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## UMA Works 21/22

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- Spring Semester Course | MAPPING CHANGING ECOSYSTEMS |

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The editors and Umeå University are especially grateful to the image providers in this publication. Every reasonable attempt has been made to identify owners of copyrights. Should unintentional mistakes or omissions have occurred, we sincerely apologize and ask for notice. Such mistakes will be corrected in the next edition of this publication.
Umé School of Architecture (UMA) occupies a distinct geographic location in northern Sweden and conducts educational programmes and research projects within the field of architecture. The department is part of the Faculty of Science and Technology and part of the Arts Campus, located by the river in Umeå, alongside the Institute of Design, the Academy of Fine Arts and Bildmuseet. Since its inception in 2009, the department has attracted a wide range of local and international academics, researchers and practitioners; the diversity of their approaches is evident within the work conducted at the department.

UMA Works 21/22 is an annual yearbook publication that celebrates the diverse approaches, applied within educational and research realms at the department during the academic year of 2021-2022. While the primary focus of this publication has been to incorporate works by students done within the two educational programmes, a glimpse of ongoing research projects, free-standing courses, summer schools and activities and events are also included. UMA Works gives us the possibility to reflect back on everything we have collectively achieved during the last year and energy for new beginnings in the upcoming year.

For readers outside Umeå School of Architecture – regardless if you are part of the field of architecture, collaborators of the department, a curious citizen or someone thinking of applying to our programmes – we wish that this publication will give insight into and inspiration from the activities at UMA during the academic year 2021/2022.

Introduction

Umé School of Architecture (UMA) occupies a unique geographical location and academic position in Sweden. Here, great focus is placed on artistic explorations, social and ecological sustainability, resource awareness and integrated design. The school is also characterized by the dynamics between the local and regional situation in northern Sweden, and the international character with teachers, guests and students from all over the world. The lack of institutional history brings an open, curious and sensitive atmosphere that tends to amplify such approaches.

UMA provides two educational programmes: A five-year Architecture Program of 300 credits leading to an Architectural Degree and a two-year Masters programme in Architecture and Urban design of 120 credits leading to an artistic Masters degree. The teaching is primarily based on design projects and integrates theoretical and scientific knowledge with process-oriented and artistic research. Supporting courses in architectural theory, architectural history, urban planning and technology run in dedicated blocks of weeks during the semesters. Students at UMA receive their own workplaces in the school’s design studios. They work with models in different scales, experiment with technical solutions and prototypes through full-scale construction and architectural staging in a physical environment. The school has access to advanced equipment and workshops for wood, metal and casting as well as 3D printers and laser cutters.

In addition to these, UMA also provides short courses of 7.5 credits as Summer and Free-standing Courses. Summer courses that run between June-August every summer offer architectural students from across the world an opportunity to engage in hands-on experience in building projects, community-driven mapping or architectural study trips. Free-standing Courses are conducted online and offer those with keen interest but no prior experience in architecture a glimpse into the profession. During 2021-22 UMA offered three Summer Courses and two Free-standing Courses in Architecture.

Umé School of Architecture has around 30 employees with an academic and professional background in almost as many different contexts and approximately 300 students.
DESIGNING CYCLES AT 64° - URBAN INTERIOR LANDSCAPES AND THE WATER-ENERGY-FOOD NEXUS - CASE STUDY UMEÅ

Expanding on Bengt Warne’s Naturhus (1934) and the modernist urban design, the current landscape offers interesting possibilities to extend growing cities and diversity steps while positions related to the inside and outside. By exploring greenhouse extensions and new concepts the project sets out to build productive interfaces across disciplines and between the natural and built environment. The building stock may have a systemic impact by influencing social, economic, and environmental constraints. The project is led by Maria Lura Nöbbe, Åke Ingemar Söderkvist, and Stefano Marzano and funded through the Y_Spotlight program. The research takes a multi-scalar approach to addressing individual building typologies and exemplarily the city of Umeå to explore implementable methods, tools, processes, and design solutions with the aim to turn buildings and their users from consumers to producers.

TEAM: Comelia Redeler, Sara Thor, Constantin Steinberg, Petter Åker, Sara Zetterlund, UMA with SUU, Åbo Akademi, Umeå University, Golden Bid Add (funded by Vittra, Climate Adaptation of the Built Environment 2021-2023)


THE LABORATORY OF PLANETARY DIPLOMACY: AN OPERATIVE PLATFORM FOR TERRITORIAL RESEARCH AND GEOGRAPHICAL CONCEPTUALISATION

Following Moholy-Nagy’s ‘planetary housingkeeping’ (referring to the planet as an indoor space), this Lab seeks for new forms of collaborations between architects, geographers, urbanists, and migrants, and between the rural and the urban. The project is funded by Y_Spotlight and led by Maria Lura Nöbbe and operates remotely and decentralized. The research aims to create an alternative cartographic and living maps, while denouncing agents of disturbance and the exhaustion of the earth. The project involves several urban interventions and rural landscapes and communities. TEAM: Maria Lura Nöbbe, UMA, Atelier Edith, Javier Sanchez Merina, University of Naples, Fäviken Magasinet.

http://labotdieteplanetariodeiplomacia.utd.ksa

UOU UNIVERSITY OF UNIVERSITIES

UOU University of Universities is a Network of thirty-five International Schools of Architecture operating remotely and decentralized. The project started as a reflection on how pedagogy in architecture, planning, and design is conducted online and how the experience of the online teaching. This reflection highly depends on the way the learning is conducted from the model proposed. UOU is an International Design Studio for academics and students from thirty-five Universities across Europe. The model proposes a series of exercises where each student is their own specialist knowledge, regardless of the framework in which they are working, in this way the students will have the opportunity to choose and develop their own design and architectural discipline as a scholar and researcher directly involved in these initiatives have been interviewed to gather best practices to sustainability in design and the built environment.


VISIONER I NÖR / NORDLÄNSMODELLEN, STADSDELLARNA OCH EN PROCESS FRÄMTE / CASE UMEÅ

Nordlänsmodellen sketches creative ideas, physical and virtual prototypes in one or more of the districts described in the main report. This typology of ideas, typologies or physical principles for the development of physical, social and cultural quarters inside the city center the results are intended to be scaled up and fit into several of Umeå’s ongoing projects. We need ideas that are adaptable.


RETACE A PLACE, REUSE A SPACE

The project aims to create connections between the quality of the local situation and a global context from an ecological, social, cultural, and economic point of view. The artistic processes will be in the centre of a collective exploration producing interdisciplinary connections and allowing for unexpected meetings and new perspectives for several global challenges. The project invites Nordic artists and researchers in the field of architecture and urbanism to work with local inhabitants and experts, for a collective reflection on urban and rural parts of abandoned sites in Rome and In Umeå.

TEAM: Edoardo Scortinio, Maria Lura Nöbbe, Kyösti Haukioja, Elena Coperu, UMArs (funded by Nordisk Kulturfond). (funded by the University of Umeå)

http://retake.space/wordpress

VISIONER I NÖR / MOVING NORTH FOLKETS STAD / CASE SKELLFTÉ

The Moving North project was awarded a New European Bauhaus / Artek Design Vision Award 2021 for exploring proposals to increase social integration in the north by exploring forms of reciprocity between migrants, refugees and host communities. Based on a strong foothold in northern Sweden and with experience of collaboration and participatory based projects in places with increased migration and relocation, Moving North critically explored how different placemaking processes can promote social participation and social sustainability in Skellefteå.

TEAM, Cornelia Redeler, Anna Kind, Sara Zetterlund, UMA, architects, Robert Mud, Amalia Katapodi and Sangram Shirke from UMA and researcher in Gender Studies, Linda Sandberg. UMA stu-
dents Emmy Nelson and Navid Ghaffari; along with the community organization Hej Främling! https://www.halfbarstad.se/visions-1-norr-folkets-stad-

USE OF TIMBER IN ARCHITECTURAL EDUCATION

The research focuses on Design-Build and Live Projects initiatives in which architectu- ral and technical building blocks and programs as the main material. Educators, scholars and students directly involved in these initiatives have been interviewed to gather best practices to sustainability in design and the built environment.

TEAM: Anna kind, Marcos Coll, UMA, (funded by Kampalå Foundation)

AKTION

The Active Office Design Study investigates the impact of activity-based offices on health and wellbeing at the workplace. What characterizes activity-based offices (ABO) is that office workers do not have their own permanent workstations, but switch between different types of workspaces and environments depending on the task. This is an office type and way of working that is becoming more common in recent years. In the article “Productivity, Satisfaction Work Environment and Health after Relocation to an Activity-Based Office – The Active Office Design Study” we have evaluated the effect of activity-based offices on the psychological work satisfaction, productivity, satisfaction, work environment and health.

