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# UMA WORKS 21 / 22

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# Introduction

Umeå 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.

*Mikael Henningsson (Head of Department)*  
*Michael Gruber (Deputy Head of Department, Director of Studies)*  
*Cornelia Redeker (Deputy Head of Department)*  
*Sara Thor (Deputy Head of Department)*  
*Sangram Shirke (Programme Coordinator)*



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# Education at UMA

*Text by Sangram Shirke,  
Programme Coordinator*

Umeå 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.

Umeå School of Architecture has around 30 employees with an academic and professional background in almost as many different contexts and approximately 300 students.



# Research at UMA

Text by Cornelia Redeker,  
Head of Research Committee

The situating of Umeå School of Architecture in the local and regional context of Umeå and Northern Sweden is, together with the school's international profile, a dynamic vantage point to address global and structural issues while working firmly to engage with and learn from affected communities. The research environment at UMA is located within Umeå University's Faculty of Science and Technology and part of the UmArts Research Center. Architecture is a practice-based and artistic research field embedded within scientific frameworks making the built environment our laboratory in the quest for a more sustainable and regenerative future. Holistic, interdisciplinary and experimental approaches are essential to address contemporary global challenges. Not only to respond, but also to accelerate change: both through analytical research to enable engagement in the complexities of our built environment with its mix of local and global conditions (and often path dependencies), but also through research-by-design of buildings and open spaces increasingly expands to include physical and non-physical processes, systems, policies and highly diverse planning cultures between disciplines and sectors.

UMA's research environment brings an open, curious and sensitive atmosphere that tends to amplify its approaches through: monthly Research Seminar Series fostering exchange between colleagues and invited guests; multidisciplinary research teams and international networks; the conscious involvement of students in ongoing research projects; the initiating of the New European Bauhaus Visioner i Norr and UmArts Small Visionary Projects; larger research grants and postdoc guest researchers; the launch of an international journal, as well as the planned relaunch of the UMA PhD program. With the engagement academically, collaboratively and through action-based formats in a global and national context, but also in the highly dynamic development of Northern Sweden, UMA's research mission is to be transformative by critically engaging, collaborating and by contributing to the ongoing development processes linked to these dynamics. Current research fields at UMA include: (the right to) housing / circular design and climate adaptation of the built environment in the sub-arctic / pedagogical formats such as live projects in the context of migration / mapping (endangered) ecosystems / flexible working environments / food urbanism / the forest and timber as a building material / rural sustainability and the urban commons. A selection of ongoing projects is summarized on the following pages.

## DESIGNING CYCLES AT 64° - INTERIOR URBAN LANDSCAPES AND THE WATER-ENERGY-FOOD NEXUS - CASE STUDY UMEÅ

Expanding on Bengt Warne's Naturhus (1974) and following examples at 64° latitude interior landscapes offer interesting possibilities to extend growing seasons and diversify crops while providing hybrid living spaces between inside and outside. By exploring greenhouse extensions and building envelopes this project sets out to build productive interfaces across disciplines and sectors. Retrofitting the exiting building stock may have a systemic impact by reducing water and energy consumption, as well as food miles, while buffering existing infrastructure networks and enabling local food production on site. This research takes a multi-scalar approach 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: Cornelia Redeker, Sara Thor, Constanze Hirt, Emelie El-Habta, Philipp Lott, Sara Zetterlund, UMA with SLU, Århus University, Umeå Municipality, Vidden Bostad AB (funded by Vinnova Climate Adaptation of the Built Environment 2021-2023)*  
<https://www.umu.se/en/research/projects/designing-cycles-at-64---interior-urban-landscapes--and-the-water-energy-food-nexus--case-study-umea/>

## SHORT-TERM CITY: DIGITAL PLATFORMS AND SPATIAL JUSTICE

Digital platforms are changing cities in many subtle and profound ways. The short-term rentals website Airbnb is just one prominent example of how new online intermediaries reshape urban practices and imaginaries, change social relationships, disrupt traditional markets, amplify spatial hierarchies and inequalities, and challenge existing regulations and policies. The goal of this project is to offer an empirically-situated understanding of the logics and (bio-)politics of platform capitalism and how to deal with it, with a particular focus on Italian cities and on the effects of the Covid-19 pandemic. The STCity transdisciplinary research group includes human geographers, urban sociologists, planners, GIS scientists, architects, communication scientists, working in four Italian universities and international research centres. The contribution in this project focuses mainly on content and visual analysis of the (new) representations of places (cities, neighborhoods, homes) channeled through digital platforms, the experiential dimension of tourism, and the consequences in terms of self-falsification and lost identity of the historical centres.  
*TEAM: Maria Luna Nobile, UMA as member of the University of Naples Federico II Research Unit. The project includes the following Universities: University of Rome La Sapienza, University of Siena, University of Turin (funded by Italian Ministry of Education, University and Research)*  
<https://www.stcity.it>

## THE LABORATORY OF PLANETARY DIPLOMACY: AN OPERATIVE PLATFORM FOR TERRITORIAL RESEARCH AND GEOPOLITICAL ADVOCACY

Following McHale's 'planetary housekeeping' (referring to the planet as an indoor space), the Lab seeks for new forms of correlations between social landscapes, ecosystem services, and post-industrial geographies, creating a global atlas of conflict zones and environmental constraints. The platform is fed by an active network of students worldwide, operating remotely and decentralized. The research-projects develop digital collaborative cartographies and living maps, while denouncing agents of disturbance and the exhaustion of exceptional ecological resources and vulnerable lands and communities. The research tackles climate change through art, science, and education by revisiting the ecosystem values and violations of the boundaries of human and nature's rights, envisioning post-industrial edens of high natural and cultural capital.  
*TEAM: Alejandro Haiek Coll (UMA), Raquel Colacios, Alejandra Díaz, Tomas Mena, Aditya Mandlik and Luis Pimentel with Speckle Systems, XUrban Lab / Institute of Advanced Architecture of Cataluña and University of Luxemburg*  
<http://laboratoryofplanetarydiplomacy.tilda.ws>

## UOU UNIVERSITY OF UNIVERSITIES

UOU University of Universities is a Network of thirty-five International Schools of Architecture initiated in June 2020. The project started as a reflection on how pedagogy in architecture has been changed due to the experience of the online teaching. This reflection represents the basis for learning from the model proposed. UOU is an International Design Studio involving academics and students from thirty-five Universities across Europe. The model proposes a series of exercises where each expert brings his/her own specialist knowledge, regardless of the framework in which they normally teach. In this way the students will have the opportunity to choose and design their own Studio, celebrating architecture as a discipline that can open infinite possibilities and perspectives.  
*TEAM: Maria Luna Nobile in collaboration with: Marie Kraft, Jaime Montes Bentura, Richard Conway, UMA. The project involves the following Universities: Alicante University, American University Dubai, Bologna University, Budapest University of Technology and Economics, NSAP Bordeaux, Brandenburg University of Technology, European University Madrid, Evora University, German University in Cairo, Ion Mincu University, IUBH Internationale Hochschule Hamburg, KU Leuven Brussels, London South Bank University, Malmö University, MEF University Istanbul, Porto University, Queen's University BELFAST, Reggio Calabria, Umeå University, University of Lincoln, University of Ljubljana, University of Nicosia, UWE Bristol, Wrocław University, Yasar University Izmir, Academy of Fine Arts Munich, Porto University, Reykjavik University of Arts*  
<https://uou.ua.es>

## UOU SCIENTIFIC JOURNAL

UOU Journal is a scientific peer-reviewed journal of UNIVERSITY of Universities and investigates the sharing of intercultural interests explored in international schools of architecture in close connection with the arts. Every issue underlines a specific topic addressed by one of the universities involved in the research project. Therefore, we encourage contributions related to the result of pedagogical experiences and also contributions that have emerged from other research in the disciplines of architecture, urbanism, gastronomy, art, and associated areas of study. The idea of the Journal has been ideated thanks to the contribution of the research seminars organized in the Fall 2021 and Spring 2022 at UMA. UOU Journal is indexed in the Norwegian Register for Scientific Journals Series and Publishers.  
*TEAM: Maria Luna Nobile, UMA Associate Editor, Javier Sanchez Merina, University of Alicante, Director.*  
<https://revistes.ua.es/uou>

## VISIONER I NORR / NORRLANDSMODELLEN X:ET, STADSDELARNA OCH EN PROCESS FÖR FRAMTIDEN / CASE UMEÅ

Norrlandsmodellen sketches creative ideas, physical solutions and structural proposals in one or more of the districts described in the material to come up with structuring ideas, typologies or physical principles for the development of physical, social and cultural meeting places outside the city center. The results are intended to be scaled up and fit into several of Umeå's ongoing processes. We need ideas that are adaptable.  
*TEAM: Sara Thor, UMA, KKARK, Eau & Gaz AB, Länsstyrelsen Västerbotten, Årehus och Duved Framtid AB, BLIR development AB, Ty Syml, Fävikens Magasinet, Krupinski/Krupinska Arkitekter (funded by Boverket, ArkDes, Energimyndigheten, Vinnova och Formas).*  
<https://www.hallbarstad.se/visioner-i-norr-xet-stadsdelarna-och-en-process-for-framtiden/>

## RETAKE A PLACE, REUSE A SPACE

The project aims to create connections between the specificity 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 on crucial global challenges. The project invited Nordic artists and researchers in the field of art, architecture and urbanism to join local inhabitants and experts, for a collective exploration of unused or abandoned urban sites in Rome and In Umeå.  
*TEAM: The project is coordinated by Marie Kraft, Circolo Scandinavo in Rome, in collaboration with: Maria Luna Nobile, Alejandro Haiek Coll, UMA, Stalker, South Iceland Biennial, UMArts (funded by NORDISK KULTURKON-TAKT Grant for culture and art projects)*  
<https://retakereuse.wordpress.com>

## VISIONER I NORR / MOVING NORTH FOLKETS STAD / CASE SKELLEFTEÅ

The 'Moving North' project was awarded a New European Bauhaus / ArkDes Vision I Norr fund for developing 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 participant-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: The cross-sectoral team included artist Sandi Hilal from Decolonizing Architecture; curator Ele Carpenter, Umeå University; architects, Robert Mull, Amalia Katapodis and Sangram Shirke from UMA; and researcher in Gender Studies, Linda Sandberg; UMA students Emmy Nelson and Navid Ghafouri; along with the community organization Hej Främling!*  
<https://www.hallbarstad.se/visioner-i-norr-folkets-stad/>

## USE OF TIMBER IN ACHITECTURAL EDUCATION

The research focuses on Design-Build and Live Projects initiatives in which architecture students realise buildings with timber as the main material. Educators, scholars and researcher directly involved in these initiatives have been interviewed to gather qualitative information on their work. The aim is to investigate their pedagogical and research methods and to relate these practices to sustainability in design and the built environment.  
*TEAM: Francesco Camilli, James Brown, UMA (funded by Kempelse Foundation)*

## AKTIKON

The Active Office Design Study investigates the impact of activity-based flex offices on health and wellbeing at the workplace. What characterizes the activity-based flex-office (AFO) 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 Flex Office —The Active Office Design Study" we have evaluated the effects of an AFO on perceived productivity, satisfaction, work environment and health.  
*TEAM: Mette Harder, UMA, Lisbeth Slunga-Järnholm, Maria Nordin, Anita Pettersson-Strömbäck, Viktoria Walström, Maria Öhrn, UmU, Christina Bodin-Daneilsson, KTH with Örnsköldsvik Municipality (funded by AFA insurance)*  
<https://www.umu.se/forskning/projekt/aktikon/>



# U m A r t s

Text by Ele Carpenter,  
UmArts Director

UmArts is the Research Centre for Architecture, Design and the Arts at Umeå University, based at UMA. The centre is creating an exciting interdisciplinary arts research environment in the visual arts, architecture, design, and creative studies in education, in partnership with Bildmuseet. UmArts aims to develop critical knowledge in artistic research by supporting interdisciplinary research between artistic and other fields, with high quality public dissemination and engagement.

The UmArts programme of Small Visionary Projects (SVP) and interdisciplinatory working groups is strengthening the artistic research environment to address urgent societal and environmental concerns. The working groups bring together researchers across the arts, humanities and sciences by investigating common questions. UMA researchers are core members of the Geopolitics of the Forest working group, and the Displacement working group on the relationships between host and guest in relation to migration and displacement in the north of Sweden. In 2022 the UmArts Moving North cross-sectorial team were awarded a Vision I Norr / ArkDes / New European Bauhaus grant to explore forms of reciprocity between migrants, refugees and host communities in Skellefteå.

The UmArts Small Visionary Research Projects provide seed funding to support staff to try out new interdisciplinary research ideas with big ambitions. This year UMA was awarded five SVP's which contribute to the UmArts research community (left page). Along with peer support and a mentoring programme for new researchers, the projects receive financial support for developing new research projects and future funding proposals. Projects are peer reviewed by an international panel based on the quality of the idea, the nature of the collaboration, the contribution to the UmArts research community, public engagement and potential for future development and funding.

More details at: <https://www.umarts.se>



The space beneath the building, between land and occupation, which represents more than the increasing land values which have precipitated its move. Photo by Tonia Carless (2021).



Speculative geography including forest lands owned by the Swedish state and private companies. Drawings: Toms Kokins

## THE SWEDISH TIMBER EMPIRE Toms 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 neglects 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. Toms 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 cultural, social and economic landscapes.

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



The TIAFI Community Centre in Izmir, Turkey which supports two thousand Syrian woman and children trapped in Izmir by the 2016 EU- Turkey Deal. Photo by Robert Mull.

## MAKING THE DIFFERENCE: IZMIR, TURKEY Amalia Katopodis, Robert Mull & Sangram Shirke

Mull, Katapodis and Shirke are researching how displaced populations establish and maintain their identity and wellbeing whilst in transit and during the process of permanent settlement. They are working in the Turkish City of Izmir where Syrian refugees have become trapped following the 2016 EU-Turkey deal. With students from Umeå 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 woman and children. The project not only improves the lives of two thousand vulnerable refugees, but provides 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.



CITA: RawLam, View from Architectures of Transition, Bildmuseet, 2021. Photo: Bild i Norr.

## 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 renegotiate 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 Gadanho, 2021-2022.

## THE POWER OF GENTLENESS Roemer van Toorn

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 article will propose a new ethics of hospitality – an open architecture – by incorporating multiple voices, backgrounds and ethnicities 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 nevertheless striking. Gentleness is about a fragility that has the potential to subvert and change the status quo, a micro-politics of speculative construction towards an open, ecological and socially just future.

S m a l l  
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P r o j e c t s  
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UMA

**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 learn 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.

1-5

**FIRST YEAR STUDIO  
UMA1 *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*

DESIGN

STUDIOS



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# Fundamentals

## > Spatial Explorations

### STUDIO TEACHERS:

Carla Collevocchio (Studio Coordinator), Sara Zetterlund, Robin Durand, Maxine Lundström.

### UMA1 STUDENTS:

Inga-Teresa Allwood, Alva Andersson, Tekla Linnéa Andersson, Nils Bagge, Mia Charlotte Sønvisen Bech, Saga Bergman, Oscar Bergsten, Esther Bladh, Hjalmar Brogren, Tobias Brännlund, Mads Christoffersen, Emma Dahlberg, Nicole Dixon, Carl Edvinsson, Erik Enberg, Alva Fahlman, Ellen Forsgren, Clara Forslund, Sara Forsman, Anna Frifelt, Agnes Fält, Filippa Glimring, Ellen Gusten, Malin Hedlund, Anya Humphries, Ruben Hylander, Emilia Hörnfeldt, Stina Jansson, Linnéa Kletvang, Gabriel Larsson, Tilde Lehtikainen Scheja, Ludvig Lind, Samuel Lisnell, Pedro Lorente, Christian Loutfi, Alfred Lundström, Emma Lästth, Emmelie Martinsson, Hanna Nyberg, Elise Orre, Karolina Palmqvist, Efstratios Pantakidis, Moa Pechmann, Angelika Peel, Tove Persson, Amanda Rova, Ebba Sandell, Maja Sjöström, Anna Stigling Svantesson, Mee-Linn Swartz, Lucia Tota, Liv Virkberg, Emma Wendel Mueller, Elsa Wijkmark, Siri Wikar, Joel Wisten.

### EXTERNAL LECTURERS AND GUESTS:

UMA: Alejandro Haiek (UMA), Toms Kokins (UMA), Maria Luna Nobile (UMA), Richard Conway (UMA), Daniel Movilla Vega (UMA), Amalia Katapodis (UMA), Mette Harder (UMA), Johanna Runge (Nordmark & Nordmark), Luciano Landaeta (Architect, URBN'ITA), Sonia Vazquez-Diaz, Gaia Crocella, Marta Jimenez Salcedo, Sébastien Martinez-Barat, Sari Åkerdal, Samuel Pettersson.

UMA1 Exhibition 2022. Photo by Samuel Pettersson

# From body to landscape: a series of pedagogical e x p e r i m e n t s

Text by Carla Collevocchio

### 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 understanding of space, time and movement. Through a series 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 measuring attributes, by considering the multiple possibilities of the body: as a static object, with its proportions and components and as a dynamic mechanism, moving, interacting, and manifesting the invisible geometry and their relation to space.

**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.

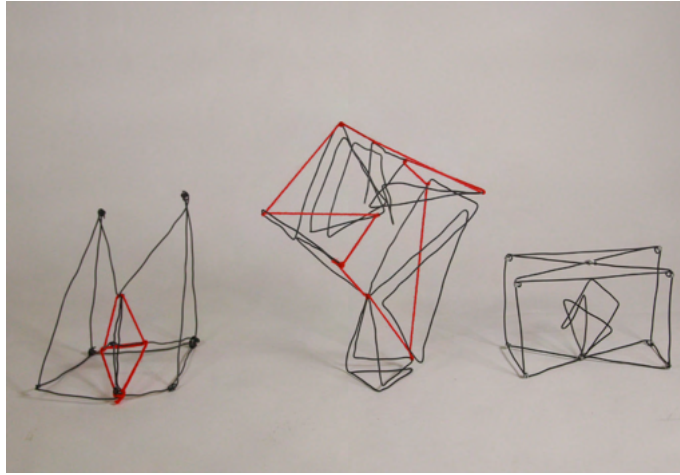
The pedagogical strategy is constructed by two parts: the **abstract series** (fall) and the **landscape series** (spring), and each part is defined by a series of interconnected experiments that evolve from drawing to model, from immaterial to material, from abstract to spatial. The methodology is based on continuous, iterative, and hands-on process, combining instrumental, 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 our own bodies as mechanisms and as experiential mediums, exploring different physical conditions, as well as different materiality, scales, phenomena, sensations, and relations.

