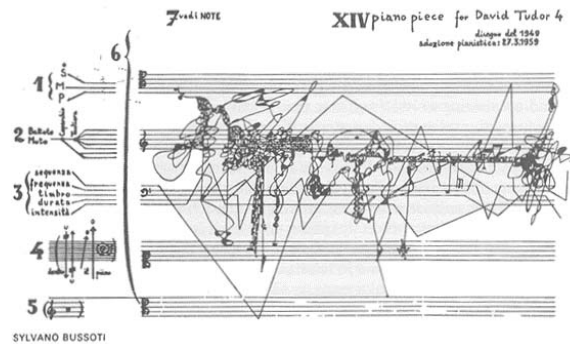


The Master Study at dpt. 3



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Wellcome

Architectural projects are visions of a better world.

The intelligent and artistic architectural proposal often move accustomed perceptions of the limits of the possible. It is part of our culture, and thus vital in the formation of a responsible society, whose possibilities are open to all of its citizens. To be an architect is to participate engaged and critical in this development. It is to contribute with knowledge, tools, sensitivity and artistic integrity. It is to propose better buildings, landscapes and cities.

But architects do not build houses. They do not erect cities, dig out gardens, cast concrete, produce tiles or assemble components. Others do.

The imaginations of architects will only be the imaginations of society, if they are deeply rooted with those who produce, build, live their lives in, extend, restore and demolish them. To be realized, the architectural project should not only be understood, it has to be a shared endeavour in its entire network. To take the role of the architect requires that you walk with ease in all of the networks and phases of the building process, and that you

have the courage to form and pursue artistic concerns. It is profound architectural competencies to be able to empathize with and be knowledgeable of real needs and to be able to translate them to sensuous and intelligent architecture.

As an architect you are obliged to develop matters of vital concern and artistic nerve. And you have to acquire the skills, the knowledge, the tools and the will to develop architectural expressions through participation.

The interesting questions you have to ask yourself are: Which dreams of the good life is at stake in my project? How do my project affect the surroundings? What kind of atmospheres should it convey? Who is going to realize it, inhabit it? How, and due to what will it convince? Which traditions and technologies is it based on? What do I need to learn in order to develop the project?

At dpt. 3, the ambition at the Master's Programme is to educate architects with the abilities to strengthen the networks of architecture in all its phases, in all of its lifetime. Strong networks are the wings of a shared vision - architects unfold it and make it fly

As an architect you are obliged to develop matters of vital concern and artistic nerve. And you have to acquire the skills, the knowledge, the tools and the will to further architectural expressions in participation.

to a Reality Check, that:

requires:

- precense, wide open senses and a profound curiosity and sensitivity towards the world
- concentration and a huge volume of work
- the ability to express yourself in architecture graphically, in words and texts and in models and diagrams
- the will to further development of your personal methods of work in order to handle the complexities of architecture
- artistic precision in your expression and the urge to develop architecture with the ability to affect
- commitment to obtain and apply the relevant knowledge in order to develop well-argued solutions
- the courage to let go of what is once achieved in order to make an even better project
- personal engagement in the relationship between the architectural project and its networks of users, clients, contractors, manufatures, the public, the site and the city
- deep concern for a world in trouble
- ability to cooperate. The study is primarily based on the development of the individual project, but the ability to contribute to, and take advantage

of cooperative work is a must

- a serious and engaged study in order to develop a reflected approach to architectural history, disciplines, methods and professions

- and provides:

- engaged and talented teachers: skilled practitioners and acknowledged researchers
- inspiring surroundings in the most beautiful studio at Holmen in 'Modelbygningen'
- focus on personal working methods and artistic stance - and how it sustains and is sustained in co-operations
- two semesters that provides lectures, courses and excursions with relevance to, and in close relation to the project-work
- possibilities for individual specialisation on 3. and 4. semester within the departments special area: process and projectdevelopment
- a theme of current interest to architecture forms the background for programmes and 'a public forum' for the individual project to be developed
- Practitioners and researchers with relevant experience from the field are invited to lecture

...the courage to let go of what is once achieved in order to make an even better project.



