

# **STUDY PROGRAMME**

**BACHELOR STUDY  
PROGRAMME  
IN ARCHITECTURE**

**ACCREDITATION**

Architectural Institute in Prague (ARCHIP) is **a private school of higher education** of non-university type operating with **permission** on state authority under Section 39 of the Act No. 111/1998 Coll., on higher education, taking the form of a decision of the **Ministry of Education, Youth and Sports of the Czech Republic** dated on April 29, 2010 – ref. no. 11002/2010-30.

## OVERVIEW

ARCHIP offers **a bachelor study programme in Architecture**; in English, with standard length of full time study 3 years.

The aim of the study is to cultivate a comprehensively educated graduate – competent in the fundamentals of the architectural profession, in the view of all its modern requirements; the graduate is prepared to **continue** with a Masters course or, alternately, to **take up practice**.

The instruction is focused on the acquisition and development of the competence to label and **analyse** general issues; to approach a specific brief in a professional and creative manner; to **design** projects – using a broad spectrum of knowledge drawn from humanities and technical sciences – which would meet all the necessary criteria; and **present** the designs in an artful and skilled manner. The graduate should understand the comprehensive character of the profession and he/she will have a theoretical understanding of all its forms and potential for its application in practice.

The situation of the school in Prague creates a real opportunity to learn and study the history of architecture and urbanism, and, through this experience, to take in the contemporary issues, which contributes to the school's mission to **fuse theory and practice**.

## STUDY COURSE

The method of student's **knowledge and skills** assessment in different subjects is laid down in the Study Plan. Each course is concluded with the evaluation of a semester work, an examination or a combination of the two. The conditions of evaluation are defined in Rules of Study and Examination and are specified by the tutor.

For quantified control of the study process, a unified **credit system** is used – the student get will a certain number of credit points for every course that is successfully completed, which corresponds to the average study load of the course. Before the start of an academic year, the number of credits from the previous year will be checked – to establish that the minimum required number of credits was given, which is a requirement for the continuation of study. The total credit requirement for completing the study is defined, as is the maximum allowed length of study.

The credit system and the classification scale is compatible with the **European Credit Transfer System** (ECTS), allowing for student mobility within European education programmes.

## DIPLOMA

ARCHIP offers a **bachelor study programme in Architecture**. The programme meets the EU requirement for three-tier character of tertiary education (Bologna Process). A graduate of a study programme which is ECTS-compatible, may **continue their studies** at another school of architecture or in a related field, or to **pursue professional career** at a level corresponding to a bachelor degree. Graduates are conferred the academic title **“bachelor”,** or **“Bc.”** in short. The law requires that graduates are also issued with a **Diploma Supplement**, which is a document recapitulating in more detail the content of the completed study, with records of all term papers, examinations passed and the assessment results. The document is made in **two languages** – Czech and English. Its structure conforms to the standard structure prescribed by the European Commission, the Council of Europe and UNESCO. The Diploma Supplement adds more details to the Diploma itself, for greater understanding of what the Diploma represents, and for easier **academic and professional recognition** of the qualifications on the international level.

## GRADUATE PROFILE

The graduate will get **general knowledge** and number of acquirements. He/she builds up a global overview of the societal development, its history and changes in the relationship between civilisation and architecture. He/she has been given basic knowledge from many fields; he/she understands the interdependencies and is able to apply the knowledge and skills in a suitable manner. He/she is **oriented** in problems, understands the cause and causality, recognises values and is able to set priorities. As an architect, he/she is able to **deliver** on the brief in all the necessary objective and subjective parameters; he/she is also able to cast a critical eye and **consider** the long-term implications. In the course of his/her practice, the graduate acts autonomously and creatively, and works with information, good practice and experience in a responsible manner. He/she is capable of a professional **dialogue** with clients, institutions and the public at large; he/she is able to conduct a focused **discussion** and use arguments. Also during professional practice, and in the course of the follow-up studies the graduate is capable of teamwork and effective **collaboration** with professionals from other fields.

**Architectural design** is the graduate's key **acquired competence**, which practically and systematically draws on knowledge from other courses. The students become proficient in the individual phases of the design process – from analysing the brief, through searching for a concept and a form, to the final presentation of the design. In order to be able to design projects and **present** them in the visual form, an architect needs to cultivate his/her artistic sensibilities, master traditional and digital means and the basics of the relevant arts and crafts. The graduate is proficient in the basic design and graphic software, and is well versed in making three-dimensional models from different materials. The graduate will also learn the fundamentals of **construction structures**, materials and technologies in construction, and the way of applying them in principle and in detail in the design. In addition to design itself, the graduate is oriented in theory and **critique**; he/she is able to assess the quality of existing and projected architecture in all material respects. The study incorporates **practical experience** – orientation in processes at a construction site, real aspects of architectural practice; cognition of existing buildings, spaces and urban patterns and, last but not least, current issues of the architectural profession and its ethical dimension.

The graduate of the study programme will also acquire a number of **additional skills and knowledge**, especially through the courses in the history of architecture, urbanism and the arts; the application of these disciplines in the field of conservation, revitalisation and renovation, as well as in the largely marginalised field of landscape architecture, urban planning and public space design.

## JOB OPPORTUNITIES

The **comprehensive character** of education in the field of architecture – its encompassing knowledge of a variety of fields, issues and their interdependencies – allow the graduate to expand and deepen his/her **professional focus** according to the requirements of a specific brief, position or job market situation. Life-long information processing, application of knowledge drawn from different fields, responding to current trends and communication on a professional level – all this is required for an architect's practice now and in the future.

The graduate is able to perform a **number of jobs** where the architectural competence is needed to design, document, assess and make decisions. With a Bachelor Degree in Architecture, he/she is qualified for **entry-level employment** in certain areas of the field of architecture and design. The graduates will find job opportunities in **architectural, engineering and design studios**, central and local **government**, in different education institutions, **non-governmental organizations** or mass-market **media**. Developers, investment and property holding companies, construction businesses, interior design firms, manufacturers and suppliers of construction technologies, and agencies, foundations and associations active in the field of environmental protection are also potential employers.

**ACADEMIC YEAR**

The academic year is divided into two terms, while each of them consists of 16 weeks of teaching and 4 weeks of examination periods. We have 10 weeks break in summer and 2 weeks in winter season. The professional practice is not separated part of the education system but is its integral part.

**Academic year periods (weeks)**

year	1.	2.	3.	total
teaching period	28	28	28	84
exam. period	8	8	8	24
prof. practise	0	0	0	0
vacation period	12	12	12	36

## CONCEPT

The instruction is organised in a simple and straightforward way; the courses are divided into study years as per a **fixed framework** and in accordance with the study plan for the baccalaureate study programme. The compulsory subjects form the core part of the study according to the EU directives that require education in the field of architecture to be comprehensive and universal.

The student spends at least 6 hours per week studying **Architectural Design**. Studios are opened to students of all years, which creates an opportunity for students of different levels of experience working together on projects. Courses **Arts and Crafts** and **Construction** fill another part of the term study and are complementary to the course in Architectural Design. The last part of instruction combines courses in History and **Theory of Art and Architecture, Town Planning** and **Landscape Design**, and additional fields as Philosophy, Sociology, Ecology etc., as well as complementary courses such as Project Presentation and Professional English.

**Lectures** are allocated to courses in a given scope – the same for all students of the same year of study, while **studios and seminars** are designed for smaller groups of students (up to 20) and focus on a **dialogue, debate** and **argumentation**. Standard week hour load is 24-26 hours and the duration of one teaching hour is 45 minutes.

