

KTH Arkitekturskolan

KTH School of Architecture

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MARS

EXAMENSDAGAR  
*KTH Arkitekturskolan*

DIPLOMA DAYS  
*KTH School of Architecture*

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Tuesday January 15					
TIME	NAME	PROJECT	ROOM	STUDIO	LANG
08.30-10.30	Jury Introduction Meeting				
10.30-11.30	Milla Persson	Det som inte behövs	Övre ateljén	Basic Design	Svenska
11.30-13.00	Lunch				
13.00-14.00	Emeli Rejsjö	Urban farming	Övre ateljén	Basic Design	Svenska
14.00-15.00	Petter Wesslander	Litteraturhusen	Övre ateljén	Basic Design	Svenska
15.00-15.15	Pause				
15.15-16.15	Matilda Weibull Lindborg	Sverige ömsar landskap	Övre ateljén	Basic Design	Svenska
16.15-17.15	Jury meeting				

Wednesday January 16					
TIME	NAME	PROJECT	ROOM	STUDIO	LANG
08.30-09.30	Maja Knochenhauer	In search of a collective form	A3	Design Process	Eng
09.30-10.30	Maria Claësson	Sinnenas Skola	A3	Design Process	Svenska
10.30-11.30	Linus Yng	Förtätning av kv Stensborg	A3	Design Process	Svenska
11.30-13.00	Lunch				
13.00-14.00	Caroline Hammarström	KulturRum Laponia	Övre ateljén	Landscape Design	Svenska
14.00-15.00	Joanna Attvall	Möten i gränslandet	Övre ateljén	Landscape Design	Svenska
15.00-15.15	Pause				
15.15-16.15	Mersedeh Madhoush	Draped Concert Hall	A1	Performative Design	Eng
16.15-17.15	Jury meeting				

Thursday January 17					
TIME	NAME	PROJECT	ROOM	STUDIO	LANG
09.30-10.30	Anquing Zhu	Translation From Image to Building	A1	Advanced Design	Eng
10.30-11.30	Ingela Nirbrant	Förskola i Kungsängen	A1	Advanced Design	Svenska
11.30-13.00	Lunch				
13.00-14.00	Antonio Segura	Hidden Spaces, Reimagining The Library	A4	Critical Studies Design	Eng
14.00-15.00	Anja Linna	Urban Caring	A4	Critical Studies Design	Eng
15.00-15.15	Pause				
15.15-16.15	Anna Ingebrigtsen	Grounds for Healing	A4	Critical Studies Design	Eng
16.15-17.15	Jenny Andreasson	Magnifying the Rural	Alkoven	Critical Studies Design	Eng
17.15-18.15	Jury meeting				

Friday January 18					
TIME	NAME	PROJECT	ROOM	STUDIO	LANG
09.30-10.30	Jarlath Cantwell	Un-building	Övre ateljén	Practice-Based Research	Eng
10.30-11.30	Suzanne Maverley	Unclear Boundaries and Faraway Views	Övre ateljén	Practice-Based Research	Eng
11.30-13.00	Lunch				
13.00-15.00	Evaluation meeting				
16.00	Cheers for all the Diploma students				

# Jury

Jonas Elding

Architect SAR/MSA at  
Elding Oscarson (Stockholm).

Marianne Skjulhaug

Head of institute of Urbanism and  
Landscape at AHO(The Oslo School  
of Architecture and Design).

Gro Bonesmo

Founder of Space Group Oslo,  
professor at AHO.

Carmen Izquierdo

Carmen Izquierdo Arkitektkontor AB,  
winner of the 2012 Kasper Salin Prize.



MILLA PERSSON

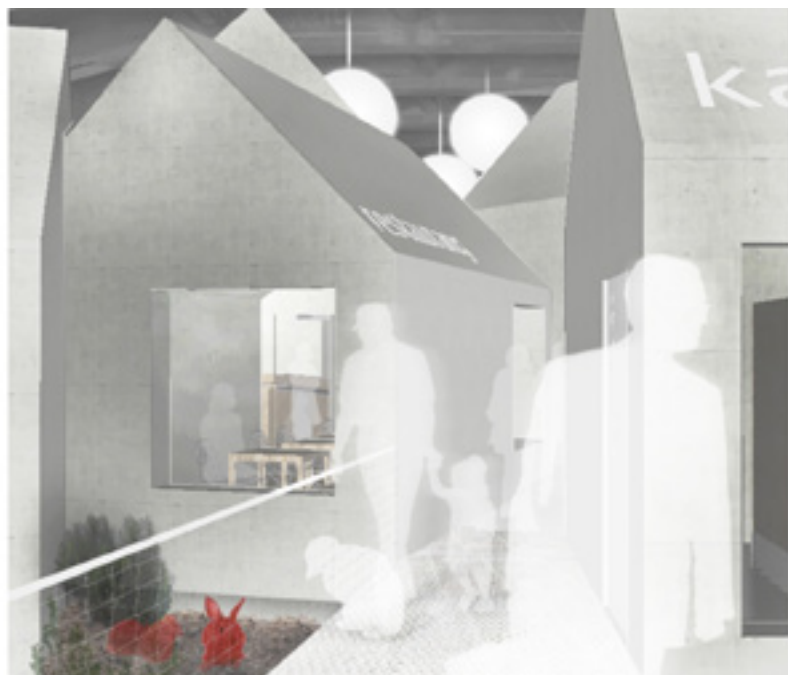
# Det som inte behövs – hopptornet, kohuset & tjuvrökartältet