The Study-year

Autumn : Programming architecture and developing projects.

During the fall-semester, the projects will develop through an oscillation between the self-chosen programme and the different design stages, while both are continuously investigated and refined.

Focus is on the complex nexus between users, clients, the site and the city. Themes like 'Public Space' and 'The sustainable/healing city' are debated.

The studies are developed on the basis of a shared theme - in 2009 it is 'Healing Architecture'.

Courses and lectures introduces to concrete tools for developing relevant programmes, and each of the design phases are facilitated by a course with introductions to tools and methods, relevant to the actual stage of the projects.

Spring: Developing projects and fabricating architecture

In the spring-semester, the studies deals with the properties and architectural potentials of materiality, technology, construction, organisation, production and assembly of architecture.

Focus is on the challenges from the industrial production and on issues of sustainability.

The projects are developed through in-depth studies of architectural production. In 2010, focus is on materials and materiality as a vehicle for the development of architectural projects.

The project develops from an investigative phase in which the properties of a specific material is explored for its potentials for establishing space, details, elements, constructions, climate-shields and even functional programmes.

Courses, workshops and excursions on materials, technology and production supports the development of the individual projects.

Intro in september and february

The first two weeks of each semester is called 'Project Design'. It is a course dedicated to prepare and plan the study on the basis of each students individual learning targets. The department, the faculty and the students are presented, and introductions are given to the theme of the semester. An initial, shorter assignment within the theme is given. During these weeks, thematically relevant study-groups will be formed in order to make a good and productive study-environment, and students choose their individual teacher.



The theme - a matter of current interest to architecture - provides a background for programmes, and 'a public forum' in which the individual project can be debated and developed

Theme 2009-2010

Healing Architecture

The responsibility to well-being is profound in architecture. Its knowledge on space, light, proportions, colours, textures, materials has allways facilitated dreams of a healthy life.

But the recent growth in the health-industry and public investments in health will challenge contemporary architects to re-actualize a concern with the complex relations between body, healing, space, city and building.

During the next decade, more than 40 billion public DKKr will be spend on building for health-purposes. Highly specialized mega-hospitals, buildings and spaces for activities concerning treatment, healing, recovery and well-being in our everyday life will be build.

This situation forces architects to enter extensive and complex trans-disciplinary

networks of doctors, patients, nurses, the medical industry, the public administrations etc., where conflicting purposes and power-struggles has to be dealt with.

Architects have to muster abilities and competencies to manoeuvre in them and understand their dynamics in order to translate them to healing space.

During the september-intro and the rest of the study-year, people with experience from and knowledge on the field: Architects, users, clients, doctors and researchers are invited to lecture.

Students are encouraged to establish contacts, that can facilitate their projects in terms of content, requirements, contact with user-groups and producers.

...artistic precision in your expression and the urge to develop architecture with the ability to affect.



Spring 2010

The materials of architecture - The architectures of material

The spring-semester 2010 aims at opening your senses and sharpen your perception in order for you to develop a conscious architecture of presence.

The studies evolves through one major assignment, with a starting point in thorough studies in materials - their properties, capacities and architectural potentials. On this basis, the architectural outspoke is developed.

The recurring themes are light, structure and materiality: to fashion the surroundings to human behavior, create space for absorption and meditation, and rooms for unfolding energy and activities.

The aim is to sense and understand what is at stake in the architectural situation - to see and to visualise how a space is a part of a whole. To mark the scale of the body in the matter. To create architecture that touches and liberates, poses resistance and raises critique.

The semester will have a high degree of coherence between assignments, courses and excursions to a.o. factories. Throughout the spring, a row of courses will provide the necessary tools and the knowledge needed in order to unfold the full potentials in an architectural proposal.

At pages 10-12, you can read about the structure of the study and the different ways of learning and teaching at dpt. 3.

As mentioned, we emphasize that a relevant study should be closely connected to reality. Excursions, lectures of skilled practitioners and thorough analysis of materials, and methods of production will be the architectural and inspirational backbone for the study.