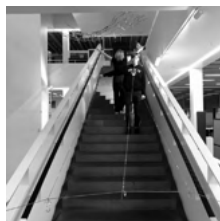
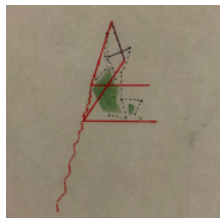
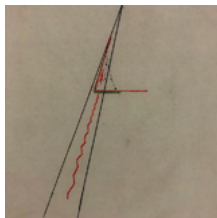
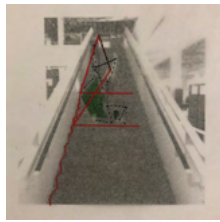
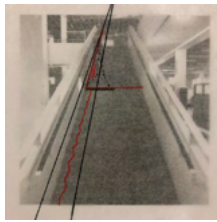
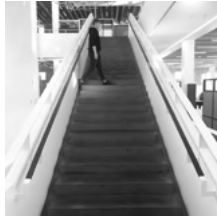
### References:

1. Juhani Pallasma (2009) *The Thinking Hand: Existential and Embodied Wisdom in Architecture*
2. Bruno Munari (2004) *The tactile Workshop*
3. Richard Sennett (2008) *The Craftsman*

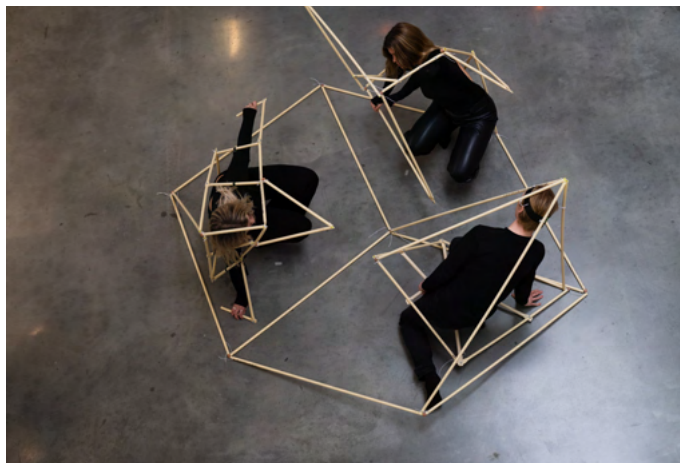




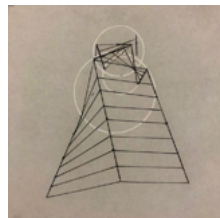
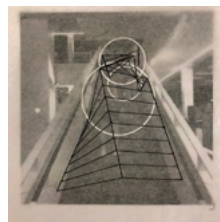
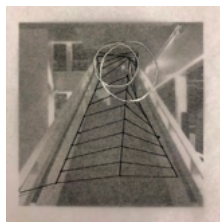
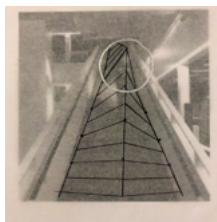
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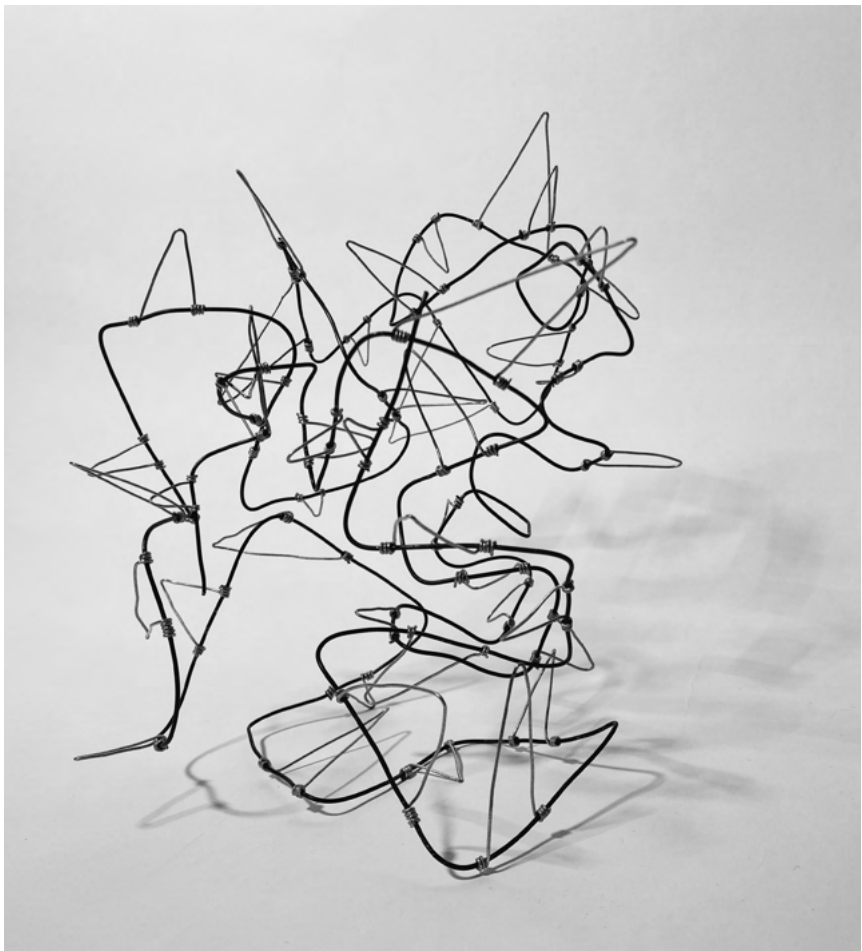


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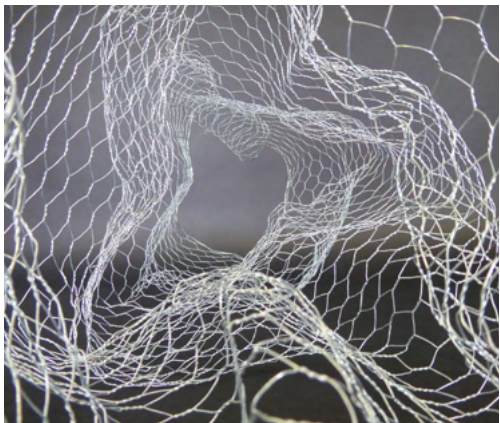
IMAGES FROM ABSTRACT SERIES:  
1. Wire-making series by Nils Bagge, Sara Forsman, Ruben Hylander.  
2. UnFashion Show 2022 by Esther Bladh, Emilia Hörnfeldt, Ellen Forsgren.  
3. UnFashion Show 2022 by Karolina Palmqvist, Elsa Wijkmark, Samuel Lisnell.  
4. Sequential bodies by Clara Forslund, Christian Loutfi, Ludvig Lind.  
5. Stereotomic series by Emma Wendell Mueller.  
6. Cut&Fold surface model by Malin Hedlund.  
7. Wireframe sculpture by Esther Bladh.  
8. Shaping the void by Inga-Teresa Allwood.  
9. Stereotomic imprint by Elise Orre.



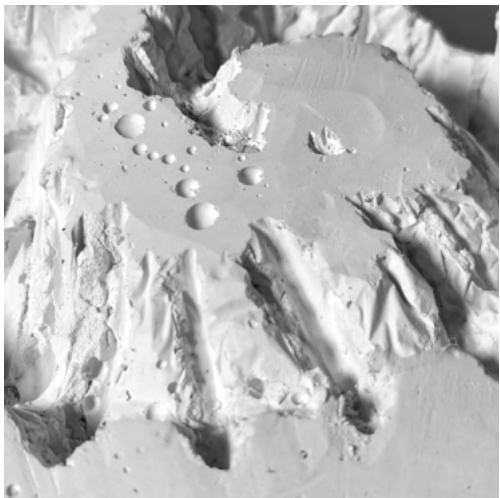
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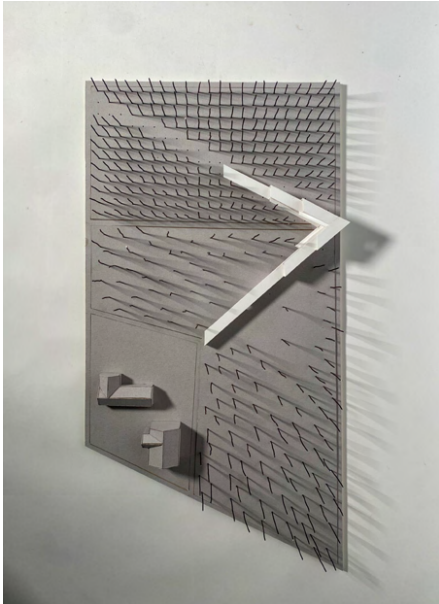


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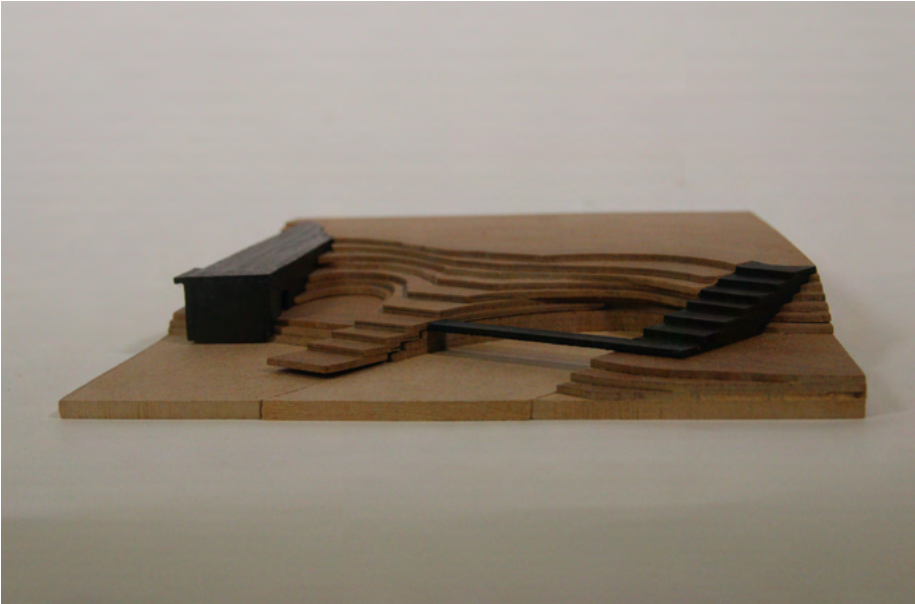


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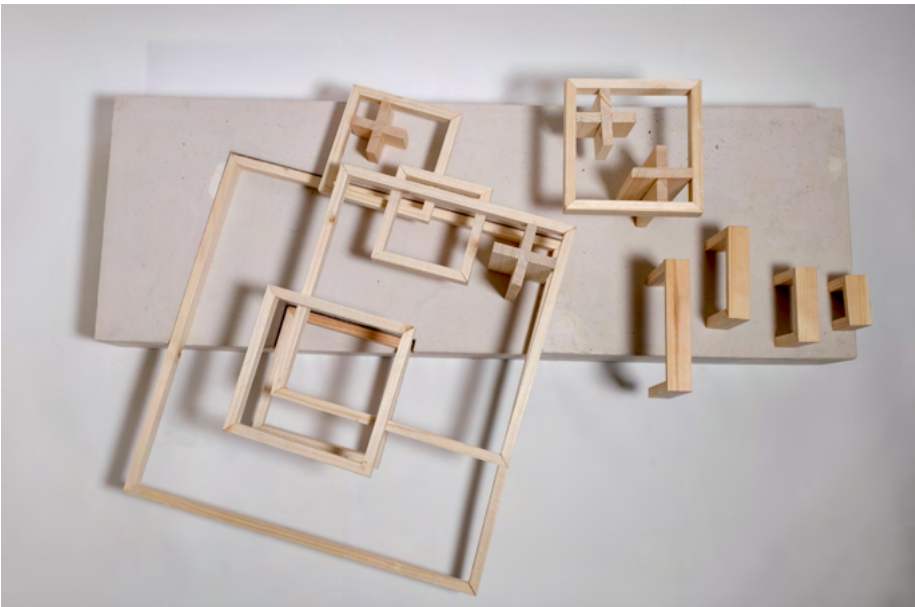
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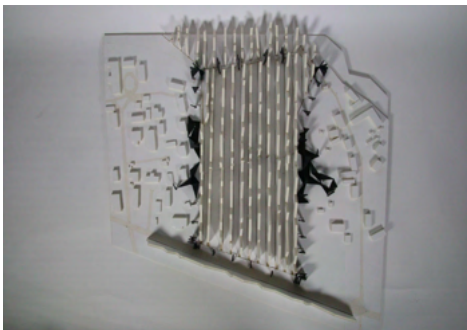
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IMAGES FROM LANDSCAPE SERIES:  
10. Filling the void by Hanna Nyberg, Carl Edvinsson. 11. Along & Across by Nils Bagge. 12. Filling the void by Emilia Hörnfeldt, Erik Enberg. 13. Tectonic passage by Anna Stigling Svantensson. 14. Filling voids by Liv Vikberg, Lundvig Lind. 15. Filling voids by Emma Wendell Mueller, Alfred Lundström. 16. Filling the void by Saga Bergman, Mee-Lin Swartz, Ellen Forsgren. 17. Phenomena mapping by Emma Wendell Mueller. 18. Tectonic passage by Tilde Scheja. 19. Stereotomic objects by Christian Loutfi. 20. Filling voids by Stina Jansson, Alva Fahlman. 21. Acupunctural iterations by Sara Forsman, Angelica Peel.



# B A STUDIO 1

## C r a f t o p i a > Exploring Building Cultures



**STUDIO TEACHERS:**  
Toms Kokins (Studio Coordinator), Joël Jouannet.

**UMA2 STUDENTS:**  
Olivia Niklasson, Alexander Lind, Linnéa Lindman, Johanna Ricbourg, Navid Fatehpour, Albin Samuelsson, Artem Kosenko, Astrid Hainzl, Maria Talyzina, Linnéa Johansson, Emrik Svanström, Gustav Pettersson Thurfjell, Adelia Wedekull, Signe Höijer, Cornelia Kalle, Lisa Landgren, Danjela Vladi, Victor Andersson, Giovanni Stoppoloni, Lisa Woods, Thea Lundahl.

**UMA3 STUDENTS:**  
Edith Tamm, Lulu Jouneh, Mohammad Mohammad, Valentin Strohkirch, Scilla Wihlborg, Era Rogova, Fabian Wetterrot, Gustav Marklund, Tuvalie Juntti, Alexandra Skylberg, Lovisa Emmoth, Lina Degerth, Johannes Nilsson, Paulina Klinga, Malin Dybeck, Nathalie Svahn, Malin Öster.

**ADDITIONAL SUPERVISORS:**  
Krista Zvirgzda (University of Westminster), Thomas Randall-Page (thomasrandallpage.com), Daniel Johansson (Byggfenomen).

**EXTERNAL LECTURERS AND GUESTS:**  
Joar Sandström (Holmön), Karin Lundemark (Holmön), Maja Hallén (Holmön), Sara Zetterlund (UMA), Carlotta Novella (Central Saint Martins), Karin Matz (KTH), Maxine Lundström (UMA), Lina Broström (linabrostrom.com), Jan Rydén (janryden.wordpress.com).

Studio 1 building materials in scale 1:20. Photo by Toms Kokins.

# Stories of buildings

Text by Toms Kokins & Joël Jouannet

*“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 quas autonomous prime mover.” in the words of Christophe Bonneuil.”<sup>1</sup>*  
- Rania Ghosn & El Hadi Jazairiy

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?”<sup>2</sup>*  
- 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.”<sup>3</sup>*  
- 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 tectonics, 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 *Allborgarrätten*. 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 “Allborgarrätten: 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”  
3. Kiel Moe <https://en.wikipedia.org/wiki/KielMoe>





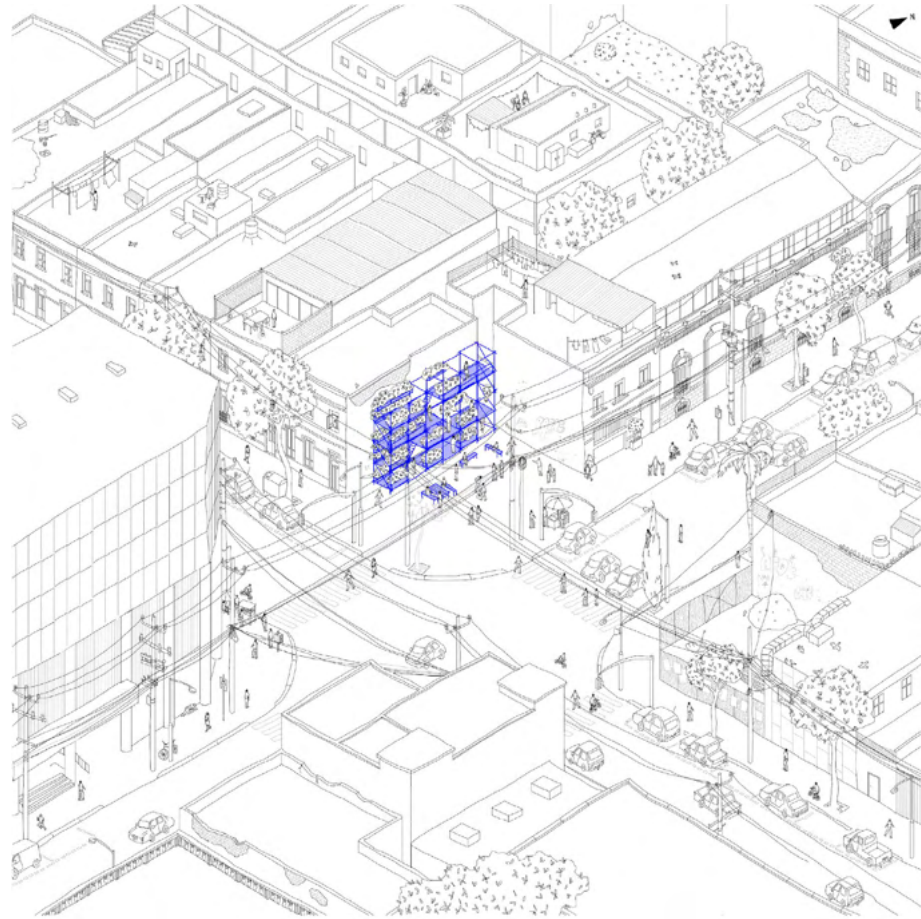
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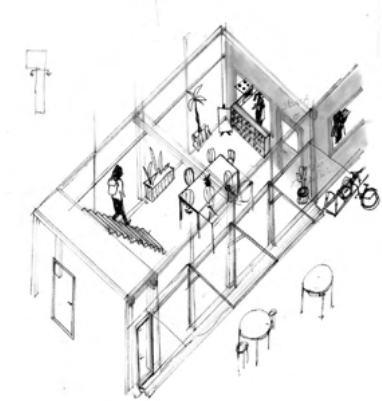
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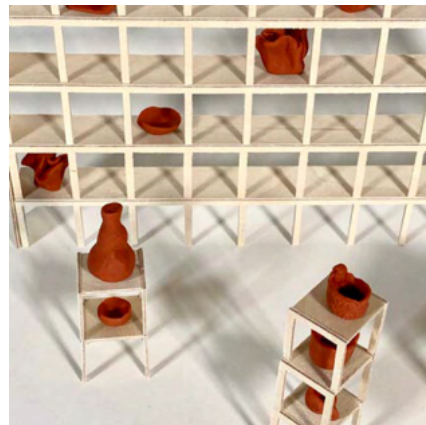
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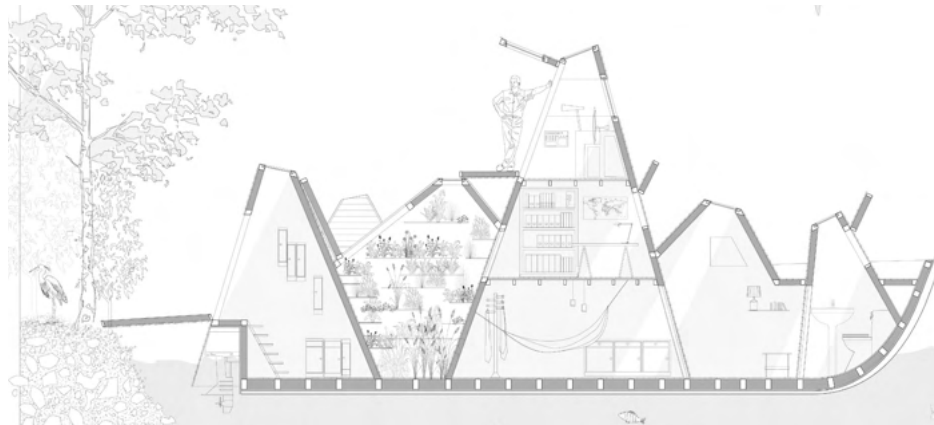
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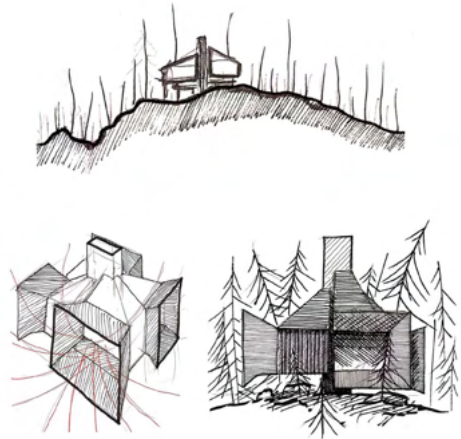
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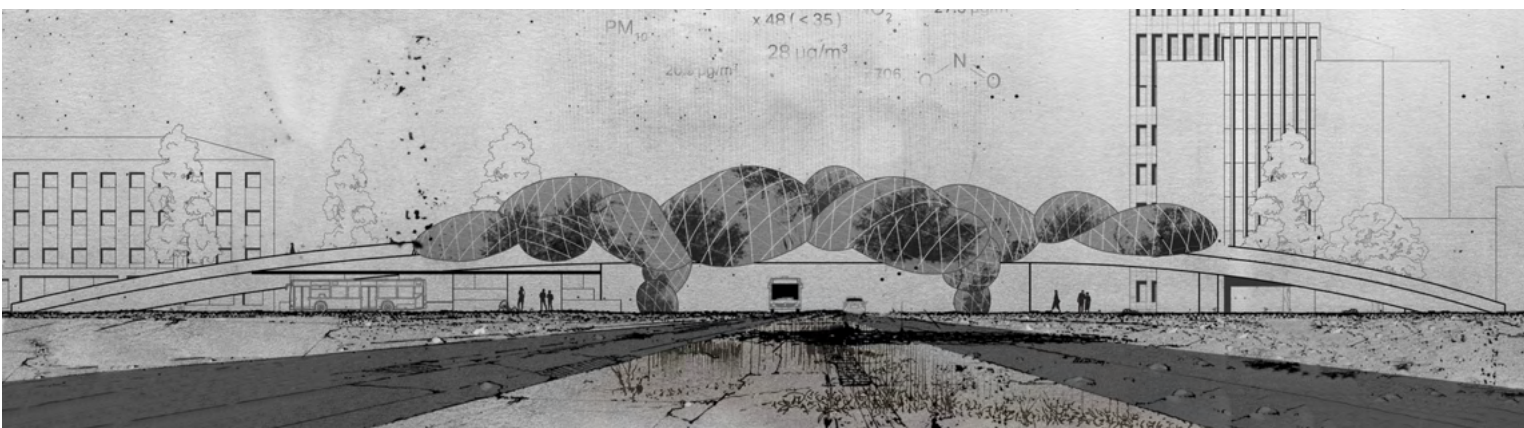
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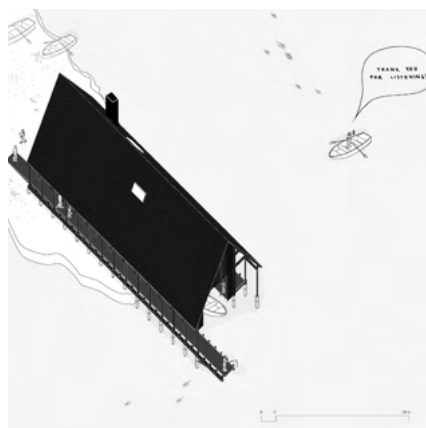
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1. Fall semester models by (from top down) Malin Öster, Signe Höijer, Nathalie Svahn. 2. Public intervention, Critical collage, Tuvalie Juntti. 3. Heterotopia intervention, Cornelia Kalle. 4. Spring term project, Signe Höijer. 5. House for a composer, Artem Kosenko. 6. BA thesis project Build With Bamboo, Improving social and environmental equity. Alexandra Skyllberg. 7. BA thesis project collage, THE KAJSKJUL 113 MODEL Designing for an Urban Collective, Edith Tamm. 8. UMA2 Spring term project, Linnéa Lindman. 9. UMA2 Spring term project, Thea Lundahl. 10. House for a boat builder, Giovanni Stoppoloni. 11. BA thesis project, The Air We Breathe. Gustav Marklund. 12. Fish restaurant on Holmön, Malin Öster.