*Arkitektoniska strukturer i landskap sprungna ur minnen. Lygnern, juli -95*

Hoppa! Kom igen hoppas! Jag sneglar snett uppåt, lite nonchalant, sådär som om man egentligen inte bryr sig. Där högt uppe står de som vågar. De som vågar hoppa från den höga platsen. En efter en hoppar de, ner i det mörka vattnet. Fy fan. Jag får panik av bara tanken. Alla pratar om att man inte vet hur djupt det är. En kille säger att han slagit i tån. Tufft tycker de andra. Här nere på stenen precis ovan vattenytan, känns allting fjuttigt.

STUDIO: Basic Design Studio

HANDLEDARE: Leif Brodersen, Teres Selberg och Mia Nygren



EMILI REJSJÖ

# Urban Farming

Kaninfarm under Liljeholmsbron

Att återinföra djuruppfödning i vårt urbana landskap ger, förutom miljöfördelarna med närproduktion, en möjlighet för fler konsumenter att få insyn i modern djurhållning och en reell bild av vad köttproduktion kan vara idag. Genom farmen, dess restaurang, butik och utställningsmöjligheter, får du följa kaninens väg från parning till slakt och färdig köttprodukt. Kaninfarmen ska verka som en plattform för diskussioner som relaterar till matproduktion och hjälpa till att materialisera och förklara dess processer.

STUDIO: Basic Design Studio

HANDLEDARE: Leif Brodersen, Teres Selberg





## PETTER WESSLANDER

# Litteraturhusen

Som små varelser har de landat i och kring det gamla Landsarkivet i Lund. Deras nätta fötter är förankrade i tyngden av teglet, och deras närvaro vittnar om ett nytt kapitel, både för arkivet och det litterära Lund. Landsarkivet, med sina tre byggnader från 1903 och 1971 utgör grunden för mitt Examensarbete . Ett arbete som undersöker hur man förhåller sig till det byggda, hur man anpassar en specifik byggnad till en ny funktion och om vad ett nytt Litteraturhus i Lund skulle kunna vara.

STUDIO: Basic Design Studio

HANDLEDARE: Teres Selberg, Leif Brodersen



## MATILDA WEIBULL LINDBORG

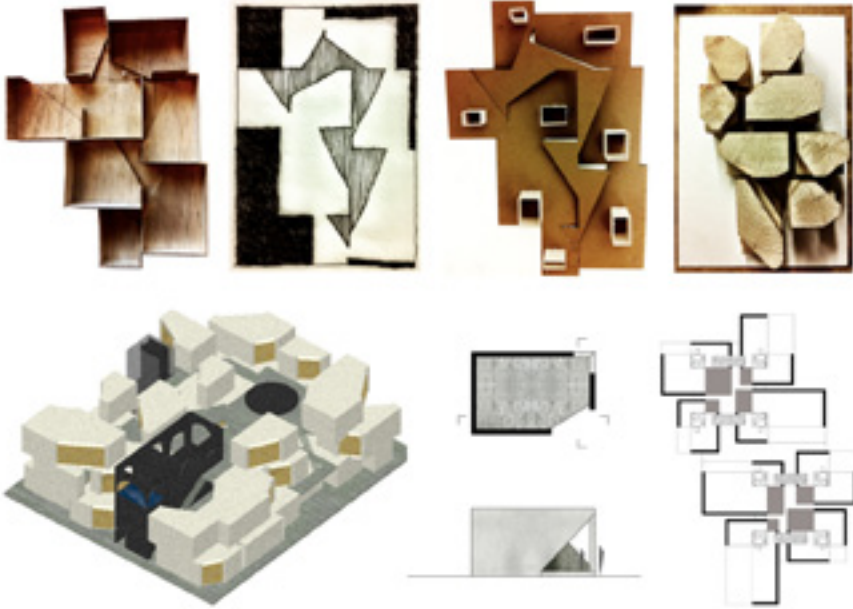
# Sverige ömsar landskap

Sverige är just nu det land som urbaniseras snabbast i Europa. Samtidigt som vi bevittnar hur landsbygden successivt avlövas ställs frågor kring den framtida relationen mellan de tätbefolkade och de nästintill folktomma delarna av landet. Vilka yttre förutsättningar vilar den urbana expansionen på – och vilken roll tilldelas det icke urbana – det vi ofta benämner som landsbygden? Projektet kan beskrivas som en undersökning av den framtida landsbygden utifrån fyra framtidsscenarios – *Storbolagens Era*, *Livet på landet*, *Byalagens återkomst* och *Det exotiska reservatet*.

