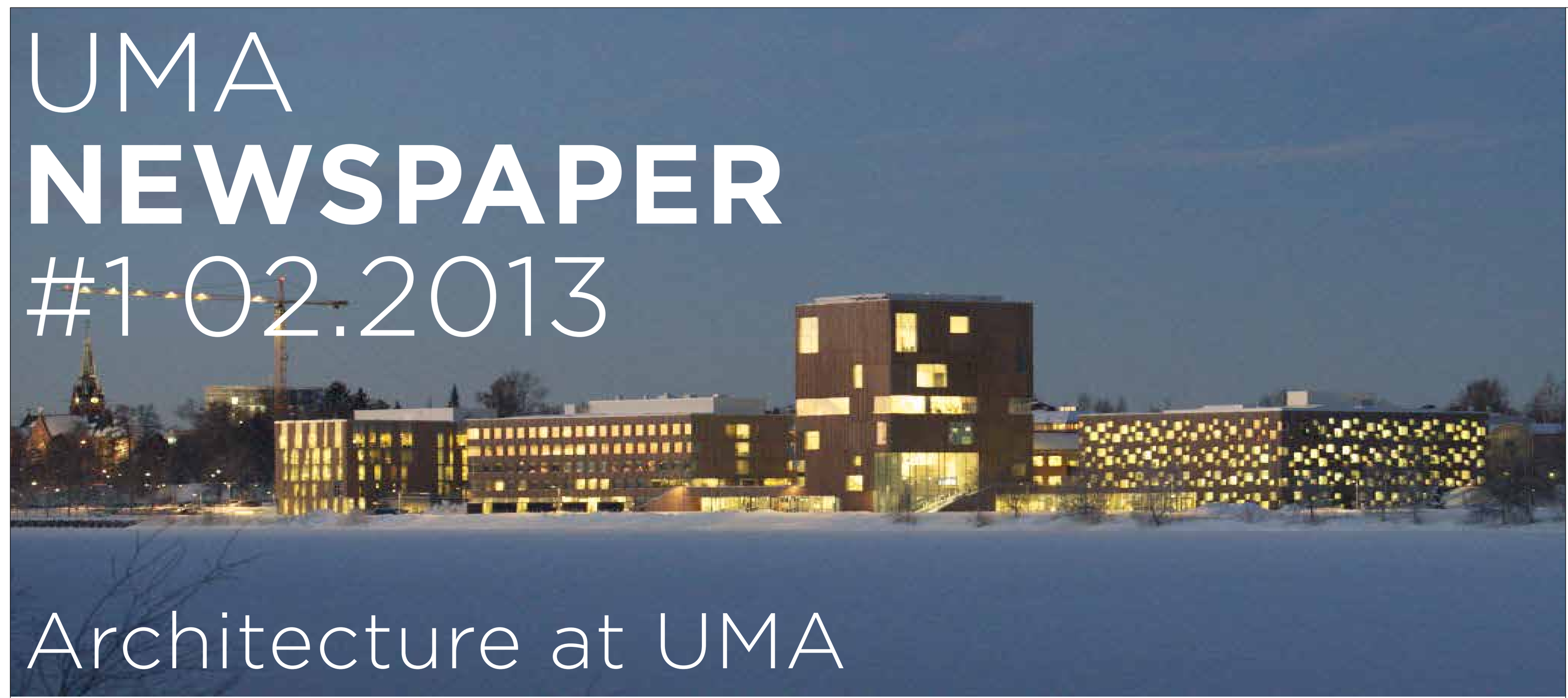
UMA NEWSPAPER #1 02.2013



Architecture at UMA

Art-Campus Umeå University with on the right the architecture faculty, January 15, 2013

What can you expect from the Umeå School of Architecture? From the students work and engagement in matters of architecture? From the research activities performed at UMA? From our public activities, exhibitions, publications and lectures?

Firstly, we have the ambition to make a difference! Of course we educate skilled and responsible architects that can work within a global society with a single goal – to improve it. Secondly, we have the ambition that the impact of research produced at UMA will improve the conditions in the profession, industry and in society by developing and demonstrating new ways of architectural practice. This is UMA's raison d'être. The European concept of architectural practice is in a crisis, which can be traced back to a basic question: What is the role of architecture in the society of today?

Since the program of the modern movement, and the inception of functionalism, it has been the assumption that architecture has had an implicit role in improving everyday life for people, and in developing scenarios for 'the good life'. This was evident in the work and agendas of leading architects in the first half of the twentieth century. Since then, we argue that architecture has slowly but consistently lost its relation to the social political quality of life.

This situation is characterised by the existing world crises, where growth is suspended, neo-liberal politics has failed, political structures are in shatters and the western concept of democracy has lost its global appeal. The architecture of today can not pretend to be participating in developing strategies or answers to the complex conditions arising out of this crisis.

Architecture has ceased to produce 'the dream of the good life' – it is failing to relate.

At UMA we believe that architectural practices should be developed with new scopes and values. Architecture can be an active and valuable contribution in new strategies for a better life, but this will demand the raising of new questions, studying best practices, developing transdisciplinary research and examining the consequences of architectural interventions. It will demand respect for everyday life conditions and the opening of processes and procedures of architecture. It will demand an explicit position on ethics and a will to see architecture as a political activity because of its impact.

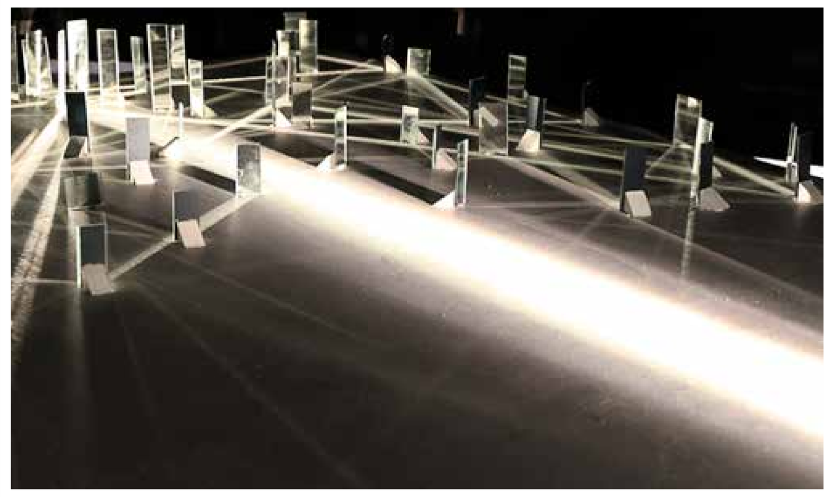
We will fulfil our ambitions through a Laboratory of Architecture. We will examine and investigate architecture through making architecture – not through simulating architecture. We will develop methods for involving locals – 'the user'. We will develop a discourse around architecture as an aesthetic practise and we will argue for a new ethics in architecture. A position of ethics that creates a political contract between architecture and culture, between the project and the user.

