look at what Bredäng has grown into since it was built 50 years ago, and translate the nice features of the area into building components.

*Studio 7, supervised by*  
JOHAN CELSING

*ingrid.s.nordstrand@gmail.com*  
Röda tältet, Wed Jan 15, 09.00





## **ALEXANDER BOYEA LJUNG**

### ***BROTTETS BANA – ‘AMPHI’, A VELODROME IN LIMHAMN’S LIMESTONE QUARRY***

By placing a velodrome, which is one of the few arena structures Sweden actually lacks, in an abandoned quarry not far from central Malmö, I try to explore if an arena can be more than an enormous shiny structure that has haphazardly landed in a cityscape. How can a relationship in scale and material with the surroundings be retained or even shifted? Can a brand structure of this size contribute more to the surroundings than it subtracts, and can it contribute to the public beyond ticketed, planned events?

*Studio 7, supervised by*  
JOHAN CELSING

*alexander.boyea@gmail.com*  
Röda tältet, Wed Jan 15, 09.55



## **ANNA BORGENSTIERNA**

### ***KV. KILEN – THREE WEDGE-SHAPED RESIDENTIAL BUILDINGS ON A HILLSIDE IN GRÖNDAL***

On Sannadalsplatån in central Gröndal, I have planned three residential buildings on a site with great views over the lake Mälaren and the city of Stockholm. It is a height difference of 22 meters to the playground below. This has allowed me to tackle the project based on two different scales, at low ground and high ground, and to unify them in the same building.

*Studio 2, supervised by*  
**ANDERS WILHELMSON**

*anna.borgenstierna@gmail.com*  
Röda tältet, Wed Jan 15, 10.55





# ***PRESENTATIONS IN ÖVRE ATELJE:***

*Diploma Degree Projects by:*

**BEATRICE ORLANDI \***

**ELENITA BORG**

**LINAR IBRAHIM**

**MICHAL KUBRAK**

**FREJ LIND-HOLM**

**LINDA BÄCKSTEDT**

**SAREH SAEIDI DERAKHSHI**

**JULIA ERIKSSON**

**ROBIN BELVÉN**

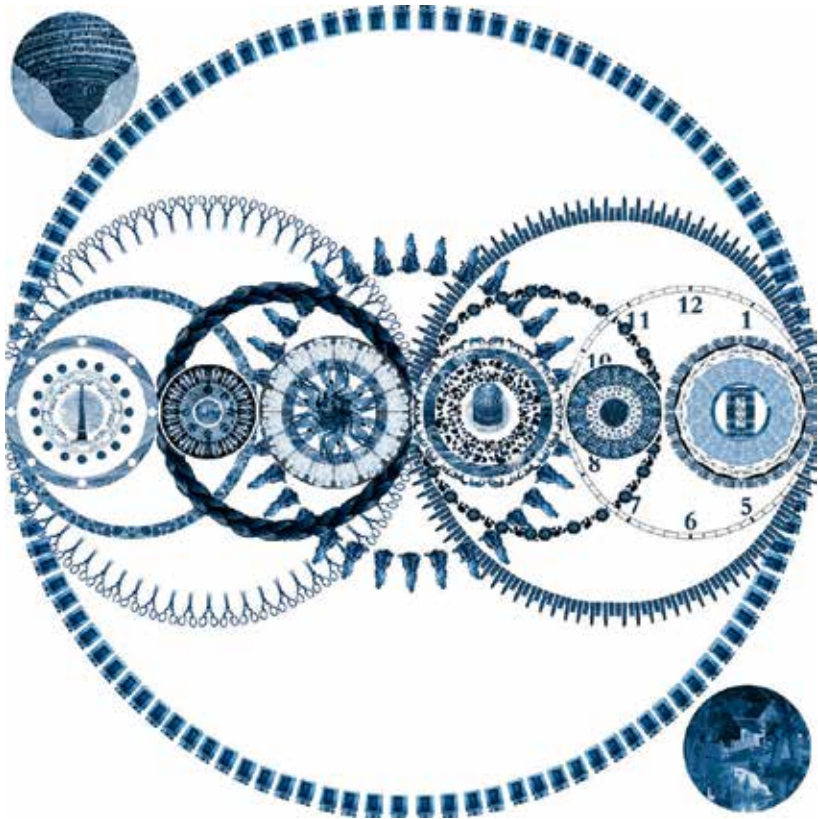
*External jury:*

**SAM JACOB**

**ROGER RIEWE**

**VERONIKA VALK**

\* Please note: separate venue, the former Acoustics Lab.