TEAM: Maria Lura Nöbbe, Sjöfrid Carlsson, Maria Nord, Anna Petri, Stolpe-Sandberg, Viktoria Wallin, Maria Ohl, Linus, Olivia Abdo-Dahamian, Håkan Ljungvall and Örnsköldsvik Municipality (funded by AFA)

https://www.umu.se/forskning/projekt/ aktion

THE MOVING NORTH project was a New European Bauhaus / Artek Design Vision Award 2021 for exploring proposals to increase social integration in the north by exploring forms of reciprocity between migrants, refugees and host communities. Based on a strong foothold in northern Sweden and with experience of collaboration and participatory based projects in places with increased migration and relocation, Moving North critically explored how different placemaking processes can promote social participation and social sustainability in Skellefteå.

TEAM: Cornelia Redeler, Anna Kind, Sara Zetterlund, UMA, architects, Robert Mud, Amalia Katapodi and Sangram Shirke from UMA and researcher in Gender Studies, Linda Sandberg. UMA students Emmy Nelson and Navid Ghaffari; along with the community organization Hej Främling! https://www.halfbarstad.se/visions-1-norr-folkets-stad-

https://www.umu.se/en/research/projects/
**THE SWEDISH TIMBER EMPIRE**
*Toni Kokins*

This research project is developing social and creative processes to critically map the extent of the new Swedish timber empire. The research will highlight some of the hidden power structures and narratives underlying the global race for resources that often neglect biodiversity and cultural identities in affected territories. Since the early 1990s, there has been an increased procurement of forest lands in neighboring countries such as Russia, Estonia, Latvia by the Swedish state and private companies. In some cases, this has radically changed the land ownership maps of local municipalities. Toni Kokins will investigate the extent of Swedish-owned forest land beyond its borders and its relationship to architecture. Using diverse mapping methods, Kokins aims to create an holistic, quantitative and qualitative map of the new Swedish timber empire, researching who and what should be included and how it can be communicated? The project will also investigate how the phenomenon is changing local social, cultural and economic landscapes.

Toni Kokins is working with Janina Priebé, program leader for the Future Forests project for Umeå University, and ARCH, the Arctic Research Centre, to expand his research to produce new creative outputs for public engagement with the geopolitics of Sweden’s Timber Empire.

**MAKING THE DIFFERENCE: IZMIR, TURKEY**
*Anna Katopodis, Robert Mull & Sangram Shikhe*

Mull, Katopodis and Shikhe are researching how displaced populations establish and maintain their identity and wellbeing whilst in transit and the process of permanent settlement. They are working with the Turkish City of Izmir where Syrian refugee women have become trapped following the 2016 EU-Turkey deal. With students from UmArts University and local partners they are using participatory methods to design and build a classroom on the roof of TIAFI Community Centre which provides practical and educational support to Syrian women and children. The project not only improves the lives of two thousand vulnerable refugees but produces new knowledge and best practice on how architecture and design can engage with one of the most urgent challenges facing our global society. The need is immediate and growing and we are privileged to play a small part in addressing this challenge by realising this project.

The Architecture of Displacement: Twinning Izmir and London was featured in the British Royal Academy Summer Showcase in London, June 2022.

**THE WINTER GARDEN**
*Alejandro Haiek Coll, Anders Jansson, Maria Luna Nobile & Marie Kraft*

The Winter Garden project is a partnership between Bildmuseet and UMA. It is exploring how participatory processes can be a tool to develop architectural languages and reframe a city’s infrastructure in response to the climate emergency and the need for local food production. The project investigates how urban winter gardens can have a regenerative social impact in Nordic, urban contexts and how temporary structures can help us formulate new architectural languages. Working with members of the public, students and experts in art and architecture the project will facilitate shared knowledge leading up to the realization of a physical full-scale prototype. The project is inspired by the Architectures of Transition exhibition at Bildmuseet, Umeå University. Curated by Pedro Gadetinho, 2023-2022.

**THE POWER OF GENTLENESS**
*Roemer van Toom*

The Power of Gentleness is a discursive research project on how architecture can examine how micro-experiences of power and strength in our everyday lives can contribute to an idea of potential change; a possible emancipatory future. This series of online conversations and journal articles will proposes a new ethics of hospitality – an open architecture – by incorporating multiple voices, backgrounds, and identities through its aesthetic regime. It makes a case for cities that accommodate and foster diversity, liveliness, and unpredictability, in stark opposition to over-determination and exclusion. Gentleness is about a power that is also soft, a nobility that is also humble, a sweetness that is also intelligent, a subtlety that is neverthe less striking. Gentleness is about a city that is open, a city that is not afraid to be weak, to be vulnerable, to be exposed in its human, earthly, and social condition.

**TO THE NORTH**
*Tonia Carless*

To the North is a performative architecture project to rethink urban expansion through a nomadic process of return and exchange. Working closely with professional house movers Tonia Carless is investigating the northern Swedish practice of moving whole houses from one location to another. Her research into the spatial politics of housing and occupation, which represents more than the increasing land values which have precipitated its move. Photo by Tonia Carless (2021).

**MAKING THE DIFFERENCE: IZMIR, TURKEY**
*Anna Katopodis, Robert Mull & Sangram Shikhe*

Mull, Katopodis and Shikhe are researching how displaced populations establish and maintain their identity and wellbeing whilst in transit and the process of permanent settlement. They are working with the Turkish City of Izmir where Syrian refugee women have become trapped following the 2016 EU-Turkey deal. With students from UmArts University and local partners they are using participatory methods to design and build a classroom on the roof of TIAFI Community Centre which provides practical and educational support to Syrian women and children. The project not only improves the lives of two thousand vulnerable refugees but produces new knowledge and best practice on how architecture and design can engage with one of the most urgent challenges facing our global society. The need is immediate and growing and we are privileged to play a small part in addressing this challenge by realising this project.

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UMA 1-5

DESIGN STUDIOS

UMA 1
(YEAR 1)

Through experiments, project-based teaching and theoretical reflection, the design course in the 1st year aims to provide basic orientation in the subject of architecture. The design course examines the concepts of space, scale and body and the students learns to develop methods for synthesizing practical and theoretical knowledge.

BACHELOR DESIGN STUDIOS
(YEAR 2 + 3)

In the 2nd and 3rd year, the students get the opportunity to choose amongst three different design studios. The vertical studios define their own agenda by exploring specific topics, sites and methodologies, while being anchored in the curriculum.

MASTER DESIGN STUDIOS
(YEAR 4 + 5)

The last two years of education is characterized by consistent focus on sustainability and has an exploratory and experimental profile. The design studios at master’s level deal with complex local and global issues like displacement, climate change and social inequality. Here students have an opportunity to define their own position as future architects.

FIRST YEAR STUDIO
UMA 1 Fundamentals

BA DESIGN STUDIOS 21/22
Studio 1 Craftopia
Studio 2 Designing Cycles at 64°
Studio 3 Atlas of Future Explorations

MA DESIGN STUDIOS 21/22
Studio 10 Building a Future.
Studio 11 Radical domesticities
Studio 12 Performative tectonics
From body to landscape: a series of pedagogical experiments

Text by Carla Collevecchio

From body to landscape: a series of pedagogical experiments

Thinking through the hand
The human existence is fundamentally an embodied condition, it is sensory and corporeal. In that sense, the understanding of the world is acquired through the exploration of all senses: tactile experiences are explored before our visual image gets developed: since a child is crawling touching the cold, soft, warm or rough surfaces, a direct experience of physical sensations becomes a dynamic learning process. Therefore, the body becomes the locus of perception, memory and imagination: the body feels, remembers and moves.

The hand is not just one part of our bodies; besides its functional capacity, its motions and gestures are the expression of the self. The hands are a tool to express and communicate, but also to create, make and think. In any type of craftsmanship, the hands work as a tool that moves between matter and thought, between idea and execution, learning and performance. Thinking through the hands means thinking through the material, understanding its properties, translating ideas into matter, concepts into process, invisible into visible, thinking and making happen simultaneously.

Thinking through the body
The use of the body as a tool to compose space defines an approach into the discipline from an experiential point of view: thinking and making happen simultaneously. The design process is guided by the fundamental relationship of movements and choreographies the body acts as a medium to experience spatial relations at multiple scales, from space to landscape. Using the body as a tool means: to activate the senses, beyond the visual towards a total perception, becoming aware of the weight of the body in relation to its surroundings and all its senses, as well as its form, geometry, structure and movement. The body is the theme, the object and the mechanism, to compose and experience space and landscape.