It is a strong ambition, because it addresses the lack of program, the lack of art and the lack of ethics that characterises the milieu of contemporary architecture as it currently exists. We have the position that the current crisis is not only a financial crises but also a structural substantial crisis in architecture and architectural production. Architecture re-examined: we have to re-imagine architecture and architectural practice and reformulate its raison d'etre in terms of its position and possibilities in society. It is our ambition to find new ways and strategies for architecture and architectural production.

This ambition to develop new positions includes involvement with the User, Politicians, NGO's, Industry and all stakeholders in the built environment. It includes working across cultures and across borders and nations. It includes raising public debates and it certainly includes networking and sharing knowledge and information.

One of UMA's key activities is to create an optimistic atmosphere of possibilities based on best practice and to establish a public discourse around architecture as an aesthetic practice. We regard the architect to be a public artistic intellectual, who has obligations towards society. We intend to demonstrate and develop this in series of open public lectures that are aired to the world through the UMA website. We look forward to you joining the debate.

PETER KJAER
RECTOR SCHOOL OF ARCHITECTURE



UMA1, Light workshop with Hugo Dworzak

Social integration. Check. What now...? Dharavi, India, 2012

UNDERGRADUATE PROGRAM IN ARCHITECTURE

UMA 1

– Architectural Utopias as a Driver of Architecture, and Dance Space
– Bachelors Project 1st year

JULIA TERNSTRÖM

In the first year we work with the theme of investigating and analysing space in architecture with extra focus on the bodily experience of space. By this we mean that we study space from the perspective of the human body and how the human body interacts with the world: How does space perform in relation to the body? How do the different senses effect our understanding of space? And how does scale and proportions effect our perception of space? By developing questions, rather than giving answers, the students are challenged to reflect and investigate conventional views of architectural space. How can we re-think the idea of what space is and how users are affected by our spatial intention?

BODY – SPACE – SCALE
By investigating existing spaces and sequences we allow the students to experience space through their senses, experiment with their perceptions and explore the relationships between body, space and scale.

SEQUENCE OF SPACE AND SPATIAL SCENARIO
Through spatial scenarios we introduce the idea of space as an active element in society. A scenario can be thought of as an imagined or projected sequence of events that contains several possibilities, several questions. With different narratives we construct a framework for a present or future scenario by projecting contemporary issues and imagining their probable development.

ARTISTIC APPROACH
By combining innovative skills, artistic methods, curiosity and experimenting we develop abstract working methods where the students learn to conceptualize architectural space. Many of the projects are realised at scale 1:1 full scale interventions, where the abstract idea arises from a concrete space; the imagined is tested in reality.

THE PROCESS
By focusing strongly on process, students develop basic tools to explore, analyse and represent their perceptions of space. The methods used deal with the development of a project from an abstract idea into a concrete reality. We work with a variety of methods to approach and question the intention of the project, exploring space through different medias and developing creative design processes. We work in a Laboratory where the students learn through experiences and think through production. We focus on the process rather than on an answer.

WORKSHOPS
During the synthesis project, workshops on light, material, acoustic, structure and conceptual movements (the dance) are incorporated. These workshops are then integrated into the synthesis project and are intended to challenge the students to rethink their approach.

UMA 2

– On the Platform of the City
– Bachelors Project 2nd year

LEDA VOUTSINA

Within the general objective of educating students in the theory, practice and communication of Architecture and Space, UMA 2 is structured on the basis of three interrelated and often overlapping issues:

The city, as a common platform;

The private – the public and their in-between relationship;

The interface, as a mediator of communication. These issues create the filter, through which we study and question the prevailing architectural techniques, in order to sharpen the student's spatial understanding and sensibility and to enrich their spatial vocabulary.

With the aim to propose an integrated and holistic way of thinking and acting within the field of architecture the three core issues role: They are **objects in focus** as well as **methodological tools**. This is a strategic decision in order to make the students aware of the complex, versatile and multi-parametric character of design. The students carry out semester-long assignments (ranging from housing projects to urban planning projects) as well as short-term workshops supporting the central assignments.

In the third and fourth semesters at UMA we deal with relationships and elements of composition of space, at different scales, in the context of the city. The focus of second year lies on how to approach a project, from the site analysis, concept development, production of architectural drawings, models and communication of ideas.

We approach the different projects of second year as parts of a chain, where each part prepares for and leads to the next one and all of them have the city as their common ground and reference. We form a methodological pattern through which we intend to have a holistic and multi-parametric approach, integrate the different aspects that affect design and encourage the students to think simultaneously on a variety of levels that relate back to the role of architecture in the city.

"Work in progress" redoing the housing project during the exhibition at Bildmuseet, Umeå

UMA 3

– Sustainable Urban Regeneration Strategies
– Bachelors Project 3rd year

RICHARD CONWAY, METTE HARDER

Today's architects act in a globalized world that is seeing an explosive growth in urban structures, resulting in one billion people living in slums and substandard housing. UMA3 explores and discusses the role of architect in this context through critical mappings and strategic interventions.

The underlying theme of UMA3 is to develop collaborative architectural processes from within existing cultures. UMA3 comprises of two phases that combine artistic and technical methods in an effort to develop interventions by combining research and design. The course culminates in the production of a Bachelors thesis project.

Phase one is primarily research based that commences with preparatory mapping workshops followed by an extended case study carried out in an informal settlement of a developing megalopolis. This year the case study took place in Dharavi, Mumbai where the students immersed themselves in the culture, society and rituals of the local residents, NGOs and community organizations. It is envisioned that Dharavi will also form the basis of the 2013–2014 investigation. The remainder of the first semester deals with the distillation and comprehension of key cultural narratives that will form the basis for an architectural intervention carried out in the second semester.

Phase two investigates different methods and theories to explore the material produced during the case study. Individual projects are explored through artistic and scientific workshops before being synthesized into an architectural intervention. During the process the students are encourage to develop their own personal approach to architecture through individual investigations with a view to progressing to the Master programs (LSAP & LiAi). The final Bachelors thesis project is presented through a written paper and visual material.

Currently UMA3 has links with Aarhus school of architecture, P.U.K.A.R., S.P.A.R.C., U.R.B.Z. and Reality Gives during the course of the Bachelors project and are actively seeking more partners for continued collaboration.