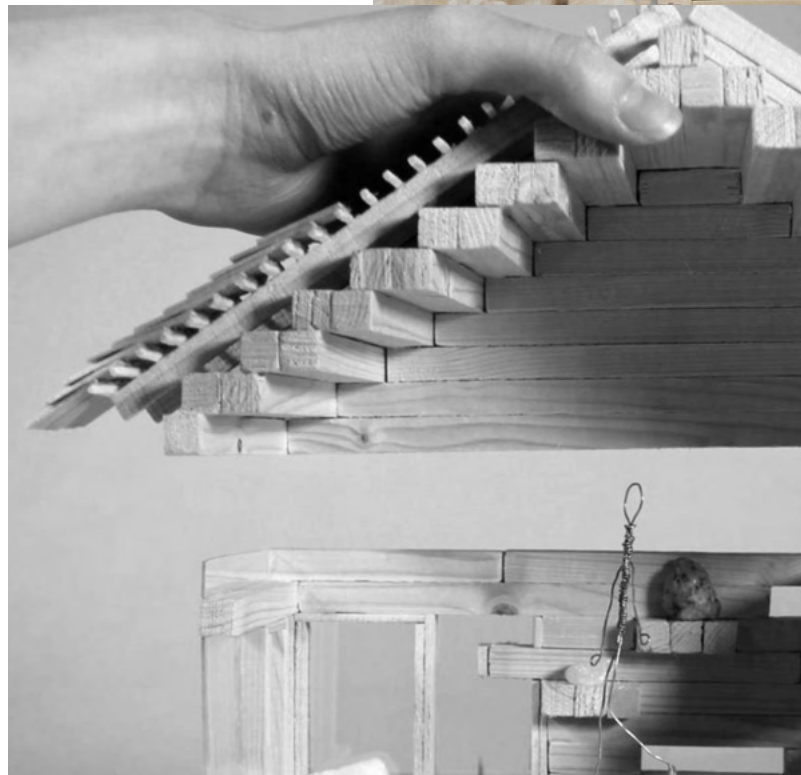
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1. Fall term buidling materials in scale 1:20.  
2. Boat repair workshop on Holmön, structural model. Lovisa Emmoth. 3. Fall term project, Piece by piece. Valentin Strohkirch. 4. House for a geologist, Maria Talyzina. 5. Fall term project, material explorations, Linnéa Lindman.



# Designing Cycles at 64°

Text by Cornelia Redeker

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 focusses 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.

## 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 Örn 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.

Reference:  
Warne, B. Frederiksson, M. (1974). Under the Conditions of an Acacia

# B STUDIO A 2

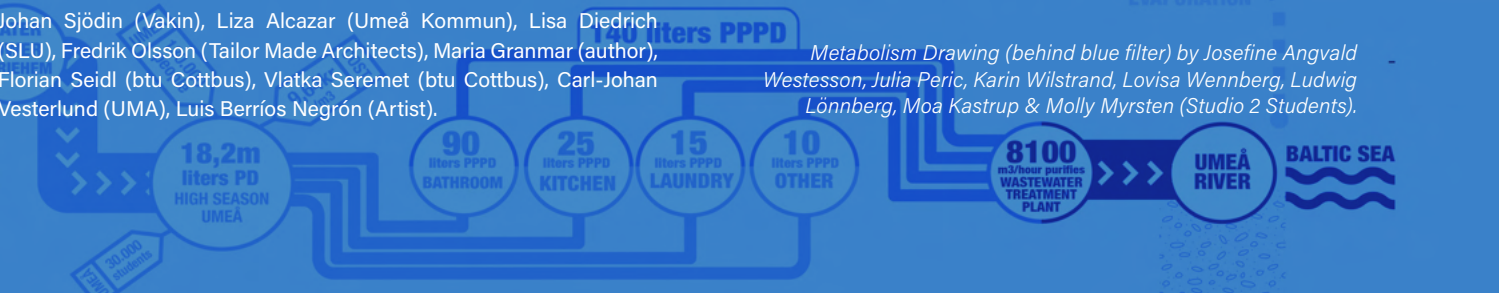
# Designing Cycles at 64° > The water-sensitive Nordic city as a model and response to climate change

**STUDIO TEACHERS:**  
Cornelia Redeker (Studio Coordinator), Sara Thor (UMA), Yosra Malek, Constanze Hirt (UMA), Maja Hallén (UMA), Luc Merx.

**UMA2 STUDENTS:**  
Sofia Andrew, Josefine Angvald Westesson, Adrian Dahlberg, Valter Fredström, Felix Gustafsson, Moa Kastrup, Ludwig Lönnberg, Stephanie Mander, Izabele Seliavaite, Oscar Svensson, Sara Tuohimaa, Henric Wadman, Lovisa Wennberg, Alva Westlund, David Åleheim.

**UMA3 STUDENTS:**  
Henric Adler, Jonathan Andersson, Elin Edström, Johan Frank, Erica Grundström, Edvin Högberg, Karin Jonsson Wilstrand, Ebba Landstedt, Nike Erin Cassandra Lundgren, Molly Myrsten, Paulina Nilsson, Emma Nordström, Nathalie Olsson, Julia Peric, Noelle Pihl, Adam Sävhave, Frida Öberg, Sofia Öhman.

**EXTERNAL LECTURERS AND GUESTS:**  
Johan Sjödin (Vakin), Liza Alcazar (Umeå Kommun), Lisa Diedrich (SLU), Fredrik Olsson (Tailor Made Architects), Maria Granmar (author), Florian Seidl (btu Cottbus), Vlatka Seremet (btu Cottbus), Carl-Johan Vesterlund (UMA), Luis Berrios Negrón (Artist).







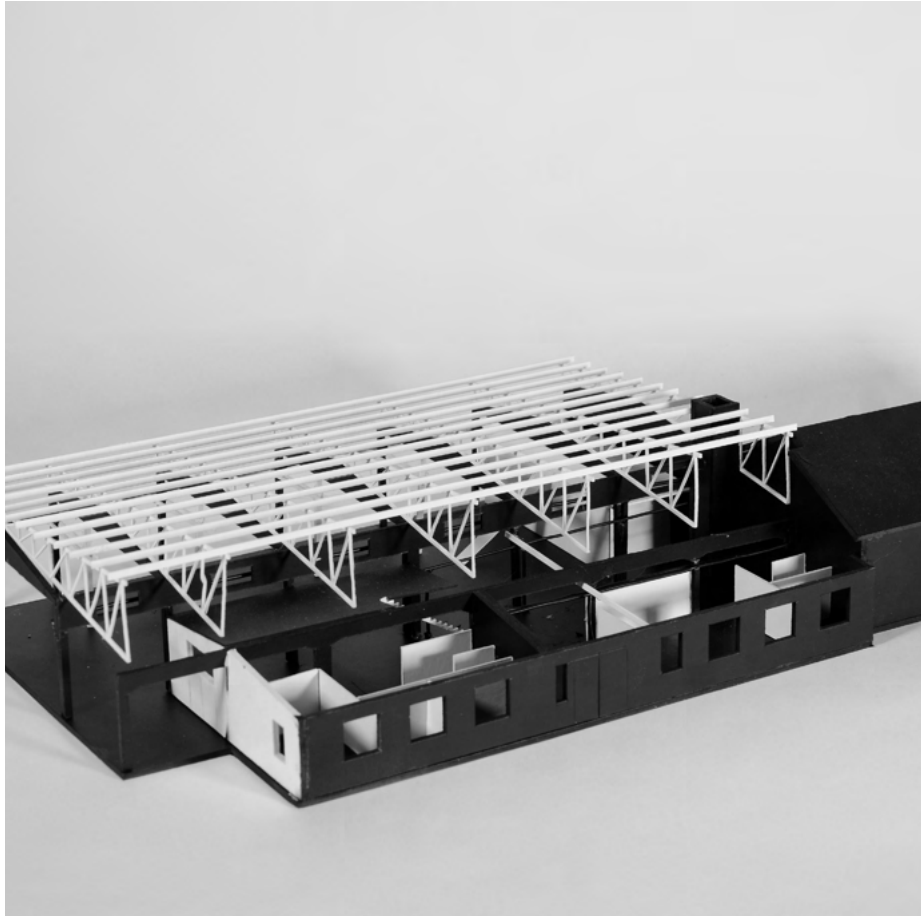
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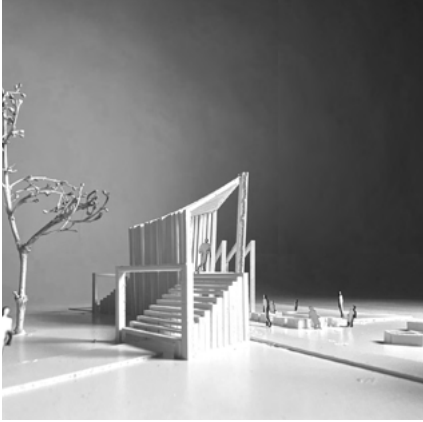
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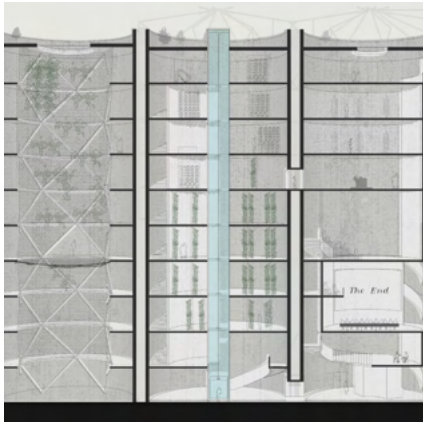
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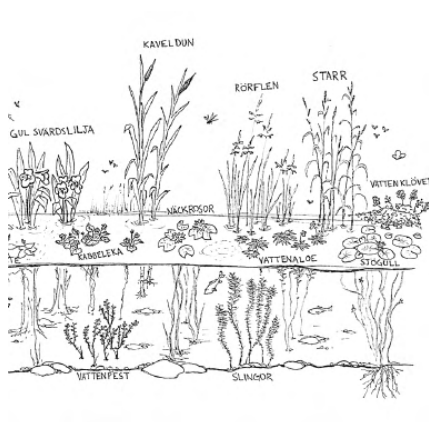
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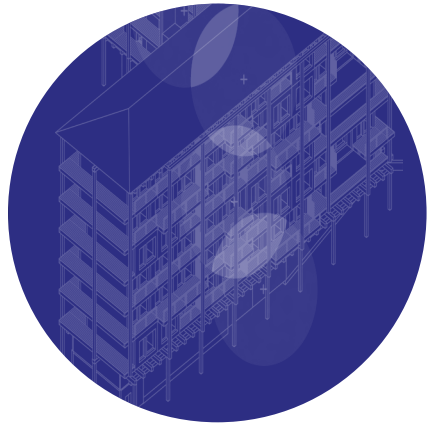
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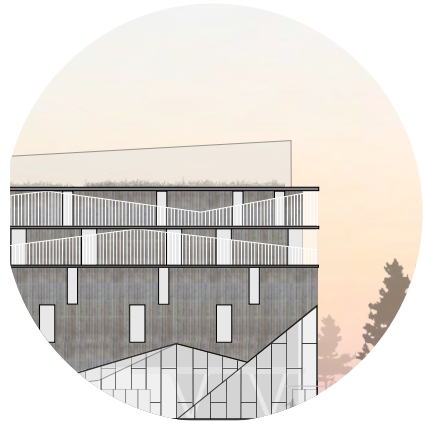
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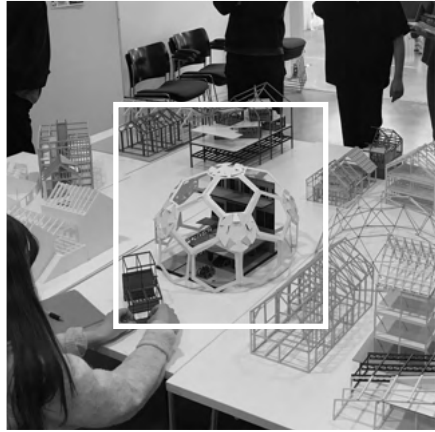
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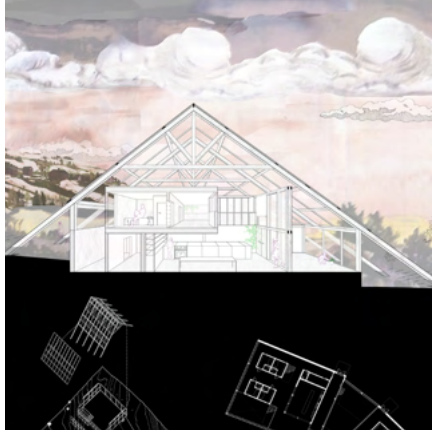
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1. Noelle Pihl, 2. Jonathan Andersson, 3. Molly Myrsten, 4. Nike Erin Cassandra Lundgren, 5. Josefine Angvald Westesson, 6. Nathalie Olsson, 7. Henric Adler, 8. Moa Kastrup, 9. Oscar Svensson, 10. Ebba Landstedt, 11. Johan Frank, 12. Adam Sävage, 13. Edvin Högberg, 14. Emma Nordström, 15. Sofia Öhman, 16. Adrian Dahlberg.