## STUDY PLAN

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	Credits	Hours	Form	Completion
<b>1. semester</b>				
Architectural Design 1	10	6+2	ST	SW
Construction 1	5	2+2	L+S	SW+E
CAD and Graphic Software	4	3	ST	SW
History of architecture 1	2	2	L	SW+E
Geometry	3	1+2	L+S	SW+E
Professional English	3	1+1	L+S	SW+E
Introduction to Studies	3	2	L	SW
<b>2. semester</b>				
Architectural Design 2	10	6+2	ST	SW
Construction 2	5	2+2	L+S	SW+E
Drawing and Graphics	4	3	ST	SW
Mathematics	3	1+2	L+S	SW+E
History of Architecture 2	2	2	S	SW+E
Fundamentals of Urbanism	2	2	L	SP
Philosophy	2	1+1	L+S	SW+E
Project Presentation	2	1+1	L+S	SW
<b>3. semester</b>				
Architectural Design 3	10	6+2	ST	SW
Load-bearing Structures	5	2+2	L+S	SW+E
Sculpture and Model Making	4	3	ST	SW
Statics	3	1+2	L+S	SW+E
History of Architecture 3	2	2	L	SW+E
History of Art 1	2	1+1	L+S	SW
Land Use Planning	2	2	L	SW+E
Sociology	2	1+1	L+S	SW
<b>4. semester</b>				
Architectural Design 4	10	6+2	ST	SW
Non-bearing Structures	5	2+2	L+S	SW+E
Graphic Design	4	3	ST	SW
Sustainable Architecture	3	3	S	SW
History of Architecture 4	2	2	S	SW+E
History of Art 2	2	1+1	L+S	SW
Urban Spaces	2	1+1	L+S	SW
Ecology	2	2	S	SW+E
<b>5. semester</b>				
Architectural Design 5	10	6+2	ST	SW
Building Technology	5	2+2	L+S	SW+E
Photography	4	3	ST	SW
Building Environment	3	3	S	SW
Modern Architecture	2	2	L	SW+E
Theory and History of Design	2	2	L	SW
Landscape Design	2	1+1	L+S	SW
Monument Preservation	2	1+1	L+S	SW+E
<b>6. semester</b>				
Architectural Design 6	15	10+2	ST	SW+E
Contemporary Construction	5	4	S	SW
Malba a koncept / Painting and Art of Concept	4	3	ST	SW
Současná architektura / Contemporary Architecture	2	2	L	SW
Příprava k praxi / Preparing for Practice	4	3	S	SW

ST = Studio / S = Seminar / L = Lecture / SW = Semestral work / E = Exam

## STUDY PLAN

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Semester		Credits	Hours	Form	Completion
	<b>I. Architectural Design</b>				
1.	Architectural Design 1	10	6+2	ST	SW
2.	Architectural Design 2	10	6+2	ST	SW
3.	Architectural Design 3	10	6+2	ST	SW
4.	Architectural Design 4	10	6+2	ST	SW
5.	Architectural Design 5	10	6+2	ST	SW
6.	Architectural Design 6	15	10+2	ST	SW+E
	<b>II. Construction</b>				
1.	Construction 1	5	2+2	L+S	SW+E
2.	Construction 2	5	2+2	L+S	SW+E
3.	Load-bearing Structures	5	2+2	L+S	SW+E
3.	Statics	3	1+2	L+S	SW+E
4.	Non-bearing Structures	5	2+2	L+S	SW+E
4.	Sustainable Architecture	3	3	S	SW
5.	Building Technology	5	2+2	L+S	SW+E
5.	Building Environment	3	3	S	SW
6.	Contemporary Construction	5	4	S	SW
	<b>III. Arts and Crafts</b>				
1.	CAD and Graphic Software	4	3	ST	SW
2.	Drawing and Graphics	4	3	ST	SW
3.	Sculpture and Model Making	4	3	ST	SW
4.	Graphic Design	4	3	ST	SW
5.	Photography	4	3	ST	SW
6.	Painting and Art of Concept	4	3	ST	Sw
	<b>IV. History and Theory of Architecture and Art</b>				
1.	History of architecture 1	2	2	L	SW+E
2.	History of Architecture 2	2	2	S	SW+E
3.	History of Architecture 3	2	2	L	SW+E
3.	History of Art 1	2	1+1	L+S	SW
4.	History of Architecture 4	2	2	S	SW+E
4.	History of Art 2	2	1+1	L+S	SW
5.	Modern Architecture	2	2	L	SW+E
5.	Theory and History of Design	2	2	L	SW
6.	Contemporary Architecture	2	2	L	SW
	<b>V. Town Planning and Landscape Design</b>				
2.	Fundamentals of Urbanism	2	2	L	SW
3.	Land Use Planning	2	2	L	SW+E
4.	Urban Spaces	2	1+1	L+S	SW
5.	Landscape Design	2	1+1	L+S	SW
	<b>VI.</b>				
1.	Geometry	3	1+2	L+S	SW+E
1.	Introduction to Studies	3	2	L	SW
1.	Professional English	3	1+1	L+S	SW+E
2.	Mathematics	3	1+2	L+S	SW+E
2.	Philosophy	2	1+1	L+S	SW+E
2.	Project Presentation	2	1+1	L+S	SW
3.	Sociology	2	1+1	L+S	SW
4.	Ecology	2	2	L	SW+E
5.	Monument Preservation	2	1+1	L+S	SW+E
6.	Preparing for Practice	4	3	L	SW

ST = Studio / S = Seminar / L = Lecture / SW = Semestral work / E = Exam

## I. Architectural Design

1. Architectural Design 1
2. Architectural Design 2
3. Architectural Design 3
4. Architectural Design 4
5. Architectural Design 5
6. Architectural Design 6

The subject "Architectural Design" creates the main axis within the school learning programme. It is donated by the highest number of hours as well as the importance of this subject is highlighted by the number of credits - 10 out of the 30 for one semester. This obligatory subject is thought in each semester and there are outstanding national and international architects/landscape architects/urbanists who take part in course leadership apart from the core tutors/architects. There is either one theme for each studio announced or one theme common for all studios for better comparison of student's work. There are students from different levels in each studio.

Students are required to complete an architectural proposal/study based on the achieved relevant information. The complementary subjects thought each semester should serve as a source of data for the proposal. The external specialists will be invited to give a lecture and to consult the problems occurred. The oral presentation and written essay are the obligatory parts of the project process as well as its partial and final presentations. The final critique is public with internal and external professionals present. The final presentation in form of public exhibition and the catalogue publishing is the natural part of the design process. The forms of presentations should vary and are unlimited

The tutors and their assistants are to support students' creativity, inspire them and lead them carefully in order to achieve the final successful design. The tutors are to be good advisers as well as reasonable critics. The teaching method should be based on the fruitful dialog between the tutors and the students as well as among students only. The students will work either only on their own or in small groups (as is common in architectural practice). The themes given should respond to the students' abilities..

**Architectural Design 1**

Compulsory  
Studio  
Semestral work  
6 hours – 10 credits  
1<sup>st</sup> year – 1<sup>st</sup> semester

Head: **doc. ing . arch. Zdeněk Fránek**

Tutor: **ing. arch. Regina Loukotová, Ph.D.; ing. arch. Michal Palašćák; ing. arch. Jan Schindler;  
ing. arch. Boris Redčenkov; ing. arch. Jaroslav Wertig; prof. MA Leslie van Duzer**

Assist.: **ing. arch. Klára Doleželová; ing. Ivana Chvostařová; ing. arch. Jan Kadlas;  
ing. Klára Machalická; ing. arch. Zuzana Mertlíková; ing. arch. Petr Pišćek;  
ing. arch. Marek Růžička; ing. Štěpán Špoula; ing. arch. Viktor Tonner; ing. arch. Lukáš Vacek**

**Brief subject annotation:**Dwelling

Design of housing should be the architect's main skill. To design dwelling in different heights above sea level as well as in different climate conditions. To live under on and above the ground. The "housing" as the everyday activity.

**Literature:**

Hill Jonathan: Occupying Architecture, Between the Architect and the User, 1998

Jencks Charles: The Language of Post-modern Architecture, London, 1977

Kahn Louis. I.: Talks With Students, Houston, 1969

Kostof Spiro: The Architects, Chapters in the History of the Profession, New York, 1977

Lipstad, Helene (ed.); The Experimental Tradition: Essays on Competitions in Architecture, New York, 1989

**Architectural Design 2**

Compulsory  
Studio  
Semestral work  
6 hours – 10 credits  
1<sup>st</sup> year – 2<sup>nd</sup> semester

Head: **doc. ing . arch. Zdeněk Fránek**

Tutor: **ing. arch. Regina Loukotová, Ph.D.; ing. arch. Michal Palašćák; ing. arch. Jan Schindler;  
ing. arch. Boris Redčenkov; ing. arch. Jaroslav Wertig; prof. MA Leslie van Duzer**

Assist.: **ing. arch. Klára Doleželová; ing. Ivana Chvostařová; ing. arch. Jan Kadlas;  
ing. Klára Machalická; ing. arch. Zuzana Mertlíková; ing. arch. Petr Pišćek;  
ing. arch. Marek Růžička; ing. Štěpán Špoula; ing. arch. Viktor Tonner; ing. arch. Lukáš Vacek**

**Brief subject annotation:**Public Buildings

Design of the public building is the common task of the architectural competition. It is a self-evident fact as the public buildings are realized from public funds. And the architectural competition is the great opportunity to obtain the best solution for the brief given. It is a unique chance for young architects. Library, theatre or town-hall.