The studio proposes an investigation of the body beyond its limits: to explore geometry and their relations. As a static object, with its proportions and measuring attributes, by considering the multiple possibilities of movements and choreographies the body acts as a medium to experience spatial relations at multiple scales, from space to landscape through own our bodies as mechanisms and as experiential mediums, exploring different physical conditions, and design.

The experimental process navigates from concepts to objects, from traces to spaces, from ideas to materials, from making to making again and again, revealing the complexity embedded within the architectural discipline. These multiple explorations intend to rethink, reimagine, and transform space and landscape, through own our bodies as mechanisms and as experiential mediums, exploring different physical conditions, as well as different materiality, scales, phenomena, sensations, and relations.

References:

STUDIO TEACHERS:
Carla Collevecchio (Studio Coordinator), Sara Zetterlund, Robin Durand, Maxine Lundström.

UMA STUDENTS:

EXTERNAL LECTURERS AND GUESTS:
UMA: Alejandro Haiek (UMA), Toms Kokins (UMA), Maria Luna Nobile (UMA), Richard Conway (UMA), Daniel Möllers Vega (UMA), Amalia Katapodis (UMA), Matteo Harder (UMA), Johanna Rungé (Norwegian & Nordic), Luciana Landeta (Architect, URBINTEA), Sonia Vázquez-Diaz, Gisela Cecilia Baldas, Marta Jiménez Salcedo, Sebastien Martinez-Burani, San Åkervall, Samuel Pettersson, Elsa Wijkmark, Siri Wikar, Joel Wisted.

FUNDAMENTALS is the first-year design studio; it represents the framework and the foundation for initiation, introduction, and experimentation about the disciplinary knowledge of architecture, where design, process and making are integrated into the education. The studio is defined both as a learning platform and as a pedagogical methodology based on artistic, technical, and conceptual explorations, where thinking with the hand translates into learning by making. The practice focuses on the exploration of space, form and material starting from within: from the relation with the human body, its structure, layers, and its movements, in order to produce spatial scenarios that expand into the landscape, building up a vocabulary (taxonomy) of concepts and methods.

Spatial experiments
The design process is guided by the fundamental relationship between body and space, using the body as a tool and a medium to explore geometry, form, scale, mass, void, space, narratives and phenomena.

The pedagogical strategy is constructed by two parts: the abstract series (fall) and the landscape series (spring), and each part is defined by a series of interconnected experiments that evolve from drawing to model, from immaterial to material, from abstract to spatial. The methodology is based on continuous, iterative, and hands-on processes of experiential, technical, and methodological tools, in order to make, explore, conceptualize and design.

The experimental process navigates from concepts to objects, from traces to spaces, from ideas to materials, from making to making again and again, revealing the complexity embedded within the architectural discipline. These multiple explorations intend to rethink, reimagine, and transform space and landscape, through own our bodies as mechanisms and as experiential mediums, exploring different physical conditions, as well as different materiality, scales, phenomena, sensations, and relations.
IMAGES FROM ABSTRACT SERIES:
1. Wire-making series by Nils Bagge;
   Sara Forsman, Ruben Hylander.
2. Fashion Show 2022 by Esther Bladh;
   Emilia Hörnfeldt, Ellen Forsgren.
3. UnFashion Show 2022 by Karolina Palmqvist;
   Elsa Wijkmark, Samuel Lindell.
5. Stereotomic series by Emma Wendell Mueller.
7. Wireframe sculpture by Esther Bladh.
8. Shaping the void by Inga-Teresa Alfredsson.
9. Stereotomic imprint by Elise Omh.
IMAGES FROM LANDSCAPE SERIES:
Stories of buildings

“Stories and ideas matter for the Earth. Stories are means for understanding the world, for projecting alternative forms of organising life. They are means of world making. The conditions and cultural origins of the current crisis have relied on narratives of industrial modernity - “about the world as resource, about nature as external, about progress as an escape from nature’s determination and limits, about technology as quasi autonomous prime mover.” in the words of Christophe Bonneuil.”
- Rania Ghosn & El Hadi Jazairy

The era of the Anthropocene has set a drastic change in our environment. A lack of global perspective and stratification of modern society has led us to a realm of expertise where every labour, knowledge and actors are separate entities communicating through protocols and polarised comfort zones. By researching tools of space making and material this studio hopes to move closer to understanding the social, economic and ecologic implications of our design decisions. Building cultures are our main focus through which we unravel larger systems at work and potentially create awareness and inclusion.

“What if we could look at materials not just as products or commodities but instead as continuously changing matter that takes different forms, and is shaped by and shapes others? How could an understanding of these externalities of development inflect different ways of practicing design, construction and land practices in a way that has awareness privileging connections with people and other species and landscapes elsewhere?”
- Jane Hutton

Craftopia explores building as a dialogue, as a social act, as a universal language that derives from the sense of each place. We will dive into the specificities of a given place to understand larger systems at stake. Acting on the micro scale – site- material-detail-builder goes hand in hand with looking at the macro scale – the resource, the politics, the planet. We have investigated the rural and the urban conditions of Norrland in order to develop accessible tools and methods of architecture that can support and nurture stronger communities around common assets.

“The landscape of a building is the sum of landscapes it affects.”
- Kiel Moe

Our testbed has been two poles of human settlements in Norrland. In the fall we set out into The Baltic Sea to temporarily join the remote island community of Holmön. Constrained by the sea and counting well under 100 people, it presents an opportunity to understand the fundamentals of human co-existence and interrelation with natural world as well as the importance of sustainable resource management. We studied the vernacular, the human scale teoctonics, the self-built and the self-sufficient aspects of Holmön to interpret, renovate, redesign and critically re-imagine the built and social environment.

In the spring we focused on the central part of Umeå (the gridded city) where we investigated urbanity and the contemporary trends of building industry. Industrialization, digitalisation, prefabrication, adaptability and up-scalability will be our tools and challenges towards stronger communities.

One of our entry points has been guided through the lens of J.Rydén’s book Allemansrätten. A way to tackle rural commons, Allemansrätten that states the right to access the landscape and harvest its resources. This right was first labelled in 1940. Within 70 years society has shifted from rural to an urban condition whereas Allemansrätten remains the same. How can one define an updated version of Allemansrätten that reflects the state of contemporary urbanized society? What can urbanized societies learn from communities like Holmön? And how by practicing new building cultures we can build new cultures of co-existence?

Quotes:
1. Quote found in “Allemansrätten: The Right To The City As A Swedish Tradition” by Jan Rydén
2. Stories of Material Movements by Jane Hutton
Quote from AA school guest lecture series “The Question of Land”
1. Fall term building materials in scale 1:20.
2. Boat repair workshop on Holmön, structural model, Lovisa Emmoth. 3. Fall term project, Piece by piece, Valentin Strohkirch. 4. House for a geologist, Maria Talizyna. 5. Fall term project, material explorations, Linnéa Lindman.
Designing Cycles at 64°

The water-sensitive Nordic city as a model and response to climate change

STUDIO 2

STUDIO TEACHERS:
Cornelia Redeker (Studio Coordinator), Sara Thör (UMA), Ysara Maalek, Constanza Hirt (UMA), Maja Hallén (UMA), Luc Marx.

UMA2 STUDENTS:

UMA3 STUDENTS:

EXTERNAL LECTURERS AND GUESTS:
Johan Sjödin (Vakin), Liza Alcazar (Umeå Kommun), Lisa Olofsson (STF), Fredrik Olsson (Valker, Målerås Kommun), Maria Granmar (author), Florian Seidl (btu Cottbus), Vlatka Seremet (btu Cottbus), Carl-Johan Vesterlund (UMA), Luis Berríos Negrón (Artist).

Site of Investigation
At 64° latitude, we investigate how Umeå can become a model of how Northern Cities respond to climate change. We study Umeå’s urban water cycle and food systems to formulate multi-scalar, multifunctional design responses from decentralized solutions on the building scale to the urban landscape. In the fall, the current municipal plans for Norra Ön form the backdrop for architectural proposals that address new housing models and explore the relationship between urban life and integrated water systems. In the spring, we focus on retrofitting existing neighbourhoods within the city to increase urban food production by exploring Bengt Warne’s Naturhus typology (see Warne, et al 1974).

Studio Agenda and Methodology
We start by mapping the existing landscape and climate conditions, systems of water infrastructure, open spaces, densities, building typologies and planned urban expansions as well as urban water flows in relation to a growing and increasingly diverse population to formulate design interventions in support of a circular water model that will increase the resilience of Umeå to a new climate reality. International case studies of water sensitive design strategies and projects provide a joint knowledge base and tool box to design generic prototypes. These are then sampled and adapted to current and future water scenarios to predefined situations in Umeå and its specific climate conditions.