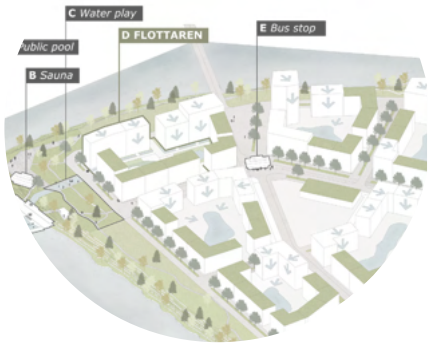




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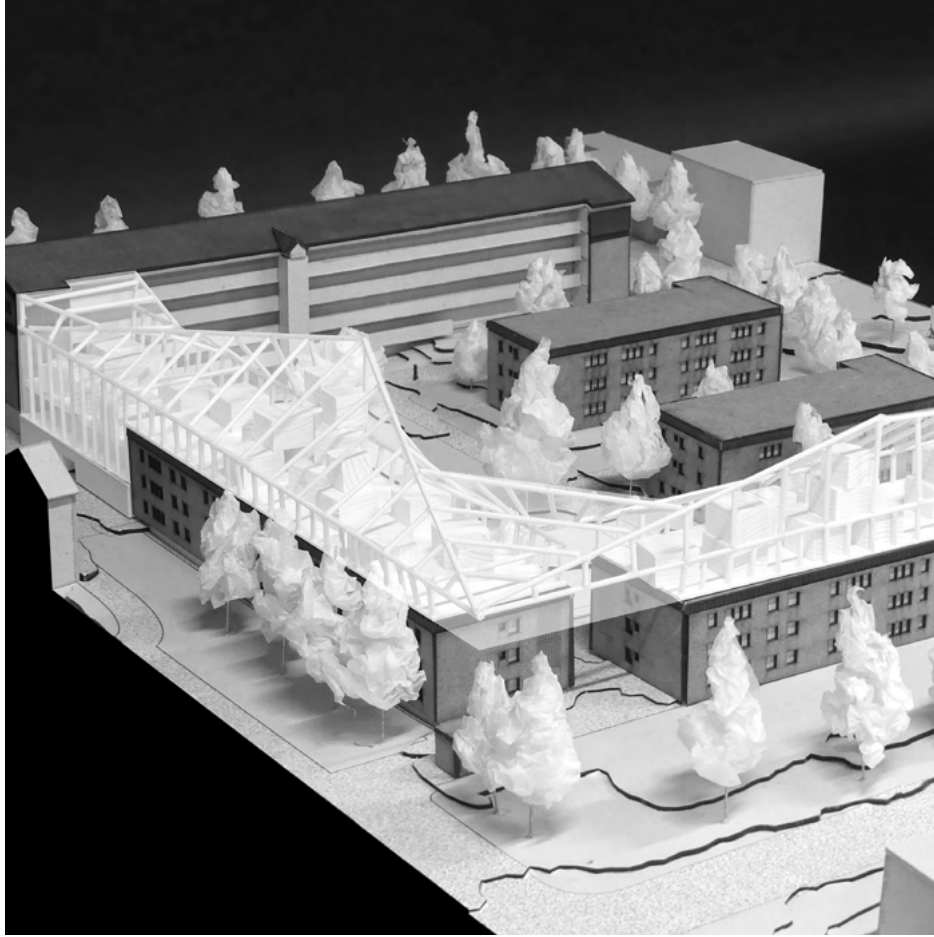
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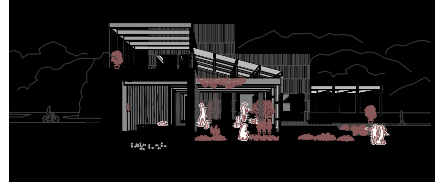
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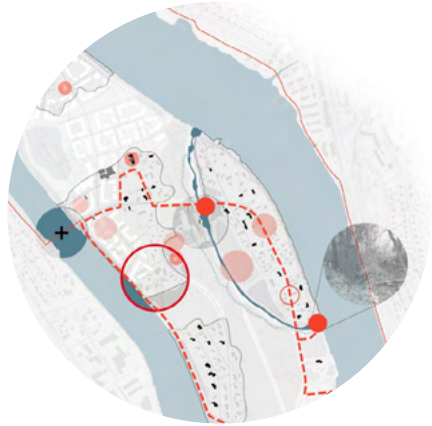
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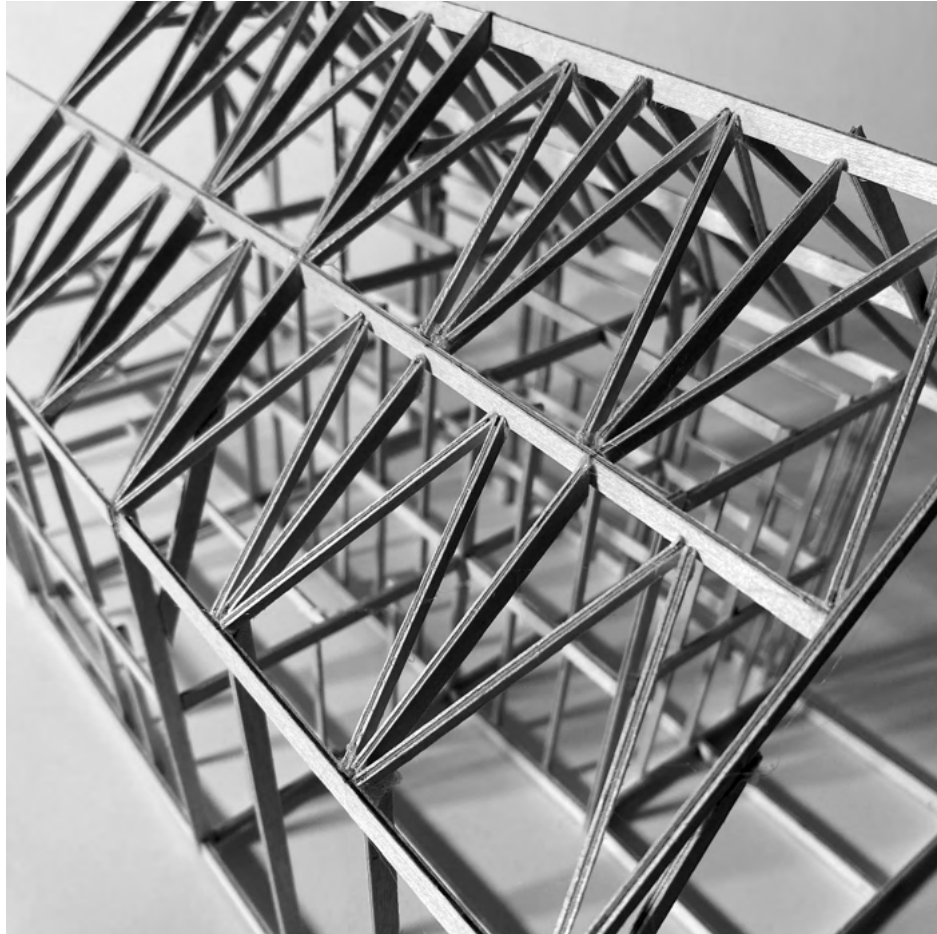
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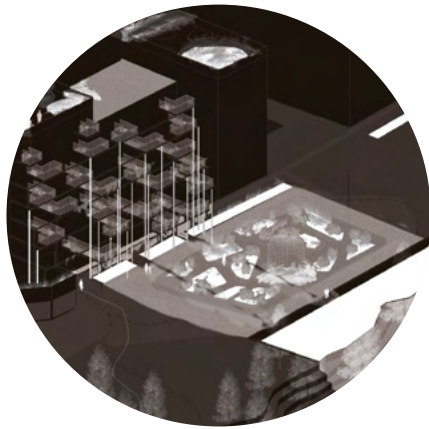
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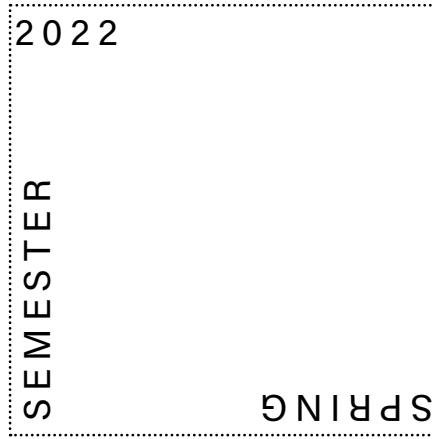
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1. Felix Gustafsson (+ models by Studio 2 students),  
2. Paulina Nilsson, 3. Karin Wilstrand Jonsson,  
4. Stephanie Mander, 5. Elin Edström, 6. Frida Öberg,  
7. Erica Grundström, 8. Lovisa Wennberg, 9. Valter  
Fredström, 10. Sofia Andrew, 11. Sara Tuohimaa,  
12. Henric Wadman, 13. Julia Peric, 14. Alva Westlund,  
15. David Åleheim, 16. Ludwig Lönnberg,  
17. Izabele Seliavaite



# B A STUDIO 3

## Atlas of Future Explorations > *Towards a constructed Ecology in Architecture*

### STUDIO TEACHERS:

Maria Luna Nobile (Studio Coordinator), Richard Conway.

### UMA2 STUDENTS:

Adam Harris, Alice Islander, Anton Brattström, Arin Issa, Bhavana Bristee Bora, Clara Henrup, Eskil Brinkmann, Ida Bengtsson, Ida Wägberg, Jesper Larsson, Johan Recén Larsson, Judith Holm, Juliette Laurent, Klara Wikman, Maja Franzén, Malin Bernmark, Markus Vernik, Michaela Georgiou Neophytou, Olivia Sjöström, Raphaela Nicolettis, Richard Svendeborn, Roni Amini, Stina Molin.

### UMA3 STUDENTS:

Adina Forsberg, Alexander Stille, Amanda Harrison, Arvid Löfgren, Axel Gillblad, Elina Martinsson, Eliot Hammarin, Fredrika Lindvall, Johanna Färm, Jonas Eltes, Jonatan Wickström, Karin Aspengren, Linnéa Ekström, Lydia Bruhn, Maria Tani, Matti Kemppainen, Rasmus Jonasson.

### ADDITIONAL SUPERVISORS:

Marie Kraft, David Ortega, Javier Sanchez Merina.

### EXTERNAL LECTURERS AND GUESTS REVIEWERS:

Alejandro Haiek Coll (The Public Machinery), Amalia Katopodis (UMA), Boel Hellman (Happy Space), Bruna Sigillo (Architecture Pusher), Carla Collevocchio (UMA), Joaquín Alvado Bañón (UA), Yiorgos Hadjichristou (UNIC), Lorenzo Romito, Giulia Fiocca (Stalker), Esperanza Campana (UMA), Maria Hadjichristou (UNIC), Matteo Locci, (Indipendent artist, Rome) Ósk Vilhjálmisdóttir (South Icelandic Biennale), Roemer Van Toorn (UMA), Robert Müll (UMA), Sofia Alexio (UE), Tonia Carless (UMA).



Luften Är Fri, Fredrika Lindvall

# Un-covering identities. Dis-covering scenarios.

Text by Maria Luna Nobile & Richard Conway

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 examine the challenges of the current debates in architecture, we reflect on the notion of agency, we begin to understand the infinite possibilities for future scenarios, we propose imaginary structures and we translate ideas in form, spaces and materials. Starting from the specificity of each context we begin to define the relationship between architecture and urban and natural landscapes, and examine the role of architecture in contemporary society with the aim of proposing an ATLAS of possible future explorations.

Studio 3 explores Umeå, its vacant buildings, underused areas, potential spaces of encounter, immaterial values, historical moments, political contexts, acoustics of the voids, aesthetic parameters, material behaviors. We read the urban

context and its constructed ecologies through multiple lenses.

Studio 3 uncovers the multi-layered identities and dynamics which constitute the physical and discursive constructions and systems of the contemporary city. We - students and tutors - explore, investigate and represent how the discovered dynamics can be interconnected at different scales, both locally and globally, and at multiple times, by juxtaposing the permanent and temporary fragments of the city. We unveil the current relations between the urban fabric and its inhabitants.

The Studio collaborates with the project “Retake a place - Reuse a space” led by the Scandinavian Institute for artists and researchers in Rome and in collaboration with the Swedish Cultural Institute and the South Icelandic Biennale, that involves architects and artists all over Europe. We follow a fixed methodology based on a sequential series of investigations, carry out socio-spatial research and produce alternative spatial solutions. The students explore a series of tools during the year, follow an explorative methodology based on the iterative use of model making and the production of drawing, documents and installations.

The ATLAS of Future Explorations encourages an open approach to research and design based on individual areas of interest. The result is a diverse and varied series of exploration including topics such as personalized domesticity, flexible building systems, reimagining of vernacular construction, spaces that question media consumption, reflections on resource extraction. We believe that this free approach has many benefits such as encouraging individual engagement, allowing dynamic proposal development and weaving together multiple narratives and scales. We also acknowledge the challenges of this expansive approach; we work with the development of project narratives to help filter and incorporate relevant parameters and encourage peer to peer exchanges to aid in grounding projects. Through all these assorted experiments we are guided by the simple question ‘What can the spaces we inhabit in the future be?’.

### References:

Calvino, Italo (1972) *Invisible cities*

Tschumi, Bernard (1994) *Architecture and Disjunction*

Wenders, Wim (2010) *If Buildings could talk*



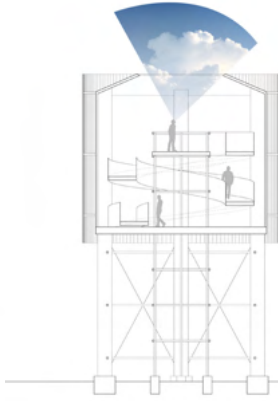
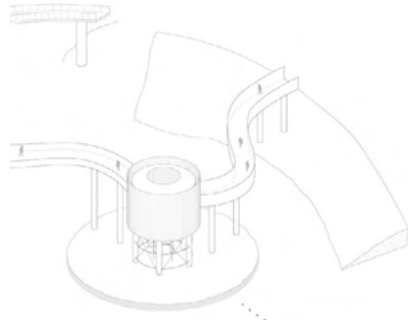
STUDIO 3 / METHODS

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.

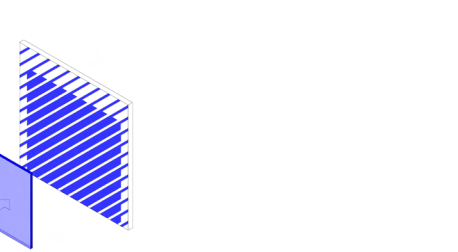
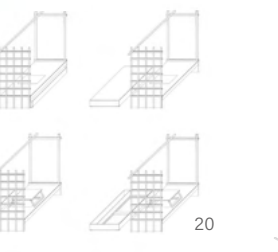
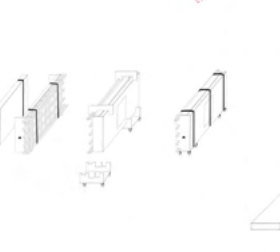
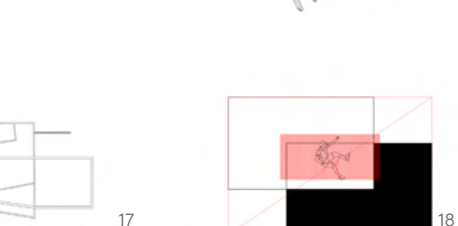
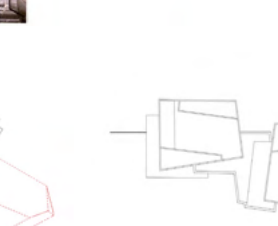
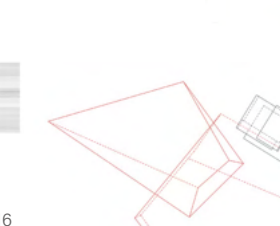
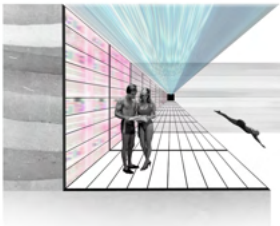
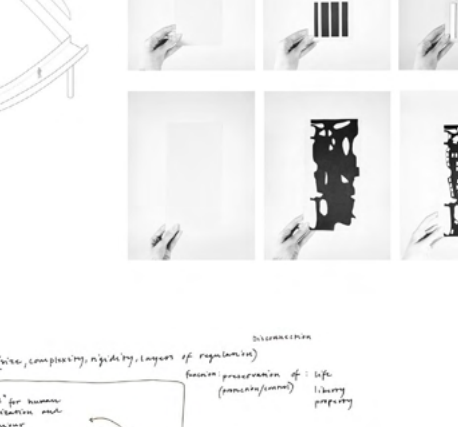
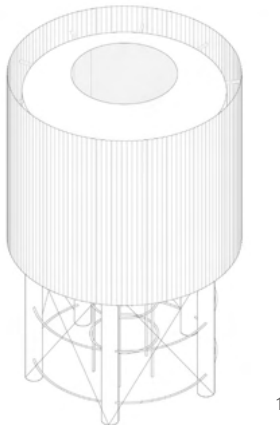
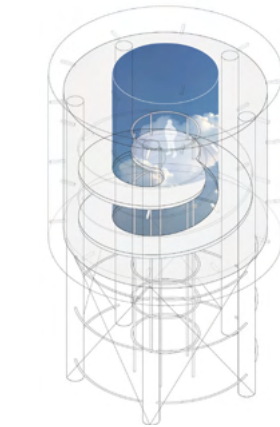
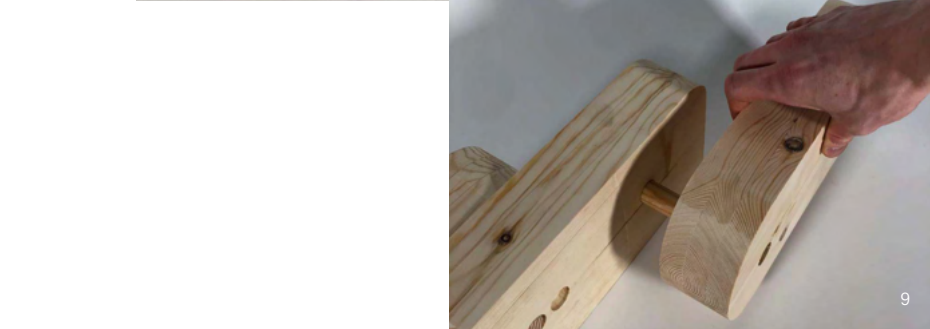
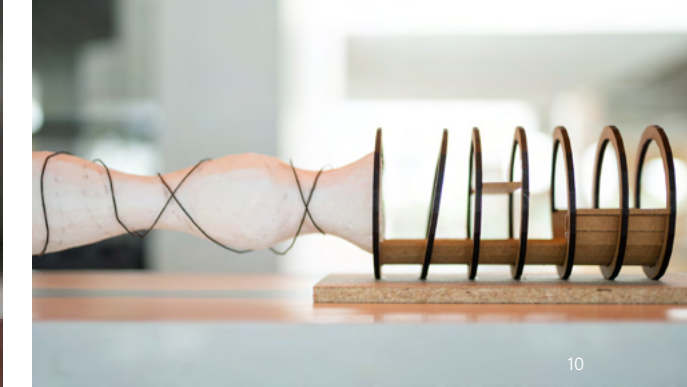
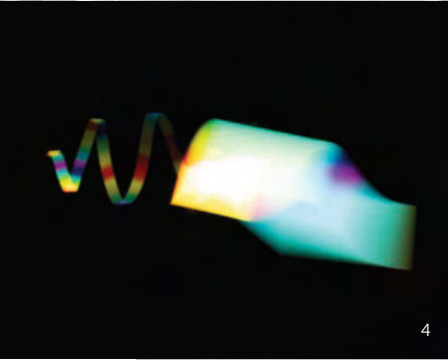
The *models* are used throughout the year to investigate, discover, develop, test the architectural intervention through an open process made of experiments and failures.

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.

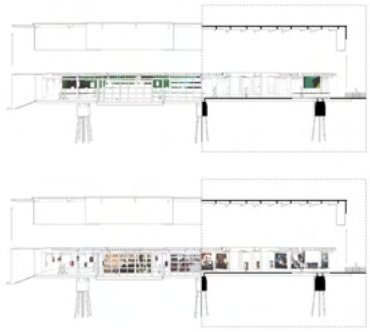


STUDIO 3 / ATLAS

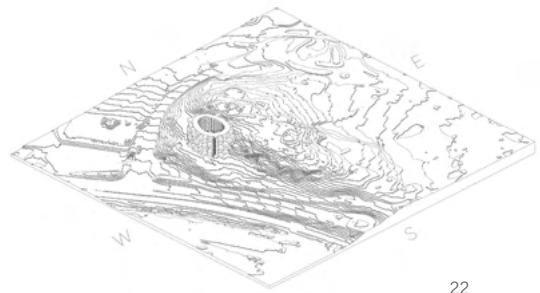
Each architecture is a palimpsest, an overlapping of different layers, stories, meanings. In many cases depending on our perception it can connect the notion of space to memories and reveal relationships, values, social questions, political and cultural statements. And it is through our body that we establish a first relationship with the space, the architecture, the city and consequently we can use our body to understand, describe and imagine new kind 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 investigates the links between architecture and its inhabitants.



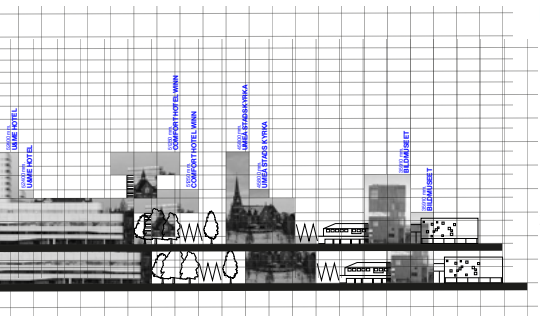




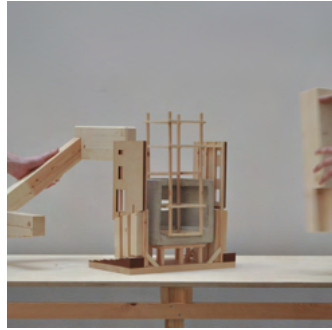
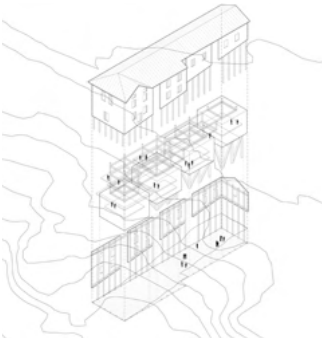
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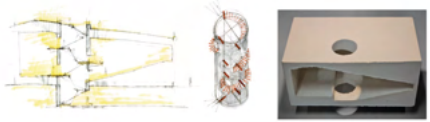
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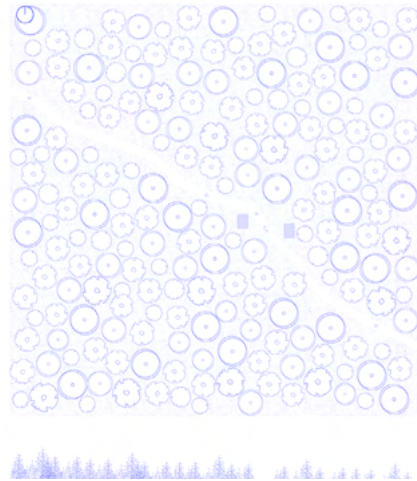
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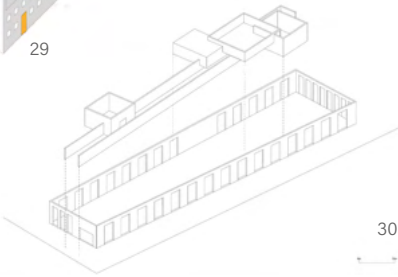
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PREVIOUS IMAGE SPREAD: Tools: a. Richard Svendeborn. b. Maria Tani / Works: 1. Johan Recén Larsson. 2. Rasmus Jonasson. 3. Richard Svendeborn. 4. Raphaela Nicolettis 5. Alice Islander. 6. Olivia Sjöström. 7. Ida Bengtsson. 8,9. Matti Kemppainen. 10. Alexander Stille. / Projects: 11. Fredrika Lindvall. 12. Johanna Färm. 13. Amanda Harrison. 14. Lydia Bruhn. 15. Adam Harris. 16. Jonatan Wikström. 17. Linnéa Ekström. 18. Judith Björnsdotter. 19. Adina Forsberg. 20. Maria Tani. 21. Stina Molin. 22. Elina Martinsson.

THIS IMAGE SPREAD: 23, 24. Axel Gillblad. 25. Arvid Löfgren. 26. Rasmus Jonasson. 27. Jonas Eltes. 28. Eliot Hammarin. 29. Ida Wågberg. 30. Klara Wikman 31. Studio 3: Cabinet de curiosité. All the Images belong to the authors a part from IMG. 6 and 10 photo by Samuel Petterson and IMG.31 photo by Maria Luna Nobile.