NEW SCHOOL OF ARCHITECTURE IN SWEDEN

Established in 2009 Umeå School of Architecture (UMA) is Sweden's newest Architectural School. Since its inception UMA has strived to develop an ethos that brings together the artistic, technical and theoretical strands associated to architectural practice and the wider built environment. Using the theme of a Laboratory of Architectural investigation UMA questions existing conditions and the role that architects and architecture plays within a sustainable society.

UMA champions an integrated holistic approach to this broad question and has strived to provide students with the required conditions to make this happen. UMA is housed within a purpose built facility where internationally qualified architects, subject specific teachers and leading industry figures are collectively training the worlds future architects.

UMA focuses upon the spatial consequences of the activity of architecture, including its non-Western territories. In contrast to just looking at architecture and its design as a rich self-referential discourse describing the object, . We believe architecture is about creating spatial repertoires, building details, infrastructural networks and landscapes that become operational through encounter and performance and not just about creating signature buildings, or autonomous monuments. It is this position that forms the heart of education and research at UMA. Traditionally, architectural institutions propagate sustainability from a politically correct perspective. In both the Bachelor and the Master laboratories for Immediate Architectural Intervention, Architectural Sustainability, and the PhD/Postdoc Research school for Relational Architecture, UMA investigates how aesthetic and spatial practices of architecture can both depict and enact social and political emancipation for the environment, the collective and individual in our urban age and its hinterland.

UMA is situated within the newly constructed Arts Campus, built on the banks of the river Ume. The campus includes the Umeå Institute of Design, Umeå Art Academy, Bildmuseet, HUMLab X and the Umeå School of Architecture. The Arts Campus is an international hotspot for education and research, where students from different fields meet and cooperate on a daily basis. More information at www.arch.umu.se

Umeå University is dedicated to providing a creative and engaging environment for students and staff. We offer a wide variety of courses and programmes, world-leading research, and excellent innovation and collaborative opportunities. We welcome you to join us here, where more than 4,000 employees and 36,000 students have already chosen Umeå University.

The school has been designed by Henning Larsen and White Architects: http://en.white.jkp.invid.se/Umeå_school_of_architecture

MASTERS PROGRAM IN ARCHITECTURE

An instant of one of the interventions by students at the Laboratory of Immediate Architectural Intervention

Laboratory of Immediate Architectural Intervention – LiAi

Apparatuses, Things and People in the Making of the City and the World

ALBERTO ALTÉS, OREN LIEBERMAN

At the Laboratory of Immediate Architectural Intervention, we believe that – in order to qualitatively transform the worlds we inhabit – our only option is to understand, critique, intervene in, and devise the various apparatuses that are enmeshed in our enactments of the world as human beings, and therefore as architects. We explore the possibilities of architectural practices that conceive and articulate diverse processes of community development and transformation.

Therefore, the Master's program is structured around the idea of architectural intervention, interrogated in relation to its duration and effects in and around the community where it takes place, indeed, in it its potential to create community. We define architecture not as an 'it' but as a process, or an apparatus; in our sense, architecture is a verb: to architect. Rather than refer to the (paradoxical) limiting of intervention's 'in-between', we posit a new concept: intravention. Intra's focus on the 'within' establishes intraventions as (already) a part of the spaces and times in which they are 'intravening'. When we 'intravene', we cut within the site we inhabit to conceive and construct it. Intravention also speaks about intentionality: one decides what the intravention includes or excludes. It is therefore an intensely political act, as well as an aesthetic one.

Our work questions one of architecture's apparatuses – the oft-persistent mirroring and representation of spaces of neoliberal agendas – and develops transversal, diffractive methodologies that produce effects in exchange with, and to transform, sites. The Laboratory interrogates an expanded notion of site: sites, as apparatuses, are made, not 'given'. Students 'make' and 'construct' their sites as they intervene, in relation with governmental agencies, diverse institutions, people, materials, things and other actors. Their projects are often developed in relation to or within non-western environments, which makes cultural understanding and research also essential to the laboratory.

Real local, regional, national, and global issues transverse the laboratory's practices of performative, immediate intervention in, and transformation of, space in 'real time and place'. Whilst the program´s approach can be related to certain artistic practices, it is rooted in an understanding of spatial conceptualization and production as the architect´s most important skills.

The Laboratory broadens the architect's range of activities, and empowers its community through its members' ability to actually make a difference. This making a difference entangles us ethically and politically in the world.

The program is led by Oren Lieberman and Alberto Altés, and includes a number of studio-based courses in which students engage in independent research and study, workshops, lectures, reading seminars, fieldtrips, and intervention/projects, often with the help of guest faculty and lecturers. The program is articulated with additional courses on technology, history and theory and is developed and run in collaboration with Walter Unterrainer, Thomas Olofsson and Roemer van Toorn, as well as with guest participations from local and international architects, artists, thinkers, lecturers, other faculty from Umeå Art campus, local institutions and public figures.

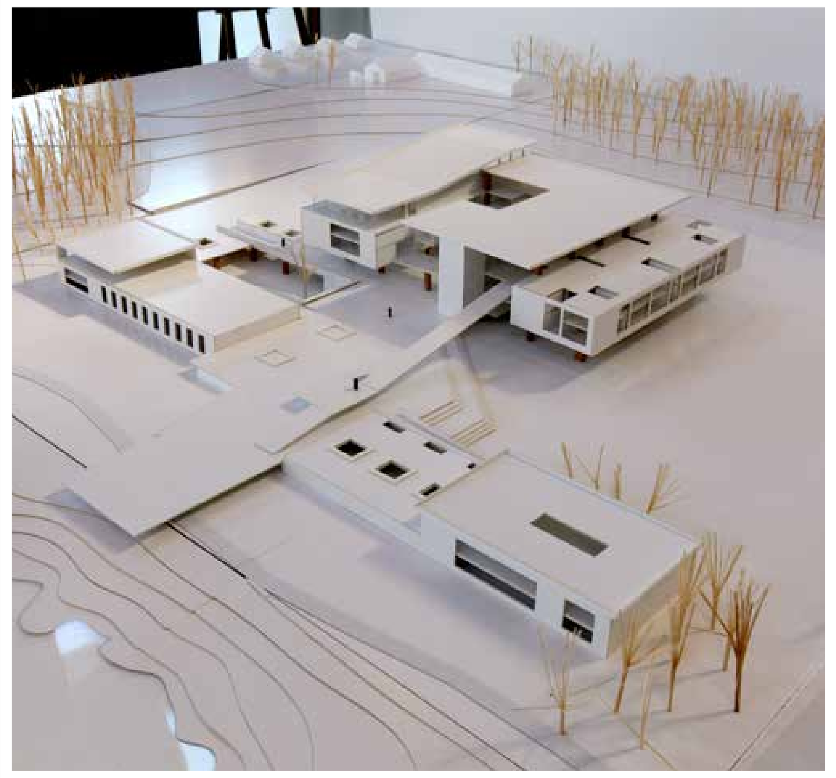
APPLY NOW

DEADLINE FEBRUARY 14, 2013

Unique Master Programs in Architecture:

- **Laboratory of Sustainable Architectural Production**
- **Laboratory of Immediate Architecture Intervention**

http://arch.umu.se/en/education/master-programmes



School as activator of public space, Holmsund, Sweden. Sangram Shirke, LSAP masters 2012

Laboratory of Sustainable Architectural Production – LSAP

Towards a Holistic Approach

WALTER UNTERRAINER

We define sustainable architecture as a spatial challenge, including cultural, social and economic sustainability. Applications of new technologies to rather conventional buildings do not create sustainable architecture as commonly suggested. We understand Cedric Price´s postulate ´technology is the answer, but what was the question? ´ as a fundamental criticism in the scope between spatial solutions and appropriate technology.

Many architects tend to reduce sustainability to energy efficiency and furthermore simplify energy efficiency to the energy consumption needed to keep a building comfortable. When ignoring building materials, production processes, social and economic aspects as well as historic and cultural contexts, we never build anything sustainable in architecture, which values more than a hollow marketing label. Sustainability is one of the most misused words of our time. Our consequence is not to avoid it but to fill it with substance! UMA considers Architecture an artistic discipline. This includes non-scientific, non-measurable and emotional aspects of experience. In contrast, environmental and economic sustainability is about resources and about the impact of our buildings on and in the environment. This is widely measurable, though very complex, often existing methods are under developed or non existent which we see as a great potential for investigation. While good architecture touches the heart, sustainability must be proved and not only proclaimed.

We believe, that even the state of the art is far away from being good enough for producing a truly sustainable architecture. Intensive investigations, research and inventions of new approaches and advanced solutions are needed for further progress.

This is what a laboratory should be about, thinking outside the mainstream and outside known parameters. We started research to contribute to the development of a consistent theory for sustainable architecture. We focus on the conjunction between art and science, and we provide the tools and equipment for testing and evaluating the environmental and economic impact of projects developed in our school.

The impact of buildings on our environment, their life span and their social acceptance are decided on all scales: from urban scale down to site specific context, to the actual building volume including its constructive and material decisions integrating the executed details. LSAP demands a holistic approach, which includes working in all those scales and understanding how they affect each other.

Umeå School of Architecture is geographically situated in the sub arctic region of Sweden, one of the most demanding climate conditions within Europe. From this setting our international staff, excellent networks and collaborations with other Universities and institutions in and outside Europe bring us to the centre of international activities in the field of radical developments in sustainable architecture.

Architectural Technology

THOMAS OLOFSSON, ALLAN GREVE

At UMA we examine architectural technology as an integrated part of the semester projects. The technology program consists of a series of courses and workshops that take place within the context of students proposed projects. For the bachelor and master education we introduce technological topics through the following practical workshops and theory seminars: Climate Responsive Design, Structure, Building Physics, Light, Acoustics, Theory of Architectural Technology, History of Architectural Technology, Technological Utopias & Dystopias and Materials.

Each technology course is developed in relation to the curriculum and gradually increases in complexity over the bachelor and master education. Preparation courses lead up to the actual workshops followed by further studio tutoring strengthening the integration of technology with the semester projects. The preparation courses provide students with the basic platform of academic knowledge, and falls in the form of lectures, reading material, analytical assignments and practical exercises. The preparation courses also teach specific analogue techniques such as drawing, model making and craftsmanship techniques. We strategically invite external experts in order to gain situational knowledge from industry. Hence the preparation courses provide the academic knowledge needed to engage with the actual workshops on a both an academic and practical level.

All technology workshops are developed and executed by UMA in close collaboration with leading practitioners within the field. We look to strengthen semester assignments by integrating structure, light, acoustics, materials, climate responsive design strategies and building physics. This integrated method of teaching technology helps students distil abstract, artistic and critical reflections into concrete measurable proposals. By integrating Architectural technology with semester assignments students examine their project at variety of scales. Students work with models as well as concrete and detailed models and drawings ranging from 1:1 – 1:20 which are often developed simultaneously. This gives room for precision in discussions, reflections and critical assessments throughout the semester. The integrated technology course focuses primarily on research and analytically oriented investigation and design methods. .

The people and companies who teach technology and collaborate with UMA are. 1) Haascookzemmerich (Germany). Collaboration on Climate Responsive Design, Director & architect: Martin Haas, 2. Transsolar Klimaengineerung (Germany), Collaboration on Climate Responsive Design: Engineer: Markus Krauss and Helmut Meyer, 3. AKT (UK), Collaboration on Structure, Engineer: Carlo Diaco and Director & engineer: Hanif Kara, 4. 3XN (Denmark), Collaboration on Techtonics, Director & architect: Kasper Guldager. 5. WoodenLeg (Ireland), Collaboration on 3D and prototyping, Director & architect: Robert Skoczylas, 6. Reichel Schlaier (Germany), Collaboration on Climate Responsive Design, Director & architect: Peter Schlaier, 7. ERCO (Sweden & Germany), Collaboration on light research, Director: Johan Elm, Engineer: Sebastian Wikner.

Architectural Theory

ROEMER VAN TOORN

Theory is no longer theoretical, when it loses sight of its conditional nature, takes no risk in speculation, and circulates as a form of administrative inquisition over the world paralyzing all of us practitioners.
TRINTH MINH-HA

As citizens of a free society, we have a duty to look critically at our world. But if we think we know what is wrong, we must act upon that knowledge. Philosophers have hitherto only interpreted the world in various ways; the point is to change it.
TONY JUDT

Don't *just* Excavate Reality Change it! Reworking of Expedition Equipment, Carsten Höller, 1995.

Critique has become the primary mode of practicing theory. A growing dissatisfaction with the political capacities of critique is emerging facing the many crises in our world today. The persistence of melancholy as a primary affect of much contemporary theory derives from the recognition of this inability of critique to fulfil its transformative promises. And yet such expressions of dissatisfaction with critique are generally not accompanied by propositions of a different practice of theory as political intervention. With my plea for the architect as public intellectual I look for an optimistic critique – a new theory - that projects alternatives with a passion for the real. This means that we need a new model for theory and the role of theorist that aims at a social project that is both after independence (autonomy) and new idea of democracy.