STUDIO: Basic Design Studio

HANDLEDARE: Leif Brodersen, Teres Selberg

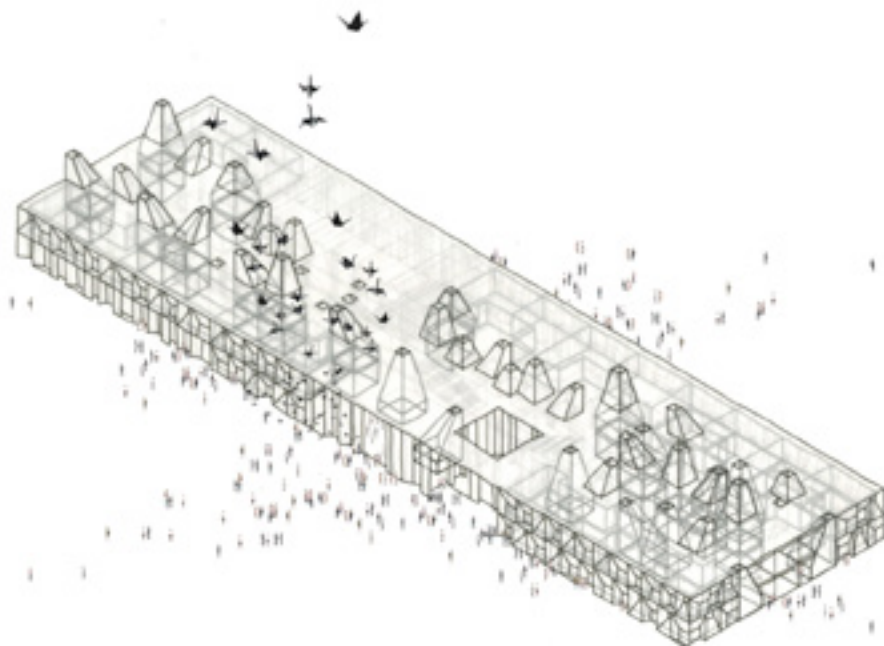
EXTERN HANDLEDARE: Ebba Hallin



MAJA KNOCHENHAUER  
**In Search of a Collective Form**

The project challenges our notion of privacy and sharing, and investigates in new ways of dwelling. It is a search for a collective form, an aim to bring forth a structure where collectivity as a social construction can occur. The main focus has been a spatial investigation parallel to continuous reflections, reading, sketching, discussing and writing. My hope is that all the material together will generate a greater discussion rather than giving an answer. The process continues.

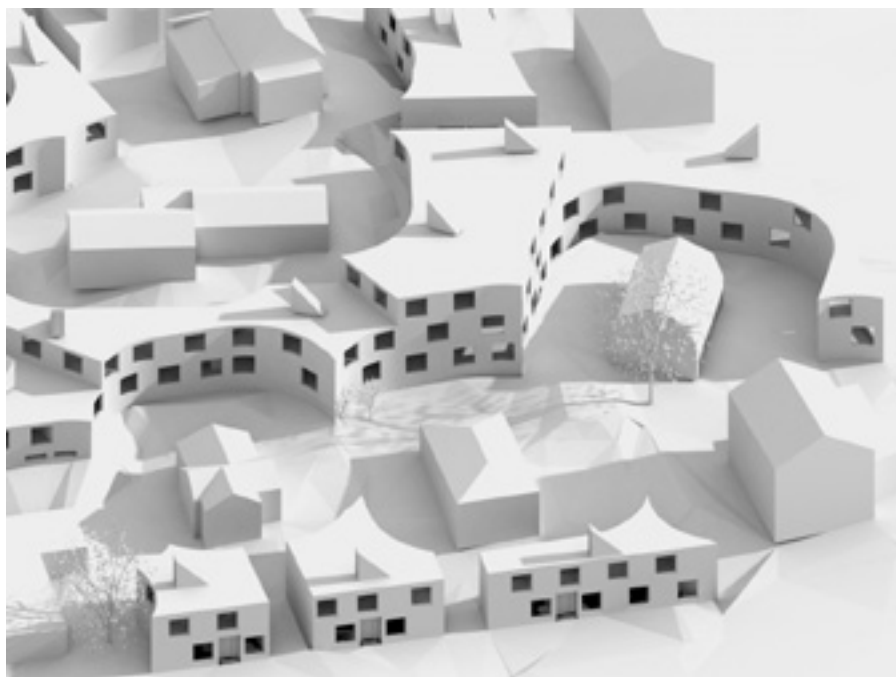
STUDIO: Design Process Studio  
SUPERVISOR: Tor Lindstrand