31. Axel Gillblad, Jonas Eltes and Mohammed Mohammed (UMA Students) in the Studio 3 exhibition space at the UMA End of Year Exhibition.



# M A Studio 10

## Building a Future.

### > *Architecture for displaced populations in Greece and Turkey*

#### STUDIO TEACHERS:

Amalia Katopodis (Studio Coordinator), Robert Mull, Sangram Shirke.

#### UMA4 STUDENTS:

Gianluca Barile, Egon Beeckman, Emelie Berglund, Fanny Chaiyarach, Laia Costa Simo, Ludvig Dovberg, Maureen Doye, Fátima García de Tiedra, Claire Hannon, Elin Holmberg, Cecilia Johansson, Khoa Nguyen, Julia Olström, Leonardo Ossuto, Benjamin Roobol, Olivia Sköld, Paula Vallejo, Adele Valtersson, Viktor Wahlen Diederichsen.

#### UMA5 STUDENTS:

Ahmad Alghadban, Lisa Bengtsson, Marianne Dellwik, Fardosa Ahmed Gaaibet, Karina Gataullina, Navid Ghafouri, Emelie Ingmarsson, Martina Karlsson, Karl Lind, Alex Malmen Lefterow, Tanja Marcuz, Emmy Nelson, Mikael Parkman, Carl Sandberg, Kasimir Suter Winter, Jesper Ullbing, Cesar Andres Velando.

#### ADDITIONAL SUPERVISORS:

Marcus Areni, Andrew Belfield, Jaime Montes Bentura, Tonia Carless, Tom Dobson, Shareen Elnaschie (ODD, Greece), , Maria Luna Nobile (UMA 5 Examiner), Roemer van Toorn (UMA 5 Examiner).

#### EXTERNAL LECTURERS AND GUESTS:

Maja Bygden (Architect), Elisabeth Cunningham (Architect), Sofia Dona (Architect, UMA 5 External guest), Meltem Gurel (Yasar university), Lulia Cistelean (Architect), Perin Cun (Yasar university) Jane Harrison (Architect, Entrepreneur), Leena Naqvi (Architect), Ella Nystrom (Architect), Anne O'Rorke (Social entrepreneur), Nicole Sampanidou (Architect), Kirsten Scott (Designer).

Studio 10 students exhibiting at the British Academy, UK.  
Photo by Sangram Shirke.

# Building a Future.

*Text by Prof. Robert Mull, Amalia Katopodis & Sangram Shirke*

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 adopted the methodology of the Global Free Unit (GFU) that was initiated and led by Professor Robert Mull as a collaborative pedagogical model of architecture education and has collaborated with UMA to offer several Summer Courses in previous and current years in regions of political and social instability, like Greece, Columbia, Russia, Bosnia & Herzegovina and South Korea. The methodology included students making a personal contract, identifying of ten project

friends and the giving of a gift project to their project friends and collaborators. The work of the studio has been exhibited as part of Global Free Unit residency at the Korean Pavilion at Venice Biennale, September 2021.

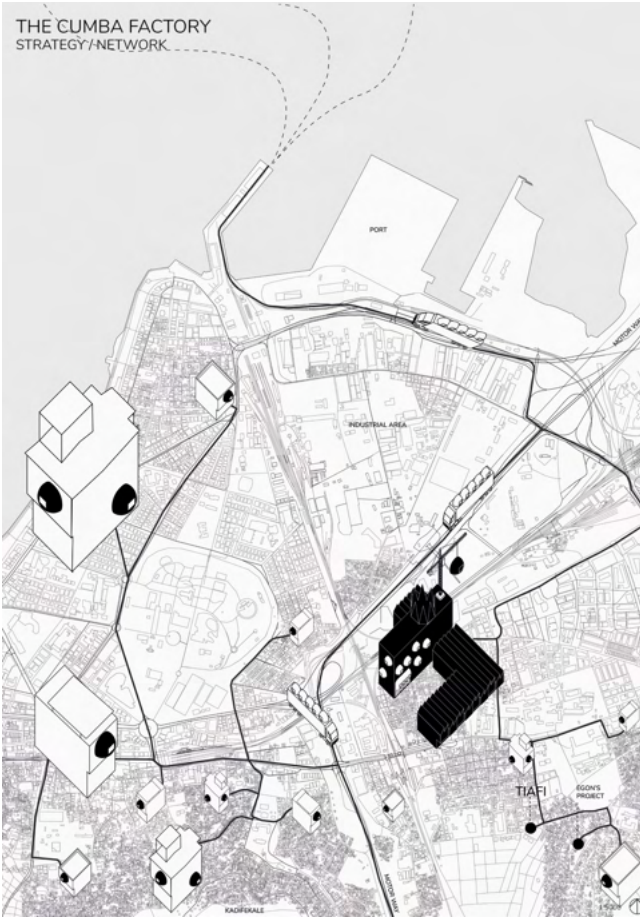
The studio gave the students the chance to make a real impact. They were able to define their role as an architect and apply their skills as a designer, maker, builder, communicator, fundraiser and engaged global citizen where they are most valuable and urgently needed. The studio is envisioned to be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

Studio 10 and the live-project by Project Office was also supported by two Global Challenge Research Fund (GCRF) funded research projects- Wellbeing, Housing and Infrastructure in Turkey (WHIT) and DWELL that Professor Robert Mull is a co-lead on. The outcomes of the studio and live project will feed into research output for the projects. The work of the studio along with a 1:1 Prototype of a part of the live project was exhibited as part of the Summer Showcase 2022 at the British Academy, UK during June 2022.





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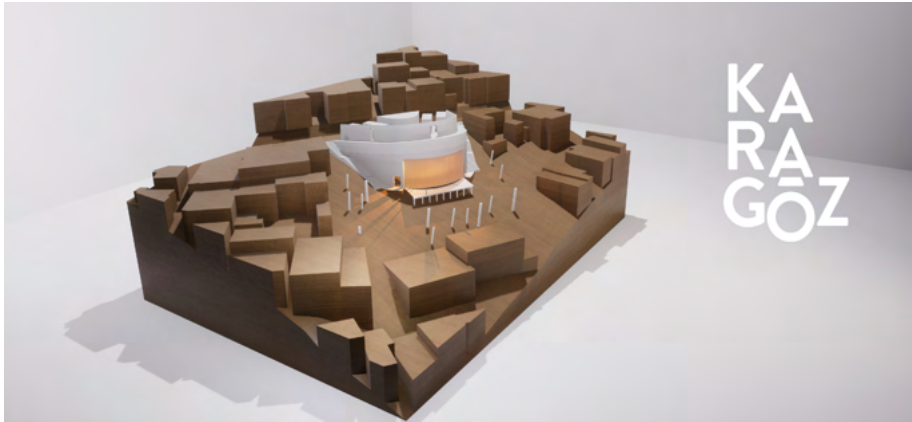
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IMAGE CREDITS:  
1. Project Office. 2, 3. Benjamin Roobol, Fanny Chaiyarach. 4. Elin Holmberg. 5. Emelie Berglund. 6. Maureen Doye. 7. Adele Valtersson. 8. Khoa Nguyen. 9. Claire Hannon 10. Viktor Wahlén Diederichsen.

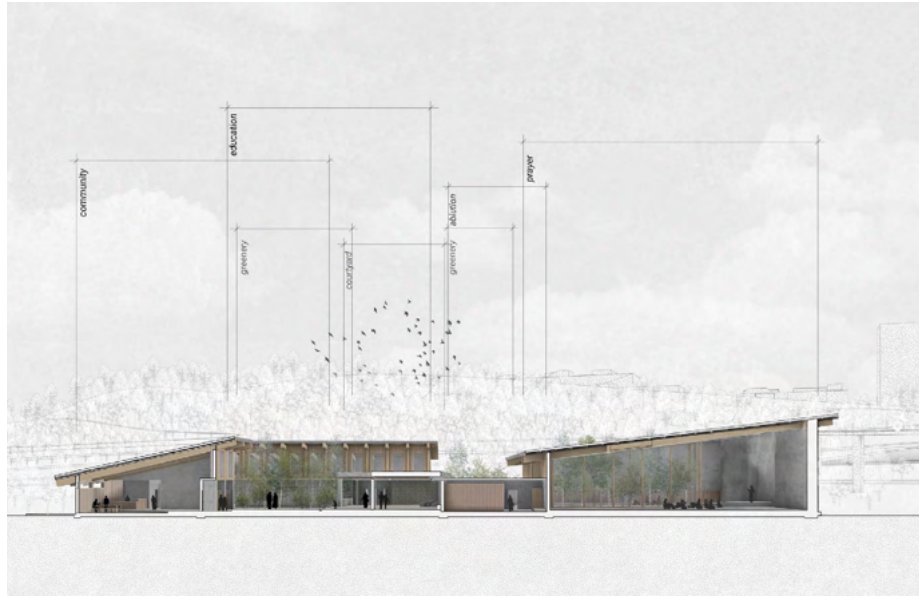
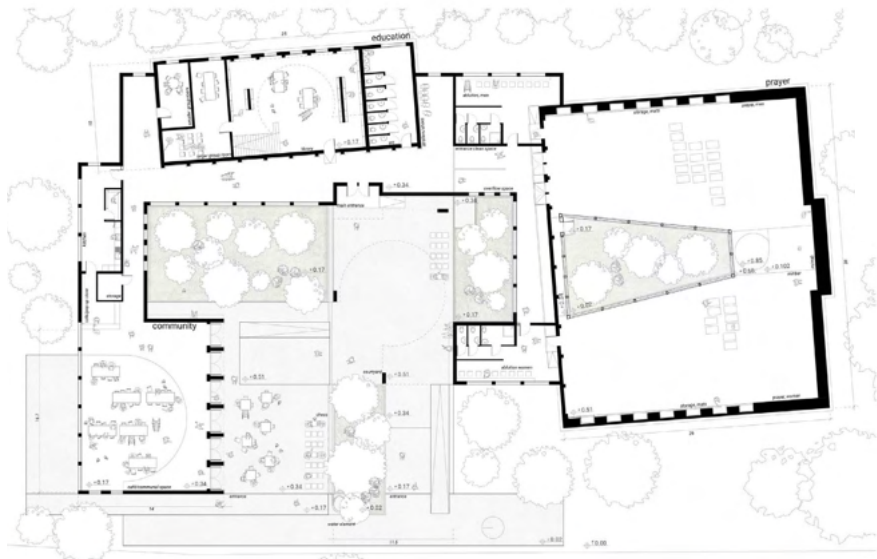




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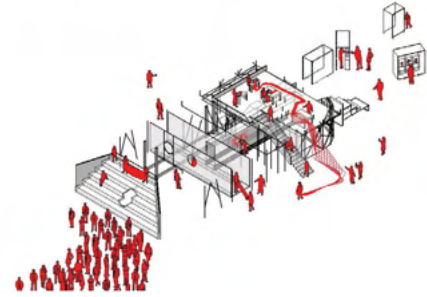
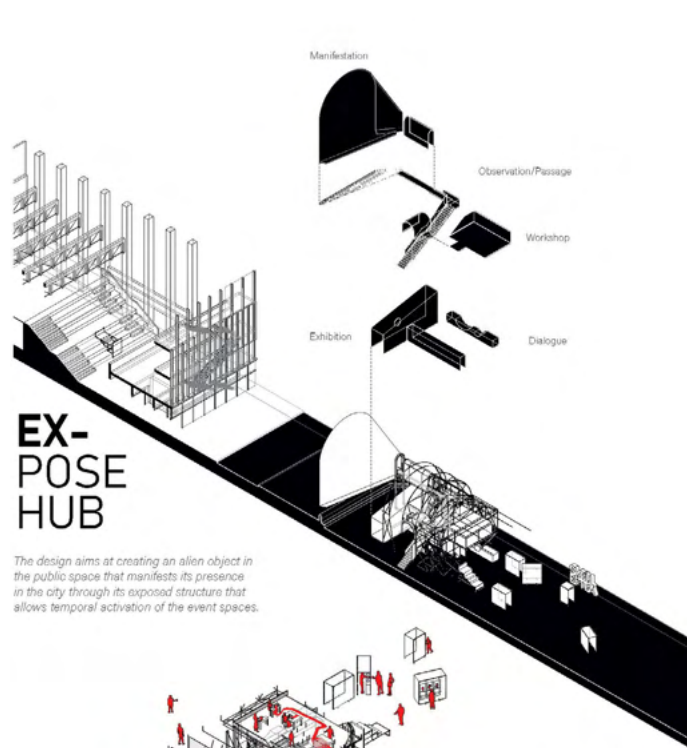
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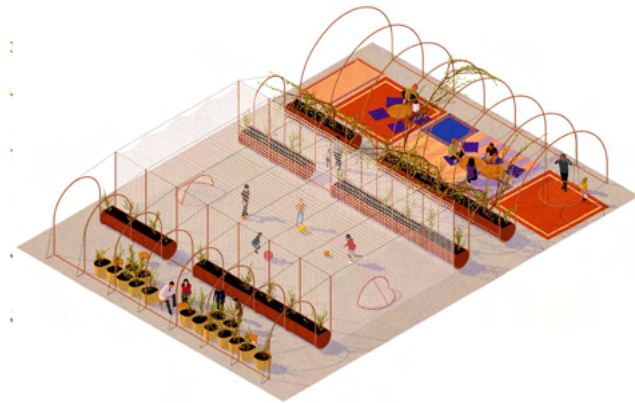
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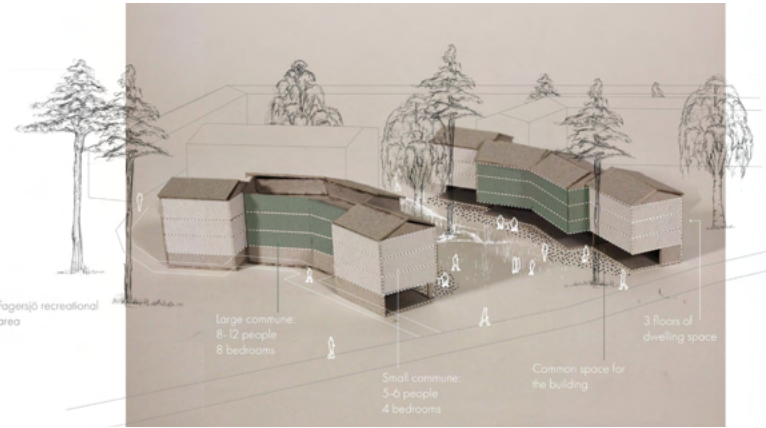
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The new strips of greenery along the edge handle and cleanse stormwater and melted snow to improve the water quality on the site.

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IMAGE CREDITS:  
1. Navid Ghafouri. 2. Karl Lind. 3. Lisa Bengtsson.  
4. Ahmad Alghadbad. 5. Emmy Nilsson. 6. Navid  
Ghafouri. 7. Martina Karlsson. 8. Jesper Ullbing. 9.  
Emelie Ingemarsson 10. Carl Sandberg.



# M A STUDIO 11

## Radical Domesticities > Reframing the Architecture of a Nation

### STUDIO TEACHERS:

Daniel Movilla Vega (Studio Coordinator), Mette Harder, Tonia Carless.

### UMA4 STUDENTS:

Liza Ingman Åström, Alexandra Bech, Paulin Eriksson, Richard Lövbj, Kimberlin van Rhee, Hanka Turnovská, Oskar Häggström Germann, Flóra Kaiser Grundström, Andrea Hegedüs, Anton Magnusson, Beatrice Malmberg, Therese Markström, William Marthinson, Natalia Negroni Lopez, Elvira Nielsen, Gerard Pastor Corral, Cecilia Tandberg, Emelie Vänman, Paula Viana Góms.

### UMA5 STUDENTS:

Jonas Bäckström, Nathalie Bäckström, Hanna Dahlbäck, Anita Ekman, Hanna Fränsman, Ida Lindeberg Emln, Jan Furch, Victor Sebastian Otto Hessner, Linnea Johansson, Linnea Rudholm, Tony Johansson, Linnea Korpi, Sonja Lindgren, Elias Niklasson, Ario Racho, Victoria Wadstein, Sofia Wettainen.

### GUEST TEACHERS:

Lluís J. Linan, Esperanza Campaña.

### EXTERNAL LECTURERS AND GUESTS:

Anneli Zetterström (UMA Alumni 2020), Philippe Rahm (Phillipe Rahm Architects, Paris France), Mattias Kärrholm (LTH LU), Pedro Alonso Hugo Palmarola (The Swedish Centre for Architecture and Design Stockholm), Ola Nylander (Chalmers University of Technology), Nelson Mota (Delft University of Technology), Erik Stenberg (KTH), Ignacio Galán (Columbia University), Helen Runting (Melbourne school of Design), Cecelia Lundbäck (KTH) & Einar Rodhe (Konstfack) & Ulrike Rahe (Chalmers University of Technology).

Photo by Daniel Movilla Vega.

# Radical Domesticities: Reframing the Architecture of a Nation

Text by Daniel Movilla Vega

*Domesticity* is a concept that goes hand in hand with a clear notion of the home: a private, affective and unwaged domain for the intimate development of ‘family life’. However, this notion is a fiction. If we take a closer look at the history of domestic space, we will soon reveal a heterogeneous collection of geometric, material and political statements nested in highly specific socioeconomic circumstances.

This year, when Sweden’s housing market is in turmoil and the consequences of a global pandemic have made the boundaries between living and working collapse, Studio 11 investigates, challenges and reimagines domestic space in an attempt to reframe architecture’s current agency. Our goal is to define new forms of the domestic that question prevailing notions of domesticity and foster emancipatory ways of living.

### 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.

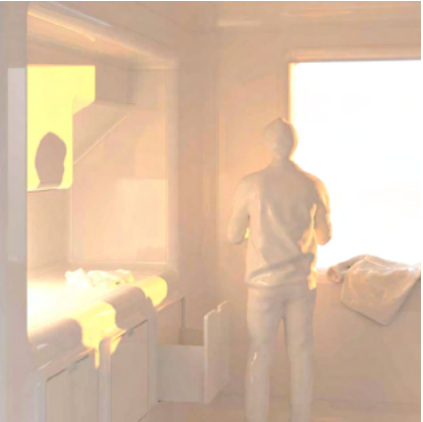




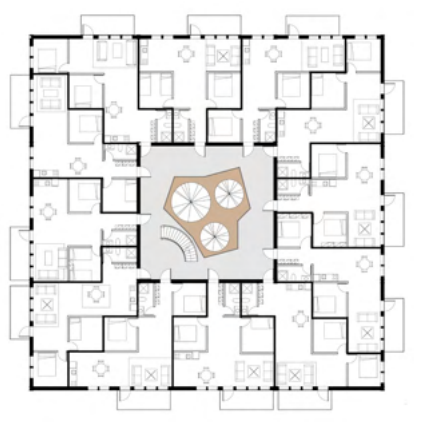
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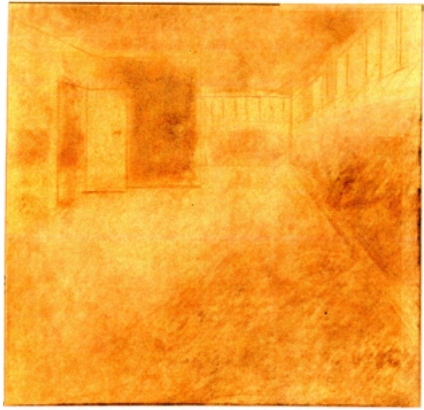
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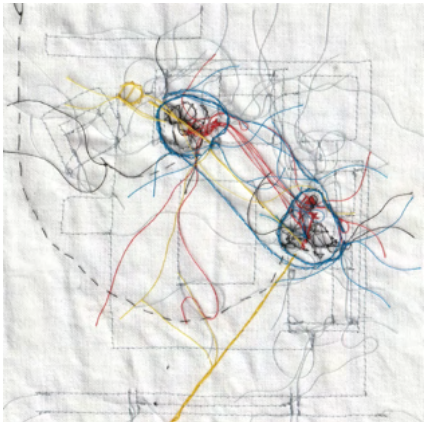
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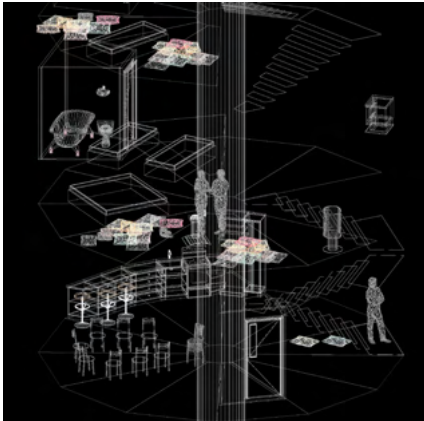
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1. Cladding panel 1:1, Hanna Dahbäck.
2. Sink Model 1:1, Jan Furche.
3. Laundry, Oskar Häggström Germann.
4. Masonite room, William Marthinson.
5. Territory, Linnea Johansson.
6. Detail 1:1, Anton Magnusson.
7. Syjunta, Nathalie Bäckström.
8. Giovanni's room, Kimberlin van Rhee.
9. Political fiction, Jonas Bäckström.
10. Political fiction, Ario Racho.
11. Collage house, Hanna Fransman.