The projections of global urban growth imply an increase in freshwater demand and a requirement for secure food supply. With the current, more extreme weather patterns leading to severe rainfalls in short periods as well as longer dry periods, it is clear that water and the permeability of the earth play a central role in how we design our built environment today. Certain parts are understood to be solved by engineers who apply technical solutions that are often invisible: by being subsurface, fenced-off or by hitting our blind spots. As architects and urban designers, we rarely think about the urban water cycle as a whole and how our interventions are embedded in it and could become productive elements in the urban fabric. In the light of this, the studio focuses on a holistic approach to water and food production systems from the building to the urban scale and considers the potential for architectural prototypes in response to both global and local issues.

Building on the acquired understanding of Umeå’s urban water landscape, in the spring semester the topic of local food production is added. Starting from Bengt Warne’s Naturhus, we anticipate new architectural models with the aim to change the role of inhabitants and buildings as consumers to become producers. At 64° latitude, greenhouse extensions and building envelopes offer interesting possibilities to extend growing seasons and to diversify crops, to reduce energy consumption while providing hybrid living spaces between inside and outside.

The design studio is informed by input lectures and consultancy by local and international experts in the field of urban water management. In turn the students’ research informs the ongoing research project.
FALL SEMESTER 2021  + SPRING SEMESTER 2022

STUDIO 2 // UMA 3

Program Diagram // Fall Semester 2021

receives optimal communications and an inviting and cozy street and disregards social and economical statuses. The project that society of Umeå. A housing complex that celebrates social mix

Perspective Section // Spring Semester 2022

seen as something useful. The project is designed to make what elements. These are alluding on the shape of the eels movement of our program, and therefore we added vertical organic facade

FALL SEMESTER 2021:

We also focused on how the design could work as an extension with affordable housing which would include all social strata. All range of

FALL SEMESTER 2021:

the greenhouse consists of an elevator, public toilets, a laundry overlaps with the everyday chores. The core in the middle of communal greenhouse which works as an extension of Klossen, my project for the spring semester, Klossen Goes Green, is

Based on the observation of a certain lack of recognition of development at Norra Ön. The seasons were an important factor in this project was to create a space for healing in the urban ts and the leading

Found价值 in the Nature is used to emphasize the experience for the visitor and the idea in this project was to create a space for healing in the urban

WORK OF SPRING SEMESTER 2022

Awareness on the issues of water scarcity which is a global problem. During the last part of the fall semester me and fellow student, Henric

SPRING SEMESTER 2022:

lead us to our present idea of a system adapted to all seasons exploring the idea of a smaller scale wetland, creating a water will decay and become a green monument of bygone times. Using the roofs makes use of recycled wastewater from the apartments to sustain the public café on the most accessible corner and the residents, the temperature of 0 degrees while considering the following parameters:

SPRING SEMESTER 2022:

the leading and adaptability through seasons. As well as trying to balance this with locally produced vegetables. During the last part of the fall semester me and fellow student, Henric

SPRING SEMESTER 2022:

will decay and become a green monument of bygone times. During the last part of the fall semester me and fellow student, Henric

SPRING SEMESTER 2022:

Elevation// Fall Semester 2021

and the water.

Perspective// Spring Semester 2022

will decay and become a green monument of bygone times. During the last part of the fall semester me and fellow student, Henric

SPRING SEMESTER 2022:

Annemarie Westesson

Perspective// Spring Semester 2022

will decay and become a green monument of bygone times. During the last part of the fall semester me and fellow student, Henric

SPRING SEMESTER 2022:

Annemarie Westesson
During the fall semester, we studied and explored architecture in Detroit Rock City: a vertical botanic garden // Stan Allen.

In this sense, the project took an explorative turn to understand the benefits of this proposal would be threefold, it helps in mitigating the effects from the current very conventional plan from the Norra Ön. It dictates the use of water management and recreational spaces for cooking and socializing, that can be adapted depending on the different climate zones and folds into a central heated core.
Un-covering Identities. Dis-covering scenarios.

As a bound collection of maps, charts, tables, landscapes, data that describes socio-spatial layers of information, an ATLAS is a tool used by geographers to aid their critical understanding and interpretation of a place. As architects, we repeatedly investigate these layers through architectural experiments to understand and interpret the context and its constructed ecological relationships. Studio 3 is envisioned as a space where we weave together these layers and threads to construct an ATLAS of Future Explorations. Studio 3 is a research design studio conceived of as an open and free space, where ideas, materials, languages, groups and individuals are welcomed to pass by, to stay, to contribute and to leave a trace, both in terms of knowledge and in terms of personal exchange.

The main aim of Studio 3 is to explore new worlds and design a new ATLAS, where the architectural project performs as a testing ground for research and reflection on contemporary urgent topics through the definition of new prototypes and inventions. The objective is to explore the notion of an architecture not based primarily on establishing a fixed program but by understanding the quality of the spaces produced through an exploration of material qualities, social exchanges and spatial sequences. This position opens the door to the realm of the social and the political, thereby uncovering the comprehensive role that architects can exercise in contemporary society.

In the Fall semester we explore the city of Umeå, examining the urban settlement in relation to its constructed ecologies of Networks, Fragments and Interactions. The urban environment is unlayered and new spatial interventions are proposed that can reuse and reactivate existing empty buildings of the city. In the Spring semester we explore the city of Umeå, examining the urban settlement in relation to its constructed ecologies of Networks, Fragments and Interactions. The urban environment is unlayered and new spatial interventions are proposed that can reuse and reactivate existing empty buildings of the city.

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STUDIO 3 / METHODS

The methodology adopted in Studio 3 allows the students to use a diversity of tools as devices for the architectural investigation of spaces, materials, and context.

The **collage** is used to interpret the reality and act as a tool to start imagining an initial concept to be developed with the help of scale models in the next phase.

The **models** are used throughout the year to investigate, discover, develop, test the architectural intervention through an open process made of experiments and failures.

The **montage** is used as a tool to decipher the notion of program in Architecture, to be understood in relation to a reflexively generative relationship between bodies and the physical spaces they inhabit.

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STUDIO 3 / ATLAS

Each architecture is a palimpsest, an overlapping of different layers, stories, meanings. In many cases, depending on our perception, it can connect the notion of space to memories and reveal relationships, values, social questions, political and cultural statements.

And it is through our body that we establish a first relationship with the space, the architecture, the city and consequently we can use our body to understand, describe, and imagine new kinds of relationships. Each of these architectures is part of our ATLAS of Future Explorations, experiments to interpret and translate the notion of architectural intervention starting from the understanding of the physical and ephemeral context. The design process uses data, maps, archival documents, texts, visualizations, models, and drawings. This gathering and processing of ideas and concepts is translated into architectural projects that investigate the links between architecture and its inhabitants.

Building a Future.

Architecture for displaced populations in Greece and Turkey

The refugee crisis is one of the biggest challenges facing global society and with the effects of climate change and the Ukrainian diaspora it will grow in scale and importance. Studio 10 engages with the refugee crisis through working directly with NGOs, Volunteers, refugees and host communities. The studio focusses on live projects in the Eastern Mediterranean frontier with the EU by proposing community, educational and housing projects in Lesvos, Greece and in Izmir, Turkey.

The emphasis has been on architectural proposals that meet the practical needs of refugees and migrants as well as support their cultural identity and personal dignity. In the studio, we have investigated our personal and collective duties and responsibilities as architects and have not been shy to talk about beauty, poetics and emotions.

Throughout the year, the studio has worked closely with NGO and academic, research and professional partners (Yasar University and TIAFI Community Centre) in Izmir and (Office of Displaced Designers) Lesvos who have provided practical and logistical support and facilitated access to refugees and volunteers. The studio conducted a field study and workshop in Izmir where the students initiated the live build project in TIAFI and did site visits in collaboration with Yasar University. In the academic year of 2021-22, students and staff from Studio 10, collaborated with Office of Displaced Designers and organized themselves into a Project Office to design and built a live project for the TIAFI Community Center in Izmir. The new space on the roof provides spaces to conduct different social and educational activities that the community center organizes as well as sports and play areas for the children. The phase 1 of the building project started in April 2021 and will be completed in September 2022 and the phase 2 will be continued as part of the studio project in the coming academic year.

The studio gave the students the chance to make a real impact. They were able to define their role as an architect and apply their skills as a designer, maker, builder, communicator, fundraiser and engaged global citizen where they are most valuable and urgently needed. The studio is envisioned to be the first step into their future practice not just the last part of their education.

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Building a Future.

Text by Prof. Robert Muñ, Amalia Katopodis & Sangram Shirke

Studio 10 students exhibiting at the British Academy, UK. Photo by Sangram Shirke.
Please remove blue lines (purpose was to make the grid visible)!