MARIA CLAËSSON  
**Sinnenas Skola**

I grundskolans värld möts vi alla, såväl barn som vuxna. Den skall vara inkluderande och en plats där alla våra sinnen stimuleras och stärks. En plats där funktion, logik och trygghet möter kreativitet, gemenskap och möjligheter. En plats där produkten är resultatet av vad elever och lärare faktiskt själva vill ha. Utmaningen är att genom arkitektur närma sig denna värld så att alla sinnen får utrymme att stimuleras och därmed ges möjlighet att stärka varandra. Sinnenas Skola är därför grundskolan för alla.

STUDIO: Design Process Studio  
HANDLEDARE: Anders Wilhelmson



LINUS YNG

## Förtätning av kv Stensborg

När Stockholms förorter långsamt tätnar kommer de olika stadsmorfologierna att kräva specifika lösningar. Villastaden ställer särskilda krav med sin långlivade bebyggelse som sakta förändras över tid. Hur mycket kan man förtäta utan att ta bort de befintliga husen och samtidigt bevara deras situation? Genom att definiera överbliven yta utifrån en studie av brandreglerna introducerar examensarbetet en ny typologi för liv i villastaden.

STUDIO: Design Process Studio

HANDLEDARE: Anders Wilhelmson



CAROLINE HAMMARSTRÖM

## KulturRum Laponia

Visualisering av den samiska kulturen i Laponia.

Jag vandrar längs ett för ögat oändligt vidsträckt landskap. Tystnaden får här en ny innebörd. Stundtals möter jag en hord med renar. De stelnar till, blickstillta betraktar de mig, innan de knycker på halsen och löper vidare med nosen högdraget i skyn. Kalfjället övergår till björkskog. De karakteriserande knotiga och av vinden formade fjällbjörkarna påminner mig om Samernas respekt för och samspel med naturen. KulturRum Laponia är en berättelse och visualisering av denna ömsesidiga påverkan.

STUDIO: Landscape Design Studio

HANDLEDARE: Gustav Appell och Bengt Isling



JOANNA ATTVALL

# Möten i gränslandet

Hur bygger man vidare på den vackraste av sjunkande städer i en tid av finanskriser? Projektet utspelar sig på ön St Elena, Venedig, och undersöker hur en generell struktur kan möta specifika situationer samt stärka platsens befintliga karaktär och praktik.

STUDIO: Landscape Design Studio

HANLEDARE: Gustav Appell



MERSEDEH MADHOUSH  
**Draped Concert Hall**

Through the development of draping and pleating qualities of heavy fabric alluding the stage curtain, the aim of the project is to study ambiguous coexistence of masking and revealing made by repetitive folds to make a new concert hall for Stockholm. The diploma project propose to use the concert hall as a mean to create a public space as a medium for reality and intimacy by revealing the commonly inaccessible backstage area. Making apertures through folds to rehearsal rooms, the folds open and close visually as people pass by and the disclosed the backstage encourage audience to reconsider the value of art.

STUDIO : Performative Design Studio  
SUPERVISORS : Ulrika Karlsson, Jonah Fritzell





ANQING ZHU

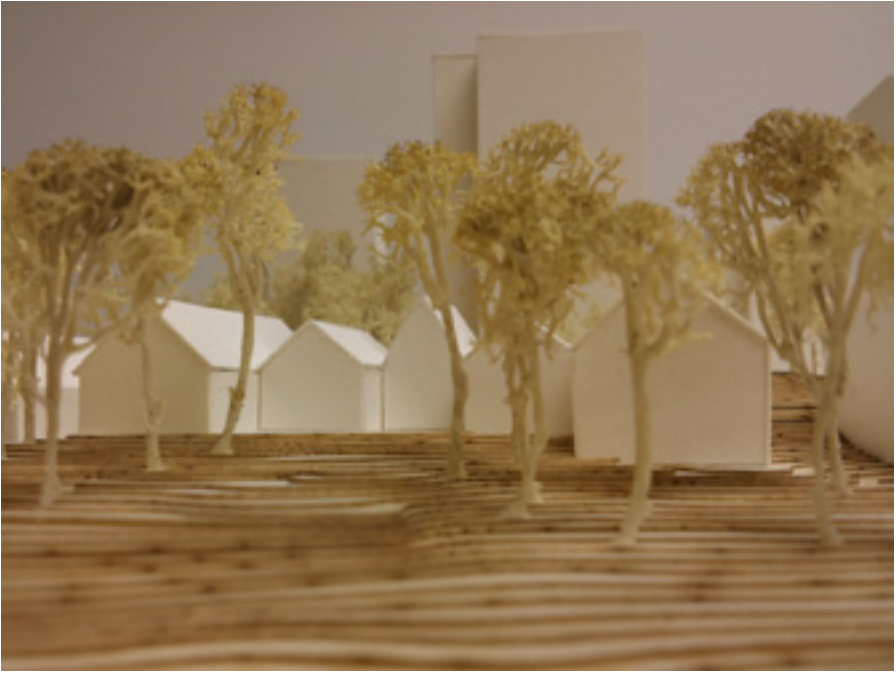
## Translation From Image to Building

Design process of an addition for  
KTH school of Architecture.