## **BEATRICE ORLANDI**

### *OPUS ALCHEMICUM – OF MYTHS AND AFFECTS \**

About an (approximately) scientific method. About myths, behavior and built environment. About Romania, or somewhere else. About ruins and gold. About invisible values and hidden effects. About a vanished land, about desire and nostalgia. About displacement, diaspora and costumes. About a journey and the gas station at the mid of the road. About metamorphoses, gypsy palaces and dowries. About matter, produced, traded and extinguished. About Prussian Blue and honey. About a tower, a fountain and a secret garden. About the alchemic process of making reality out of ideas.

*\* Please note: Presented on a separate location, the former Acoustics Lab, entry via Röda Tältet on the entrance level.*

*Studio 4, supervised by*  
ORI MEROM  
CHARLIE GULLSTRÖM HUGHES

*beatriceorlandi8@gmail.com*  
Former Acoustics Lab,  
Tues Jan 14, 09.30



## ELENITA BORG

### *WHITE CITY / BLACK CITY \* – HIDDEN IN SAND*

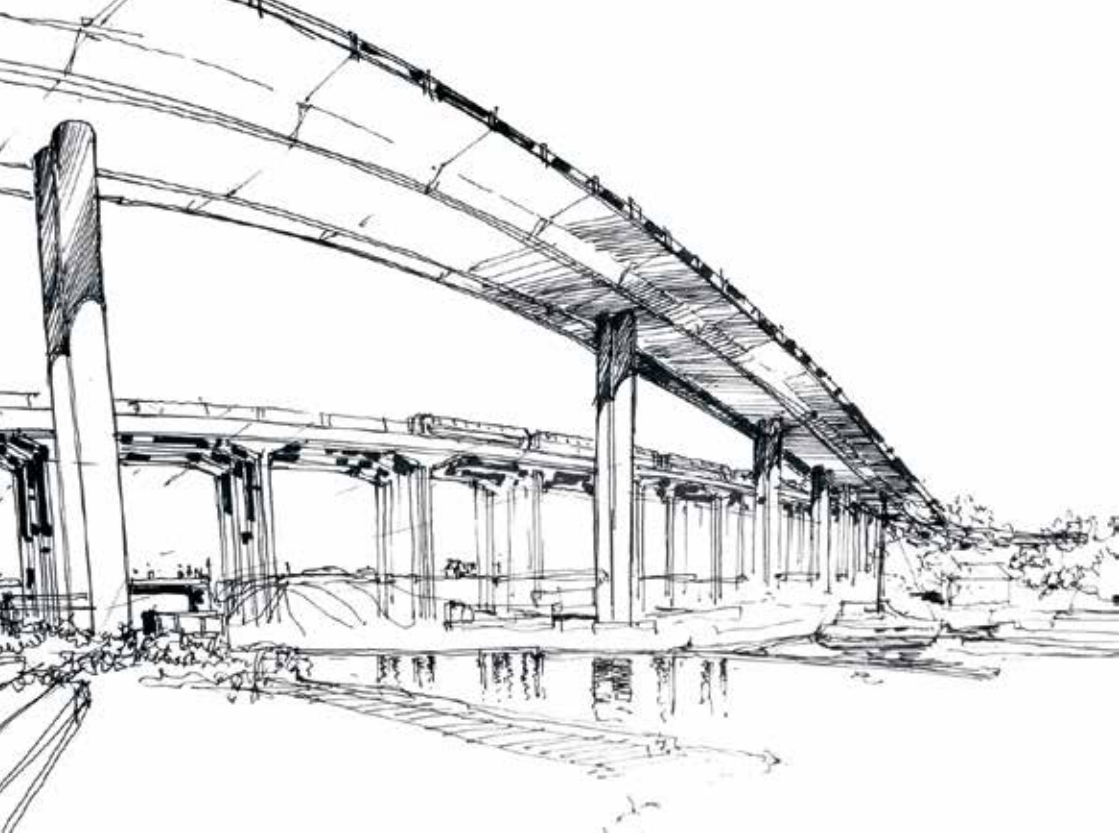
Tel Aviv, *White City*. The myth says it rose out of the dunes of sand. However, a part of it stands on the ruins of an erased village.