EXPOSE HUB

The design aims at creating an area that enhances the public space for the residents of a city through an exposed solution that allows for a unique experience of the event areas.

The new section of greenery along the edge handles and enhances stormwater and reduces evaporation to improve the water quality on the site.

IMAGE CREDITS:
Radical Domesticities: Reframing the Architecture of a Nation

**Site of Investigation**

Studio 11 investigates the architecture of domestic space at three different scales: room, home, and territory. The first two consider history as its primary locus, building on radical examples and critical lines of thought.

The latter is contextualized in Sweden, one of the countries that most decidedly turned domesticity into a political project essential to state-wide economic production and the construction of national identity. In this regard, **folkhemmet** (lit. the people’s home), has prevailed since World War II as an elaborate political fiction that defines Sweden as a planned, egalitarian family. Certainly, the main operative strategy in its formation was the control of the home and the architecture of domestic space.

By exploring alternative fictions and critical definitions of the room and the home in a Swedish territory of their choice, students in Studio 11 collectively challenge domestic space as a symbol of the nation as well as an instrument for reframing the architecture of the nation itself.

**Studio Agenda and Methodology**

Studio 11 investigate the architecture of domestic space through a series of architectural experiments that put to the test the ways in which the subject, the household and the nation are articulated around specific notions of domesticity.

During the fall semester, three architectural experiments framed by the instructors lead to an in-depth understanding of a research topic chosen by each student. In the spring, the students designed their own set of experiments in order to develop an incisive architectural proposal targeting the selected Swedish territory.

This structure underlies a twofold agenda. On the one hand, it will advance a collective inquiry on the architecture of Sweden’s domestic space. On the other, it will help each student to develop their own method of work, laying the foundations for a radical way of addressing architecture.
1. Cladding panel 1:1, Hanna Dahlskäck.
2. Sink Model 1:1, Jan Furche.
3. Laundry, Själv Häggström Hermann.
5. Detail 1:1, Anton Magnusson.
7. Giovanni’s room, Kimberlin van Rhee.
8. Political fiction, Jonas Bäckström.
16. The construction of the image of Swedish domestic architecture through marginalia, Sonja Lindgren.

17. Life full of life situations, Anton Magnusson.

18. Thermal seating 1:1, Jan Färve.


20. Structuring, Oskar Häggström Germann.


22. Marginalia plan, Sonja Lindgren.

23. Fika 1:1, Hanna Fransman.


25. Model 1:1, Victoria Wadstein.


27. Domesticity in Umeå, Linnea Rudholm.

28. The construction of the image of Swedish domestic architecture through marginalia, Sonja Lindgren.

29. Political fiction Vilhelmina, Hanna Fransman.

30. Changeable wall panel detail, Linnea Korpi.
From Planetary to Molecular

Synopsis / Today millions of hectares of natural environment grow, disappear or displace, pushed by different economical agendas and global markets. The forests are today industrial geographies - controlled and protocolised as complex performative landscapes. Beside its capacity to reengineer itself, it is rendering a non-optimistic vision of urban ecosystem services. The research hypotheses around environmental scenarios where eco-infrastructures seek to regulate the metabolism of the landscape.

Intro / The Studio 12 agenda was developed in collaboration with Bildmuseet, synchronizing the studio ethos with the topic of the exhibition Architectures of Transition curated by Pedro Gadinho together with Anders Jansson, with curatorial advice from Alejandro Haisk. Studio 12 students envision free energy managed by community grids, remediation strategies for scars of extractivist patterns and man-made exploited geographies, nomadic buildings that walk across changing landscapes and ecosystems, as cultural and social infrastructures. Responding to how climate change shifts populations northwards and learning from paths and routes laid out by peoples for centuries before and letting histories resonate through visions for the future.

1 / The studio develops advocacy projects focusing on social and environmental re-engineering. The search is initiated by analysing disruptive geographical patters: displaced territories, damaged ecologies, industrial greywarves and massive regional inhabitation, to later develop strategies to transform them through restorative living infrastructures and ecosystemic reengineering. The projects tackle such uncertainties as scarce resources, pollution, loss of biodiversity, waste management (recycling materials on a large scale), and obsolete industrial infrastructures. Geopolitical and environmental concerns in Norrland’s complex landscapes and fragile ecosystem provide the context of the studio exploration, from where the student develops meaningful narratives to np methods for continuous eco-infrastructures, able to host life of all species. The students generates architectural, spatial and territorial design proposals, developing supportive grounds and regional visions, addressing performative agencies in architectural practice from the molecular to the planetary scale.

2 / The studio operates as a research platform combining digital and analog design method, using open-source technologies to combine traditional and emerging building techniques. The studies of cases around Scandinavia unveil innovative structural and spatial solutions. The students work in seminar and practical sessions and full-scale prototyping of innovative structural and spatial solutions. The students work closely with technicians generating combinations of traditional craft technologies, engineering approaches and local practices; as same as in proximity with tutors, experiencing emergent collaborative platform for digital design and fabrication in parallel with analogical explorations in the workshops. Studio 12 stands on a strong technical agenda by undertaking transdisciplinary research, in an intersection between art, design and engineering. Operating in-between traditions and science, merged to preserve artisanal technics and provide an ethical perspective to the construction industry today. The building systems produced in studio 12 compile an atlas of tools and craftsmanship, creating a valuable collective document of cultural heritage, preservation, environmental impact and socially sustainable principles. The studies of cases around Scandinavia unveil industrial forces not just creating environmental disbalance but also blurring and exterminate vernacular expression, popular knowledge, cultural tradition and heritage values.

3 / The studio opens an honest discussion about the time of building: from fast assembly fascination to infrastructures of industrial forces not just creating environmental disbalance but also blurring and exterminate vernacular expression, popular knowledge, cultural tradition and heritage values. Active geometries, responsive landscapes, biological structures, regenerative patterns, material ontologies, underlying mechanisms, dynamic systems, and flexible building components are some of the studio 12 lines of investigation that open a fresh approach to sustainability, expanding the physical and digital boundaries of architecture towards NEW expressions.

Outro / In conjunction with the architectures of transition Studio12 have conducted research and produced prototypes and visualizations stemming from the themes and questions in the exhibition. The students’ visions are presented in 2 formats: 1:1 installation and as an online exhibition.
Adaptive urban grid, Hana Osman.

Ground Morphologies: Petrification, fossilisation, imprinting, Tyler Ebanja.

Ecological Consciousness, Ellen Moisio.

Living materials, Raffaele Errichiello.

Sawdust to bio-imaginaries, Arvid Matton.

Human-Forest-Ecosystem, Emelie Aktanius.

Transitional landscapes, Mica Kassongo.

Human-Forest-Ecosystem, Emelie Aktanius.

Man-made landscapes: Ditching with pecker, hoe and shovel, Olivia Streng.

Man-made landscapes: Ditching with pecker, hoe and shovel, Olivia Streng.

Free energy community grids, Arvid Matton.

Shepherds as guardians of tradition, Rebecca Lindqvist.
Deployable structures, Arvid Måttton.

Umeå Deltas Natural reserve: transitional topographic sedimentation, Marta Caponi.

Umeå Deltas regenerative patterns, Marta Caponi.

Seeking com-posthuman structures, Linda Lindkvist.

Industrial Thresholds, Viktor Lindstöm.

Methods of Ornamental Motifs, Linnea Lundmark.

Urban forest multi-species infrastructure, Deniss Zeile.

Forest Metabolism, Deniss Zeile.

Lichen restorative pattern, Viktor Lindstöm.

Pilgrim towers, Ellen Moisio.

Umeå Deltas regenerative patterns, Marta Caponi.

Buoyant Scapes, Semagpreet Singh.

Post mortem bio-ecologies, Max Sandström.
Technology courses address different aspects of sustainable materials and constructions over the years. The first two years focus on hands-on building exercises and technical knowledge of building elements. The master level courses focus on developing a holistic understanding of impact of buildings and the precepts of sustainable design.

The Theory courses expand the notion of Architecture and aims to encourage critical thinking through reading seminars, workshops and case studies. The course adds theoretical, philosophical and communicative aspects to the core notions of the design studios. At advanced level, it helps students to position themselves as architects.

The History of Architecture courses provide students with a critical and global background to our discipline. Beginning with a grounding in the recent history of Modernism, the courses then provide a global synoptic history of the discipline, culminating in the study of the history of megacities.

The Urban Planning courses deals with planning for architects on a basic level. The course looks at the city and its relation to its environment on different scales; the local, the regional, the national and the global.