The very first image in my mind was an old photograph of the old architecture school on Riddargatan. That school building was small and dated. But users loved it. It was engaging and intimate. Per Hultén praised it as “a real school”. The particular structural element in the photo inspired me. It is structural and also very spatial. The whole project in a way was started from the very joint between column and beam.

STUDIO: Advanced Design Studio

SUPERVISOR: Roger Spetz



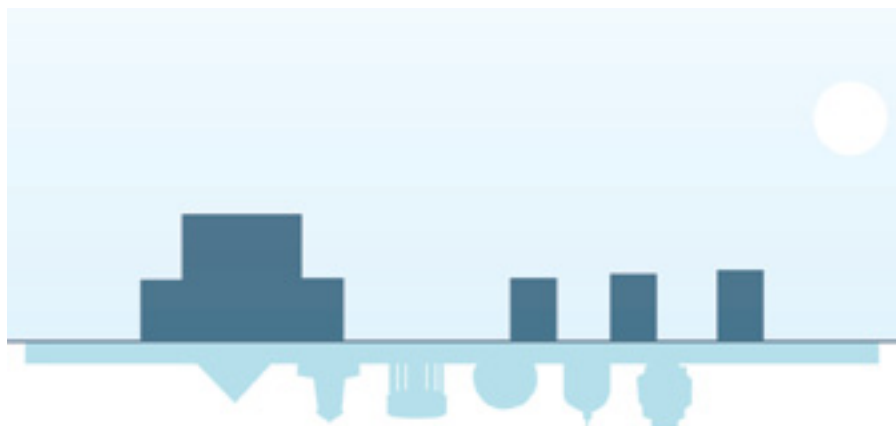
INGELA NIRBRANT

## Förskola i Kungsängen

Se det stora i det lilla - Se det lilla i det stora. Från det enskilda barnets, till alla barnens behov! En plats där barnets outtömliga lust att lära får växa fritt. En plats där alla önskningar, behov och intressen ryms. En plats att nyfiket uppleva, utforska och undersöka. Barn lär sig, utvecklas och växer som individer likväl genom lek, bus, gemenskap och samtal som genom enskildhet, eftertanke och tystnad. Förskolan ger plats för gemenskap samtidigt som varje unikt barn kan finna sin egen vrå.

STUDIO: Advanced Design Studio

HANDLEDARE: Roger Spetz, Tobias Nissen, Johan Celsing



ANTONIO SEGURA

## Hidden Spaces, Reimagining The Library

There will be 150,000 more inhabitants than today in Stockholm by the year 2030 and so the city will not have a public library that lives up to the ambitions of a “sparkling cultural city of knowledge”. Books may one day be predominantly digitalized, but what the library can offer that cannot be digitalized is space, which is why I propose adding sleeping areas to the library. When relating to Asplund’s iconic building, my project experiments with the concept of monumentality in various ways.

STUDIO: Critical Studies Design Studio

SUPERVISORS: H elene Frichot, Meike Schalk



ANJA LINNA

## Urban Caring

Finding Creative Strategies for Care-Full Architectural Practices in Norra Sorgenfri, Malmö

With its starting point in social and community building activities of everyday life, this project seeks a complex understanding of a former industrial interstice in Malmö, its past, present and possible futures. Urban caring is about carefully seeing and using what is here. Critical mappings, speculations, policy making and small-scale interventions are part of the produced material that circulate around the feminist ethics of care, and how it can inform a socially aware architectural practice.