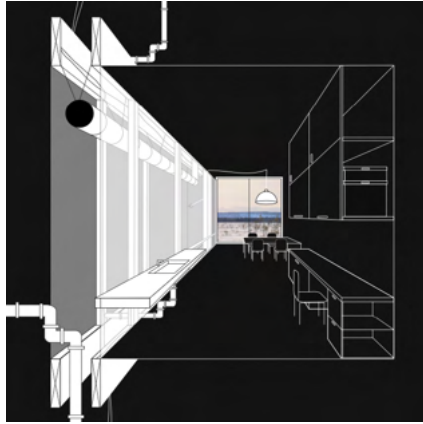


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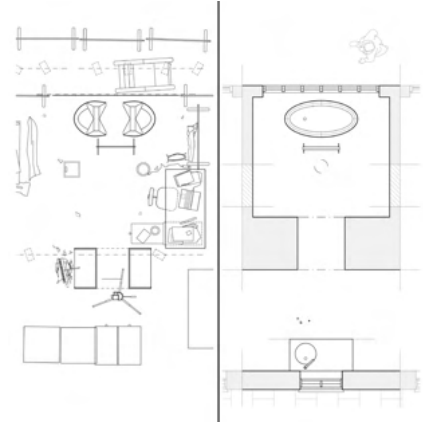




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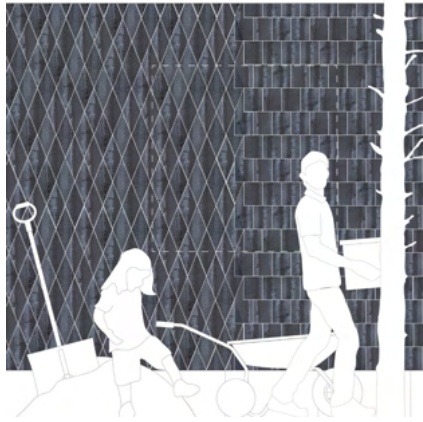
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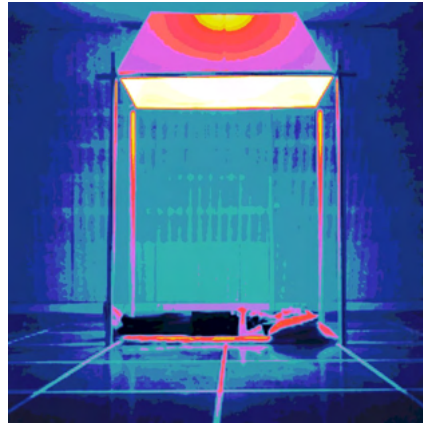
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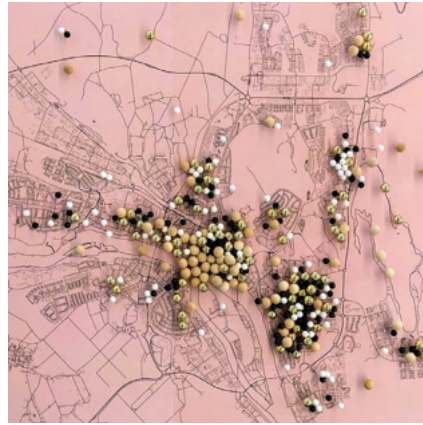
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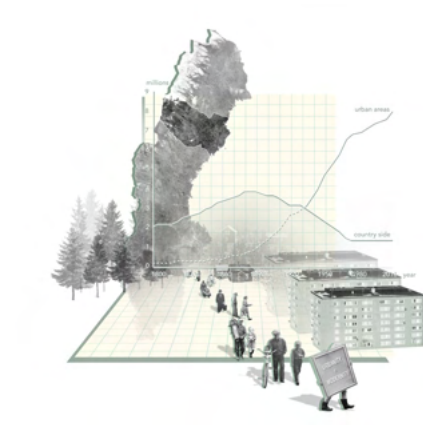


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PREVIOUS PAGE:  
12. Cluster plan, Liza Ingman Åström.  
13. Facade model, Tony Johansson.  
14. Wet room 1.1 William Marthinson.  
15. With the aim to grasp the implications of scale The Hollow in the year of 2017, Map 1. Sofia Wettainen.  
  
THIS PAGE:  
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 Furche.  
19. Nomadic craft, Nathalie Backström.  
20. Structuring, Oskar Häggström Germann.



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21. Living on the Line, Linnea Johansson.  
22. Marginalia plan, Sonja Lindgren.  
23. Fika 1:1, Hanna Fransman.  
24. Territory Piteå, Hanna Dahlbäck.  
25. Model, 1:1, Victoria Wadstein.  
26. Silicone casts for rocks, Sofia Wettainen.  
27. Artefacts of home, Emelie Vänman.  
28. Domesticity in Umeå, Linnea Rudholm.  
29. The construction of the image of Swedish domestic architecture through marginalia, Sonja Lindgren.  
30. Political fiction Vilhelmina, Hanna Fransman.  
31. Changeable wall panel detail, Linnea Korpi.



# M A STUDIO 12

Umeå River Productive Landscapes: Regional Industrial Heritage.  
Student work by Linna Liljeström behind blue filter.

## Performative Tectonics > Regenerative Landscapes, Eco. Infrastructures & New Cultural Grounds

**STUDIO TEACHERS:** Alejandro Haiek Coll (UMA, Studio Coordinator), Raquel Colacios, Alejandra Díaz, Carl- Johan Vesterlund (UMA).

**UMA4 STUDENTS:** Lore Bergers, Jesper Björkbom, Marta Caponi, Tyler Amara Rosetta Ebanja, Suné Fitzell, Anne-Lien Maekelberfh, Milca Mayita Kassongo, Carl Kjellin, Linna Liljeström, Ellen Moisie, Filippas Moustakas, Marisa Romagnoli, Max Sandström, Olivia Streng, Jacobus Frederick Visser, Deniss Zeilew.

**UMA5 STUDENTS:** Emelie Aktanius, Azad Ashari, Carl Blix, Vide Edenor, Kenneth Eriksson, Hanin Farhan, Ida Grönqvist, Malin Gyll, Jyrki Huuskonen, Samuel Höljman, Sofia Klingesten, Linda Lindkvist, Rebecca Lindkvist, Viktor Lindström, Linnea Lundmark, Arvid Matton, Hana Osman, Simratpreet Singh, Emelie Wendelstig.

**ADDITIONAL SUPERVISORS:** Xenia Adjoubel, Rocío Pina, Aditya Mandlik, Tomas Mena, Luis Pimentel. **TECHNICAL ASSISTANCE:** Håkan Hansson (UMA), Kent Brodin (UMA), Sven- Erik Hilberer (UMA).

**EXTERNAL LECTURERS AND GUESTS:** Ana Cocho (Anglia Ruskin University), Henriette Waal (Atelier Luma), Markus Aerni (UMA), Jaime Montes (UMA), Ambra Trotto (Digital Ethics initiative), Jeroen Peeters (RISE Senior Design Researcher / Research Institute of Sweden). **PHYSICAL LITERACY 1:1 STÖCKE CAMPUS ADVISORS:** Katrine Jonsson (Head of Department of Informatics) and Helena Tobiasson (Mälardalens Högskola) for Studio 12 Alumni; Karina Gataullina, Rebecca Rudolph, Kasimir Suter. **ERASMUS TRAINEESHIP UNIVERSITY OF NAPLES FEDERICO II - UMA:** Raffaele Errichiello. **WEBSITE:** <http://studio12uma.tilda.ws/studio12>

# 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.

Text by Alejandro Haiek Coll

**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 Gadanho together with Anders Jansson, with curatorial advice from Alejandro Haiek. 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 graveyards 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 envision eco-infrastructurs 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 pedagogical methodology based on learn by making, design by testing and explore by research, unfolds a comprehensive number of physical models, mock-ups, and on-going prototypes, building a library of experiments able to lead the research progressively to a fully resolved design. Combining building science and artistic processes, the studio becomes a pedagogical platform for research methods in architecture as same for emerging design tools and technologies, supporting the student

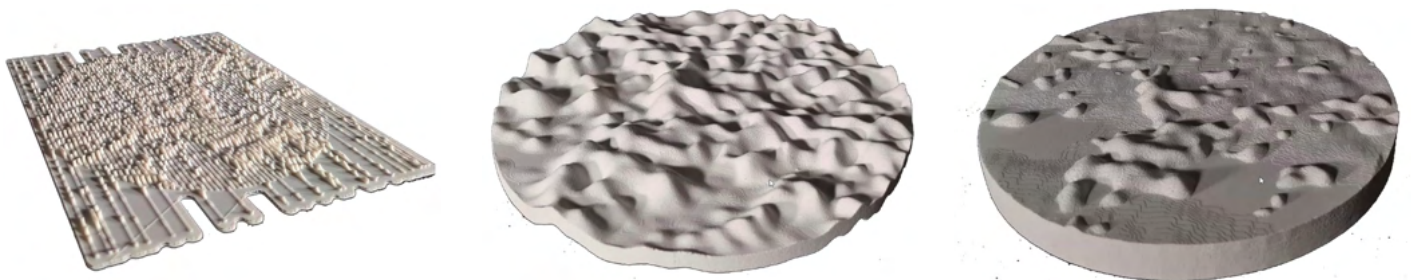
in seminar and practical sessions and full-scale prototyping of innovative structural and spatial solutions. The students work closely with technicians generating combinations of traditional craft technologies, engineering approaches and local practices; as same as in proximity with tutors, experiencing 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 legacy. The research projects get deep into how buildings age, dismantle or disappear, mindfully reflecting about cultural heritage preservation and environmental impact, but also about buildings that grows, host, mutate, pass away, degrade and compost proposing methods for continuous metabolic cycles, and students explore adaptable living systems, leading to new socio-ecological models of inhabitation. Landscape operations and eco infrastructures for engagement entangle in a network of correlations and form-modes of cooperations.

Active geometries, responsive landscapes, biological structures, regenerative patterns, material ontologies, underlying mechanics, 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, Inprinting Tyler Ebanja.



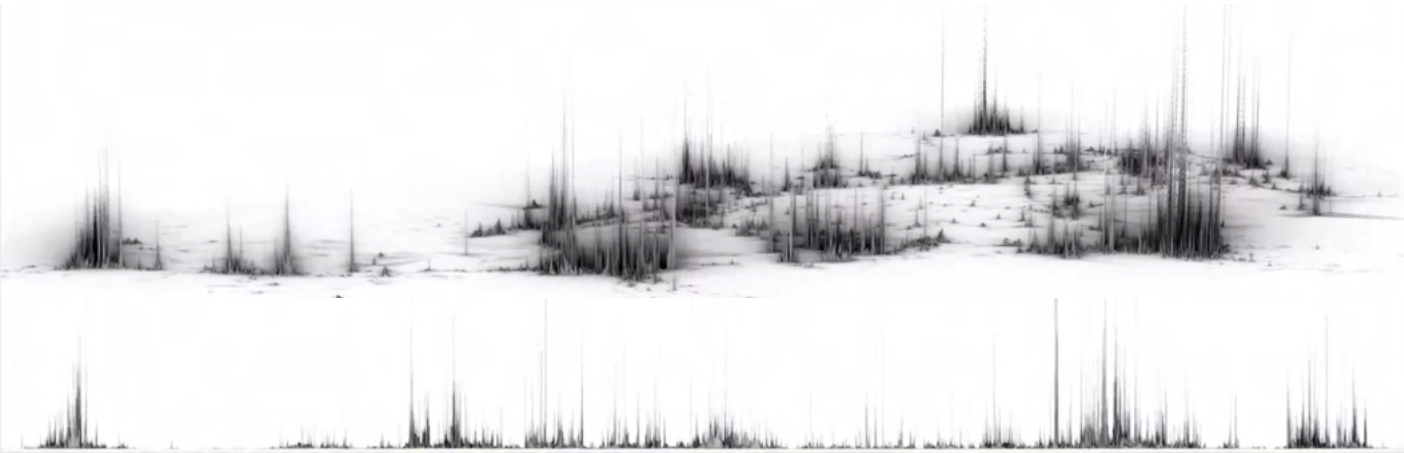
Ecological Consciousness, Ellen Moiso.



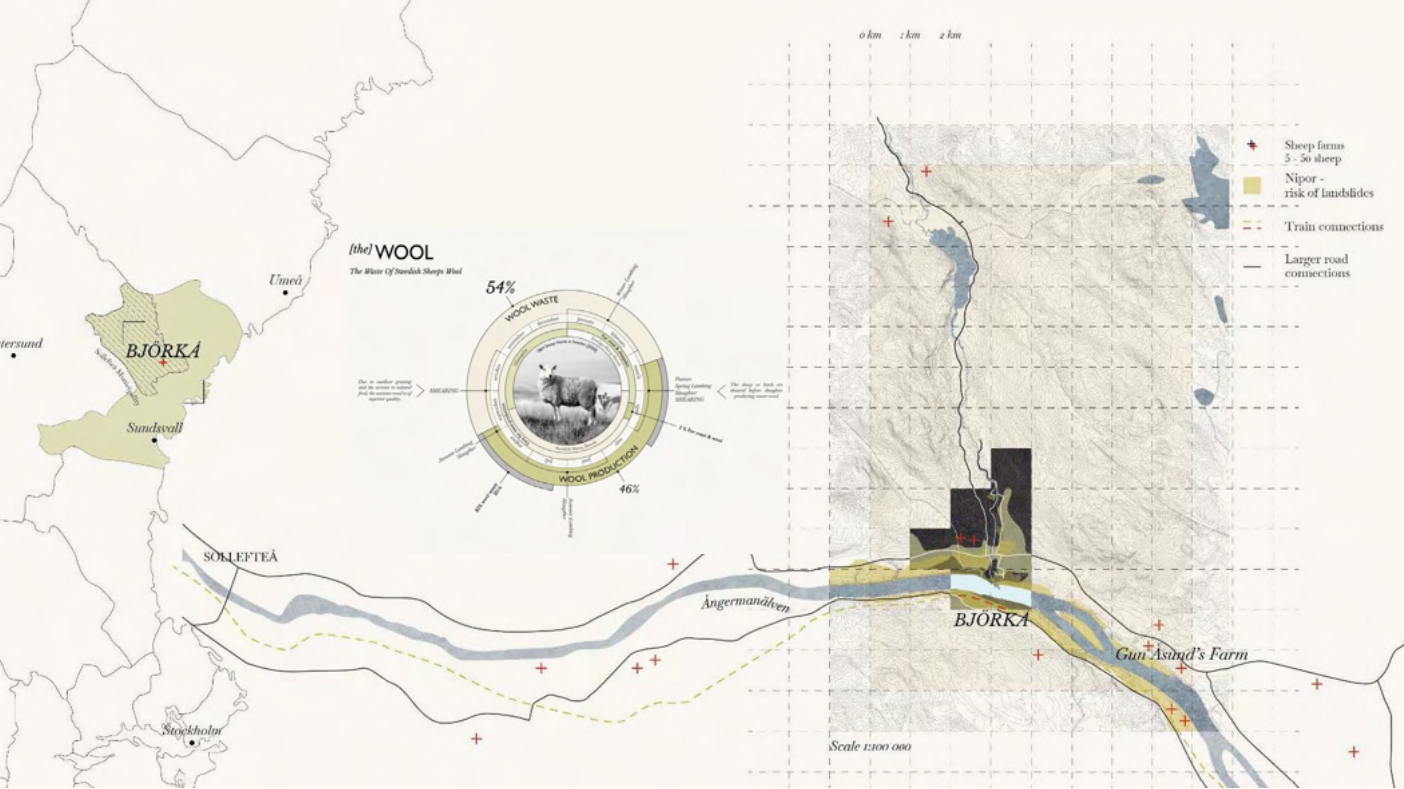
Transitional landscapes, Milca Kassongo.



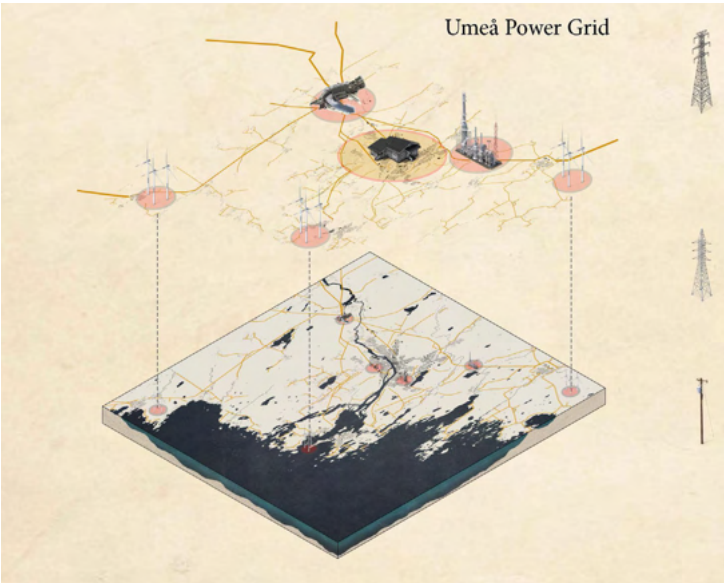
Human-Forest-Ecosystem, Emelie Aktanuis.



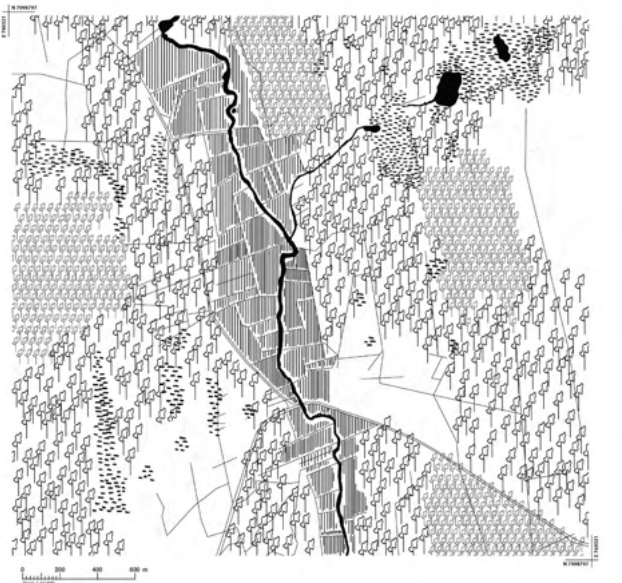
Datascape, Hana Osman.



Shepherds as guardians of tradition, Rebecca Lindkvist.

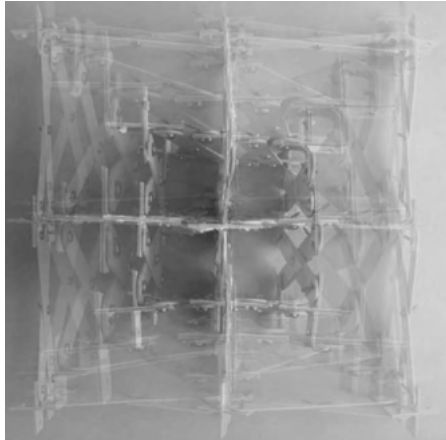
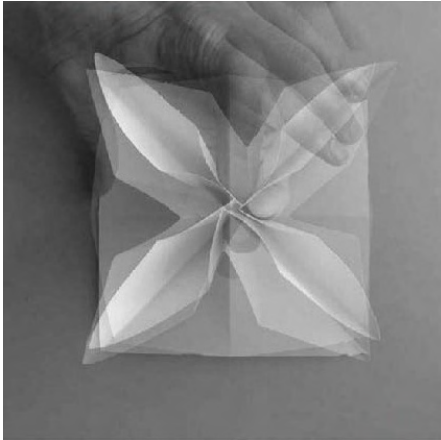
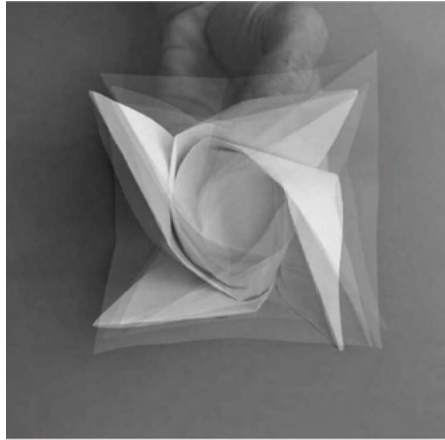


Free energy community grids, Arvid Matton.