At the UMA faculty of Architecture, we see theory not only as a system of ideas intended to reflect, but – as in the Greek meaning of *theoria* – to speculate and contemplate – to develop a view and practice of action that reaches outside the limits and boundaries of accepted fields and methods, hybridizing them, inventing new categories and new modes of experimentation that includes the rewriting of history from novel and actual perspectives. In short what we look for is a new social and political theory able to confront the urgent questions of the future, one that develops speculative spatial and aesthetic models, and asks what it could mean to be Modern today within the very domain of praxis. Reality demands a theory, and those ideas should include experiments how architecture could indeed contribute making our world a better place. How a new idea of democracy could be enacted in our globalized world on different scales by means of architecture is the question. In order to continue this unfinished project of modernity (Kant's question "What is Enlightenment?") we also have to mobilize history, create an "effective" history that cuts through the past on the look out for social experiments, by means of a much needed conceptual framework (theory) that enables architects to address the urgent and potential issues of our world today. Not only reflection – looking backwards – but speculating what could be projected is an integral and essential part of every theory research at UMA.

Communication as Expressive Reflection

AMBRA TROTTO

Communication, as it is practiced at UMA Laboratory of Architecture, unfolds on an axis that has two directions. On one side, it projects to the world as an expressive form of presenting activities and acquired knowledge. On the other direction, it works as a generative tool for design, since it caters for reflection on-, for- and in- action. Communication aims therefore both at reflecting on the design process and at presenting outcomes.

The theoretical foundation of this approach lies on those philosophical streams, which endorse a sensual engagement with the context. Our work is based on the understanding that the world makes sense because we can act in it and, especially, we can transform it, through Making. The privileged interface, with which we combine the perception of the world with the skill of transformation, is the hand. The hand allows us to repair, build and sketch. These actions elicit, at different levels, the embodiment of factual knowledge (where factual is meant literally as "what has been made"). Each action allows a different degree of ambiguity and space for interpretation and each is focal to design.

This thought permeates our teaching at UMA Laboratory of Architecture and it manifests itself in the field of Communication. Techniques for sketching and building are provided on a regular basis, to assist students in their understanding of the world´s complexities and project transformations on the status quo. Students are urged to use these techniques and to work through a range of scales of modelling, since each scale produces a different level of understanding of the project and triggers new spaces for designing. Equally, we strongly encourage the construction of 1:1 experience-able models, to support repeated moments of perception/conception throughout the design process.

The model that students follow during the design process, aimed at reinforcing cycles of reflection-on-action, is the Reflective Transformative Design Model. This model insists on fast and frequent iterations, which go from making and concretizing to analysing and abstracting. Through these cycles, a social transformation is envisioned and partial and definitive outcomes are validated in context.

Students are regularly required to reflect on their design actions and present their reflections as a combination of different media, which embed distinct layers of meaning. These reflections are eventually collected into students' portfolios. The students are motivated to reflect on their development, their identity and their vision, and they are asked to ground their statements with examples drawn from their ongoing projects. Students are encouraged to use the latest digital media, such as iBooks or interactive PDFs, to present their portfolios. The same goes for teachers, who present the School´s prospectus both in digital and interactive formats, and in traditional analogue formats.

Architectural History

KATRIN HOLMQVIST-STEN, JOHANNA GULLBERG

Knowledge in the field of architectural history is essential for every architect who wants to make a difference in the built environment. Our ambition is to demonstrate that architectural history is connected to the making of architecture. Carrying out studies of historical examples increases the students' curiosity and ability to investigate other architectural references as well as their own architectural designs.

The architectural history course is concerned with investigating architecture of the past, its historiography and to understand these as part of history in a broader sense: To outline the development of architecture as a dynamic process within the society. The field of architectural history is present in the curriculum during the first three years of the Architect Programme at UMA. In the first year of the course architectural history deals mostly with the 20th century: Modernism, Rationalism and Expressionism. The aim is to investigate how the present is engaged with the past and how architectural history can be used as a way of rethinking architecture by analytical practice and close readings of texts. Examinations within the course explore writing as a tool for the architect: Techniques in constructing an argument, creating positions of critique and positions to reflect upon architecture within different written genres are explored.

The history courses within the second year include lectures and literature that contain overviews of Western architecture – built structures, cities, and public spaces – from Antiquity to the present. Each student also makes case studies with the aim of understanding for example rituals in a public space or proportions of a built structure. The case studies are made with tools such as drawings, models and collages. In literature seminars, students are trained to read and reflect through speaking. The literature read discusses subjects such as the relation between history and practice or the notion of the public realm. The course also includes investigations of urban spaces during a trip to a large city.

The third year course focuses on the megalopolis, large urban structures within the world. The aim is to understand how the megalopolis has developed and to learn how politics, economy, religion and culture have influenced the urban environment during time. The investigations are made partly in relation to the projects in field conditions such as Mumbai, which also implies a non-Western perspective of architecture and city planning.

PHD PROGRAM IN ARCHITECTURE

The recent economical crisis marks the beginning of a return to full-blown history

Research at the Faculty of Architecture

Towards a Relational Architecture

PETER KJAER, THOMAS OLOFSSON, PER NILSSON, ROEMER VAN TOORN

Something forces us to think. This something is not an object of recognition, but a fundamental encounter.
GILLES DELEUZE

There exists no "reality" prior to the event of communication, in which perception and agency are never separated. There is nothing outside situated relations, no being other than being-through-communication and being-in-relation. The world constitutes itself, so to speak, from meridian point of encounters.
ANSELM FRANKE

The theme Relational Architecture relates to the ambition at the architecture faculty to critically think through Modernity and its political, economical and social consequences in order to show that the works and methods we develop and discuss will have different cultural implications than the ones handed down by the prevailing order. The research programme and its lecture series, therefore is emancipatory, striving for opening up space for original participation and dialogue rather than closing it off through functionalism and its descendant The International Style of Architecture.

It is becoming clear to the social sciences, architects, designers, and artist that space is more complex and dynamic than previous formal models allowed. Ideas about spatiality are moving away from reading physical objects and autonomous forms towards the variety of territorial, political and psychological social processes that flow through space. The interrelationships amongst things in space, as well as the effects that are produced through dynamic interaction, are becoming of greater significance to intervening in urban landscapes than soley compositional arrangement of objects and surfaces. Now that relationality, networking, connectivity and other dynamic experiences in our heterogeneous time effect the nature of the architectural project – its conception, procurement, construction and use but also its shape, image, materiality and aesthetics – we have to start to analyse, judge and create projects on the basis of the inter-human relations they represent, produce and enact in our global cultural industry.