**Literature:**

Hill Jonathan: Occupying Architecture, Between the Architect and the User, 1998

Jencks Charles: The Language of Post-modern Architecture, London, 1977

Kahn Louis. I.: Talks With Students, Houston, 1969

Kostof Spiro: The Architects, Chapters in the History of the Profession, New York, 1977

Lipstad, Helene (ed.); The Experimental Tradition: Essays on Competitions in Architecture, New York, 1989

**Architectural Design 3**

Compulsory  
Studio  
Semestral work  
6 hours – 10 credits  
2<sup>nd</sup> year – 3<sup>rd</sup> semester

Head: **doc. ing . arch. Zdeněk Fránek**

Tutor: **ing. arch. Regina Loukotová, Ph.D.; ing. arch. Michal Palašćák; ing. arch. Jan Schindler;  
ing. arch. Boris Redčenkov; ing. arch. Jaroslav Wertig; prof. MA Leslie van Duzer**

Assist.: **ing. arch. Klára Doleželová; ing. Ivana Chvostařová; ing. arch. Jan Kadlas;  
ing. Klára Machalická; ing. arch. Zuzana Mertlíková; ing. arch. Petr Pištěk;  
ing. arch. Marek Růžička; ing. Štěpán Špoula; ing. arch. Viktor Tonner; ing. arch. Lukáš Vacek**

**Brief subject annotation:**Interior Design

to introduce: Interior as entrails of buildings, architecture in detail, everyday surroundings, interior in context with exterior

to achieve: atmosphere – space – functionality – harmony

to work with instruments: material – color – light – furniture

**Literature:**

Adolf Loos: Ornament and Crime

Walter Gropius: The Theatre of The Bauhaus

Alvar Aalto: Sketches

Gail Greet Hannah: Elements of Design, Rowena Reed Kostellow and the Structure of Visual Relationships

Penny Sparke: Design in Context

John Pile: A History of Interior Design

A–Z of Modern Design

**Architectural Design 4**

Compulsory  
Studio  
Semestral work  
6 hours – 10 credits  
2<sup>nd</sup> year – 4<sup>th</sup> semester

Head: **doc. ing . arch. Zdeněk Fránek**

Tutor: **ing. arch. Regina Loukotová, Ph.D.; ing. arch. Michal Palašćák; ing. arch. Jan Schindler;  
ing. arch. Boris Redčenkov; ing. arch. Jaroslav Wertig; prof. MA Leslie van Duzer**

Assist.: **ing. arch. Klára Doleželová; ing. Ivana Chvostařová; ing. arch. Jan Kadlas;  
ing. Klára Machalická; ing. arch. Zuzana Mertlíková; ing. arch. Petr Pišćek;  
ing. arch. Marek Růžićka; ing. Štěpán Špoula; ing. arch. Viktor Tonner; ing. arch. Lukáš Vacek**

**Brief subject annotation:**Town Planning

"Life among the buildings", the title of – seeing from today's perspective - legendary and faulted Jan Gehl's publication, clearly explains the main task of Town planning subject. Not only the buildings, but predominantly the spaces among them constitute the main target of the subject's brief. The creation of comfortable and well designed public spaces and subsequently determination of the everyday life creates the main task of the architecture of 21<sup>st</sup> century.

**Literature:**

Gehl, Jan; Livet mellom husene, Křbenhavn, 1971  
Gehl Jan a Gemzř e Lars: New City Spaces, Copenhagen, 2000  
Watson S., Gobson K.: Postmodern Cities and Spaces, 1995  
Koolhaas Rem: Delirious New York, 1978  
Jane Jacobs: The Death and Life of Great American Cities, New York, 1961  
Ellefsen Kakl Otto, Tvilde D.: Realistisk byanalyse, Trondheim, 1990  
Habraken, N. J.; Transformation of the site, Awater Press, 1988  
Ostertag R.: Rathaus und kommunale zentren, Entwurf und Planung, Munchen, 1974  
Sennet Richard: The Fall of Public Man, London, 1986  
Lynch Kevin: The Image of the City, Cambridge, MA, 1960  
Lynch Kevin: What time is the place, Cambridge, MA, 1972

**Architectural Design 5**

Compulsory  
Studio  
Semestral work  
6 hours – 10 credits  
3<sup>rd</sup> year – 5<sup>th</sup> semester

Head: **doc. ing . arch. Zdeněk Fránek**

Tutor: **ing. arch. Regina Loukotová, Ph.D.; ing. arch. Michal Palašćák; ing. arch. Jan Schindler;  
ing. arch. Boris Redčenkov; ing. arch. Jaroslav Wertig; prof. MA Leslie van Duzer**

Assist.: **ing. arch. Klára Doleželová; ing. Ivana Chvostařová; ing. arch. Jan Kadlas;  
ing. Klára Machalická; ing. arch. Zuzana Mertlíková; ing. arch. Petr Pištěk;  
ing. arch. Marek Růžička; ing. Štěpán Špoula; ing. arch. Viktor Tonner; ing. arch. Lukáš Vacek**

**Brief subject annotation:**Landscape Architecture

To lead the students towards the multiple comprehension of the landscape; towards the understanding of natural, historical and cultural connections;  
to cultivate the students ability to correctly interpret the landscape and it's significance;  
to learn how to handle the specifics of landscape features;  
to introduce the landscape architecture profession as a complex discipline without omitting the individual approach, artistic reflections and respect to spiritual and emotional landscape content.

**Literature:**

Schama Simon: Landscape and Memory, Harper Collins Publisher, 1995  
Norberg-Schulz Christian: Genius Loci, Rizzoli International Publications, 1980  
Jelicoe: Landscape of Man, Thames & Hudson, 1995  
Galí-Izard Teresa: The same landscapes, Ideas and Interpretations, Gustavo Gili, 2005  
Careri Francesco: Walkscapes, Gustavo Gili, 2001  
Hopper Leonard J.: Landscape Architectural Graphic Standards, 2007

**Architectural Design 6**

Compulsory  
Studio  
Semestral work + Exam  
6 hours – 10 credits  
3<sup>rd</sup> year – 6<sup>th</sup> semester

Head: **doc. ing . arch. Zdeněk Fránek**

Tutor: **ing. arch. Regina Loukotová, Ph.D.; ing. arch. Michal Palašćák; ing. arch. Jan Schindler;  
ing. arch. Boris Redčenkov; ing. arch. Jaroslav Wertig; prof. MA Leslie van Duzer**

Assist.: **ing. arch. Klára Doleželová; ing. Ivana Chvostařová; ing. arch. Jan Kadlas;  
ing. Klára Machalická; ing. arch. Zuzana Mertlíková; ing. arch. Petr Pišćek;  
ing. arch. Marek Růžička; ing. Štěpán Špoula; ing. arch. Viktor Tonner; ing. arch. Lukáš Vacek**

**Brief subject annotation:**Bachelor project

The project is an architectural-urbanistic design to a specific brief; the execution of the project demonstrates the student's knowledge of the architectural profession and his/her readiness to proceed to a Masters programme. The project must demonstrate the author's proficiency in understanding a problem, designing a suitable concept, working out the final form and presenting the product – in a visual, textual and personal way.

Based on the project brief students elaborate the primary analysis based on available data about the site, on project's brief and on adequate documents. The students are forced to cooperate and work in small teams. The common physical model is of great importance for their work.

There is the optimal solution chosen by student in cooperation with his consultants, which is chosen on the basis of sketches, proposals in variants, photos etc. The structural, mechanical and other specialists are involved in the process already in this stage of the design to represent the complexity of the proposal.

There is an official presentation of the students' achievement approx. in the middle of the semester, when the students present not only their architectural proposal but the proposal for the buildings surrounding and its external context as well. The complex solution is compulsory.

The final project is presented in front of the elected board of experts (both internal and external). The necessary part of the final delivery is the essay explaining the aim of the projects and the philosophy behind it. Extent of the Bachelor project will always be defined depending up the project complexity.

**Literature:**

Nationally and internationally acknowledged professional periodicals as for ex.: A+U, Topos, AD, Detail, Era21, Architekt, etc. The detailed Reading list will depend on the particular themes.

## II. Arts and Crafts

1. CAD and Graphic Software
2. Drawing and Graphics
3. Sculpture and Model Making
4. Graphic Design
5. Photography
6. Painting and Art of Concept

“Arts and Crafts” course belongs to one of the basic and important teaching subject within the school portfolio. The distribution of the various studios are not strictly given, they might changed or supplemented according to the students demands. Anyway the studios listed bellow represent those fields which are of importance to the education of an architect. The studios are led by either core tutors or by external artists and professionals. The studios are opened through the term period on weekly basis as well as in form of week or more weeks workshops.