The project is an exploration into the story of erasure, and an attempt to evoke the traces of what was once there. I have proposed an underground structure hidden in sand. The objective is not to present a final answer, but to contribute to an ongoing discussion of who is the winner or loser in the writing of history, and what role architecture has in this battle.

\* After the book by Sharon Rotbard.

*Studio 4, supervised by*  
ORI MEROM  
CHARLIE GULLSTRÖM HUGHES

[www.elenitaborg.com](http://www.elenitaborg.com)  
[mail@elenitaborg.com](mailto:mail@elenitaborg.com)  
Övre Ateljé, Tues Jan 14, 10.30



**MICHAL KUBRAK**  
*CROSSING THE BRIDGE*

How can we add new life to engineering structures like bridges and communicational links in the important nodes of a city? This project works with strategies of dealing with that kind of situations, with the example of Skanstullsbron connecting Södermalm and the southern parts of Stockholm.

*michal.kubrak@wp.pl*  
Övre Ateljé, Tues Jan 14, 13.30

*Studio 4, supervised by*  
ORI MEROM  
CHARLIE GULLSTRÖM HUGHES





## **FREJ LIND-HOLM**

### ***THE HUB HOUSE STRATEGY – INFORMAL URBAN DEVELOPMENT IN FAVELA COMPLEXO ALEMÃO***

This project, “The Hub House Strategy”, aims to develop strategies derived from the analysis of impact and consequences of previous projects in Informal Areas. These strategies combine knowledge from Urban Planning and Informal Systems , focusing investments on specific key points such as water, waste and energy systems.

The project follows a methodology of Knowledge – Theory – Strategy – Architecture, creating an urban core in the contexts of Favela Complexo Alemão in Rio de Janeiro, Brazil.

*Studio 1, supervised by*  
**BOJAN BORIC**

*mirolind@hotmail.com*  
**Övre Ateljé, Tues Jan 14, 14.30**



## LINDA BÄCKSTEDT

### *PUBLIC SPACE CONTACT IN THE SÖDRA STATION AREA – A PLACE FOR PUBLIC LIFE*

This project investigates the urban form of the Södra Station area focusing on the interface between public and private space and proposes new urban features and land-use programs to further encourage public life in a central part of Södermalm. Three main problems have been formulated:

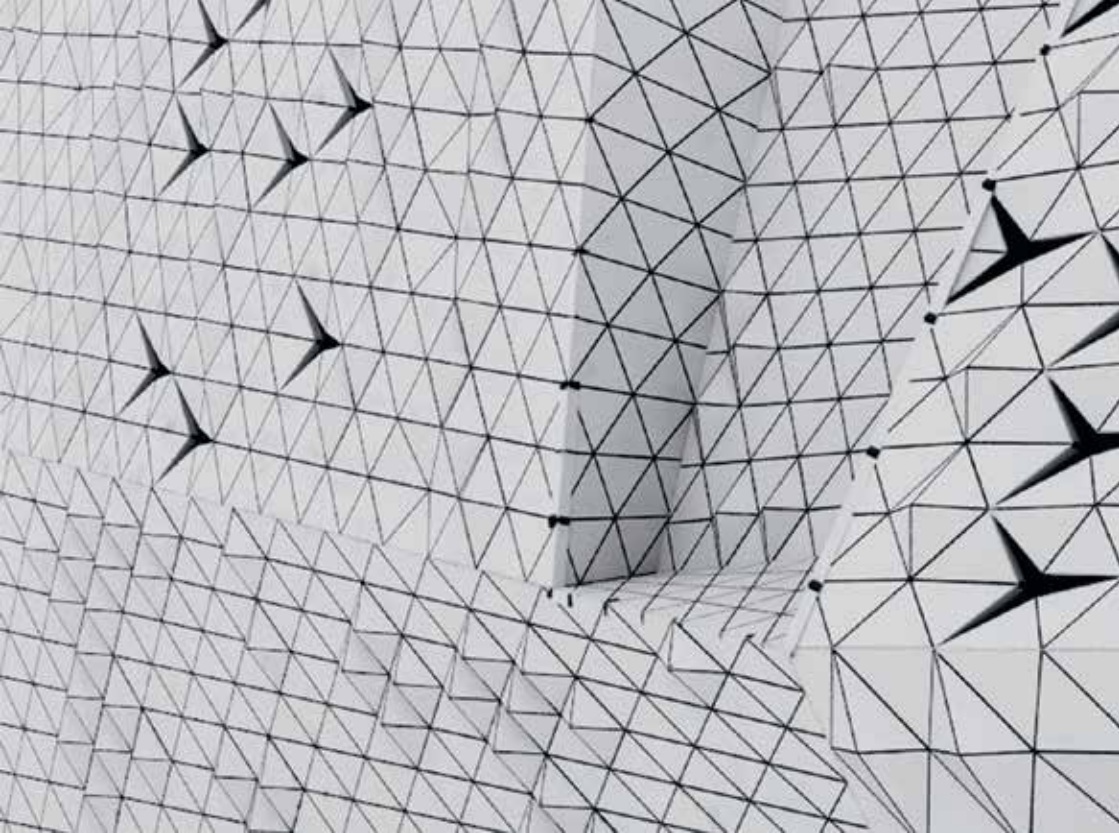
Public spaces in the Södra Station area have the tendency to be 'too private' and therefore not fully correspond to *the 'intention' of public space*.

The interface between public and private space is mostly established through closed facades, which does *neither support the public space nor encourage public life*.

Few public land-use programs in direct contact with the public spaces, which *doesn't establish potential for public life*.

*Studio 1, supervised by*  
BOJAN BORIC  
ANN LEGBY  
ANNA EDBLOM

*lindasofiebackstedt@gmail.com*  
Övre Ateljé, Tues Jan 14, 15.40



**SAREH SAEIDI DERAKHSHI**

***CHANGE EMERGENCE – THE POTENTIAL OF  
COMPUTATIONAL DESIGN IN RENOVATION & DEVELOPMENT***

This thesis investigates the integration of energy simulation and climate engineering to the design of a case study project. Based on solar analysis and effective use of natural lighting, the thesis proposes a new kind of adaptive cladding system that is capable of improving the spatial qualities of the interior by controlling light and redesigning of the floor plans, solar harvesting on the exterior with ultimate angle considerations for solar panels for higher efficiency, and developing new functional add-ons and expansions for the apartments.

Since the thesis goals span over the expertise of multiple disciplines, the research is conducted in collaboration between students of architecture and energy engineering.

*Studio 9, supervised by*  
JONAS RUNBERGER  
OLIVERTESSMANN

*s.sayidi@gmail.com*  
Övre Ateljé, Wed Jan 15, 09.00



**JULIA ERIKSSON**  
*WATER WORLD – MOUNTAIN MIMESIS*

Water World is a water reservoir in the shape of a mountain, with a body of steel beams and a shell of shot concrete.

Instead of habitually reshaping nature in accordance with our needs and wishes, the reservoir mimics nature with synthetic means. It questions the idea that we by technical means could create an equilibrium between nature and late capitalist society.

*Studio 2, supervised by*  
ANDERS WILHELMSON  
GERTRUD OLSSON

*julia@arrgh.se*  
Övre Ateljé, Wed Jan 15, 09.55



## **ROBIN BELVÉN**

### *MY GOOGLE DEATH – EXPLORING AN ARCHITECTURAL OPPORTUNITY FOR THE DIGITAL GRAVEYARD*

We live in a time where "the digital graveyard" is starting to overgrow, namely all the inactive digital information that is left behind by people passing away. In April last year Google was one of the first companies to address this issue with their new afterlife service "Google death manager". I intend to use the process of this service as an input source for my project and investigate how it can be visualized and translated into an architectural experience.