Although the urban, neoliberal, and modern everyday is pushing towards increased homogeneity in daily life, the irreconcilable disjunctions born in our generic city full of anachronistic interstices make it impossible to think of modernization as only negative. Michel de Certeau's work confirmed the impossibility of a full colonization of everyday life by late capitalism and stressed that potential alternatives are always available, since individuals and institutions arrange resources and choose methods through particular creative arrangements from within their generic condition. It is precisely these unpredictable situations of co-existence that should be of interest for the relational architect, designer and artist. It is here where modernity revolutionizes itself through the complex overlapping of co-existing realities. It is these realities the relational architect, designer and artist wishes to engage with, without ever wishing to finalize them. We, as space makers, should ask ourselves the essential question what "modern" could mean in this complex global culture. Or in other words, how we as architects, designers and artist could help create conditions of "situated freedom" for both the collective and the individual now that globalization is total, and neo-liberalism has no answers to confront the disasters it created on the level of the city, the landscape (ecology) and humanity as a whole.

RESEARCH ENVIRONMENT
The research environment in Relational Architecture consists of specifically focused subthemes:
1) Resurrecting Chora. Aesthetics and Sustainability in Architecture, **2) Aesthetics as a Form of Politics**. From Fresh Conservatism to Radical Democracy, **3) Passion for Reality**. Unpredicatable Emancipations Renewing Society from Within, and **4) Relational Architecture and Architectural technology**. In 2013 four more Ph.D researchers will start their research besides the ones who started in 2012.

See also: www.arch.umu.se/en/research/phd-applications

Revolutionary bodies transformed the semi-finished building into the image of revolution. 1978, Liberty Street, Tehran

PhD Research

In Search of Utopia in the Silent Rebellion

SEPIDEH KARAMI

This project considers the rethinking of architecture in our segregated and fragmented cities, which have been affected by the production of capitalist space. Informality in urban spaces emerges as the flipside of this exclusion to reclaim the right to the city. The research discusses that the urgency of the related discussion about informality does not end and is not limited within informal structures. However what counts is the encounter of and the relation between informal and formal worlds. There are "Ands" in the urbanity of today that not only separate or connect isolated realities but also engaged in an articulating logic. The "Ands" between formal and informal represent an everlasting relation and space, which the research refers to as "spaces of silence" inspired by Saskia Sassen. Hence, rather than a border or dividing line, there is always a spatial relation between formal and informal worlds.

This research, starting from informality in urban spaces, focuses on the relation between the formal and informal. It investigates what forms of emancipation emerge in the encounter of formal and informal worlds, and how practices of architecture enhance and mobilise these emancipating potentials through different forms of encounter, exchange and dialogue between social classes. The projects intention is to reveal and communicate a social and human alternative to the fragmented and segregated cities we are currently living in.

This PhD is a part of a research environment in Relational Architecture, and focuses specifically on the subtheme Passion for reality.

Media Representations, Central China Television (CCTV), Beijing, 2012

PhD Research

The Possibility of Emancipating Architecture – Categories of Estrangement –

KATJA HOGENBOOM

A new social commitment and engagement is needed in architecture given the current crisises, lack of social responsibility in architecture, and society as a whole. This research work argues that categories of 'Estrangement', such as subversion, reflexivity, and the absurd, can create possibilities of emancipation, surpass the cliché, and in turn activate the spectator. Alongside tracing the tradition of these different strategies (and techniques) from the perspective of liberating estrangement, the project critically examines a variety of canonical contemporary architectural projects including OMA's recent CCTV building in Beijing.

Besides a theoretical reflection, the research project will create an atlas of examples; case studies that show, without becoming a prescriptive manual; how spatial and aesthetic techniques: (devices such as: windows, facades, trajectory, colour, the envelope, plan section) of different scale, from object to city park, through their estranging potential, mobilise/ provoke/ install emancipating alternatives. What kind of situated freedoms, within complex conditions, can be created is one of the key questions of this research. To summarise, the research seeks to identify a micro-politics of change that reinvent the idea of publicness and privacy through an estranging and spatial aesthetic that provide the ground for enactments of new forms of emancipation.

This PhD is a part of a research environment in Relational Architecture, and focuses specifically on the subtheme Aesthetics as a Form of Politics.

EVENTS

Rethinking the Social in Architecture A Research Symposium by Architecture in Effect

February 6, 7 and 8, 2013

ORGANIZING COMMITTEE: Katja Grillner, Sten Gromark, Helena Mattsson, Mattias Kärrholm, Erik Sigge, Roemer van Toorn

The "recent" economical crisis has led to a full-fledged political and social crisis. In Europe new antagonisms and struggles are developing over the defense of the welfare state and the programmatic exclusion of large groups of people from economic activity and political participation, and fears of an ecological disaster that awaits us of us has turned into a realistic projection.

With the collapse of the banking system we stand at the beginning of a return to full-blown history. A return to history that has not only led to a renewed interest in radical ideas and politics developed in the past, but also marks a beginning in search of new forms of sociality (including developing a new kind of cartography possible of mapping the many arisen controversies). To also rethink the social within architecture is thus an issue of utmost urgency.

The symposium Rethinking the Social in Architecture are structured around three topics:
• The Welfare State and Beyond are exploring where we are, where we have been and what is becoming. What is the role of the state, the private, the public, and the commons?
• Towards New Subjectivities are exploring transformative agencies; the individual, the body, the collective, the fictional, the real. Spatial identities, across or against, differentiating markers like gender, race, ability, economy, location, will be investigated.
• The Politics of Things are exploring the politics of the object and its content, as well as relational thinking – how the object knits, directs, actualizes and enacts the political. How might form become capable of thinking?

Over the three days the invited keynote lecturers – **Dana Cuff, Anne Lacaton, Constantin Petcou, Doina Petrescu, and Michelle Provoost** – will reflect on and discuss these questions together with researchers from Architecture in Effect, ResArc, and beyond, that in thirty-five papers will present the results from their current research projects. In addition to this among our international guests are **Tahl Kaminer, Hilde Heynen, and Jane Rendel**l who will be joining and present their views on the importance of addressing the social in architecture.