**CAD and Graphic Software**

Compulsory  
Studio  
Semestral work  
6 hours – 10 credits  
1<sup>st</sup> year – 1<sup>st</sup> semester

Head: **doc. akad.mal. Aleš Ogoun**

Tutor: **ing. arch. Karel Kadeřábek**

**Brief subject annotation:**

Introduction into the computer use with focus on graphic programmes necessary for the architecture profession today is the main axes of the course. The computer is now essential in the description and realization of the built environment. Students shall start with AutoCAD, MAX and SketchUP programs, continue with raster once as Photoshop, CorelPP, Gimp and end up with Illustrator, CorelDraw, InkScape. The tools for project adjustment and presentation in printed and electronic form should be though at the end of the term to serve for the final project critiques (PowerPoint, PDF – for web/mail and PDF for print).

**Literature:**

Software manuals

**Drawing and Graphics**

Compulsory  
Studio  
Semestral work  
6 hours – 10 credits  
1<sup>st</sup> year – 2<sup>nd</sup> semester

Tutor: **doc. akad.mal. Aleš Ogoun**

**Brief subject annotation:**

The closeness of Art and Architecture is obvious. The student should learn the complex understanding of the art in mean of human proportions perception, sense for perspective, space, structure and colour in connection with outside surrounding and nature. The course should support the students work in „Architecture design“ subject and be closely connected to the realm of architecture.

Tutorials will be adjusted to students' skills starting from the basis of drawing, sketching, perspective, plastic anatomy and work with colour and mass.

**Literature:**

Art and Visual Perception (A psychology of the Creative Eye), Rudolf Arnheim, University of California Press, 1974

On Drawing & Painting, Paul A.Landry, , North Light Publister Westport,Conecticut, 1977

The Artist's Handbook, Ray Smith,Dorling Kindersley, London 1987

Plakat,Affiche,Poster, Josef and Shocuko Møler-Brockmann, Phaidon Press Inc.,N.Y. 2004

**Sculpture and Model Making**

Compulsory  
Studio  
Semestral work  
6 hours – 10 credits  
2<sup>nd</sup> year – 3<sup>rd</sup> semester

Head: **doc. akad.mal. Aleš Ogoun**

Tutor: **MA Herbert-Eugen Wiegand; ing. arch. Karel Svoboda**

**Brief subject annotation:**

The importance of architectural model is rising rapidly in few past decades. It is partly the natural answer to computer sketching and visualisation, which might be sometimes misleading.

The ARCHIP Workshop, lead by the team of craftsmen and architects, will play a crucial role in design education and research. The Workshop contains a wide range of wood, plastic and metal equipment. Student will be encouraged to work closely with workshop staff to find the best solution for their ideas on how to approach and make their models. Students undertake their own fabrication work.

**Literature:**

Herbert Read, A Concise of Modern Sculpture, Thames and Hudson, London, 1964

H. D. Molesworth, European Sculpture from Romanesque to Rodin, Thames and Hudson, London, 1965

**Sculpture and Model Making**

Compulsory  
Studio  
Semestral work  
6 hours – 10 credits  
2<sup>nd</sup> year – 4<sup>th</sup> semester

Head: **doc. akad.mal. Aleš Ogoun**

Tutor: **Mgr. Filip Blažek**

**Brief subject annotation:**

Basic principles of type usage. Designing presentations and portfolios. Selfpromotion. Type in a public space. The relation between type and materials, the relation of type to architecture. Signage systems in buildings and in an open space.

**Literature:**

The Elements of Typographic Style, Robert Bringhurst  
Ladislav Sutnar, Iva Janáková-Knobloch & Steven Heller  
Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students, Ellen Lupton  
Graphic Design: The New Basics, Ellen Lupton, Jennifer Cole Phillips  
D.I.Y.: Design It Yourself (Design Handbooks), Ellen Lupton  
Making and Breaking the Grid: A Graphic Design Layout Workshop, Timothy Samara  
Design Elements: A Graphic Style Manual by Timothy Samara  
Typography Workbook: A Real-World Guide to Using Type in Graphic Design, Timothy Samara  
Publication Design Workbook, Timothy Samara  
Stop Stealing Sheep & Find Out How Type Works, Erik Spiekermann, E.M Ginger  
Signage Systems and Information Graphics, Andreas Uebele  
Signage and Wayfinding Design: A Complete Guide to Creating Environmental Graphic Design Systems (hardcover), Chris Calori  
Wayfinding: Designing and Implementing Graphic Navigational Systems (paperback), Craig Berger

**Photography**

Compulsory  
Studio  
Semestral work  
6 hours – 10 credits  
3<sup>rd</sup> year – 5<sup>th</sup> semester

Head: **doc. akad.mal. Aleš Ogoun**

Tutor: **MgA. Andrea Thiel Lhotáková**

**Brief subject annotation:**

The study of photography is basen on theoretical knowledge and practical skills, necesarry to work with digital photography, to be able to present at a professinal level. Architect needs photography within all stages of his work – from observing the conditions to the final visualisations of the project.

**Literature:**

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**Painting and Art of Concept**

Compulsory  
Studio  
Semestral work  
6 hours – 10 credits  
3<sup>rd</sup> year – 6<sup>th</sup> semester

Head: **doc. akad.mal. Aleš Ogoun**

Tutor: **MA Liv Mette Larsen; prof. MA Paul Brand**

**Brief subject annotation:**

The course will be led by locally and internationally acknowledge artists in the form of workshops in different parts of Prague, Czech Republic, Central Europe. Painting and Conceptual Art are two basic fields given for the course, other fields might be added. To experience and to provide conceptual art project should lead the student to see the importance of the koncept within the work of architect and artist. In the field of Painting the different techniques will be introduced as well as the theory of the colours and their practical use among others practicalities.

**Literature:**

Color-a Course in mastering the Art of Mixing Colors, Betty Edwards, N.Y., 2004

ART OF THE 20TH CENTURY I, II, Ruhrberg K., Schneckenburger M., Fricke C., Honnef, Walther

**III. Construction**

1. Construction 1
2. Construction 2
3. Load-bearing Structures
4. Non-bearing Structures
4. Sustainable Architecture
4. Building Technology
5. Building Environment
6. Contemporary Construction

**Construction 1**

Compulsory  
Lecture + Seminar  
Semestral work + Exam  
2 + 2 hours – 5 credits  
1<sup>st</sup> year – 1<sup>st</sup> semester

Tutor: **ing. Martin Ďuriš, Ph.D.**

**Brief subject annotation:**

Course provides students with basic skills of the field of Construction. Course is divided into three main sections – construction principles, construction technologies and basic outline of construction materials. Construction 1 learning is based upon and applied to studio design output. The specialists of related fields and other external teachers are taking part in the course lectures. Site visits are part of the course as well.

**Literature:**

Neufert P.: Architects Data, Blackwell Science, 2000

Ashby M., Johnson K.: Materials and Design, The Art and Science of Material Selection in Product Design, Butterworth Heinemann, 2002

Bryan J. B. Gauld: Structures for Architects, 3<sup>rd</sup> Edition, Longman 1995

**Construction 2**

Compulsory  
Lecture + Seminar  
Semestral work + Exam  
2 + 2 hours – 5 credits  
1<sup>st</sup> year – 2<sup>nd</sup> semester

Tutor: **Dipl. Arch. Sean Jonathan Clifton**

**Brief subject annotation:**

Architecture is made of stuff. Construction 2 learning in ARCHIP is based upon and applied to studio design output. The course also extends to in-depth research including experiments with real and virtual prototypes, as part of an interactive design process.

The course aims to investigate. This is a process of exposure to construction in architecture involving a complex web of historical facts and theories, cultural layers, aesthetic fields and scientific trails.

Learning Outcomes: Analyze and test; understand, select, develop and apply.

Seminar Titles: A history of Structure, Materiality; Up-side down and in-side-out; Solids, liquids and gasses; Glass, glass and glazing; Spanning the gap; The spaghetti bridge, a balsa column; Layering;

**Literature:**

Ashby and Jonson: Materials and Design, Butterworth-Heinemann 2002

G.D. Taylor: Materials In Construction – An Introduction, Longman/Pearson Education Group 2000

Arthur Lyons: Materials for Architects and Builders, 1<sup>st</sup> Edition, Arnold Cross, 1997

**Load-bearing Structures**

Compulsory  
Lecture + Seminar  
Semestral work + Exam  
2 + 2 hours – 5 credits  
2<sup>nd</sup> year – 3<sup>rd</sup> semester

Tutor: **doc. ing. Hana Gattermayerová, CSc.**

**Brief subject annotation:**

Fundamentals of structural mechanics, statically determinate and indeterminate structural systems, characteristics of basic building materials (timber, stone, masonry, reinforced concrete and metals), characteristics of basic structural elements and systems with respect to used materials, foundations, structural analysis and design procedures, introduction to Eurocode standards.

Load bearing systems, long-span and multi-stories structures, their stability and space rigidity. General principles of their construction and calculation. Interaction of load-bearing structures with the other parts of construction.

