



# A52A1B Advanced Design - Studio 5:1 12.0 credits

Avancerad gestaltning - Studio 5:1

This is a translation of the Swedish, legally binding, course syllabus.

If the course is discontinued, students may request to be examined during the following two academic years

## Establishment

Course syllabus for A52A1B valid from Autumn 2009

## Grading scale

P, F

## Education cycle

Second cycle

## Main field of study

Architecture

## Specific prerequisites

Bachelor's Degree, or an equivalent level, within the field of Architecture + passed 4th year studies.

## Language of instruction

The language of instruction is specified in the course offering information in the course catalogue.

## Intended learning outcomes

### **Representation and Architecture, 5th year Project 1: Concert Hall in Lund (1)**

#### **Overall goals**

The project is part of the Advanced Design Studio.

Studio Description: This studio deals with advanced architectural tasks, the development of complex projects as a synthesis of social, spatial and technological considerations.

2. The course/project goal is to increase the student's knowledge in this area/field and skills/knowledge in the field of architecture in general. The students will enter the project with varying degrees of knowledge/skills and will subsequently end up at different levels at the end of the course/project.

3. The individual student must show an increase in the particular skills/knowledge offered in the studio and in the field of architecture in general.

#### **Course goals**

(four projects)

Method: Open Process

We encourage students to take on their own critical studies on the limits and possibilities of architecture in society, as political tool and aesthetic discipline. This year's theme of representation and architecture is a way to structure seminars and design tasks.

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 do not follow a set agenda for a certain kind of form. 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.

Tutorials will be complemented with workshops focusing on certain aspects, such as construction, facade detailing, inhabitation, daylight and materiality. Every year we make a close survey, making measurement drawings and documents of a building in Stockholm of particular interest.

## Course contents

Design Tasks: Cultural Institutions

Project 1 (and 2): The first task, which span over the whole autumn term, is to design a Concert Hall with 900-1000 seats in the city centre of Lund. Lund is an old University town in an expanding urban region close to the European mainland. Recently the European Spallation Source, a European research facility for material science, biology, chemistry and physics, by using a neutron source, a 100million Euro investment, has been proposed to be located to Lund. Lund is also one of the candidates for the European Cultural Capital 2014. In this light the feasibility for a Concert Hall should be good. It would be a way of developing and strengthening Lund as a cultural venue, rivalling (or complementing) larger cities like Malmö and Köpenhamn. It is an ambitious architectural task: to create a large

space, handle the different flows of people and goods and develop a representative exterior and appropriate atmosphere. We will also discuss the relation between form, representation and construction; look for coherence and discrepancies between them.

The first two weeks we will do case studies covering a range of types of concert halls. The third week we will make an excursion to Lund and Malmö, introducing the site and the city context, as well as seeing some

buildings of particular interest. During the term we will also make a number of visits to concert halls in the Stockholm area, as well as other buildings illustrating aspects of representation and public institutions.

## Disposition

The schedule includes: Lectures, textbased seminars, exercisebased seminars, studyvisits, tutorial, preliminary and final reviews of the students building proposal.

## Course literature

References/ Reading list (procects 1-4):

Text Compendium on Representation and Architecture

Recommended literature

Learning From Las Vegas, R Venturi and D Scott Brown, MIT Press

Ornament and Crime –Selected Essays, Adolf Loos, Ariadne Press

Surfaces Architecture, D Leatherbarrow and M Mostafi, MIT Press

Architecture Oriented Otherwise, D Leatherbarrow, Princeton Architectural Press

Architecture in the Age of Divided Representation, Dalibor Vesely, MIT Press

The Feeling of Things, A Caruso, Ediciones Poligrafa

Constructing Architecture -A Handbook, ed A Deplazes, Birkhäuser

Brunolleschis Kupol, Ross King, Historiska media

Atmospheres, Peter Zumthor, Birkhäuser

Arkitektur som symbol, Josef Frank, Lund Ellerström förlag

Architecture Writings, Alvaro Siza, Skira

Papers 2, Sergison & Bates, 2 G

## Examination

- PRO1 - Project part 1, 9.0 credits, grading scale: P, F
- PRO2 - Project part 2, 3.0 credits, grading scale: P, F

Based on recommendation from KTH's coordinator for disabilities, the examiner will decide how to adapt an examination for students with documented disability.

The examiner may apply another examination format when re-examining individual students.

The course consists of two parts; a fulfilled and delivered project work (9 credits) and a passed final assessment (3 credits). There is at least one intermediate assessment during the course.

## Other requirements for final grade

### **a) Presentation requirements**

See further information, available at the course start.

The studio presentation will be part of the future diploma portfolio and shall be delivered in an appropriate and fully qualified way.

### **b) Examination**

80% attendance. Active participation in lectures, tutorials, and seminars etc. Passed intermediate and final assessments. Compulsory attendance during the assessment reviews.

Completion: The project work shall be delivered and, if necessary, reworked within the set time limit. See general directions.

(Overall principle: Autumn term projects must be approved during the following Spring term: Spring term projects must be approved before the start of the following Autumn term. The reworked projects must be delivered at least one week before the time limit.)

The project work is to be documented in a portfolio, including drawings, analysis and models. The work process shall be legible.

## Ethical approach

- All members of a group are responsible for the group's work.
- In any assessment, every student shall honestly disclose any help received and sources used.
- In an oral assessment, every student shall be able to present and answer questions about the entire assignment and solution.