The Professional Studies course is designed to give students an introduction to some of the realities, which will face them when they begin practicing architecture after leaving university. Students use their own design project as case studies and explore how buildings designed in the synthesis course could be procured and built in the real world.

Each fall a Vertical Workshop takes place at UMA, engaging all students and staff. The workshop kick-starts the new academic year and is a two week long collaborative investigation conducted in groups, of a contextual situation in the city of Umeå.
**BA Theory of Architecture**

**UMA1:** This first-year course seeks to reveal the purpose of theoretical concepts in architectural design. During the first term we approach this goal by questioning and giving expanded meanings to already familiar visions and intuitions of the environments with which we establish meaningful relationships, the places we typically dwell. Our research is underpinned with the theoretical guidelines given by Norberg-Schulz’s timeless text “The concept of dwelling.” There, we discover that “dwelling” is more than having a roof and some square meters at disposal. It is to experience life as a multitude of options, to produce a world of our own and meet others for exchange of products, ideas and feelings. Through talks, seminars and graphic production, the student is provided with tools for unpacking and later implementing those theoretical concepts that characterize and give value to our ordinary spaces.

During the second term the course pursues the introduction to the main aspects of liminality. In our daily lives we cross a number of spatial boundaries, moving from one environment to the next. We transition from place to place using “spatial devices” known as thresholds, in-between spaces or liminal spaces. These are all names for the ambivalence between open and close, inside and outside, after and before... while shaping expectations of what is to come. With the help of talks, graphic production and readings of seminal texts regarding the anthropological, sociological and spatial approach to liminality, we address a methodology that help us recognize, analyze and produce a world of our own and meet others for exchange of products, ideas and feelings. Through talks, seminars and graphic production, the student is provided with tools for unpacking and later implementing those theoretical concepts that characterize and give value to our ordinary spaces.

**UMA2:** The Idea and Practice of Futurity

In the second-year course we investigated how architecture as apparatus, through its models and rules towards a future society creates worlds. Architecture’s little secret is its utopian spirit, bringing change to an existing condition. This second-year architecture theory program dwells upon this notion of worldmaking. The first semester addresses ‘The Idea and Practice of Futurity. Architecture, Utopia and Dystopia in the Historical and Contemporary City.’ We started with lectures addressing early Modernism, and ended with the late Modern Movement; how the Modernist projected and realised better worlds (“form follows function”). From the Modern project of Enlightenment, we moved to the period of critique, questioning what High Modernism had in fact produced. We looked into the dystopian effects of modernism, and an architecture of resistance, all the way to the embrace of the world as projected by the 60s and its hippies (“Less is a bore”, “More is More”).

The last episode, third part, in the triple-series of theory lectures, looked forward what a contemporary, provisional utopia (principle of hope) could be given the many urgent issues society is confronted with today (climate change, displacement, inequality, poverty, pollution, privatization, automation, surveillance, health, etc.) As last assignment of the first term the students analysed and wrote a critical paper on ‘The Idea and Practice of Futurity. Architecture, Utopia and Dystopia in the Historical and Contemporary City.’

**UMA3:** Urban Complex Systems

The philosopher Alain Badiou remarked that we need a new beginning, another framework for civil society. As architects, if we consider our role to be one serving the public good, creating better worlds, its urgent to imagine how we as architects can contribute making planet earth a more sustainable place. How can a model of extreme privatization, inequality, racism, war, climate change and exclusion, be surpassed within our global world of interconnected megacities, the human and non-human and its complex hinterland? This was one of the leading questions addressed. The first semester dealt with mapping ‘Architecture Urban Complex Systems’ and how architecture approaches, through their own zone of competence (forms of expression, forms of content) create and do make worlds happen.

**Representing Architecture. Drawing is the Site**

Henri Lefebvre described the architectural drawing as a “filter-selective towards ideology existing in a fragmented and multiple way only, except for the overiding ideology of profit directed capital and global economy.” Using Stan Allen’s Practice: Architecture Technique and Representation, and Robin Evans’ Translations from Drawing to Building, a workshop was organized exploring the gap between representing architecture and built space and form. It considered architecture’s relationship to language, by asking: What does it mean to read a text and what does it mean to read a drawing? What can we learn from drawing beyond the geometry and form of a space? Drawing and representation will be understood as discourse, assuming a position and relationship to thinking.

**Approaches of Worldmaking**

The second semester tapped into ‘Approaches of Worldmaking’ asking each student to write and visualize their own approach through the format of a manifest booklet and video presentation. The course supported the students to develop, write and visualize their own individual approach, helping them to ground and build their Bachelor thesis project with the help of lectures, project analyses, reading and supporting seminars, with specially invited guest lecturers and workshops by Sophia Banou and Paula Roush.

**Course responsible:** Roemer van Toorn
**Course teachers:** Roemer van Toorn (UMA), Tonia Carless (UMA), Richard Conway (UMA)
**External lecturers and guests:** Sophia Banou (UWE, Bristol), Paula Roush (Mobile Strategies of Display & Mediation, London)
History of Architecture is taught at UMA in five consecutive courses, starting in UMA1 and concluding in the first semester of UMA3. That’s not a lot of time with which to draw a map of the built history of human civilization, so the teaching is arranged in such a way as to help students navigate some of the more important and influential architectural periods, and to signpost the people, buildings and movements that might be of particular interest to individual students. The idea is to give every graduate of UMA their own historical map, one with the landmarks and topographies that will help inform their own practice as an architect.

Like all courses, History of Architecture at UMA has been refined year on year thanks to the valuable feedback of our students. Continuing with the online mode of delivery this year, we began counter-chronologically in UMA1, with two semesters that introduce the history of architectural modernism. In this course we explore some of the most influential buildings of the last 150 years. The architectural fascination with utopian ideologies in this period also hints at some of the subjects addressed in the Theory of Architecture courses.

In UMA2 we jump back in time, to begin a synoptic history of architecture from the earliest known inhabitations to the beginning of the Industrial Revolution. Again, going from caves to skyscrapers in just two courses might seem foolish, but we have organized our courses in such a way as to focus in on the societal, technological and cultural changes that brought about different periods in architectural history.

In UMA3, we conclude with a study of the history of megacities, arguably the largest and most complex structures on the face of the earth. The pandemic gave us an opportunity to invite guest speakers from around the world to contribute lectures on their research specialisms, this year with Professor Johan Lagae of Universiteit Gent, Belgium and Professor Delik Hudalah of the Institut Teknologi Bandung, Indonesia.

Continuing a pedagogical project begun in 2020, the teachers of the History of Architecture courses at UMA have endeavored to present students with case studies and texts from outside the familiar canon of European literature. Recognizing that our graduates will likely work in many different countries, we have complimented our existing curriculum with new narratives about the evolution of architectural technologies and styles in Africa, Asia and South America.

We endeavor to situate these buildings and the people who imagined them in the social, cultural and economic contexts in which they were built. We also help our students to build a comprehensive vocabulary with which to describe their work. As a result, the History of Architecture courses place a greater emphasis on written academic essays than any other course in the School. Yet thanks to the imagination and commitment of our students, we are often delighted to discover individuals who go above and beyond the expectations of the course to better understand the buildings we are discussing.

Following an introduction to the reed mudhif architecture of the Euphrates-Tigris Delta, Valter Fredström (UMA2) took the initiative to try and build his own (pictured above). Although the prototype proved less amendable to the Swedish winter than the Iraqi summer, the photographic record of his attempt speculates about how we might compliment traditional academic outputs with more practical endeavors, and how, having all collectively constructed our own ‘maps’, we might navigate through the history of architecture differently.

History is not the past but a map of the past, drawn from a particular point of view, to be useful to the modern traveller.”

- Henry Glassie

An experimental Swedish ‘mudhif’ before...

...and after. Prototype and photos by Valter Fredström, UMA2 Student.
UMA2: Cities and urban space are the result of a complex and on-going process where visionary planning strategies interact with spontaneous and informal use. To understand that process we address urban change from an inter-disciplinary perspective where economical, technological, morphological, political, legal and social aspects are intertwined. Urban life is created by the encounter between materiality, social relations and time. We look at the city and its relation to its environment on different scales; the local, the regional, the national and the global. We examine private and public ownership but also individual and collective uses of urban space. To plan the city of tomorrow, we question the city of today.