STUDIO: Critical Studies Design Studio

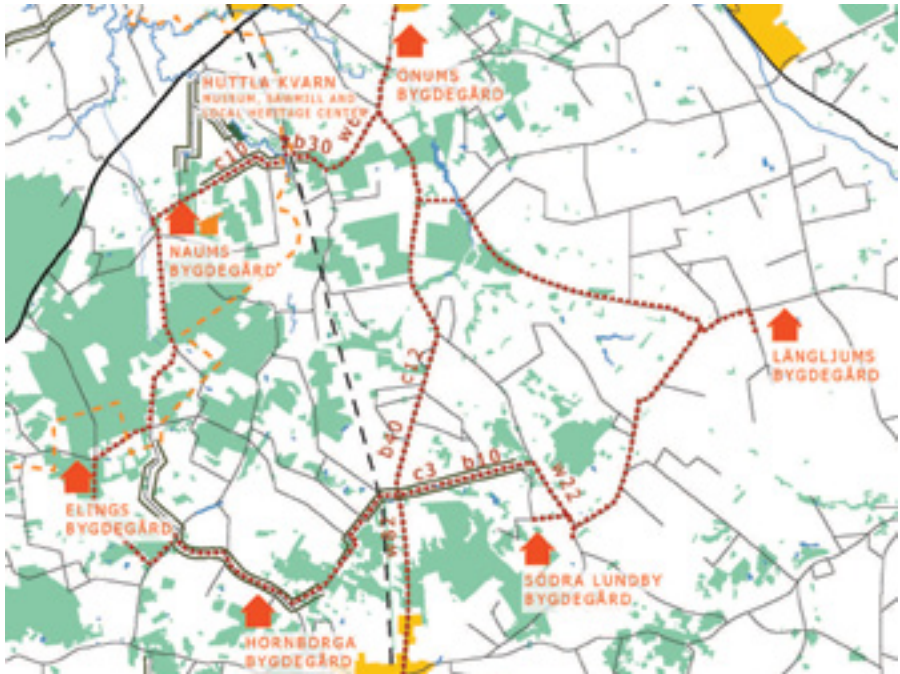
SUPERVISORS: H el ene Frichot and Meike Schalk



ANNA INGEBRIGTSEN  
**Grounds for Healing**  
Tales of Toxic Terrain

This project intends to restore Vinterviken's contaminated grounds, a legacy of Nobel's dynamite production. How can we live with toxicity? The design sows phyto-remediating meadows, extracts toxins, harvests, decomposes, burns, and grows new crops. Elevated pathways offer a procession through the site, to green roofs, mountain paths, an open kitchen & hearth, a floating barge with biopools & a sauna. As the fields are healed, the structures move into the barge and sail to other polluted sites.

STUDIO: Critical Studies Design Studio  
SUPERVISORS: H el ene Frichot, Meike Schalk



JENNY ANDREASSON

## Magnifying the Rural

Moving through the past, present and future  
of a social space in Västergötland

The project questions hierarchies of spaces by focusing on how movement connect people and spaces. By looking into a rural, derelict, community space of low status, the dichotomy of urban and rural begins to destabilize. Strategies for transforming the space is to imagine new, more intimate, ways of usage, trying to integrate and re-invent layers of histories. A number of interventions aim to collapse timelines and connect the site again, more closely, to the inhabitants and the landscape.

STUDIO: Critical Studies Design Studio

SUPERVISORS: H elene Frichot, Meike Schalk



JARLATH CANTWELL

# Un-building

Reimagining the Central Bank of Ireland

Attempting a critical approach to the reuse of the soon to be vacated Central Bank of Ireland building in Dublin. Emblematic of the struggle between democratic and corporate interests the building has become a potent symbol of Ireland's economic collapse. This project proposes to attack the market driven cycle of production and consumption by a means of subtraction rather than addition. To strip, eviscerate or deconstruct a building is a statement against conventional architectural practice.

STUDIO: Practice-Based Research Studio

SUPERVISOR: Ori Merom



SUZANNE ISABELLA MAVERLEY

# Unclear Boundaries and Faraway Views

The site, located in the South of Ireland, encompasses the entire Harbour of Cork. The basis for this work arose from the Harbour Authority introducing a passenger ferry network, servicing the City and towns along the harbour. The aim is to encourage the harbour to turn back upon itself and re-establish the collective memory of transport by water. The meeting of the people and their harbour is to be finely nuanced through new installations which will facilitate the landing of the ferry along with additional local functions in the Lower Harbour.

STUDIO: Practice-Based Research Studio

SUPERVISORS: Ori Merom, Charlie Gullström Hughes



# The Studios 2012-13

## Advanced Design Studio

The projects in the studio of advanced design deal with the development and resolution of functional, architectonic and constructional requirements. The key learning outcome is a deepened understanding into the aims and realities of architectural practice. Every year a theme is formulated to encourage an open discussion on the prospects and progress of contemporary architecture. An underlying theme of the year, Envisioning the haptic, distinguishes architecture developed through visual processes from architecture that is based on qualities of materiality and the making of buildings - the assembly of different parts and systems. It also acknowledges the pros and cons of each aspect. Quick and forgiving working methods have a definite role in the creative process, just as slow and precise studies are necessary for a deepened development. As a way to engage with these questions the studio will develop the student's awareness of the refined possibilities inherent in elementary tools such as physical models, material assemblies and freehand sketches, as complementary to digital tools

## Architectural Technology Research Studio.

The Architectural Technology Research Studio explores the role played by technology within the architecture profession, in its impact on design conceptualization, development and construction. Modes of representation, design procedures, methods and tools across a number of disciplines are creatively explored and assessed within the studio. We research architectural, cultural, sociological and technological implications of contemporary design strategies. In this way the synthesis between technological investigations and design through an interdisciplinary discourse is employed in the production of architecture. The studio emphasizes methods for testing proposals and evaluating relative values of quantitative and qualitative modeling through the development of urgent design proposals for sites of contemporary concern. Our interests include high performance materials, digital design techniques, rapid prototyping methods and computer aided manufacturing systems. Participants will develop, explore and prototype computational design approaches and digital fabrication in architecture. Computation here serves as a common platform for collaborative protocols, integrative modeling and continuous design to fabrication workflows. The interdisciplinary approach will provide skills in communication and collaboration with external specialists, as well as a general understanding of advanced structural and environmental concerns.