The symposium Rethinking the Social in Architecture is arranged by Architecture in Effect, a strong research environment in Architecture Theory and Methodology funded by The Swedish Research Council Formas.

www.architectureineffect.se

Archidoctor Universalis Past, Present and Future of PhD Education in Europe

Conference

March 12, 13 and 14, 2013

ORGANIZINGCOMMITTEE: Jüri Soolep, Peter Kjaer, Thomas Olofsson, Roemer van Toorn, Johanna Gullberg

The Higher Education of Europe has changed tremendously since the Bologna Declaration was signed. One of the results of the transformation is the renewal of doctorial studies. When the two-cycle education of under- and graduate levels has become quite universal, its final destination – the third cycle in doctorate is still emerging. Here both the traditions and innovations intertwine, different research cultures run parallel and three letters standing for doctor philosophiae can mean several different things, especially in architecture.

Although Bologna Declaration mentioned doctorial studies only once – the constitutive elements of it:

- Common framework of readable and comparable degrees
- Undergraduate and postgraduate levels in all countries,
- ECTS-compatible credit systems,
- The European dimension in quality assurance. All these structural elements do shape the structure of doctorial programmes.

One can note several trends in doctorial education of Europe. Sometimes they are opposing sometimes parallel. It can be seen that in some cases the doctorial programme has become more "taught" course of third cycle where the goal of original magnum opus has disappeared. In some cases it has become formal obligation for architects who want to teach in universities. In some cases the creative and original artwork of architecture overwhelms the research direction.

We have an ambitious plan to organise a seminar to discuss the matters of doctorial education in architecture for Europe. There have been several interesting programmes like Villard de Honnecourt in Venice or Unthinkable Doctorate in Brussels. There is the practice of several national doctorial schools. We want to know what happens in different directions of Europe and beyond. We want to establish networks and know more about it.

So we have asked several schools of architecture to join in with presentations and round table discussions to shed some light to the processes unfolding before our eyes. The conference will take place under the ENHSA program and is hosted by UMA School of Architecture and Riga Technical University.

The conference will be arranged as a working party. Several schools and speakers are invited to present. The presentations and round table discussions will be documented and published as conference proceedings.

Updated information can be found on the website: www.arch.umu.se

Exhibition Communitas Bildmuseet

18 November, 2012–10 February, 2013

CURATOR: Cecilia Andersson

How can we dialogue with the city? What ideas and methods are available to create a better city? Who decides the city's future development? Can we find ways to make the city ours, even if only momentarily? The exhibition Communitas aim to inspire, create awareness and debate about the city as our common living space.

Umeå is currently undergoing major changes. New buildings crop up and 2014 the city will host the European Capital of Culture. How can we relate to the changing city and how can we find the tools that make it ours? The exhibition Communitas at the Bildmuseet opens the discussion about what kind of cities we want to live in.

Communitas presents some of the ideas and methods that are being elaborated around the world in order to create better cities. The exhibition provides examples of artists and architects visionary ideas about possible urban futures. Included are experimental strategies, playful interactions along with openness towards untried and innovative approaches formulated for the city and its inhabitants. The word Communitas is Latin and refers to a society where people are equal, or to the very spirit of community.

The artists and architects involved in the exhibition are Baupiloten (Germany) Jimenez Lai (USA), Jordi Colomer (Spain), Listen to the City (Korea), Myvillages.org (Germany, Netherlands, UK), m7red (Argentina), Royce Ng (Australia), PKMN (Spain) and Rakett (Norway).

Sunday 20 February, 2 pm presentation by curator collective Rakett, Oslo and the artist group Expodium, Utrecht.

Sunday 20 February, 4pm departure from Bildmuseet main entrance. Evening walk with Expodium.

Thursday 31 January, 7pm, School of Architecture. Lecture by Eyal Weizman.

Sunday 10 February, 2 pm, 3rd floor gallery. Film screening, book launch and presentation by Eunseon Park, Listen to the City, Seoul.

Sunday 19 May at 2pm, two site specific installations by Felice Varini. The opening takes place Sunday 19 May at 2pm and the artist will make a presentation.

bildmuseet.umu.se/english/exhibitions/exhibitions-2012/communitas/

CALENDAR

FINAL REVIEWS

UMA 1
Final Reviews Spring Semester 2013
May 2, 3 – Dance space
June 5 – 1:1 space

UMA 2
Final Reviews Spring Semester 2013
To be announced

UMA 3
Final Reviews Spring Semester 2013
Undecided but will occur between the 3rd and 7th July 2013

Master LiAi
Final Reviews Spring semester 2013
June 3 – LiAi Master's Thesis Deadline and Handin all Material
June 4 – LiAi 8 Final Review
June 5 – LiAi Master's Thesis Defense

Master LSAP
Final Reviews Spring semester 2013
May 31 – LSAP 8
June 3 – Master Presentation June 3rd

PUBLIC LECTURES

January 31	**Eyal Weizman**	at 19.00
February 14	**Iain Borden**	at 19.00
March 4	**Eugen Schuler**	at 17.00
March 7	**Jon Goodbun**	at 19.00
March 14	**Tom Woolley**	at 17.00
March 25	**Bart Lootsma**	at 19.00
April 16	**Per Nilsson**	at 19.00
April 25	**51N4E architects**	at 19.00
May 2	**Jeremy Till**	at 19.00
May 7	**Lars Lerup**	at 19.00
May 23	**Roemer van Toorn**	at 19.00

SYMPOSIUM/EXHIBITION

February 6, 7, 8
Rethinking the Social, Umeå

March, 12, 13, 14
Archidocter Universalis, Riga

Until February 2013
Communitas Exhibition, Bildmuseet, Umeå

Updated information can be found on the website: www.arch.umu.se.

UMA STUDENTS

UMA 1
Albin Karlsson, Alexander Hultman, Andreas Vestlund, Anna Kassberg, Anna Kristinsdottir, Annika Nalin, Anton Ljungdell, Carl Arvidsson, Caroline Mellberg, Cecilia Hansson, Cecilia Kolm, Christoffer Hansen, Clara Harlin, David Turdell, Desiree Hällberg, Ebba Nyberg, Emelie Lindmark, Erik Nord, Filip Axelsson, Hanna Skog, Henrik Wrennö, Ida Wressel, Jens Alexandersson, Jessica Nilsson, Joar Mattson, Johanna Andersson, Johanna Lång, Johannes Ellebrant, Jonathan Mårtensson, Julia Hannu, Kim Lidman, Klara Jonsson, Klara Kohls, Linnea Carlberg, Linnea Larsson, Ludvig Widman, Magdalena Salmi, Maja Dylin, Malin Holmblom, Marcus Berggren, Maria Hansdotter, Maria Källström, Marie Andersson, Mattias Kallin, Max-Leonard Ryden, Mika Sinclair, Miriam Gottfarb, Moa Kengården, Nellie Johnsson, Oscar Forsman, Oskar Simann, Rasmus Wilhelmsson, Rebecka Törngren, Robin Larsson, Sara Gibrand, Sofia Wettainen, Stina Ahlqvist, Tania Rönnbäck Haitto, Tobias Jansson, Viktor Lindström, Viktoria Ottosson, Ylva Schutte