The plan will be arranged with longer periods without course-activity, in order to secure the necessary space for immersion into the work with the project.

... aims at
opening your senses
and
sharpen your perception
in order for you to develop
an architecture
of presence.

February intro:

Learning targets and study-plan - course
Architects and materiality - lectures and discussions
Short assignment on materiality

March:

Architectural analysis - course
Excursion
Designbrief
Revision of the first project

April:

Studies of the generation of form - course
Studies of imaginary form - course
Sketching and project-development

May

Detailing
Project-related ways of communication - course

June

Revision of the project and conclusive documentation

The schedule is pending, and will contain information on the dates for courses, introduction of assignments and the mandatory crits.

Make the world yours

The light paints the architecture and the matter in the colors of the location and draws the contours of the shape.

It is hard and cold in the northern, and it is warm at dusk when it is reflected through the foliage of the tree crowns.

When the light hits the white scoured floor it will become ochre and sienna after the limewashed gable outside the window.

The light, the matter, the place.

This is what we want you to understand!

Claus Bjarrum, New Year 2009

The project develops from an investigative phase in which the properties of a specific material is explored in-depth for its potentials for establishing space, details, elements, constructions, climate-shield and even functional programmes.



Learning scenes

Your interaction and cooperation with the teachers and your fellow students resembles the situation at the architectural office, where the briefs are talked over in the team. Your teacher supervises you and the work is taking place in a dialogue between the architectural development at the tables and the relevant knowledge and concrete informations gathered through studies of materials, literature, courses and excursions to factories and construction-sites.

The studies are based on a clear division of work between different 'learning-scenes':

The individual supervision

The individual supervision at the table is the pivotal teaching-form of the whole School of Architecture. At the tables, the concentrated dialogue between the teacher and the student on the project is in focus. This is supported by occasional work in smaller groups, formed around teachers or subjects.

After the first week, you choose your teacher (normally, every student gets their 1. or 2. choice) but you are always well-come to ask any other teacher to look at your project, or to participate in a pin-up.

The mandatory crit

is the forum, where you pull together your project and the relevant material, and make it clear to yourself, to us and to your fellow student what your project is all about.

You are required a short and very sharp presentation, and the comments and evaluation is focused on the response to your work from the teachers.

Your final grade is mainly based on the evaluation of the progression in your project-presentations at the crits.

The crits are held every 3.-4. week, and it is mandatory to all students to present and attend. At the final crit after each semester, each project is given the sufficient time to also comment on the process and the studies conducted.

The crits are preferably held on Fridays, and they often last to after 17-18 in the afternoon.

The 'pin-ups' and 'round-tables'

are sessions with two or more teachers, and from 2 to 10-12 students. Here, the debate among the projects, students and teachers are more open than in the very time-limited crits. They are more focused on how to proceed. The sessions are not planned in advance, but come about on

the initiative of students. Normally, we need a week to plan and arrange - so say when in due time.

The project-related courses (PGD - Projektrelaterede grundlagsdiscipliner) and workshops

are arranged at the department in order to develop the specialisation offered and to support the development of the individual project.

A PGD at dpt. 3 is typically a weeklong course in the form of a workshop with focus on a special theme in connection to the development of the projects.

The theme is introduced through lectures and shorter assignments, and in the end of the week it is followed up through individual consultations at the tables and/or in round-table-discussions.

At the first crit after the course, it is evaluated and commented how the content of the course is converted in the individual project.

The common courses (FGD - Fælles Grundlags Discipliner)

are the mandatory courses for all students at the candidate-level at the School of Architecture. Typically, one of these courses

should be followed each semester, but in rare occasions students will need to follow two. FGD's are marked in the calendar. Further information on their content will be given by the organizers, who also inform on grades etc.

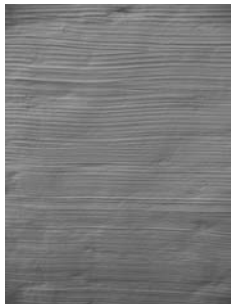
All students are encouraged to follow the *lectures* and attend the *exhibitions* at the school at large.