**Literature:**

- Allen E., Iano J.: Fundamentals of Building Construction: Materials and Methods, Wiley, 2008  
Hibbeler, R. C.: Structural Analysis, Prentice Hall, 2005  
Mamlouk M.S., Zaniewski J. P.: Materials for Civil and Construction Engineers, Prentice Hall, 2005  
Onouye B. S., Kane K.: Statics and Strength of Materials for Architecture and Building Construction, Prentice Hall, 2006  
Ambros J., Vergun D: Design of lateral forces, edit by A. Wiley and sons, NY, 1987  
Bungale S. Tarant: Structural analysis and design of Tall Buildings, edit by McGraw-hill Book Company, NY, 1988  
Booth E.: Concrete structures in earthquake regions, Design and analysis, edit by Longman Scientific and Technical, UK, 1994  
Mir. M. Ali: Art of the skyscraper – the genius of Fazlur Khan, Rizzoli international publication, NY, 2001

**Statics**

Compulsory  
Lecture + Seminar  
Semestral work + Exam  
1 + 2 hours – 3 credits  
2<sup>nd</sup> year – 3<sup>rd</sup> semester

Tutor: **doc. ing. Hana Gattermayerová, CSc.**

**Brief subject annotation:**

Basic terms from statics and statical behavior of building structures.

Estimation of the inner forces, basic numerical and graphical methods for structural analysis and dimensioning of main structural elements.

**Literature:**

Hibbeler, R.C.: Structural Analysis, Prentice Hall, 2005

Bedford, Fowler: Statics engineering mechanics, Addison-Wesley Publishing Company, 1995

Onouye, B.S., Kane, K.: Statics and Strength of Materials for Architecture and Building Construction. Prentice Hall, 2006

ČSN EN 1991-1, Basis of design and actions on structures, Part 1: Basis of design

**Non-bearing Structures**

Compulsory  
Lecture + Seminar  
Semestral work + Exam  
2 + 2 hours – 5 credits  
2<sup>nd</sup> year – 4<sup>th</sup> semester

Tutor: **doc. ing. Hana Gattermayerová, CSc.**

**Brief subject annotation:**

External and roof claddings, building envelopes; water-proofing and drainage, thermal insulation.  
Completion structure and products, ship lap structures; surface finish and materials.  
Types, functions, principles, compositions, details and requirements.

**Literature:**

Barry R.: The Construction of Building, Vols. 1–4, Oxford BSP, 1991–2000  
Lowton: Materials for Architects and Builders, Arnold, 1997  
Michael Stachy: Component Design, Oxford Architectural Press, 2001  
Bill Adrie: The Art of the Engineer, Artemis, 1994

**Sustainable Architecture**

Compulsory  
Seminar  
Semestral work  
3 hours – 3 credits  
2<sup>nd</sup> year – 4<sup>th</sup> semester

Tutor: **ing. Ondřej Hofmeister**

**Brief subject annotation:**

Architectural and technical koncept of low energy-comsuption buildings, passive houses.  
Wooden buildings, alternative construction and natural buildings materials.  
Renewable energy resources, waste management, recyclation of buildings materials.

**Literature:**

Vale R. and B.: The New Autonomous House, Thales and Hudson, 2000  
Roaf S.: Ecohouse – A Design Guide, Architectural Press, Oxford , 2001  
Ravety J.: City-Region 2020 – Integrated Planning for Sustainable Environment, Earthspan Publication, 2000  
Boyle G.: Renewable Energy – Power for a Sustanable Future, OUP, 1996  
Lowton: Construction and the Natural Environment, Butterworth Heineman, 1997

**Building Technology**

Compulsory  
Lecture + Seminar  
Semestral work + Exam  
2 + 2 hours – 5 credits  
2<sup>nd</sup> year – 5<sup>th</sup> semester

Tutor: **ing. Petr Matoušek**

**Brief subject annotation:**

The introduction and the basis of sustainable Building Technology field in connection with students individual design project – ventilation, cooling and air-conditioning systems, water supply, drainage, sanitation, gas connections.

The bigger – urban scale problems and systems are parts of this course.

**Literature:**

Hall: Building Services and Equipment, Vols. 1,2,3, Longman, 1994

**Building Environment**

Compulsory  
Seminar  
Semestral work  
3 hours – 3 credits  
3<sup>rd</sup> year – 5<sup>th</sup> semester

Tutor: **Dipl. Arch. Sean Jonathan Clifton**

**Brief subject annotation:**

The scientific knowledge and technical expertise available for architecture are extensive and their rate of change substantial.

Building Environment is taught as a tactile and inventive subject, where the workshop, studio and lecture space are interwoven places for its development and understanding. This third year course stresses the interactive nature of design and the place of technical realisation in this process. The subject is introduced as a series of intertwined issues, where students engage in finding a path through them towards a solution. The theory is tested by the physical application of the making of things, how they perform in the environment, the experience of the results, and its cognitive interpretation.

Learning Outcomes: Enable students to develop skills to design visually attractive spaces which are energy efficient, responsible, comfortable and safe to live and work in. Develop the ability to learn how to learn.

Seminar Titles: Context and environment; Hot and cold; Roofs, walls and floors; Sunlight, daylight and the 'standard overcast sky'; Ringing in my neighbors ears; Specialist spaces – the THX wall; The modern greenhouse; Hot air rises; Luminaires, luminance and illumination.

**Literature:**

Finbow M.: Environmental Physics in Construction, Granada, 1981

**Contemporary Construction**

Compulsory  
Seminar  
Semestral work  
4 hours – 5 credits  
3<sup>rd</sup> year – 6<sup>th</sup> semester

Tutor: **doc. ing. Hana Gattermayerová, CSc.**

**Brief subject annotation:**

The students are expected to demonstrate that they can develop a design with greater skill, sensitivity and expertise within the final project design. They are also expected to be able to show how the structure and building technology influenced their design work on the level of building permit project.

External and internal experts are ready to assist and solve the appeared problems. The aim of the course is to show students abilities to design.

**Literature:**

- Nawy E. G.: Concrete Construction Engineering Handbook, CRC, 2008  
Neville A. M.: Properties of Concrete, Wiley, 1996  
Procházka J., Štemberk P.: Concrete Structures 1, ČVUT, Praha, 2007  
Manfred Hegger, Volker Auch-Schwelk, Matthias Fuchs, Thorsten Rosenranz: Construction Materials Manual Birkhäuser, Edition Detail , 2006  
Günter Pfeifer, Rolf Ramcke, Joachim Achtziger, Konrad Zich: Masonry Construction Manual, Birkhäuser, Edition Detail, 2001  
Julius Natterer, Wolfgang Winter, Thomas Herzog, Roland Schweitzer, Michael Volz: Timber Construction Manual Birkhäuser, Edition Detail, 2004  
Eberhard Schunck, Hans-Jochen Oster, Rainer Barthel, Kurt Kiel: Roof Construction Manual, Birkhäuser, Edition Detail, 2003  
Christian Schittich, Gerald Staib, Dieter Balkow, Matthias Schuler, Werner Sobek: Glass Construction Manual 2<sup>nd</sup>ed., Birkhäuser, Edition Detail, 2006  
Thomas Herzog, Roland Krippner, Werner Lang: Fasade Construction Manual, Birkhäuser, Edition Detail, 2004  
Structural Use of Glass in buildings, The Institution of Structural Engineers, SETO, London, 1999

**IV. History and Theory of Architecture and Art**

1. History of architecture 1
2. History of Architecture 2
3. History of Architecture 3
3. History of Art 1
4. History of Architecture 4
4. History of Art 2
5. Modern Architecture
5. Theory and History of Design
6. Contemporary Architecture

**History of Architecture 1**

Compulsory  
Lecture  
Semestral work  
2 hours – 3 credits  
1<sup>st</sup> year – 1<sup>st</sup> semester

Tutor: **prof. Dr. ing. Dipl. ing. MA Martin Kubelík, Dr. h. c.**

**Brief subject annotation:**

The lectures will introduce students into dilemma of prehistoric structures and of stone architecture of ancient Egypt, which appeared for more than five thousand years ago. The ancient Egyptian builders fully understood and proved the potentials of the stone as a construction material. They manage to find the ideal unity among the natural phenomenon, landscape, sculpture, relief art and typography within just a single building. The ancient Greeks and Romans were inspired by Egyptian achievements – the ancient intelligence and the new European cultural centres met in Alexandria.

The core theme will be the architecture of ancient Greece and Rome and its terminology, which constitutes the basis for description and perception of sub sequential architectural epochs. The introduction into the Italian renaissance architecture will conclude the semester.