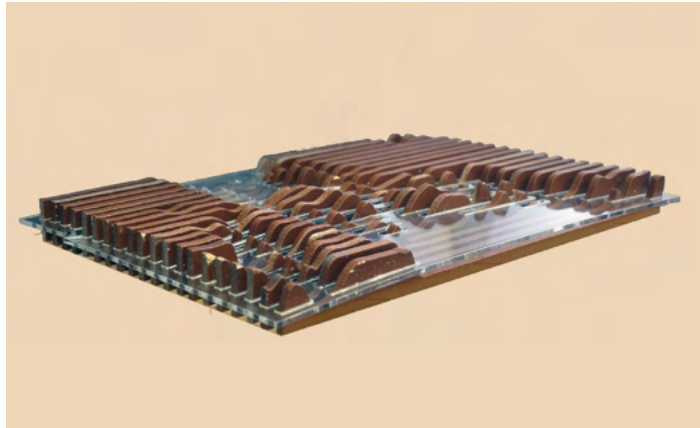


Man-made landscapes: Ditching with pecker, hoe and shovel. Olivia Streng.





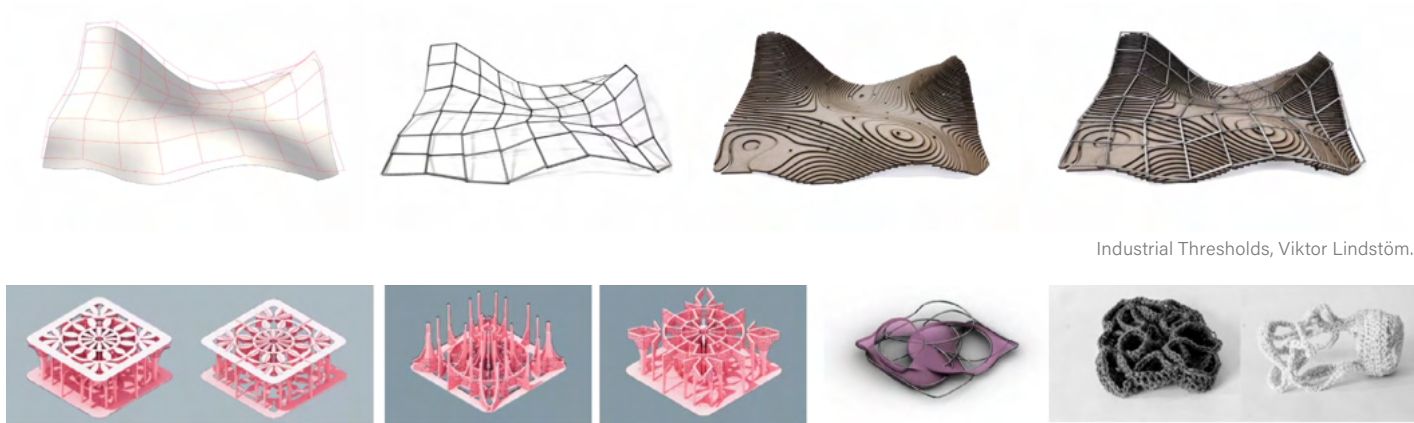
Deployable structures, Arvid Matton.



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



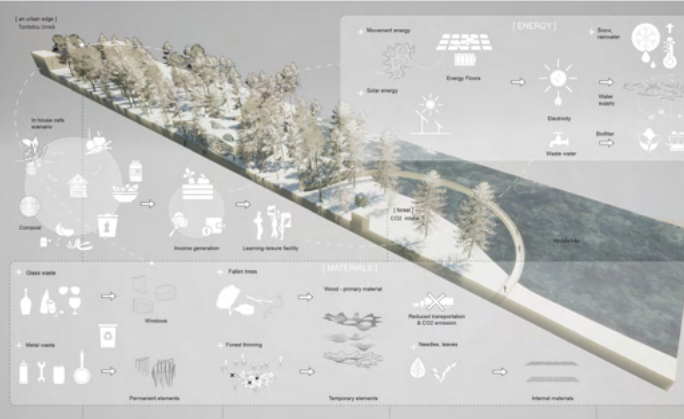
Seeking com-posthuman structures, Linda Lindkvist.



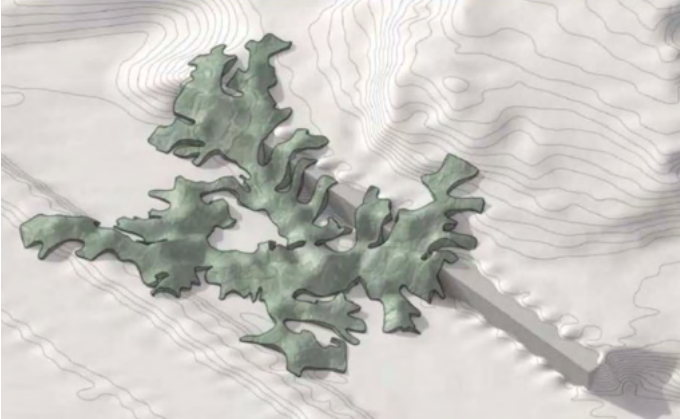
Methods of Ornamental Motifs, Linnea Lundmark.



Urban forest multi-species infrastructure, Deniss Zeile.



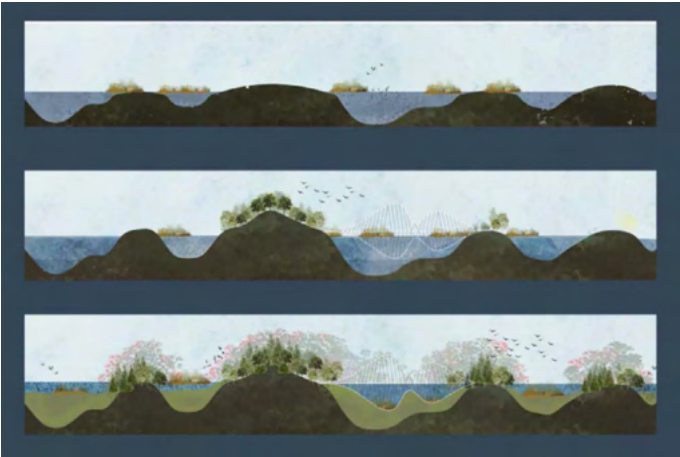
Forest Metabolism, Deniss Zeile.



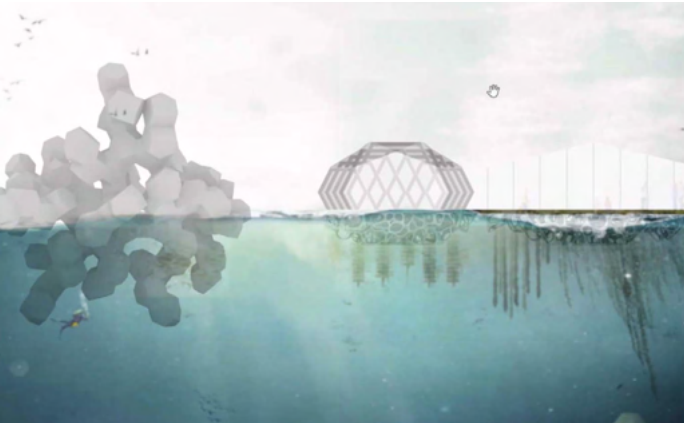
Lichen restorative pattern, Viktor Lindstöm.



Pilgrim towers, Ellen Moiso.



Umeå Deltas regenerative patterns, Marta Caponi.



Buoyant Scapes, Simratpreet Singh.



Post morten bio-sculptures, Max Sandström.



# UMA 1-5 COURSES

**TECHNOLOGY  
(YEAR 1+2+4+5)**

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.

**THEORY  
(YEAR 1-5)**

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.

**HISTORY  
(YEAR 1-5)**

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.

**URBAN PLANNING  
(YEAR 2-3)**

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.

**PROFESSIONAL STUDIES  
(YEAR 4)**

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.

**VERTICAL WORKSHOP  
(YEAR 1-5)**

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 contemporal situation in the city of Umeå.





Interpretation of Moriyama House. Image by Ruben Hylander (UMA1).

# 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 design in-between spaces in our everyday experience and practice of architecture.

## UMA1

**COURSE RESPONSIBLE:** Roemer van Toorn (UMA)

**COURSE TEACHERS:** Esperanza Campaña (Guest lecturer)

## UMA2

**COURSE RESPONSIBLE:** Roemer van Toorn (UMA)

**COURSE TEACHERS:** Roemer van Toorn (UMA), Richard Conway (UMA)

## UMA3

**COURSE RESPONSIBLE:** Roemer van Toorn (UMA)

**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)

// Esperanza Campaña



Booklets Representing Architecture. Drawing is the site, and Manifests on video by UMA3 students. Photo by Roemer van Toorn.

### 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 embracing of the free 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 different chapters of the gentle manifesto *“Complexity and Contradiction in Architecture”* by Robert Venturi, while being informed by recent reflections upon this work of the 60ties.

### The Status of Humanity and its Objects

In looking at the transformations undergone by the subject the architecture theory of the second semester, entitled *“The status of humanity and its objects. The Emergence of the Post-human under influence of technology and its implications for architecture and the city,”* investigated and traced the mutation of the modern subject into a *‘post-human’* subject. The human construct has undergone throughout history more than purely theoretical and philosophical issues, they also touch upon every day, experiential, spatial and aesthetic dimensions of reality. Via an analysis of different readings, presentations were made, and engaging conversations were initiated.

// Roemer van Toorn & Richard Conway



Still image from Video. Working with broken objects, from erasure into re-creation and care. Manifest by Cassandra Lundgren (UMA3).

### 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 overriding 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 built 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.

// Roemer van Toorn & Tonia Carless



# BA History of Architecture

*“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

## UMA1

**COURSE RESPONSIBLE:** James Benedict Brown (UMA)

**COURSE TEACHERS:** James Benedict Brown, María Fernanda Jaua

## UMA2

**COURSE RESPONSIBLE:** James Benedict Brown (UMA)

**COURSE TEACHERS:** James Benedict Brown, María Fernanda Jaua

## UMA3

**COURSE RESPONSIBLE:** James Benedict Brown (UMA)

**COURSE TEACHERS:** James Benedict Brown, María Fernanda Jaua

**EXTERNAL LECTURERS AND GUESTS:**

Professor Johan Lagae (Universiteit Gent, Belgium), Professor Delik Hudalah (Institut Teknologi Bandung, Indonesia)



An experimental Swedish 'mudhif' before...



...and after. Prototype and photos by Valter Fredström, UMA2 Student.

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.

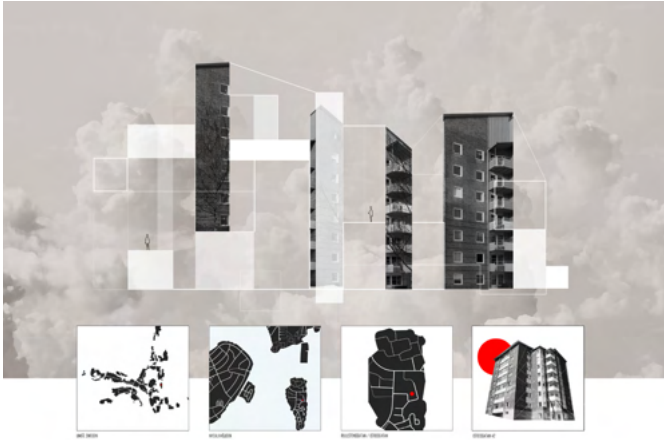
Continuing a pedagogical project begun in 2020, the teachers of the History of Architecture courses at UMA have endeavored to present students with case studies and texts from outside the familiar canon of European literature. Recognizing that our graduates will likely work in many different countries, 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.

// James Benedict Brown





Student work by Judith Björnsdotter Holms (UMA2).

# B A U R B A N P L A N N I N G

**UMA2:** Cities and urban space are the result of a complex and on-going process where visionary planning strategies interact with spontaneous and in-formal 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 under continuous transformation in relation to plans, ideas, desires and everyday life.

*“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 layout plans that define densities, setbacks and street widths, building heights, etc. and enabled us to operate beyond the human scale. In that way it has created a top-down, expert-led planning model that is to a large part shaping our built environment today. Increasingly exposed to global dynamics (market -steered development and exclusion, extreme weather conditions due to climate change, geopolitics and migration and most recently the pandemic) have shown that our built environment needs to become more resilient to not only accommodate these dynamics, but ideally to thrive on them. Building on, but also operating beyond named formal tools, what practices are available to expand our planning methods to do so?

// Marie Kraft (UMA2 text) & Cornelia Redeker (UMA3 text)

## UMA2

**COURSE RESPONSIBLE:** Marie Kraft (UMA), Carl-Johan Vesterlund (UMA)  
**COURSE TEACHERS:** Marie Kraft (UMA), Carl-Johan Vesterlund (UMA), Cornelia Redeker (UMA), Jaime Montes Bentura (UMA), Maria Luna Nobile (UMA)

## UMA3

**COURSE RESPONSIBLE:** Cornelia Redeker (UMA)  
**COURSE TEACHERS:** Cornelia Redeker (UMA), Yosra Malek (GUC), Jaime Montes Bentura (UMA)  
**EXTERNAL LECTURERS AND GUESTS:** Benjamin Seibel, CityLab Berlin, Omar Nagati, Cluster, Cairo, Egypt, Thomas Stellmach + Aurelija Matulevičiūtė TSPA Architects, Berlin

# U M A T e c h n o l o g y



Equilibria Pavilion by UMA1 under construction.  
Photo by Sara Forsman (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.

## UMA1

**COURSE RESPONSIBLE:** Carla Collevocchio (UMA)  
**COURSE TEACHERS:** Carla Collevocchio (UMA), Robin Durand (UMA)  
**EXTERNAL LECTURERS AND GUESTS:** Alejandro Haiek Coll (UMA), Toms Kokins (UMA) Gaia Crocella, Luciano Landaeta (Architect, URBN'ITA), Johanna Runge (Nordmark & Nordmark)

// Carla Collevocchio



# B A / M A Technology

## UMA2

**COURSE RESPONSIBLE:** Jaime Montes (UMA), Ana Betancour (UMA)  
**COURSE TEACHERS:** Jaime Montes (UMA), Ana Betancour (UMA), Almodena Fúster (University Alcalá de Henares, Madrid), Andreas Falk (PHD in Timber Structures), Markus Aerni (UMA)

## UMA4

**COURSE RESPONSIBLE:** Markus Aerni (UMA), Jaime Montes (UMA)  
**COURSE TEACHERS:** Markus Aerni (UMA), Jaime Montes (UMA), Andreas Falk (phd in Timber Structures), Ana Betancour (UMA)  
**EXTERNAL LECTURERS AND GUESTS:** Ricardo Atienza (Konstfack, Stockholm), Charlota Berggren (ByDemand VVS), Rodrigo Muro (KTH), Thomas Olofsson (Umeå University), Maria Block (Block arkitektkontor AB), Raophaël Legall (Moko AB), Luciano Landaeta (Studio Fuksas, Rome), Kjartan Gudmundsson (KTH)

## UMA5

**COURSE RESPONSIBLE:** Ana Betancour (UMA), Jaime Montes (UMA)  
**COURSE TEACHERS:** Ana Betancour (UMA), Jaime Montes (UMA), Markus Aerni (UMA)  
**EXTERNAL LECTURERS AND GUESTS:** John Helmfriðsson (Sustainability specialist), Itai Danielski (Umeå University), Maruritz Glaumann (Professor Emeritus University of Gävle), Laura Vidje (ELVA Hållbara)

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.

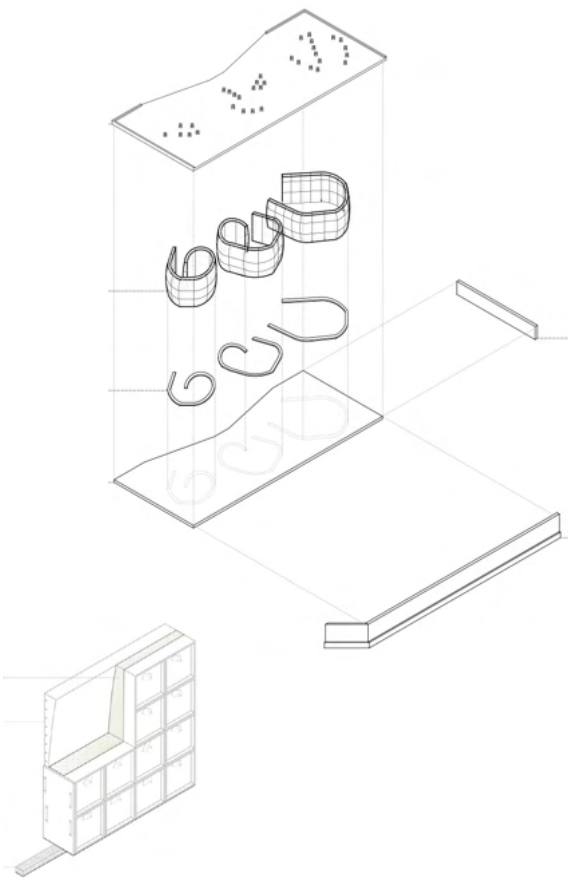
The aim is to provide an understanding and knowledge of technology as a design tool, and how to apply the theoretical knowledge into practical knowledge, exploring ways to generate a strategy driven design towards a holistic understanding of the environmental impact in Architecture.

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.

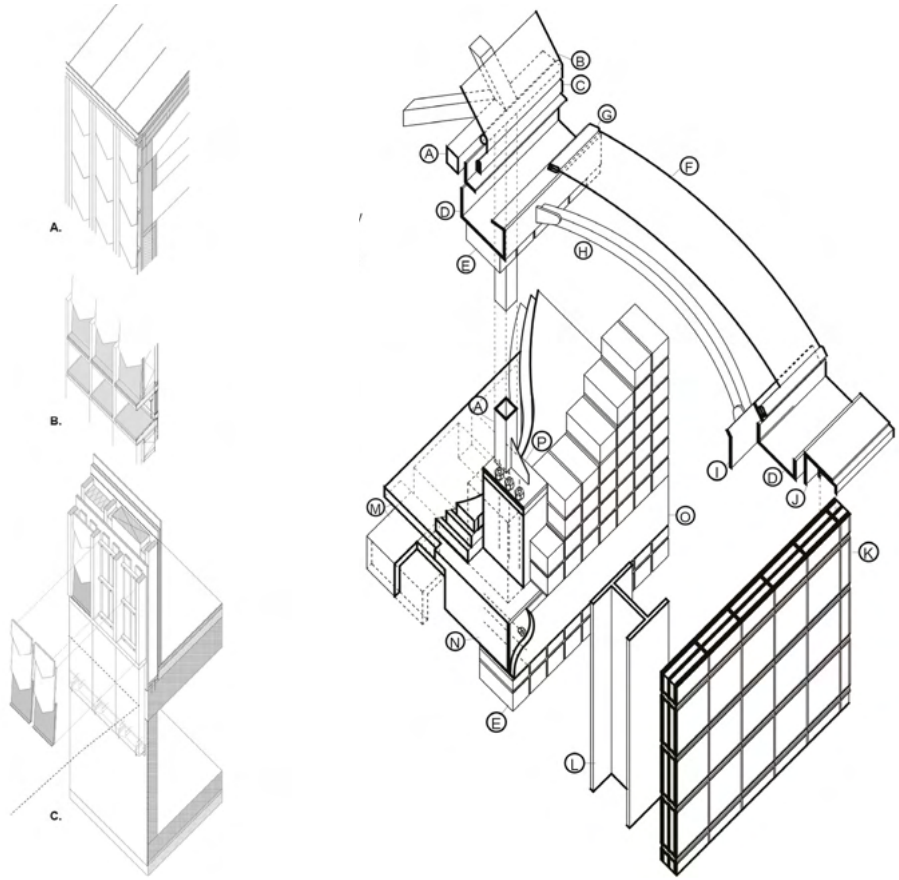
A key aspect and important part of the successful integration and progression of the Technology courses is the collaboration with external professionals, experts in specific fields of structures, comfort, energy, ventilation, materials, light, sound, impact assessment, building services, circular building. 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.