Study-trips

The department arranges two *study-trips* each year. This year, the short fall-trip goes to Berlin, the longer spring-trip goes to Coastal California, guided by prof. Mike Martins. To participate in the trip, it is mandatory to follow a one-week workshop immediately before the trip.

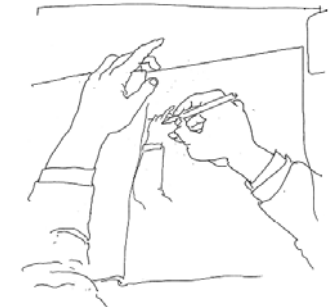
Study-plan, learning targets & logbook

It is a vital part of the 'Reality Check'-perspective to encourage to reflections, and to build a consciousness about 'architectural becoming' - and how and why we do things. The education aims at developing the individual project, and to pursue individually formulated learning targets. Therefore, we introduce to methods to plan and adminis-



The studies are based on a clear division of work between different learning-scenes.

...focus on personal working methods and artistic stance, and how they sustains and are sustained in co-operations.



The Study

trate an independent study.

The project is continuously challenged through reflections on its process and phases. At the table with the teacher, in groups, at the crits, but also through the reality, that the projects aims at.

As a tool for this approach, each student leads a 'log book' during the semester. Initially, students are given a general introduction to this tool and different approaches to the creative process and its modes and phases.

The end product is not only the final project but the complete output of all the stages along the way including the log book, documenting the processes of the study.

Studies at 1. & 2. semester

Students at 1. and 2. semester follows the courses and assignments in connection to the Reality Check-theme. During the intro-period, students at 1. semester develop an individual study-plan for the candidate-study. The plan is a guideline, and will be revised after each semester in joint council with a teacher.

1. & 2. semester, each:

Project work: 15 ECTS/10 weeks

PGD courses: 10 ECTS/6,5 weeks

FGD courses: 5 ECTS/3,5 weeks

Studies at 3. semester

Students at 3. semester can choose between developing an individual programme in relation to the Reality Check-theme, or to follow the planned program.

Students at 3. semester are obliged to participate in the september/february intro -'Project Design' - and to present their projects at the mandatory crits.

Special Study at 3. semester

Besides the semester project, students at 3. semester carries out a self-formulated and -programmed assignment with a close relation to the semester-project - a special study.

The dialogue and exchange between the special study and the semesterproject is vital to the development of both, and in many cases the special study can be arranged for further development in the final semester project, or even serve as a programme for it.

The subject and theme for the assignment is open, but the department recommends that it relates to the theme of the year, and to the department profile, since it gives us the best possibilities to offer relevant supervision.

Study circles for students working at their special study can be arranged, and external lecturers and consultants can be associated.

The special study can also benefit from the courses in technology, theory and method. It can - to a wide extent - consist of architectural investigations and developments within its theme, but should contain a minimum of 8.000 words.

Students at 3. semester also follows the semesterintro, where initial workshops on the special study are held, and further arrangements are made with the project-tutor.

Students who wish to study a 4. semester before the final job follows 3. semester.

3. semester and later:

Project work: 15 ECTS/10-11 weeks

PGD 'Project Design' 3 ECTS/2 weeks

PGD Special Study: 5 ECTS/4 weeks

FGD courses: 5-7 ECTS/3-4 weeks

Studying abroad and internship

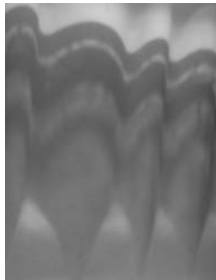
According to the curriculum for the Master's Study at the Academy, an approved semester abroad or internship can substitute up to two semesters. Such semester also substitute the mandatory courses held during the semester - both PGD and FGD.

Final semester work and graduation

At the evaluation after 3. semester, the students present a plan and a preliminary programme for the final project. The department recommends that the individual study-plan is arranged in a way, that allows for a minimum of two semesters (one fall and one spring) at the department before the final project is undertaken. It is also recommended, that at least one semester should be immediately before the graduate-project.