**Literature:**

Vlček P.: Dějiny pravěku a starověku, ČVUT, Praha, 2005  
Kalina P.: Dějiny středověké architektury, ČVUT, Praha, 2005  
Arnold D.: Lexikon der ägyptischen Baukunst, Zurich, 1994  
Smith E. B.: Egyptian Architecture as Cultural Expression, New York, 1968  
Wilkinson R. H.: The Complete Temples of Ancient Egypt, London, 2000  
Benevolo L.: Architecture of the Renaissance, RKP, 1978  
Borden Dunster: Architecture and the Sites of History, Butterworth, 1995

**History of Architecture 2**

Compulsory  
Lecture  
Semestral work  
2 hours – 3 credits  
1<sup>st</sup> year – 2<sup>nd</sup> semester

Tutor: **PhDr. Klára Benešová, CSc.; Mgr. Hana Benešová, MA Zoë Opacic, Ph.D.**

**Brief subject annotation:**

a)lectures: Outline of the medieval architecture – from early Christian architecture until the late Gothic: Historical context (i.e. religion, geography, cultural anthropology), Basic buildings types and their variations, Basic architectural signs: Early Christian, Meroveic, Otonic, Karolin, Romanesque, Gothic, Late Gothic with penetration of Italian renaissance models (always in the context of its epoch, contemporary devoutness etc.)  
b)seminars and excursions: The architect's position in the Middle Ages and his instruments, Progress of technologies and consequently the advancement of buildings constructions, Architecture within the landscape (i.e. fortifications, villages, small settlements, monasteries etc.), Architecture of the Cities (Clerical institutions, feudal demesne, city „facilities“, governor and city representation, hygiene, social institutions etc. – based on these topics there is going to be given the view on the urbanism of Czech medieval cities spec. in Prague, Relationship between the builder and the proprietor shown on the chosen examples of important buildings, Late Gothic versus Italian Renaissance in the middle Europe (from the end of 15. century until the middle of 16. century)

**Literature:**

Nicola Coldstream: Medieval Architecture, Oxford Univ.Press New York, 2002  
Norbert Nussbaum: German Gothic Church Architecture, Yale University Press, 2000  
Paul Frankl/Paul Crossley, Gothic Architecture, Yale University Press, 2001  
Francois Bucher: Architector. The Lodge Books and Sketchbooks of Medieval Architects, N. York, Abaris Books, 1979  
Richard Krautheimer: Studies in Early Christian, Medieval, and Renaissance Art, N. York 1969, London, 1971

**History of Architecture 3**

Compulsory  
Lecture  
Semestral work  
2 hours – 3 credits  
2<sup>nd</sup> year – 3<sup>rd</sup> semester

Tutor: **prof. Dr. ing. Dipl. ing. MA Martin Kubelík, Dr. h. c.**

**Brief subject annotation:**

Examples of Renaissance architecture in Italy until the end of the 18. century and the European baroque architecture with it's rich period within Czech lands.

The period of industrial revolution and its consequences in coming centuries. The excursion into the neo-styles, historically inspired tendencies and art nouveau as well as the artistic and architectural tendencies within the first ten years of the 20. century.

**Literature:**

Curtis W.: Modern Architecture since 1900, Phaidon, 2<sup>nd</sup> ed., 1987

Palladio A.: The Four Books of Architecture, Dover Publications Inc., 1977

**History of Architecture 4**

Compulsory  
Seminar  
Semestral work  
2 hours – 3 credits  
2<sup>nd</sup> year – 4<sup>th</sup> semester

Tutor: **Mgr. PhDr. Richard Biegel, Ph.D.**

**Brief subject annotation:**

On the contrary to previous terms content based on theoretical facts, this term target is to concentrate on "practical architectural history" The meeting and experiencing the historical buildings on site, within their context in Prague, in Czech Republic and within Central Europe is the unique experience accompanied by professional explanations.

**Literature:**

Ivan P. Muchka: Architecture of the Renaissance, SPH, 2001  
Jiří T. Kotalík: Architecture of the Baroque, SPH, 2001

**Modern Architecture**

Compulsory  
Lecture  
Semestral work + Exam  
2 hours – 3 credits  
3<sup>rd</sup> year – 5<sup>th</sup> semester

Tutor: **ing. arch. Monika Mitášová, Ph.D.**

**Brief subject annotation:**

Mix of different architectural styles and tendencies of the first half of the 20. century as well as their concurrence is the core theme of the course. The birth of „modern architecture“ – from today's perspective - and it's blossom before the second world war.

The practical part of the course is of a big importance in order to analyze and get known with spec. functionalistic architecture in its context.

**Literature:**

Švácha R.: Od moderny k funkcionalismu, Praha, 1995  
Curtis W.: Modern Architecture since 1900 (1982)  
Pevsner N.: Pioneers of Modern Design, 1936/1979  
Whiteman J.: Strategies in Architectural Thinking, 1992

**Contemporary Architecture**

Compulsory  
Lecture  
Semestral work  
2 hours – 3 credits  
3<sup>rd</sup> year – 6<sup>th</sup> semester

Tutor: **ing. arch. Monika Mitášová, Ph.D.**

**Brief subject annotation:**

Architecture of the second half of the 20<sup>th</sup> century with overlap into the 21<sup>st</sup> century will be discussed and analyzed. Emphasis on the architecture of the 60s and its influence on today architecture will be given. The latest realized architecture, its context and history should be part of the course with the contribution of the authors.

Course will acquaint students with the history of thinking and designing 20<sup>th</sup> century architecture. It will focus on the time changes of the notion and the term architecture. This course will be devoted to the various models of relations between architectural thinking, the concept creation, techniques of the project formulation as well as the representation of architecture. Besides the question What is architecture? it will search for the possible answers to questions: Who is architect?, What is a work of architecture? as well as what notions of its classification, reflection and evaluation are formulated by the history of theory of 20<sup>th</sup> century architecture.

**Literature:**

Frampton K.: Modern Architecture, 2002

Hale J.: Building Ideas, An Introduction to Architectural Theory, 2000

Conrads U.: Programmes and Manifestoes of Twentieth Century Architecture, 1964

Hays K. M.: Architecture Theory since (1968), 1998

Leach N.: Rethinking Architecture, 1996

Ockman Joan, Eigen Edward: Architecture Culture 1943–1968, New York, 1993

Nesbitt Kate: Theorizing of New Agenda for Architecture, An Anthology of Architectural Theory 1965–1999, New York, 1996

Steiner Dietmar M. , Gust Kerstin, Porsch Johannes: Sturm der Ruhe. What is Architecture, Wien, 2001

**History of Art 1**

Compulsory  
Lecture + Seminar  
Semestral work  
1 + 1 hour – 2 credits  
2<sup>nd</sup> year – 3<sup>rd</sup> semester

Tutor: **PhDr. Klára Benešová, CSc.; Mgr. Hana Benešová; MA Zoë Opacic, Ph.D.**

**Brief subject annotation:**

The content of the course cover the history of art from the first cave painting until the decorations of early Christian buildings. Further on the art of ancient Greece and Rome will be discussed as well as the art of Romanesque period. The epoch of Supreme Gothic will follow.

1. Prehistory
2. Egypt
3. the Middle East
4. Greece
5. Rome
6. Byzantium
7. Karolin Art
8. Romanesque Art of Italy and France
9. Holy Roman Empire 13<sup>th</sup>–14<sup>th</sup> cent.
10. Role of friaries
11. Gothic epoch: town-founding, mendicant friaries
12. Garth art in 13<sup>th</sup>–14<sup>th</sup> cent.
13. 15<sup>th</sup> century – Struggle for church reformation
14. Late Gothic in middle and western Europe

**Literature:**

Peck W. H., Egyptian Drawings, New York, 1978  
Smith, W. S., The Art and Architecture of Ancient Egypt, New Haven, London, 1998  
Schäfer, H., Principles of Egyptian Art, Oxford, 1986  
Carruthers M.J., The book of Memory: a Study of Memory in Medieval Culture, 1990

**History of Art 2**

Compulsory  
Lecture + Seminar  
Semestral work  
1 + 1 hour – 2 credits  
2<sup>nd</sup> year – 4<sup>th</sup> semester

Tutor: **PhDr. Klára Benešová, CSc.; Mgr. Hana Benešová; MA Zoë Opacic, Ph.D.**

**Brief subject annotation:**

The course covers the outline from the epoch of Italian Renaissance art until the hot first decades of the 20. century. Then it continues with description of modern visual art concepts, the task of apprehension of the space and the dilemma of art reception.

The lectures and tutorials should give the deep excursion into the present art tendencies as well as art philosophy and critique. The relevance to architect profession is emphasized.

**Literature:**

Johnson G. A.: The Merlau Ponty Aesthetic Reader, Philosophy and Painting, 1993

Hertz R., Klein N.: Twentieth Century Art Theory, Urbanism, Politics and Mass Culture, 1990

**Theory and History of Design**

Compulsory  
Lecture  
Semestral work  
2 hours – 2 credits  
3<sup>rd</sup> year – 5<sup>th</sup> semester

Tutor: **prof. Jan Michl, PhD.**

**Brief subject annotation:**

Discussion on central theoretical positions and aspects of design theory. Aspects of design history from antiquity to the present.