*Studio 6, supervised by:*  
LEIF BRODERSEN  
TERES SELBERG  
ELIZABETH HATZ

*robinbelven@gmail.com*  
Övre Atelje, Wed Jan 15, 10.55



## ***THE STUDIOS:***

Our teaching on the Advanced Level at the KTH School of Architecture is studio based, and we currently offer 10 different studios, each of which provides a unique path through the programme. In total the programme consists of two years of study. The final term is completely devoted to the individual Diploma Degree Project (30hp), carried out in a studio with the assistance of an appointed supervisor, and after which the student may be awarded the degree of Master in Architecture or Master of Science with a Major in Architecture.

The overall purpose of the studio structure at KTH is to ensure individual progression and deepening of knowledge, skills, and judgement within architecture and related fields of knowledge.

## STUDIO 1

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.

BOJAN BORIC  
ANNA WEBJÖRN  
JOHAN PAJU  
GÖRAN LINDBERG  
ANIA ZDUNEK  
GUSTAV APPELL

*with contributions by Åsa Drougge  
and Bengt Isling*



MVRDV Vision 2013: Almere Hout. Published with permission from MVRDV

## STUDIO 2

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.

TOR LINDSTRAND  
ANDERS WILHELMSSON  
ERIK WINGQUIST

*in collaboration with Botkyrka Konsthall, the  
Royal Institute of Art & Södertörn University.*



Final review of The Haninge School at Haninge Art Centre, May 2013



## STUDIO 3

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 is to develop architectural design through a contextual approach in varied settings.

Together, we develop a spatial understanding in different scales, from the level of detail to the urban scale, by exploring basic spatial concepts. Our starting point is to seek an understanding of – and then to define, organize, preserve, transform, or add to – the existing urban fabric.

PÅL RÖJGÅRD HARRYAN  
ALEXIS PONTVIK

*with contributions from Teres Selberg,  
Architects Without Frontiers*



City Extensions spring 2013, Bosphorus, Gustaf Lundberg and Naseer Nasiri.

## STUDIO 4

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. The studio explores how interactive architecture and digital technologies will / can / should impact a society in transition.

ORI MEROM  
CHARLIE GULLSTRÖM HUGHES  
ELSA UGGLA  
FRIDA ROSENBERG

*with contributions from practicing architects & Year 1 students and teachers.  
Collaboration also with KTH Media Technology and Interaction Design, as well as with the School of Architecture at the University of Illinois (US).*



Jarlath Cantwell: 'Un-building', Diploma Degree Project 2013

## STUDIO 5

The ubiquitous smoothness and algorithmic precision in architecture produced through the use of digital technologies is reaching a point of exhaustion. Studio 5 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 allows us to capture qualities that lie outside the realm of computational control.

ULRIKA KARLSSON  
VERONICA SKEPPE

*with contributions by Alessio Erioli (IT), Jonah Fritzell (SE) and Marcelyn Gow (US). The studio is also conducted in dialogue with experts from fields related to the studio, such as Johanna Molvin (Art Secretary Solna Municipality) and Maria Lind (Director of Tensta Konsthall).*

## STUDIO 6

This studio investigates different experiences of architecture and conceptions of space, in relation to the synthesizing design process.

We also explore basic architectural concepts, such as colour, gravity, emptiness, speed, light, sound, tactility, and the like. How do we experience architecture?

The studio has 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 to give students an independent, innovative, artistic, and scientific identity and develop an ethic and aesthetic standpoint.

LEIF BRODERSEN  
HELENA PAVER NJIRIC  
TERES SELBERG



Veronica Skeppe: 'Hidden Within', Diploma Degree Project 2013



KAIT Kobo, Ishigami. Example of a Tokyo study visit and how architecture relates to nature.

## STUDIO 7

The projects in the studio deal with the concrete development and resolution of functional, architectonic, and constructive requirements.

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 a detailed survey of an extraordinary building from the 20th century.

At the core of what is taught in Studio 7 is the ability to design a building from a complex set of issues, to keep several considerations open in a parallel process, and moving from ideas of atmosphere and character to spatial organization and structural analysis and back again. It also implies moving from cad and digital images to hand-drawn sketches and workshop-crafted models, alternating slow and fast ways of working.