The course introduces official principles of planning as well as addressing how planning for the unplanned city can take place. The aim is to present a large view on urban planning through lectures, seminars and a city walk with the conclusions brought into the students’ studio project work. To understand urban contexts, it is also necessary to consider how cities are brought into the students’ studio project work. To understand urban contexts, it is also necessary to consider how cities are

"Now that we can do anything, what will we do?"
- Bruce Mau

UMA3: Over centuries, urban planning and its predominantly two-dimensional tools of expression/representation have enabled more than top down, long-term development strategies for towns, cities and urban agglomerations. Formal planning tools have zoned our cities to avoid potential conflicts, translated building policies and regulations into legally binding tools, translated building policies and regulations into legally binding

UMA1: Stereotomic & Tectonic explorations
Architecture relies on the relation between space, material, and structure; it is through constructed form that we can explore this relationship. Peter Zumthor believes that the meaning of the space gets revealed and materialized through materials, producing sensations, experiences, and relations. Materials on their own have no real poetics, so it depends how they are manipulated, composed, and articulated in order to express architectural meaning.

Gottfried Semper in Elements of Architecture, mid 19th century, distinguished the built form in architecture in two material procedures: the tectonics of frame and the stereotomic of compressive mass. Tectonics as a constructive process of linear components that define the space, as lightweight frames, and stereotomic as a process where space is excavated from solids, rather than adding or joining.

The technology course in UMA1 is integrated within the design studio FUNDAMENTALS. In order to introduce and articulate material experimentation and structural thinking as part of the design process, the course is structured based on these two concepts: tectonics and stereotomic (Gottfried Semper).

The methodology is defined by a series of hands-on exercises, exploring concepts, implementing analogue tools, multiple constructive techniques, and various materials, as well as references and theoretical knowledge.

During the fall semester the explorations navigate through the concept of stereotomic space, investigating its complexity through a series of casting experiments producing a collection of fragments: solids and voids, textures, and imprints, and more. During the spring semester the focus shifts towards the concept of tectonics beyond its constructive meaning. The idea is to explore the logic of the skeleton (wire, surface) its spatial qualities and material properties: lightweight, systematic composition, and spatial matrix, by designing collectively and building in scale 1:1, exploring the pavilion typology as a laboratory for ideas: a temporary wooden structure located in the Art Campus along the riverfront.
In the Technology and Environmental Impact Course students have explored, through case studies and design explorations: knowledge, notions, principles and tools and how they can apply and integrate them in their Architectural projects and design processes under a critical understanding of sustainable construction.

In the following page, the work done during the spring semester is shown, focusing on the understanding of the structure as generator of space and the resolution of the building envelope, integrating all the different functions of architecture.

The point of departure for the Technology and Environmental Impact courses is the approach to the subject area as an intrinsic part of the architectural and spatial design. The courses underpin the progression of the courses through both the Bachelor and Master’s Programme structured around core notions, concepts, and strategies, focussing on Sustainable Architecture.

The aim is to provide an understanding and knowledge of technology as a design tool, and how to apply the theoretical knowledge into practical knowledge, exploring ways to generate a strategy driven design towards a holistic understanding of the environmental impact in Architecture.

In the Technology courses during the second year, the students study bioclimatic architecture, the envelope, and the structure from its material qualities and spatial possibilities. In the fourth year, principles and strategies are further organised around five core notions. These notions are explored as generators for design, structural strategies and their communication through technical drawing. In the fifth year the students carry investigations and prototypes towards the master thesis, widening the perspective on sustainability.

A key aspect and important part of the successful integration and progression of the Technology courses is the collaboration with external professionals, experts in specific fields of structures, comfort, energy, ventilation, materials, light, sound, impact assessment, building services, circular building. A process established since many years through invited lectures, seminars, and in direct interaction with the students.

The methodology, based in collaboration and on-going discussion, connects the input from lectures, tutorials and course bibliography into exercises divided in in case studies to learn and understand the concepts and in the application of the learning in the Architectural project.
As architects we can no longer deny the politics of our work: each of our decisions affects society and the planet. As such, this course aims to help students develop a critical understanding of the built environment and our role as architects within it. The aim of the History and Theory course is two-fold: first to engage students with a base understanding of theoretical concepts in relation to the built environment, and secondly it is about adequately equipping students to carry out rigorous research and draw their own conclusions.

One of the core aims is to bridge this gap between theory and practice and hence students are expected to translate theoretical ideas into spatial designs within the synthesis course. This year the course studied a number of key themes in response to current architectural affairs and city making - planetary urbanism, neoliberalism, the right to the city, commons, gentrification, gender, race, ecology and agency. By looking at the city through each of these lenses students developed a critical understanding of the built environment and then could position their own work in relation with it.

Whilst 4th year students engaged with city making our 5th year cohort started their own individual thesis research. The thesis report consists of a period of self-directed research by students on a subject that is related to the historical, theoretical and critical concerns of their architecture and design project (synthesis). It is an inquiry that is driven by the students and is therefore an opportunity for them to research aspects of architecture that they are most passionate about.

As such the course is designed to support students on this research journey, following them closely with supervision and individual tutorials, whilst providing knowledge and tools to conduct rigorous research. Lectures and workshops are focused on developing research methods including conducting interviews, participatory methods, qualitative and quantitative methodologies and a specific focus on visual and creative research approaches. Once again we’ve been delighted with the outcome, with UMA students pushing the boundaries of architectural MA research.
NYDALA Vertical Workshop 30/8 - 10/9

The vertical workshop is an annual tradition that engages all students and staff at UMA, bringing together a wide set of skills, knowledge, lots of creativity and energy. The aim is for everyone to get to know each other, learn more about the local context and to collectively explore a current issue within the field of architecture.

This year we focused on the ongoing development in the Nydala recreation area, situated just four kilometers east of the city centre of Umeå. The workshop investigated the transitions and relations between the urban environment and the Nydala lake and surrounding forests. We investigated the role of the recreational area as a public and common resource from cultural and environmental perspectives. The workshop raised questions about what public space and publicness is, and what it can be. Students worked in teams to investigate different sites around the lake to consider the past, present and future of the landscape. Asking speculative questions about what will happen in the area as the population density increases; and rethinking new priorities for recreation need based on experience of the pandemic.

Small teams worked together to study the site, reflecting on its potential and intervening in the landscape using the tools of an architect: observing, mapping, tracing, drawing, consulting, documenting and proposing. Due to Covid-19 restrictions the teams worked within their year groups, but we hope that next year students will be able to work in mixed groups again. UMA 1 focused on observing, mapping and tracing human activity; UMA 2 investigated the borders and transitional areas between the lake and the new developments; UMA 3 worked with the university chaplain to design a mediation path through the forest; UMA 4 started to reimagine new forms of recreation and engagement with the environment; whilst UMA 5 undertook an in-depth investigation of the lakeside cabins and their controversial neglect and demolition by the kommun.

The workshop was organized in collaboration with the department for streets and parks at the municipality (Umeå kommun), and some of the groups were able to share their results with the kommun and the Ålidhems församling/congregation to give an input into the future development of the lakeside area and a proposal for a new meditation path.
The Orinoco river runs through the Venezuelan Amazon. It is the third largest river in the world by water volume and is invaluable in cultural significance, biodiversity, as a source of fresh-water, hydroelectricity, clean air and arable land. Exploitation, extractivism, negation of human rights, and the rights of nature, leads to the devaluation of clean natural resources - which are the scarce resources of the future. Pollution, soil contamination, illegal trades and human trafficking, oil spills in the delta, deforestation and irreversible damage to the natural environment are endangering the life and cultures of the Orinoco supports. Each of the activities on the Orinoco has a shadow; it either leads to ecological depletion or the proliferation of illegal economies.

The course analyzed, mapped and responded to the situation of the Orinoco River through different disciplines, including scientific, economic and artistic. Students drew on hydrology, geology, ecology, engineering, literature, anthropology, using emergent mapping, surveying and modelling technologies. During the workshop the participants prototyped an inter-active tool for the analysis and visualization of territories such as the Orinoco River in the Venezuelan Amazon, revealing its geographical, political, and economic complexity, by geocating and overlaying interests, conflicts and possibilities. The research overlays and visualizes this complex interplay of factors, and highlights potentialities to suggest solutions.

The Sol y Sombra summer workshop was developed in partnership with Fundación Espacio & the Department of Design + Architecture at Simon Bolívar University, Venezuela and Showed at the 17th International Architecture Biennale in Venice as part of the Global Free Unit Programme at the Future School Pavilion and presented at Reframing Green Spaces Symposium in alliance with British Council Caracas.

Architecture and the City

Towards another future

Since its foundation, teaching at UMA has concentrated on the professional education of architects. But why should architects have all the fun?

Architecture and the city: towards another future is a new idea for our institution: a freestanding course offered internationally to students outside UMA. A 7.5 credit course offered exclusively online, it gives students interested in architecture a taste of some of the different ways in which we think about the built environment.

Delivered in three modules by three of UMA’s teachers, the course allows for both synchronous and asynchronous participation, with live sessions and recorded lectures.