## Basic Design Studio

Through architectural projects, this Studio investigates different experiences of architecture and conceptions of space, in relation to the synthesising design process. It could also be defined as a Research by Design Studio on applied aesthetics investigating basic architectural concepts; colour, texture, light, gravity, sound, time and space... The education is based on problematic projects, coaching tutorials, discussions, presentations, literature seminars, lectures and excursions. Learning Outcome Specifically - deeper critical studies in relevant concepts (as differentiation, pluralism, movement, gravitation, narrativity, specificity, temporality, ma, oku, privacy, directed sequences) – provides the students with knowledge and design experiences in order to develop their ability to reflect and use their minds in their design process. Our ambition is to learn the students how to create methods to analyze existing problems as a foundation for developing their own artistic and specific architectural voice, designing excellent projects with strong communicating concepts.

## Contextual Space Studio

Architecture is fundamentally a creation of defining spatial boundaries and to give people root in time and space. Architecture will never be complete since it is a continuous spatial process that will serve a life of change. Changes in the physical environment constantly affect built and un-built places. We will investigate the contextual frames and make programs and design for new and existing – modern and historic – spaces. Through the year we will explore reasons for the building (-s) to exist, originally, in today's society and in the future. Methods will be found for gaining knowledge building/site, learn the history of architecture of the objects, identify values and threats and understand the building in relation to its physical surroundings, materials and building techniques used. During the autumn semester, we investigate how changes in the physical environment constantly affect built and un-built places. Analyse, lab and design within specific sites and room conditions will be executed in drawings, models and photos, where also its quality of precision in the handcraft will be underlined and practiced. During the spring the tasks expand in size to encompass two interlinked urban projects. Tools are developed to address the complexity and large scale.

## Critical Studies Design Studio

The Critical Studies Design Studio engages in critical and feminist strategies for the production of architecture and design. Our four courses introduce design research approaches that include: Feminist Design Tools, Dialogical Interventions, Participatory

Mapping, and Altering Practices. Through these approaches we encourage participants to actively position themselves in the field of critical studies in architecture, to participate with their peers and with diverse communities, and to undertake collaborative work, all of which involves critical reflections on power relations in social settings. Throughout the design projects and in our seminars we engage in the notion of altering practices, both in terms of understanding how to change existing conditions through architectural project work, and in terms of understanding how one's own future practice as an architect can be conducted so as to actively engage in social transformation. The studio provides 4th and 5th year students with an opportunity to work through critical and experimental design methods, with the support of lectures, workshops, tutorials and seminars. A unique aspect of our studio is the integration of writing and making practices, preparing students for both professional practice, as well as for future research positions, and supporting the student to position her or himself to enable reflection and the imagination of other possible worlds.

## Design Process Studio

The design process forms a central part in the creation of any architectural project and is something separate from the daily management of projects. If management is about existing knowledge such as regulations, laws and budgets, then the design process could be understood as the creation of knowledge. A design process is not merely about finding a method to create an object, but about engaging in the complex and contradictory field of relationships that inform our understanding of our built environment. It is about introducing questions and uncertainties right before consensus is established about what we do and how we do it. Rather than a collection of tools, methods, vantage points and positions, the aim of a design process is to unravel the very ground on which we stand. In the poem *The Hunting of the Snark*, by Lewis Carroll, a hunting party sets out to catch the enigmatic Snark - a creature that can only be found by navigating from a blank chart. This nonsense poem manages to convey the score for a true adventure. Only by allowing ourselves to let go of convention can something unknown be revealed, only when we are lost can true adventure take place. Within the Design Process Studio the work is about tracing the complex ecologies that define our built environment and the practices involved in creating them. We question the artificial opposition between theory and practice and seek to critically engage with the discipline of architecture through both theory and practice.