JOHAN CELSING  
ROGER SPETZ  
TOBIAS NISSEN



Study model, Nike Rosvall & Laura Pérez Amaral, from Studio 7 in 2012-2013

## STUDIO 8

In a world of climate change and biodiversity loss, the built environment still causes 40% of the planet's overall energy consumption, CO<sub>2</sub> emissions and landfills. With the urgent need to renew architecture practice, new strategies have emerged in the last decade that redefine the roll of the architect in general.

Studio 8 critically engages in the current research and debate to instigate an innovative and sustainable architecture response to these challenges. Our focus is to explore the spatial poetics of climate and redefine the building in the context of an urban ecosystem.

We primarily seek to provide knowledge, tools and methods for students to rethink existing paradigms, and to develop individual design strategies for a sustainable built environment.

SARA GRAHN  
MAX ZINNECKER  
RUMI KUBOKAWA



Johan Haag: 'Flexibla Bostäder'

## STUDIO 9

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.

The studio's focus, Architectural Technology, points to the role that digital design technologies play in contemporary practice and research, through applied techniques as well as conceptual discourses. Students are given strong support in learning parametric design and fabrication techniques, and design concepts are developed through iterations between digital and physical manifestations.

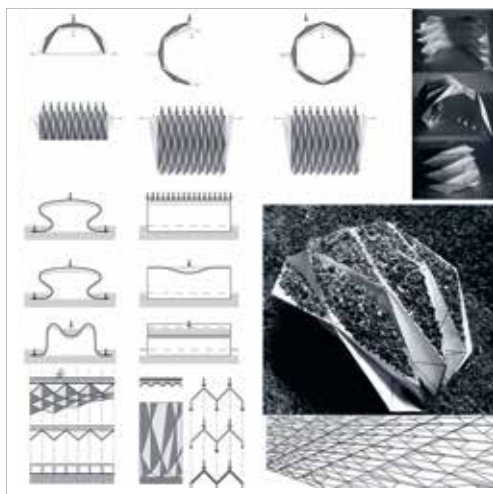
JONAS RUNBERGER  
OLIVER TESSMANN

## STUDIO 10

This studio is offered by the Critical Studies in Architecture research group. 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. Studio participants are introduced to a diverse array of critical and political theories, such as Queer, Post-colonial, Post-structural, Gender and Race, and Bio-political theory.

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.

BRADY BURROUGHS  
HÉLÈNE FRICHOT  
KATJA GRILLNER  
SARA VALL



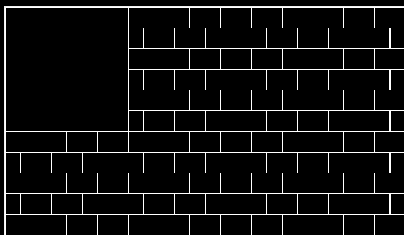
'Fabricating Landscape' by students Romaric Matten, Sjoerd Keetels & David Kriechmair



Jenny Andreasson: 'Magnifying the Rural' Diploma Project 2013 Photo: Andreas Grenninger







## THE COVER

*The pattern on the cover is drawn from a façade detail of the KTH School of Architecture building, designed by Gunnar Henriksson and inaugurated in 1970. The building's walls facing north and east (pictured above) are composed of an exposed concrete structure filled in with cinder block masonry, overgrown with ivy.*

## THE SCHOOL

*The KTH Royal Institute of Technology School of Architecture was founded in Stockholm in 1877.*

*There are currently around 600 students enrolled in the professional programs at Bachelor and Advanced level. The school has a staff of around 80 teachers, professors and researchers, and 25 administrative and technical employees. It has a well-equipped workshop, a digital fabrication lab and an architecture library with an extensive collection of books and journals.*

*In 2015 the school is scheduled to move into a new building designed by Tham & Videgård Arkitekter, currently under construction on the KTH Campus.*

*Diploma Degree Projects by:*

**ROBIN BELVÉN  
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LINDA BÄCKSTEDT  
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LINAR IBRAHIM  
MICHAL KUBRAK  
FREJ LIND-HOLM  
MARCUS LINDBERG  
ISA OLSON EHN  
BEATRICE ORLANDI  
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INGRID SKÖTHAGEN NORDSTRAND  
VIDAR SÖRMAN  
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ROGER RIEWE  
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