Amongst our first cohort of students this year were high school graduates auditing possible subjects for study at university and retired professionals for other disciplines who wanted to know more about architecture.

In the first module The imminence of life and architecture: learning from utopia, delivered by Roemer van Toorn, students were introduced to more than a century of history and theory, exploring how the ideas of utopia and dystopia have been used means of understanding how architects have imagined and re-imagined the world around them.

In the second module Architecture and the city: a contemporary perspective, delivered by Maria Luna Nobile, students were given a primer in some of the most important contemporary theory affecting architecture today. This module emphasised the interdisciplinary and environmental perspectives informing contemporary practice today.

In the third and final module, The future of the city, delivered by James Benedict Brown, students were introduced to a range of alternative and non-architectural perspectives on the city, exploring how architects can learn from artistic and creative approaches to complex and marginal urban environments.

Architecture and the city: towards another future has been an opportunity for UMA to innovate, to build on our world-leading teaching and to use our new mastery of online teaching to expand our community outwards. We look forward to welcoming the next cohort this fall.

Mapping Changing Ecosystems

Understanding Our Impact on the Natural Environment

The course analyzed fragile ecosystems affected by natural or anthropic phenomena. The students journey through critical investigation and journalistic research, analyzing patterns from ecological anomalies, industrial geographies and massive regional forms of inhabitation. Moving in between geography, spatial data, and media, the methodology introduced emergent intersectional mapping and territorial design methodology. The students covered astonishing stories of devastation of fragile bodies of life around the globe as cases of studies that unveil the impact of man-made geographical devastation. By producing cartographical data from an extended matrix of agents of disturbance (forest fires, deforestation, depopulation, conflict zones, displacement, urban sprawl, desertification, mining, pipelines and complex network infrastructures), the students investigations render resource-rich ecologies experiencing rapid change, human and natural exploitation, and technological disenfranchisement.

In order to assess the negative impact of human activities, the course move the shutter to explore noncircular patterns and territorial unsustainable loops in specific sites. By analyzing industrial scars and infrastructural failures, the students are encouraged to move from the spatial delimitation to socio-spatial effects and prognostics, aiming to ensure an inclusive, multi-scale and holistic restoring process. By producing immersive mapping and explicit cartographic representations, the information is presented as environmental narratives, introducing subjective experiences to understand the multiscalar implication of resource extractions practices from material to planetary scale.

The course introduced open source and collaborative tools to manage geographical data and territorial visualizations, spatializing the multiple variables and agencies that intervene in the active transformation of the landscape. The case of studies opened up new discussion on climate regulation, for example reporting from the Swedish mining industry and its affectation measuring the environmental consequences behind the artificial snow of Falun’s cross-country skiing event.

By introducing students to theories of restorative ecology as a conceptual framework the investigations ended up as living testimony of new ecosystem value and environmental legacy for future perspectives.

Planetary Geomaps from Student’s cases of study. Image: Mapping Changing Ecosystems.

Spring 2022

COURSE RESPONSIBLE: Alejandro Haiek Coll (UMA).
COURSE TEACHERS: Alejandro Haiek Coll (UMA), Raquel Colacios, Alejandro Diaz, Tomas Mena, Aditya Mandlik, Luis Pimentel.
TECHNICAL ASSISTANCE: Hakan Hansson (UMA), Kent Brodin (UMA), Sven Erik Hilberer (UMA). ASSISTANTS: Raffaele Enrichello, Hana Osman, Rebecca Rudolph, Cesar Velando.
EXTERNAL LECTURES AND GUEST: Henriette, Atelier Luma and Eduardo Korut.
WEBSITE: http://laboratoryofplanetarydiplomacy.tilda.ws/
mappingchangingecosystems

Fall 2021

COURSE RESPONSIBLE: James Benedict Brown (UMA).
COURSE TEACHERS: James Benedict Brown (UMA), Maria Luna Nobile (UMA), Roemer van Toorn (UMA) // James Benedict Brown

Planetary Geomaps From Student’s cases of study. Image: Mapping Changing Ecosystems.

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FREE-STANDING COURSE IN ARCHITECTURE (7.5 CREDITS)

FREE-STANDING COURSE IN ARCHITECTURE (7.5 CREDITS)
**Events**

**UMA AT NBAA MEETING IN AARHUS**

> OCTOBER 22

**UMA 1 UNFASHION SHOW**

> MAY 25

**ON RIVERS / ZHDK AT UMA**

> MAY 27 - JUNE 5

**UMA FURNITURE FAIR**

> JUNE 2

**INAUGURATION OF EQUILIBRIA PAVILION, UMA1 + PERFORMANCE BY TOP 10 BABIES**

> JUNE 2

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**BODIES** proposes the use of the human body as a geometric, mechanical, and performative tool, in order to investigate the relation between body and space. This interdisciplinary exploration reveals how body, space and movement relate to each other and movement induces tension and looseness; space affects motion and velocity, and body unites space within space. This intangible dialogue of varying relations is materialized through architectural artifacts not as extensions of the body, but as a manifestation of the dynamic interaction of bodies in space and time. Project developed within Architectural Project 1:1, Spatial Bodies workshop (UMA1).

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**Students from the transdisciplinary master program at Zurich’s Hochschule der Künste were in Nordmaling for the “Deposing Geocengineering” workshop on the Logeriver, led by environmental artists and experiential architects Luis Barrios-Negroín and Sergio Montoro Rivas. They came to UMA for a series of talks on rivers from mapping techniques to concrete proposals of how to respond to the complex anthropogenic transformations of our river ecosystems globally. The lectures covered a vast array of topics: From reintroducing dynamic river landscapes along the Rhine and Rhone to water harvesting techniques in the arid context of the Nile in Egypt (Cornelia Redeker, UMA) to possible ways to overcome the detrimental impacts of waterpower plants on the local eel population in the Ume river (Moa Kastrop, UMA) student and the shadow economies shaping the Orinoco Delta in Venezuela and digital mapping tools to visualize and communicate these (Alejandro Haiek Coll, UMA).**

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**Arboretum Norr x UMA**

Arboretum Norr x UMA was a student competition seeking to gather architecturally visionary ideas and inspirational drawings for accessible architecture which contributes to an enhanced and inclusive experience of Arboretum Norr. The competition was organized by Edith Tamms (UMA) & Jonas Elles (UMA) in collaboration with Johnny Schimmel (Director, Arboretum Norr).

**1ST PRIZE:**

Axel Gillblad & Jonathan Andersson

2ND PRIZE:

Fredrik Lindvall & Valentin Stoklisch

3RD PRIZE:

Molly Myrtset & Malin Dybeck

Honorable Mention: Karl Lind

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**EQUILIBRIA** is a temporary, flexible, and transitional pavilion with multiple meanings:

> A space that activates the riverfront
> A portal that becomes a passage
> A movement activated by shadows
> A window that frames the landscape
> A new experience to discover

As part of FUNDAMENTALS STUDIO, first-year students (UMA1) develop an experimental and constructive project: a wooden pavilion in scale 1:1. This project represents a pedagogical tool, where artistic exploration is intertwined with technical resolution. A fast-track collaborative design process is explored through multiple iteration and crafting, where thinking with the hand translates into learning by making.

@project.equilibria. Project developed within the Architectural Technology 1:1 (UMA).
As part of Arkitekturakademin, the Swedish network of architecture and landscape architecture schools, UMA took part in the symposium “Politics in Practice – a perspective on sustainable living environments” on June 9 at H22 in Helsingborg. With municipalities, practitioners and other stakeholders, the different schools presented and discussed the role of academia in the transformational context of planning practices and the built environment. The event was organized by FormDesign Center, Sverige’s Arkitekter, Region Skåne, Lunds Universitet and the Birthe and Per Arwidssons Foundation.

MA Studio 10’s full scale prototype for part of their building on the roof of the Tiafi Community Centre in Izmir, Turkey, was included in the British Academy Summer Showcase in London in May. Studio 10’s built project forms part of an international research project co-led by Professor Robert Mull and funded by the British British Academy which examines “Wellbeing Housing and Infrastructure” for Syrian refugees in Izmir. The project has also received welcome support from UnArts. For more information on the Tiafi live project on the Studio 10 pages.

Professor Robert Mull helped form the Future School exhibition in the Korean Pavilion at the 2021 Venice Architecture Biennale. As part of Future School the Global Free Unit hosted a week long residency in the Korean Pavilion during which staff and students from MA Studio 10 showed their work designing for the displaced in Izmir, Turkey and led a design workshop making proposals for the Tiafi Community Centre. Representatives from other Global Free Unit live project classrooms in Greece, Bosnia, Russia and the UK took part in the residency.