UMA 2
Johan Andersson, Eric Bengtsson, Johan Bernmark, Johan Bidö, Oscar Björkqvist, Carl Elgenstierna, Björn Englöv, Markus Hanning, Andreas Häggblom, Oscar Härleman, Andreas Jonsson, Fritjof Kyander, Jakob Lif, Måns Lundberg, Johannes Nilsson, Kaj Norsberg, Johan Nord, Gustav Ridderström, Viktor Sjölander, Anders Thelaus, Krut Zetterlund, Johanna Boström, Louise Branting, Johanna Bäckman, Anna Carlsson, Felicia David Reppen, Linn Efvergren, Lynnita Eriksson, Ann-Christine Forsberg, Ebba Fransson Forsberg, Louise Hansson, Tove Heijel, Petra Henriksson, Therese Hägglund, Amanda Härdh, Isa Håkansson, Hanna Ivansson, Katarina Jensen, Hanna Johansson, Hanna Karlsson, Josefine Knudsen, Daniela Lamartine, Jenny Lindberg, Helena Lorentzdotter, Maxine Lundström, Christina Lövald Hellberg, Klara Nero

UMA3
Andreas Nielsen, Andreas Sjöberg, Anna Bygden, Anna Lagercrantz, Annika Erikson-Lindberg, Astrid Steen, Edvin From, Emma Gellerbring, Erik Mårtensson, Fariba Bezaghian, Gustav Hamlund, Jacob Edvardsson, Jessica Larsson, John Grundström, Jonna Ekholm, Josephina Wilson, Julia Groth, Karen Höstmark, Karin Stenström, Kristina Jermer, Lisa Säfsten, Lotten Drakman, Love Brostedt, Maria Wikström, Miriam Aroch, Miriam Diamant, Nina Larsson, Nina Maanmies, Paulina Jaén, Pia Larsson, Rebecka Gunnarsson, Rebecka Lind, Sandra Eliasson, Sofia Pettersson, Sofie Samuelsson, Stina Johansson, Stina Olofsson, Tove Wennberg, Viktor Johansson

LIAI MASTER STUDENTS
Anna Misharina, Audingas Sumskas, Erika Henriksson, Johan Marklund, Kimberley Beauprez, Kirstine Skuym, Sofia Sjölin, Tobias Westerlund, Veronica Gerini, Paula Idun

LSAP MASTER STUDENTS
Frida Gammelgard, Sander Riis, Stefan Sterlich, Ali Reza Dossal, Anahid Behzadnia, Arno de Ryst, Faina Tyagay, Jayson Young, Karin Olsson, Panagiotis Manolas

UMA PHD RESEACHERS
Sepideh Karami, Katja Hogenboom, Janek Ozmin

UMA STAFF AND FACULTY

RECTOR
Peter Kjaer

HEAD OF DEPARTMENT
Katrin Holmqvist-Sten

DIRECTOR OF STUDIES
Mette Harder

BOARD OF DIRECTORS
Peter Kjaer, Staffan Andersson, Ulf Wiberg, Britta Lundgren, Eva Nygren, Örjan Wikforss

DEAN AND PRO-DEAN FACULTY OF SCIENCE AND TECHNOLOGY
Åsa Rasmuson-Lestander, Staffan Andersson

PHD SCHOOL AND SCIENTIFIC COMMITTEE
Peter Kjaer, Thomas Olofsson, Roemer van Toorn, Oren Lieberman, Katrin Holmqvist-Sten

EDITORIAL BOARD
Roemer van Toorn, Ambra Trotto, Peter Kjaer, Katrin Holmqvist-Sten

FACULTY UMA 1
Julia Ternström, Allan Greve, Richard Holland, Woytek Przywecki, Janek Ozmin

FACULTY UMA 2
Leda Voutsina, Anton Shramkov, Mette Harder, Jüri Soolep

FACULTY UMA 3
Richard Conway, Thomas Hilberth, Mette Harder, Sangram Shirke

FACULTY MASTER LIAI
Alberto Altés, Oren Lieberman

FACULTY MASTER LSAP
Walter Unterrainer, Jüri Soolep

(INTER)NATIONAL GUEST FACULTY BACHELOR AND MASTER PROGRAM
Isaac Marrero-Guillamón, Israel Casanovas, Roger Tudó and Claudi Aguiló, Susan Kelly, Heidi Sohn, Joan Vila-Puig and Elvira Pujol, Aida Sánchez de Serdio, Per Nilsson, Javier Rodrigo, Francesco Apuzzo, Axel Timm, Linda Stoian Cassens, Roland Spolander, Olle Forsgren, Katja Hogenboom, Peter Kjaer, Miguel Angel Rosique, Esther Escribano Rivera, Johan Berglund, Rutger Sjögrim, Richard Holland, Juan-Luis Valderrabano-Montañes, Roemer van Toorn, Thomas Olofsson, Ambra Trotto, Joost Hartwig, Lone Fejfer, Eugen Schuler, Madeleine Eriksson, Tom Woolley, Stefanie Eisch, Kristin Palmqist, Behzad Khosravi, Jo Moen, Lars Westin, Hanne Tine Ringe-Hansen, Christian Altmann, Annika Nordlund, Katarina Eckerberg, Hugo Dworzakk, Sofia Bilvik, Jönsson Leif, Sepideh Karami, Ingrid Allard, Heli Rosendahl, Geza Fischl, Petra Wadström, Hubert Riess, Steven Fruitman, Michael Éden

TECHNOLOGY
Thomas Olofsson, Allan Greve

ARCHITECTURAL THEORY
Roemer van Toorn, Per Nilsson, Ambra Trotto, Anton Shramkov

ARCHITECTURAL HISTORY
Katrin Holmqvist-Sten, Jüri Soolep, Johanna Gullberg

STAFF ADMINISTRATOR
Charlotte Jonsson

COMPUTER TECHNICIAN
Sven-Erik Hilberer

WORKSHOP TECHNICIAN
Håkan Hansson

ECONOMY
Ingela Westerlund

TECHNICIAN
Kent Brodin

ECONOMY ADMINISTRATOR
Monica Granberg

CLEANING
Yehgeda Girmay

ADMINISTRATOR OF STUDIES
Sara Widmark

UMEÅ UNIVERSITET

DESIGN: PLAKAT. PRINT: JOMA 2013