Final semester

Graduation work: 30 ECTS/20 weeks



The end product is not only the final project but the complete output of all the stages along the way including the log book, documenting the processes of the study.

Study circles for students working at their special study can be arranged, and external lecturers and consultants can be associated.



Faculty

Anne Mette Frandsen,
Teacher, Architect MAA
DOMUS

Claus Bjarrum
Responsibel for the spring-semester
Associate Professor, Architect MAA
Claus Bjarrum Arkitekter

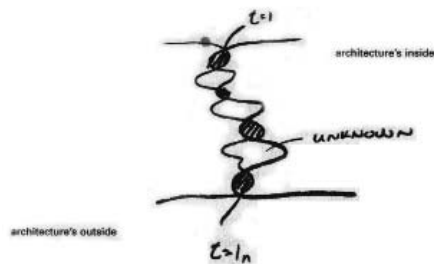
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UC Berkeley

Ulla Agger
Department Secretary



PRAGMATIC REALISM:
practice as the intersection of architecture's inside and its outside: two open sets overlap to form an indeterminate figure.

Students with 2 approved semesters at the department can - to the extent that it is possible to arrange - choose a teacher for the last semester and the final project. Teachers are the faculty at the candidate study, but in special cases - and only to the extent that it is possible - teachers from the rest of the department might be connected to the project.

Language

We are quite pragmatic when it comes to language, and all teachers at the department are able to speak and teach in understandable English.

Translations, however, always betrays the translated. There might be situations where Danish is the only appropriate way to express a matter. So even though it is a rule of thumb that critiques are in English, students can choose to present their projects and have the assessment and critique in Danish.

Assessment and evaluation

At the end of each semester, the individual studies are evaluated through:

- a grade for the semester-project
- grades or passed/not passed for courses
- a written guidance and
- a personal consultation

The *grade* reflects both the continuous development of the semester-project as it has been presented at the mandatory critiques, and its quality at the final critique.

The *written guidance* elaborates on the achievements of the semester, and gives advice on the further study.

At the *personal consultation*, the grade, the written guidance and the student's initial learning targets and the logbook, perception of the study and plans for next semester form a background for evaluation and planning.

PGDs are evaluated by the arranger in connection to the first critique after the course, either with grades or as passed/not passed.

The Master's Programme at department 3 follows the curriculum at the Royal Academy of Fine Arts, School of Architecture. It can

be found both in Danish and English at the KA-net, and it is recommended that students are acquainted with its content.

All questions concerning administrative issues of your study should be directed to the Study Administration of the School.

All photos in this folder are by courtesy of Architect MAA Tina Saaby, WITRAZ

The sequence on p. 4 is from 'A Thousand Plateaux' by Gilles Deleuze and Felix Guattari

The drawing on p. 11 is by Alvaro Siza

The diagram on p. 13 is from Stan Allen's 'Architecture, Technique and Representation'

The drawing on this page is the initial idea for The First Unitarian Church in Rochester by Louis I. Kahn

The text on p. 16 is by Alvaro Siza

We are quite pragmatic when it comes to language, and all teachers are able to speak and teach in understandable English.

Building a House

Building a house has become an adventure.

You need patience, courage and enthusiasm.

The design of a house is born in different ways. Suddenly, at times; at other times slowly and painfully. Everything depends on the possibility and the ability to find stimuli — the difficult and decisive support of the architect.

The design of one house is almost the same as the design of another: walls, windows, doors, roof. And yet it is unique. Each element is transformed as it comes into relation with another.

Occasionally the project takes on its own life.

Then it becomes an unpredictable animal, with restless feet and shifting eyes.

If its transfigurations are not understood, or more than the essence of its desires is satisfied, it becomes a monster. If everything that seems evident and beautiful in it is fixed, it becomes ridiculous. If it is too contained, it ceases to breathe and dies.

The project is for the architect what the character of a novel is for an author: it constantly moves away from him. It is vital not to lose it. The design tracks it down.

But the project is a character with many authors, and it becomes intelligent only when it is dealt with like that, otherwise it is obsessive and impertinent.

The design is the desire for intelligence.