## Landscape Design Studio

The studio's education is based on project work, small and large surveys with work both in groups and in individual tasks. The studio will provide an opportunity for future architects to be able to get knowledge in reading and understanding all forms of landscapes, as we see it necessary for a future profession as an architect. You can't become an excellent architect or landscape architect if you don't understand the relationship of buildings, the site and the landscape. The studio works with projects around current issues and tasks in the society, places and situations with a local and regional perspective. Our aim is to search, explore and (re)discover a Scandinavian tradition, the relationship of nature, urban landscapes, buildings and other interventions. Our hope and desire is that the studio will become a platform for exchange of ideas, theories, teaching and research with wide contacts, interdisciplinary and international. The studio is open for using all forms of techniques, mediums, materials but has its base in working with traditional architect tools. Making study trips to explore, experience and learn from urban and rural landscapes is an important part in the studios concept and culture. We see ourselves more as "Coaches" to help the individual student to find his/hers own architectural language and understanding of the context. We work through a "Source Book" philosophy. Everyone collects info and share it! We don't hunt for mistakes, instead we try to improve and boost the positive and good parts of the projects in an open discussion.

## Performative Design Studio

The Studio actively engages the technological and affective potentials of performative design in architecture. Performance can be understood as the incorporation of contingencies or parameters (climatic, technical, material (biotic or abiotic), programmatic, cultural, social and economic) that inform the design process. The generative potential of digital tools makes it possible to use design as a way of evolving new information systems, new modes of fabricating and producing building components and architecture. Contrary to a linear design approach where technological processes are applied in the interest of optimization; this studio adopts a bi-directional approach where technological processes (digital design tools, computer aided fabrication) are incorporated as drivers of design innovation. The studio aims at increasing and challenge the existing knowledge and enhancing skills within the field of performative design and contributing to an increased comprehension of the discipline of architecture as a whole. The course sequence will establish new ways of thinking about design and fabrication, professional practice and its cultural impact. Upon completion of each project students are expected to have acquired knowledge and skills relevant

to the context of the studio, competence in innovative architectural design strategies, advanced digital modeling and fabrication, an awareness of contemporary architectural discourse, and to demonstrate an increased comprehension of the discipline of architecture as a whole.

## Practice-Based Research Studio

Teaching architecture involves, in our opinion, a pact of trust between teachers and students. The pact is about personal development and involves the challenge of transformation. Students are asked to entertain abstract ideas, turn them into a cohesive concept, and then translate all in a creative way to a physical entity. Meanwhile, they have to consider a large number of variables. The challenge of Architectural education arises from the teachers' dual role: they are asked to lead yet play only a supportive role. Students are taught to develop and act on their own vision and creativity (rather than their teachers'), within a frame of meaning and purpose of a living human complex interpreted with the help of teachers. Success means that students managed to form their own architectural identity, understand their strengths and weaknesses, exploit the former and find ways to overcome the latter. These assumptions form the conceptual foundations of my pedagogical vision. From an abstract point of view the heart of my vision can be depicted as a funnel in which individual development forms the vertical axis while the program and teachers produce a spinning momentum which gains students lift. The funnel framework involves four efforts. First, to create custom tailored education that supports the specific development of each student. Second, to establish a holistic teaching program that inspires students to think broadly and in interdisciplinary manner. Third, to amalgamate learning and research into a program that supports the study of applied issues and sustainability in a cost effective manner. Fourth, to form opportunities for students to experiment with a variety of building materials and architectural tools (such as CAM and nanotechnology), and work/research in proximity to the industry, while strictly preserving ethical standards.

## Urban Design Studio

The studio discusses sustainable urban development in terms of globalization, climate changes, mega cities and urban strategies transformed into new typologies and innovative architecture and urban design. Urban Studio attempts to span the ill-defined realm between architecture and urban planning by encouraging students to work at

several scales and in a way that engages students in the dialogue between disciplines. Our focus is on the development of theoretical and practical tools that would enable students to better comprehend and address urban complexities beyond their physical manifestations. In our studio work we place equal emphasis on the urban and architectural scales of project development. Through intense intellectual engagement, experimentation and intense studio work we test existing and new methods for predicting, controlling and manipulating urban dynamics. Through the intense studio work and seminar based learning processes we relate the development of global cities to the urban transformations within Scandinavian context . In the process of globalization the transformations of cities and the scale and complex processes of urban development have challenged the established knowledge, methods of work and the modes of our practice.

## Sustainable Design Studio

Designing for a sustainable society begins with change of attitude, followed by rethinking of existing paradigms and the development of new strategies. This design studio emphasizes sustainability, ecology, energy and new technologies within architecture and urban design. The built environment still stands for an overall of 40% of energy consumption, CO<sub>2</sub> emissions and landfill caused by construction waste. How can architecture continue to meet this challenge? What is the influence on the architectural form and the user? The main aim of the studio is to examine the relationship between architecture and environmental performance. How can the future architect generate integrated solutions for net zero energy consumption, cradle to cradle resource management as well as changing programmatic requirements in the social urban environment. During 2012/2013 the academic focus lies on the life cycle of a building and the organism of the city. Related research topics are: biology, ecology, water, energy, waste, resource management; the embodied energy of materials and structures in a life cycle perspective and how this influences the architectural design.



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