**Literature:**

Raizman, David Seth: History of Modern Design, Graphics and Products since the Industrial Revolution. London, Laurence King, London, 2003

Julier, Guy: The Culture of Design, Sage, London, 2000

Margolin, Victor: Design Discourse, History, Theory, Criticism, The University of Chicago Press, Chicago and London, 1989

Molotch, Harvey: Where Stuff Comes From, Routledge, New York, London, 2003

Basalla, George. The Evolution of Technology. Cambridge: Cambridge University Press, 1988

Michl, Jan: Tak nám prý forma sleduje funkci, Sedm úvah o designu vůbec a o chápání funkcionalismu zvláště, VŠUP, Praha, 2003

Petroski, Henry: The Evolution of Useful Things, Knopf New York, 1992

Simon, Herbert A: The Sciences of the Artificial. 3<sup>rd</sup> ed. Cambridge, The MIT Press Mass., London, 1981

**V. Town Planning and Landscape Design**

2. Základy urbanismu/ Fundaments of Urbanism
3. Územní plánování / Land Use Planning
4. Městské prostory / Urban Spaces
5. Krajinářská tvorba / Landscape Design

**Fundamentals of Urbanism**

Compulsory  
Lecture  
Semestral work  
2 hours – 3 credits  
1<sup>st</sup> year – 2<sup>nd</sup> semester

Tutor: **Ir. Anne Morisseau**

**Brief subject annotation:**

Review of the basic grounding texts which made up the important streams in the realm of urbanism.

**Literature:**

Alberti: Traité de l'édification, De Re Aedificatoria

Le Corbusier: La Charte d'Athènes, La ville radieuse

Camillo Sitte: City Planning According to Artistic Principles

Ebenezer Howard: Tomorrow

Frank Lloyd Wright: The living city

Patrick Geddes: Cities in evolution

Lewis Mumford: Techniques et Civilisations, la cité travers l'histoire

Ildefonso Cerda: La théorie générale de l'urbanisation

Hausmann, Les Mémoires d'Hausmann

Francoise Choay, The rule and the model, On the theory of Architecture and Urbanism

Francoise Choay, L'urbanisme, utopies et réalités

**Land Use Planning**

Compulsory  
Lecture  
Semestral work + Exam  
2 hours – 3 credits  
2<sup>nd</sup> year – 3<sup>rd</sup> semester

Tutor: **Ir. Anne Morisseau**

**Brief subject annotation:**

- 1) The purposes of city planning
- 2) The ways, the tools, the protagonists
- 3) The master plan, Master plan process – Watching at examples.
- 4) Declension of planning documentation at different scales.
- 5) The master plan and land use control policy.
- 6) Overview of various types of planning in Europe.

**Literature:**

Hoch Charles J. ,Dalton Linda C. , So Franck S.: The Practice of Local Government Planning

ADEME: Le Moniteur Réussir un projet d'urbanisme durable, Approche Environnementale de l'Urbanisme

Hack Gary, Birch Eugénie , Sedway Paul , Silver Mitchell: Local planning, Contemporary Principles and Practice

**Urban Spaces**

Compulsory  
Lecture + Seminar  
Semestral work + Exam  
1 + 1 hour – 3 credits  
2<sup>nd</sup> year – 4<sup>th</sup> semester

Tutor: **ing. arch. Igor Kovačević**

**Brief subject annotation:**

Comfortable and pleasant city or village public spaces (squares, parks, embankments, streets) composed the core of successful and vital unit (city, metropolis, village, settlement) as well as attractive space for its inhabitants. The high quality design for public space should be based on observation or on direct contact with its users. The world successful and functional public spaces as well as the complexity of the design makes the core topics of the course (traffic solution, technical links, heritage preservation, environmental issues, planning and building permit documents).

**Literature:**

Borden I., Kerr J., Rendell J., Pivaro A.: The Unknown City, 2000  
Hall P.: Cities of Tomorrow, 1988  
Le gates R., Stout F.: The City Reader, 1997  
Wilson E.: The Sphinx in the City, Urban Life, the Control of Woman and Disorder, 1991  
Gehl J.: Live between Buildings

**Landscape Design**

Compulsory  
Lecture + Seminar  
Semestral work  
1 + 1 hour – 3 credits  
3<sup>rd</sup> year – 5<sup>th</sup> semester

Tutor: **ing. arch. Regina Loukotová, Ph.D.**

**Brief subject annotation:**

The subject prepares individuals for the full range of activities involved in the practice of landscape architecture. Integration of the principles and methods of contemporary Landscape Architecture in relation to current trends and requirements of sustainable development. Particular emphasis is given to developing mastery of design through a series of intensive design studies that investigate the broad range of landscape scales, from garden to region, that characterizes the practice of landscape architecture. Ranging from the design of urban landscapes, to the reclamation of brownfields, the course will provide students with the opportunity to advance their theoretical (through landscape design theory) and analytical skills.

**Literature:**

Conan : The Post Earth Day Conundrum, Translating Environmental Values into Landscape Design, Environmentalism in Landscape Architecture, Dumbarton Oaks, 2001  
Per Javier Arpa: The Public Chance, New urban landscaped, a+t, 2008  
Swaffield Simon: Theory in landscape Architecture, A reader, University of Pennsylvania Press, 2002  
Waldheim : The Landscape Urbanism Reader, A reader, Princeton Architectural Press, NY, 2006  
Corner James: Recovering Landscape, Essays in Contemporary Landscape Architecture, Princeton Architectural Press, NY, 1999  
Verlag Callwey: European Landscape Architecture, Squares, parks and promenade, Edition Topos  
  
magazines: Paisea, Topos, a+t, JoLA, GROW!, Garten + Landschaft, 'Scape

**VI.**

1. Geometry
1. Introduction to Studies
1. Professional English
2. Mathematics
2. Philosophy
2. Project Presentation
3. Sociology
4. Ecology
5. Monument Preservation
6. Preparing for Practice

**Geometry**

Compulsory  
Lecture + Seminar  
Semestral work + Exam  
1 + 2 hours – 3 credits  
1<sup>st</sup> year – 1<sup>st</sup> semester

Tutor: **RNDr. Libor Berný**

**Brief subject annotation:**

Drawing and display methods; basic types of projections.  
Construction of curves, conic sections and surfaces.  
Shapes and solids – character and use in architecture.  
Scale and proportion.

**Literature:**

Rucker R.: Geometry, Relativity, and the Four Dimension, Dover, 1977  
Jurgensen, Ray C.: Geometry. New Edition. Boston, Houghton Mifflin Company, 1980.  
Pedoe D.: Geometry and the Visual Arts, Dover Publications, 1983  
Kappraff J.: Connections, The Geometric Bridge between Art and Science, WSP, 2001  
Washbourn D. K., Crowe D. W.: Symmetries of Culture: Theory and Practice of Plane Pattern Analysis, WSP, 1991  
Wenninger M. J.: Polyhedron Models, Cambridge, 1974

**Introduction to Studies**

Compulsory  
Lecture  
Semestral work + Exam  
3 hours – 2 credits  
1<sup>st</sup> year – 1<sup>st</sup> semester

Tutor: **ing. arch. M.Arch. Adam Gebrian**

**Brief subject annotation:**

"Maybe, architecture doesn't have to be stupid after all. Liberated from the obligation to construct, it can become a way of thinking about anything – a discipline that represents relationships, proportions, connections, effects, the diagram of everything." Rem Koolhaas, Content

The architecture is not just about building. It is not just about solving problems. It can be so much more. Who is architect and what's his role (or what could be his role) in current society? What are the finest examples of "architecture"?

How to find a problem worth solving? How to learn from work of colleagues? How to understand what's more important and what's not? How to interpret important information? How to communicate important ideas to the others in most simple, understandable way? How to collaborate? How to work effectively?

**Literature:**

Robert Venturi: Learning from Las Vegas  
Rem Koolhaas: S, M, L, XL; OMA: Content  
Guide to Shopping, Harvard project on the City  
Hunch 6/7 2003  
BIG: Yes is More / exhibition catalogue /  
Bruce Mau: Massive Change  
Any – conference magazines (10 issues)  
Volume magazines / currently 18 issues (April 2009)  
Milan Kundera: Immortalit

**Professional English**

Compulsory  
Lecture + Seminar  
Semestral work + Exam  
1 + 1 hour – 3 credits  
1<sup>st</sup> year – 1<sup>st</sup> semester

Tutor: **ing. Lucie Mertlíková**

**Brief subject annotation:**

Advanced English course is aimed to provide the students with professional architecture vocabulary and communication skills.