// Jaime Montes, Ana Betancour & Markus Aerni



UMA2 Case Study: Sanitary complex in Asunción; by Sofía Andrew, Bahvana Bristee, Ida Wågberg



UMA4 Case Study: School in Orsonnens; by Flora Hegedüs, Elin Holmberg, Linna Liljeström

UMA4 Case Study: Cristarllerias Planell; by Suné Fitzell



UMA2 Case study: Intesa Sanpaolo; by Liša Landgren, Richard Svendeborn, Lisa Woods, David Åleheim



UMA4 Case study: Prismen; by Jesper Björkbom, Laia Costa, Paulin Eriksson



# MA & History Theory

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 is 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.

// Andrew Belfield

# MA Professional Studies

Architects are faced with the dual challenge to work to better society whilst having to consider our impact on the environment, economy and everyday lives. This 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. Through workshops, lectures and students gain a knowledge of basic legal, occupational and statutory spheres of responsibility, as well as critically reflecting on the regulatory, financial and professional mechanisms. Students are introduced to key factors across all stages of the building process from brief writing, design development, costing and finally implementation. Learning from within workshops is then directly applied to their individual projects, adding depth to their understanding and application of the profession outside the school's walls.

The course emphasizes how creatively engaging with these realities can lead to innovative solutions for the industry creating a new knowledge base with which students can define what architectural practice should look like in the future. The second week of the course focuses on mapping out a trajectory or career path within the field of architecture. It starts with practice visits where we get to talk to and learn from two architecture practices in Umeå, one being a large corporation (Sweco) and the other being a sole trader (BYGGNADSKONST) before further workshops offer 'alternative' pathways beyond the profession. This second week culminates in their self-reflection, working towards a route map for their next steps beyond the masters.

// Andrew Belfield

# UMA4

**COURSE RESPONSIBLE:** Andrew Belfield (UMA)  
**COURSE TEACHERS:** Andrew Belfield (UMA), Tonia Carless (UMA), Tom Dobson (UMA), Annika Bindler (Umeå Resource Centre), Lillemor Lyrén (Umeå Library)  
**EXTERNAL LECTURERS AND GUESTS:** Hester Buck (University of Cardiff)

# UMA5

**COURSE RESPONSIBLE:** Andrew Belfield (UMA)  
**COURSE TEACHERS:** Andrew Belfield (UMA), Tonia Carless (UMA), Tom Dobson (UMA), Annika Bindler (Umeå Resource Centre), Lillemor Lyrén (Umeå Library)

# UMA4

**COURSE RESPONSIBLE:** Tom Dobson (UMA)  
**COURSE TEACHERS:** Andrew Belfield (UMA), Jaime Montes (UMA), Joël Jouannet (UMA)  
**EXTERNAL LECTURERS AND GUESTS:** Jonas Westman (MAF Arkitektur), Steffan Schartner (Omniplan), Anton Petterson (SWECO), Daniella Ricci (This side up), Hanna Ivansson (Link Arkitektur)





Whose cultural landscape. Photo by Ele Carpenter, 2021.

# 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.

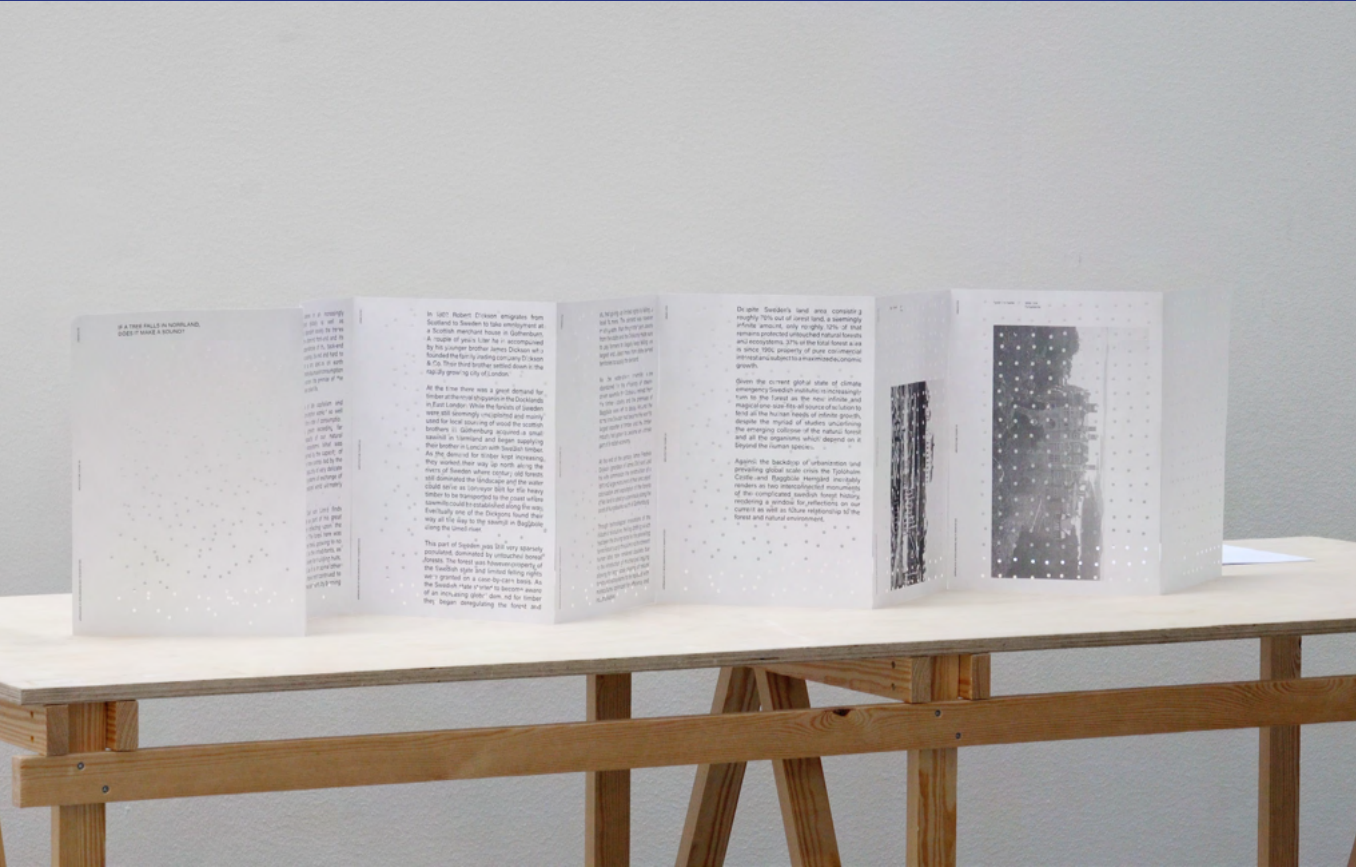
Small teams worked together to study the site, reflecting on its potential and intervening in the landscape using the tools of an architect: observing, mapping, tracing, drawing, consulting, documenting and proposing. Due to Covid-19 restrictions the teams worked within their year groups, but we hope 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.

// Ele Carpenter

## UMA1-5

**COURSE RESPONSIBLE(S):** Ele Carpenter (UMA), Luciano Landaeta (Architect, URBN'ITA), with support from Tobias Westerlund (UMA)  
**SUPERVISORS/TUTORS:** Carla Collevicchio, Sara Thor, Mette Harder, Amalia Katopodis (UMA1); Ana Betancour, Cornelia Redeker, James Brown (UMA2); Richard Conway, Maria Luna Nobile, Joel Jouannet (UMA3), Alejandro Haiek, Toms Kokins, Jaime Montes, Roemer van Toorn (UMA4), Carl-Johan Vesterlund, Tonia Carless, Daniel Movilla Vega (UMA5)  
**EXTERNAL LECTURERS AND GUESTS:** Märta Wadman (UMA Alumni), Khristian Ceballos (Architect, DISLOCAL), Luciano Landaeta (Architect, URBN'ITA)  
**COLLABORATORS:** Nina Ingvarsson (landscape Engineer, Umeå Kommun), Axel Thoren (landscape architect, Umeå Kommun), Christofer Sjödin (Umeå University chaplain), Erik Hansson (Ålidhems församling/congregation)



"If a tree falls in Norrland, does it make a sound?".  
Manifest/Book by Jonas Eltes. UMA3 BA Theory.

# UMA > courses common gallery



Still image from Video. Working with broken objects, from erasure into re-creation and care. Manifest by Cassandra Lundgren. UMA3 BA Theory.



UMA1 models from Casting Workshop, UMA1 Technology (fall semester). Exhibition photo by Samuel Pettersson.



Equilibria Pavilion by UMA1 Students, UMA1 Technology (spring semester). Photo by Sara Forsman (UMA1).



UMA SUMMER COURSE:  
ARCHITECTURE, EXPLORATION & REFLECTION (7,5 CREDITS)

# U M A S u m m e r W o r k s h o p s 2 0 2 1

**COURSE RESPONSIBLE:** Sara Thor (UMA)  
**COURSE TEACHERS:** Sara Thor (UMA), Cornelia Redeker (UMA)  
**EXTERNAL LECTURERS AND GUESTS:** Jan Åman (Eau & Gaz AB), Björn Hellström (KTH Arkitektskolan), Helen Olausson (Duvéd Framtid), Malin Bergqvist, Martin Söderström (Åre municipality), Marion Falk + Victor Vembrand (Trägårn Restaurant, Duvéd), Monique Jüttner (University of Applied Sciences, Bremen), Carlotta Novella (public works, London)

## 2

**COURSE RESPONSIBLE:** Alejandro Haiek Coll (UMA)  
**COURSE TEACHERS:** Alejandro Haiek Coll (UMA), Xenia Adjoubei, Tomas Mena, Luis Pimentel  
**EXTERNAL LECTURERS AND GUESTS:** Ricardo Avella (Amazon Ecologies), Ethel Baraona (Dpr-Barcelona), Ana Maria Duran Calisto (UCLA / Yale), Eduardo Kairuz (GEO / Monash University), Tomas Mena, Franco Micucci (USB), Maria Isabel Peña (Architect Fundación Espacio), Jorge Perez Jaramillo (World Bank), Luis Pimentel (Emergent Mapping Technologies), Nicolás Valencia (ArchDaily), Cristina Vollmer de Burelli (SOS Orinoco)  
**WEBSITE:** <https://solysombra.global>

## 3

**COURSE RESPONSIBLE:** Marie Kraft (UMA)  
**COURSE TEACHERS:** Marie Kraft (UMA), Johannes Luchmun



Interfaces between infrastructure, water bodies, the park and allotment gardens. Zoom-in on section sketch by Emilia Lundgren and Valentin Strohkirch.

DUVED: THE RURAL VILLAGE AS  
AN INNOVATIVE CATALYST  
FOR FUTURE SOCIETIES  
> PROTOTYPING FOOD SYSTEMS

*”The key issues for contemporary cities, architecture and design are not technical - but concern ownership, dynamics, value and values, identity, culture, social fabric, economic, ethics, politics(..). In mode, this means retrofit and repair, care and regeneration, systems and cultures, humans as nature, reframing situations rather than deploying solutions, sociability rather than efficiency, collaboration over competition.”*  
- Dan Hill

This course addressed issues connected to our local food systems and the potentials for architects to be an active part in developing new models. In Sweden today we are importing nearly half of all the food we consume - this is neither sustainable nor resilient and highlights the fragility of a fundamental societal system. How can we address this urgency and become productive rather than remaining passive consumers? What levels of systemic change is required and what can be done through small scale and low-tech solutions?

Working with different scales - from the strategic, regional scale down to the architectural detail - students developed prototypes as input to the ongoing debates around climate change and a required transformation - where the village and the rural have the potential to act as an innovative catalyst in the process. The design process includes dialogue and workshops with local groups, actors and the municipality. The proposals will connect digital and analogue technologies to generate a sustainable local economy, local production and self-sufficiency through the concept of a “zero waste village”.

// Sara Thor & Cornelia Redeker



Orinoco Delta and tributary river system, Venezuelan Amazonas.  
Image by Sol y Sombra Summer school.

SOL Y SOMBRA: A JOURNEY  
UP THE ORINOCO RIVER  
> MAPPING SHADOW POLICIES  
TO SHADOW ECOLOGIES  
TO SUPPORT ENVIRONMENTAL  
DIPLOMACY IN THE  
VENEZUELAN AMAZON

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 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 interactive tool for the analysis and 3D visualization of territories such as the Orinoco River in the Venezuelan Amazon, revealing its geographical, political, and economic complexity, by geolocating 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 Bolivar 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.

// Alejandro Haiek Coll, Xenia Adjoubei, Tomas Mena & Luis Pimentel



Photo by Marie Kraft.

CULTURAL  
HERITAGE  
AND NATURE  
IN ROME

The course was held on-line and used the city of Rome as a starting point for an individual exploration of an abandoned site chosen by the students in proximity of their homes. Students were familiarized to the urban environment in Rome through several lectures focusing on how cultural heritage and natural elements are part of a spontaneous and informal development of the urban space. The students' own work was divided into four steps that progressively introduced a parallel site reading and site editing along with literature and case studies:

- Step 1:** Site As Found 1 > Site Visit and Documentation.
- Step 2:** Site As Found 2 > Organization of Documentation.
- Step 3:** Site Editing A Detail > Establishing a point of focus.
- Step 4:** Detail Iteration > Test ideas of Transformation.

The site concept developed in *Site Matters* by Kahn and Burns and *Ecological Urbanism* by Doherty and Mostafavi was suggested as a frame for the exploration and design. Students were suggested references depending on their choices and interests.

An alternation between digital and analogue tools allowed the course to explore different focuses and enhanced the necessity of changing perspectives moving between scales, from the area to physical details, from material to social aspects.

// Marie Kraft

- 1. Burns, C. & Kahn, A. (2005). *Site Matters – Design Concepts, Histories, and Strategies*. Routledge, London.
- 2. Diedrich, L. (2013). *Translating Harbourscapes – Site-specific Design Approaches in Contemporary European Harbour Transformation*. IGN University of Copenhagen, Fredriksberg.
- 3. Mostafavi, M. & Doherty, G. (red) (2010). *Ecological Urbanism*, Lars Müller Publishers.



# 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 taster 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 immanence 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-class 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.

## 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.

## Spring 2022

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

// Alejandro Haiek Coll

# 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 medias, 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 on the local ecosystems and indigenous population, or revisiting Chernobyl after 36 years; an once toxic but now revitalized ecosystem in Ukraine, as same as unveiling the environmental and human cost of Chinas Winter Olympics or tracing and 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 testimonio of new ecosystem value and environmental legacy for future perspectives.



# UMA Events



Sara Forsman, Nils Bagge, Ruben Hylander.  
Photo by Samuel Pettersson.



NBAA meeting at Aarhus School of Architecture.  
Photo by Cornelia Redeker.



Mapping of the Orinoco Delta in Venezuela.  
Image by Sol y Sombra Summer School.

## ON RIVERS / ZHDK AT UMA > MAY 25

Students from the transdisciplinary master program at Zürich's Hochschule der Künste were in Nordmaling for the "Deposing Geoengineering" workshop on the Logeriver, led by environmental artists and experimental architects Luis Berrios-Negrón and Sergio Montero Bravo. 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 diversifying 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 Kastrup, UMA2 student) and the shadow economies shaping the Orinoco Delta in Venezuela and digital mapping tools to visualize and communicate these (Alejandro Haiek Coll, UMA).

## UMA AT NBAA MEETING IN AARHUS > APRIL 28-29

On April 28-29 UMA joined the annual meeting of the Nordic Baltic Architecture Academy hosted by Aarhus School of Architecture. The architecture schools of the region meet twice a year, this time to discuss possibilities of exchange and collaboration, but also to address the urgent issue of how to support the architecture programs in Ukraine. A further topic was the increasing anxiety and stress levels among architecture students and how to face this challenge that all schools are facing. The meeting took place at the new architecture building of the Aarhus School of Architecture which put forward intriguing practices of how we organize our work and learning environment within architectural education. NBAA represents schools in Estonia, Lithuania, Latvia, Denmark, Norway, Sweden, Finland and Iceland.

## UMA 1 UNFASHION SHOW > OCTOBER 22

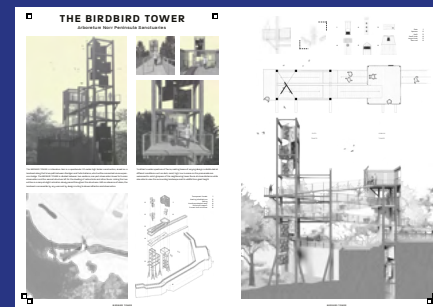
BODIES proposes the use of the human body as a geometric, mechanical, and performative tool, in order to investigate the relation between body and space. This interdisciplinary exploration reveals how body, space and movement relate to each other: movement induces tension and looseness, space affects motion and velocity, and body creates 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).



Competition Brief Collage by Jonas Eltes and Edith Tamm (competition organizers).



Photo from guided site visit at Arboretum Norr, fall semester 2021. Photo by Jonas Eltes.



The Bird Bird Tower by Axel Gillblad & Jonathan Andersson (1st prize winners).

## 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 organised by Edith Tamm (UMA3) & Jonas Eltes (UMA3) in collaboration with Johnny Schimmel (Director, Arboretum Norr).  
**1ST PRIZE:** Axel Gillblad & Jonathan Andersson  
**2ND PRIZE:** Fredrika Lindvall & Valentin Strohkirch  
**3RD PRIZE:** Molly Myrsten & Malin Dybeck  
**Honorable Mention:** Karl Lind



Exhibition poster by Gustav Marklund.



Rasmus Jonasson testing one of the objects for seating. Photo by Gustav Marklund.

## UMA FURNITURE FAIR > MAY 27 - JUNE 5

UMA Furniture Fair is a student design competition to develop skills and understanding of crafts, materials and furniture as architectural elements. In this first edition of the fair, the participants were asked to design and build an object for seating. A jury then selected a winner of the competition. Objects for seating are an obvious part of everyday life, to design an object for seating is a less obvious part of life. It is inherently linked to our human body, its scale and movement. The exhibition celebrates the work that has been done as a collective.  
**ORGANIZERS:** Gustav Marklund and Valentin Strohkirch (UMA Students). A permanent virtual exhibition can be found on the Instagram page: @umafurniturefair



Carla Collevicchio speaking at the inauguration of the pavilion. Photo by Samuel Pettersson



Top 10 Babies performing in the UMA1 pavilion. Photo by Samuel Pettersson

## INAUGURATION OF EQUILIBRIA PAVILION, UMA1 + PERFORMANCE BY TOP 10 BABIES > JUNE 2

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

- > A space that activates the riverfront
- > A portal that becomes a passage
- > A moment contained by an undulated surface
- > 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 (UMA1).





'Communal Tables' in the UMA End of Year Exhibition.  
Photo by Samuel Pettersson.

## UMA END OF YEAR EXHIBITION > JUNE 2-6

After two years of digital exhibitions, we continued the previous tradition of inviting the public into the school's facilities and this year's edition of the *End of Year Exhibition*. The visitors were invited to walk around on all four floors of the building where work produced by all UMA Students, across all years and studios were exhibited.



Cornelia Redeker (UMA) giving the talk 'On Collaboration' at the symposium (screenshot).

## UMA AT H22 > JUNE 9

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. Video: <https://www.formdesigncenter.com/program/h22-politiken-i-praktiken-perspektiv-pa-hallbara-livsmiljoer>



Studio 10 exhibiting at the British Academy, UK.  
Photo by Sangram Shirke.



Studio 10 exhibiting at the British Academy, UK.  
Photo by Sangram Shirke.

## STUDIO 10 EXHIBITING AT THE BRITISH ACADEMY > JUNE 2022

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 Academy which examines "Wellbeing Housing and Infrastructure" for Syrian refugees in Izmir. The project has also received welcome support from UmArts. For more information on the Tiafi live project on the Studio 10 pages.



Korean pavilion at the Venice Biennale 2021.  
Photo by Sangram Shirke.



Studio 10 Students working at the Korean pavilion at the Venice Biennale 2021.  
Photo by Sangram Shirke.

## STUDIO 10 AS PART OF GLOBAL FREE UNIT RESIDENCY AT THE VENICE BIENNALE > SEPTEMBER 2021

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.

# UMA WORKS 21 / 22



UMEÅ SCHOOL OF ARCHITECTURE  
UMEÅ UNIVERSITY