**Literature:**

Caravanasová L.: Glossary of Architectural Terms, ČVUT, Praha 2004  
Hanák M.: Architektonický a stavební slovník česko-anglický, Fraus, Praha, 1997  
Hanák M.: Architektonický a stavební slovník anglicko-český, Fraus, Praha, 1999

**Mathematics**

Compulsory  
Lecture + Seminar  
Semestral work + Exam  
1 + 2 hours – 3 credits  
1<sup>st</sup> year – 2<sup>nd</sup> semester

Tutor: **RNDr. Libor Berný**

**Brief subject annotation:**

Linear algebra, equations and matrices; mathematical analysis and functions.  
Differential and integral calculus.  
Selected applications

**Literature:**

Dolciani, M. P.: Algebra Structure and Method Book I., Houghton Mifflin Company, Boston, 1976.  
Peterson I., Wiley J.: Fragments of Infinity, Wiley Sons, NY, 2001  
Neustupa J.: Matematika 1, ČVUT, Praha, 2000

**Philosophy**

Compulsory  
Lecture + Seminar  
Semestral work + Exam  
1 + 1 hour – 2 credits  
1<sup>st</sup> year – 2<sup>nd</sup> semester

Tutor: **Mgr. Jakub Jirsa, Ph.D.**

**Brief subject annotation:**

The course introduces several philosophical problems in a systematic (not necessarily historical) way. The points discussed could inspire the students in their own academic or artistic work. Among the topics will be the problem of history and status of philosophy as such, basic ethical views and their possible application. The lectures will take into account the cultural and art history of the relevant period.

The seminar will be divided into blocks, each devoted to a particular way of understanding and doing philosophy from ancient conception of philosophy as the way of life to modern, Anglo-Saxon analytical method.

**Literature:**

– primary sources:

Plato: Gorgias

Aristotle: Nicomachean Ethics (selected passages)

Descartes: Meditations on First Philosophy

Hume: An enquiry concerning human understanding (selected passages)

Kant: Metaphysics of Morals

Mill: Utilitarianism

Parfit: Reasons and Persons

– secondary literature:

Blackburn S.: Being Good - A Short Introduction to Ethics, Oxford University Press, 2001

Chappell T. : The Inescapable Self: An Introduction to Western Philosophy, Weidenfeld & Nicolson, 2005

Williams B.: Philosophy as a Humanistic Discipline, Princeton University Press (selected essays), 2008

**Project Presentation**

Compulsory  
Lecture + Seminar  
Semestral work  
1 + 1 hour – 2 credits  
1<sup>st</sup> year – 2<sup>nd</sup> semester

Tutor: **ing. arch. MgA. Osamu Okamura**

**Brief subject annotation:**

To gain the oral and written presentation skills is the main goal of the course. To defend, to argue, to describe, to communicate and to negotiate are the basic communication strategies, which theory and practice will be thought within the series of lectures and practical tutorials. Effective graphics documentation and relation to the public and professional media.

The visiting lecturers from different corresponding fields will present their opinions and views on solid and professional project presentation.

**Literature:**

Eco Umberto: Come si fa una tesi di laurea, Milano, Bompiani, 1977 (český překlad Ivan Seidl, Jak napsat diplomovou práci, Praha, Votobia)

Tostrup E.: Architecture and Rhetoric, text and design in architectural competitions, Oslo 1939 - 90, Oslo, 1996

Allsop B.: Towards a humane architecture, London, 1974

Collins Peter: Architectural Judgement, London, 1971

Dunin-Woyseth Haina, Michl Jan: Towards a Disciplinary Identity of the "Making Professions", AHO, Oslo, 2001

**Sociology**

Compulsory  
Lecture + Seminar  
Semestral work  
1 + 1 hour – 2 credits  
2<sup>nd</sup> year – 3<sup>rd</sup> semester

Tutor: **PhDr. Jiří Ryba**

**Brief subject annotation:**

Sociologic approach to reality and its differences to the work of psychologist and philosopher as well as to be familiar with basic sociologic categories, concepts and theories and to enrich the perspective of architectural student, create the target of the course.

The discussions on following topics composed the grounding axis of the tutorials: globalization, modern society risks, social state crises, late modernity society, population demographic behavior, private life and gender studies and, public and public opinions within the globalizing society.

Sociologic research, its methods, data collection, data analysis and formation of adequate sociologic finding as well as its relevance for architectural practice are further topics which compose the course basic structure.

Sociology of the cities and dwelling will enclose the wide range of disciplinary achievements.

**Literature:**

- Abrahamson M.: Global Cities, Oxford University Press, 2004  
Bagnasco A., Le Gales P.: Cities in Contemporary Europe, Cambridge University Press, 2000  
Bauman Z.: Liquid Modernity, Polity Press, London, 2000  
Castells M.: The Rise of the Network Society, Basil Blackwell, Oxford, 2003  
Corbin J. and A. Strauss, Basics of qualitative research. Newbury Park CA: Sage, 1990  
Giddens A.: Sociology, Polity Press, Cambridge, 2000  
O'Loughlin J. Friedrichs J.: Social Polarization in Post-Industrial Metropolises, De Gruyter, Berlin, 1996  
Paddison R. (ed.), Handbook of Urban Studies. London: Sage Publications, 2001  
Short R. S.: The Urban Order, Blackwell, Cambridge, 1996

**Ecology**

Compulsory  
Seminar  
Semestral work + Exam  
2 hours – 2 credits  
2<sup>nd</sup> year – 4<sup>th</sup> semester

Tutor: **RNDr. Václav Cílek, CSc.**

**Brief subject annotation:**

The course is proposed as the series of in-door lectures and out-door excursions to the well known but mostly unknown authentic places such as prehistoric settlements, Gothic and Baroque sanctuaries, Neo-classicist suburbs and proletarian dens of 19<sup>th</sup> and 20<sup>th</sup> centuries. The special attention will be paid to suburban development and future perspectives of town planning.

The course is aimed more as the experience learning than as librarian research and data collecting. The theoretical framework of the course is given by the series of lectures on Prehistoric, Romanesque, Gothic, Renaissance, Baroque and 19<sup>th</sup>/20<sup>th</sup> century worlds including the historical, intellectual and architectural background of the given epochs. The practical part will consist of direct observation of places, landscapes and monuments mentioned during lectures. The Central European history will be viewed through place characterized by natural conditions and layers of historical organizations in the context of the local landscape (urban) development, and space as world of myth, ideas and feelings.

**Literature:**

Demetz P.: Prague in black and gold

Seifert J.: All beauties of the World

**Monument Preservation**

Compulsory  
Lecture + Seminar  
Semestral work  
1 + 1 hour – 2 credits  
3<sup>rd</sup> year – 5<sup>th</sup> semester

Tutor: **Mgr. PhDr. Richard Biegel, Ph.D.**

**Brief subject annotation:**

The historical centre of Prague has since 1989 been witnessing a construction boom comparable to the dynamic period between the World Wars. In contrast to the interwar period, but quantity did not bring the desirable quality this time. The most of the new buildings from the last 20 years have to be considered as purely commercial developments whose main task is to fulfill the demand for retail and office area. The inexistence of binding regulations, absence of the Architect-in-chief institution and the impossibility of enforcement of expert opinion of the Patrimony Protection Institute coming out of the law, have logically led to the situation when many of the new commercial buildings have distorted the historical environment of the town included into the UNESCO World Heritage list. Neither the historical buildings have been safe from devastating interventions while being often adapted for a new purpose – typically a shopping mall or a luxury high capacity hotel – that go far beyond their capacity and space possibilities. The trends of putting the experts away from the decision making when reconstructions or new building are taking place and also those of maximizing the commercialization of the historical centre of Prague have reached such an intensity that we can now speak of gradual disappearance of architectural qualities of this unique city.

**Literature:**

Hoffmann František: České město ve středověku, Panorama, Praha, 1992

Janssens J.: Looking at the buildings, Lund, 1984

Poche Emanuel: Praha našeho věku, Praha, 1978

**Preparing for Practise**

Compulsory  
Seminar  
Semestral work  
4 hours – 3 credits  
3<sup>rd</sup> year – 6<sup>th</sup> semester

Tutor: **ing. Martin Ďuriš, Ph.D.**

**Brief subject annotation:**

Course centers around a select lecture series, delivered by external professionals on specific topics. An introduction to Architectural Practice and Management, current professional issues and the processes and relationships within the construction industry.

**Literature:**

Richardson: Defects and Deterioration in Building, Spon, 1991

Lowton: Construction and the Naural Environment, Butterworth Heineman, 1997

**ARCHIP**

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INSTITUTE  
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build it up