Yearbook

2019 / 2020

ARCHIP

ARCHITECTURAL
INSTITUTE
IN PRAGUE

Part 1

Intro

The curriculum, an object of design

Elan Fessler

The curriculum, an object of design, is both a material and a concept made not only of practical requirements but also an underpinning of inspirational and theoretical substance. Its construction is an architectural project itself, by analogy, arranging program and relations into sequences at multiple simultaneous scales, to bring together qualities, values and space for exploration and innovation. Whether at the local site of a single semester or in the urban structure of a 3-year bachelor program, specific building blocks themselves may come and go or be renovated, but the defined framework gives the landscape its specificity and its own character.

In part a looking backwards over the past ten years, in part a reevaluation of pedagogy today, ARCHIP has implemented a new structure for the BA curriculum, which has been Approved by the Ministry of Education for the next 5 years, and it will be phased into practice beginning with the incoming first year students of the Fall 2020 semester.

Most importantly, the structure of the curriculum is a clear organisation of four distinct parts.

The primary part and focal point is the Architectural Design Studio (AD) which is supported by the supplementary categories of the Arts (A), with 31 credits, Technical knowledge (T), with 47 credits, and the Humanities (H), with 38 credits. The A, T, and H courses are subdivided into the Arts and Crafts; Drafting, Assembly, Structures, and Environment; History, Urbanism, Social Sciences and Theory.

There will be an increased number of supplementary workshops of different crafts, techniques and technologies, regularly spaced throughout each semester and cumulatively advancing in complexity as familiarity with basic representation and modelling tools grows. Workshops in technical drawing, geometry and BIM, as well as sustainability and building technology, representation and construction, will cumulatively develop with increasing technical complexity. Theoretical overview will be balanced with practical application. The History of Architecture and History of Art classes will be combined each semester into a single interwoven course, which will span all six semesters and chronologically pass from the ancient to the contemporary.

The AD course, operating vertically and horizontally, remains a synthesis of the supporting courses of each semester, and the space where what is being learned is put into practice within the project, and where what has been learned in past semesters is refined and progressed further. For AD6, we have introduced Technical Coordination (TC), for in-depth consultation and direct integration of other disciplines, and Critical City, as a synthesis of social, philosophical and planning precedents, which will also act as a bridge into the Master's programme.

The edge between BA and MA is a continuous connection, yet both parts operate independently.

The MA programme remains in its revised form which was approved in 2018/19, and the next steps will be to further build up these internal connections across the years.

Part 2

Projects

Chapter 1:

Golden Roubík Award

THE GOLDEN ROUBÍK (GORO) AWARD **is a tribute to the co-founder of ARCHIP, architect Martin Roubík (1949–2008).**

The academic prize was founded in 2016–2017 and is awarded biannually, in the Winter and Summer semesters, to winners in two categories: "Best Student Project" and "Best Studio".

Rules:

1. Student projects are nominated from all AD studios.
2. Each studio nominates a maximum of 7 projects (up to 3 nominations by tutors, 2 by critics, and 2 by students). With a possible total of 32, it is often less, as some nominations overlap.
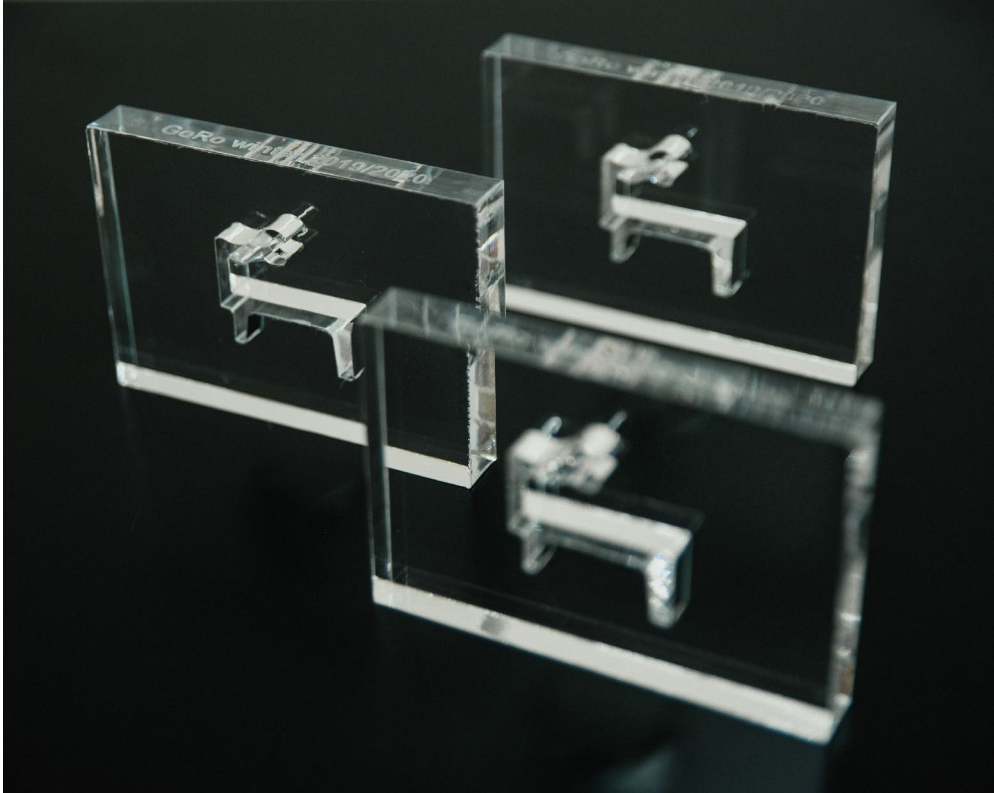
3. Jurors have the right to add nominations at their discretion.
4. The Jury evaluates the nominated projects and pre-selects at most 10 finalists for further evaluation. The Jury appoints the Best Studio GoRo winner based on the number of finalist projects per studio. (If 2 or 3 studios are equally represented as finalists, the decision is made by voting or agreement).

5. The Jury appoints the Best Student Project GoRo winner.
6. The list of finalists and winners are announced at the evening of the exhibition's opening.

GoRo Winter 2019–20

On January 09, 2020 at 10.00 members of the jury of the 7th edition of the GoRo Award evaluated ARCHIP's semester studio projects.

Jury members

Renata Berkyová Institute of Contemporary History, Czech Academy of Sciences
Zdeňka Havlová Faculty of Architecture CTU, Prague Institute of Planning and Development, ARCHIP
Robert Votický motionLab, Academy of Fine Arts and Design in Bratislava, ARCHIP

A General comment from the Jury

Firstly, our appreciation goes to the university for the introduction of such a complex architectural and societal task to its students.

The Jury selected 9 nominations and a series of notable mentions for a variety of details of the projects like ideas, concepts, models and illustrations. These mentions are marked directly on the parts of the projects with yellow stickers. Even amongst the first-year students, the Jury found whole-term work which was selected for nomination.

The Jurors also noted the differences of approaches of the two studios that shared the same brief and are of the opinion that the emotion-generated form approach was more appropriate for this kind of task. A further comment regarding the work of the first-year studio concerns the successful methodology and continuity of the stages of the projects. We found several interesting abstract models as well as advanced solutions to the roofing of urban space. We didn't find, with one exception, any record of the development of ideas in the form of sketchbooks or scrapbooks.

We were also pleased by the variety of ideas and concepts, even though many of them were not fully realised in the further stages.

The Jury also found that no project had successfully resolved the uniqueness of the memory of the Roma holocaust in comparison to many examples of memorials for other minority victims. More of a deeper understanding of Roma history and their association with the former Lety camp would have enriched the quality and content of the projects. On the other hand, we were pleased to see that many designs dealt with the wider context of the location.

Moreover, the Jury would recommend a greater amount of information covering the realities of constructing the more radical concepts, especially working with earth, water, landscape, and complex built forms.

The Jury found missing projects working more with time, seasons, gradual ageing or growth, as well as with rituals of memory or remembrance. Equally, thinking in terms of dynamic, changeable, or instant architecture might enrich the range of the students work.

Results

Studios

GoRo for Best Studio goes to the
Wertig-Kopecký studio
for a very wide range of conceptual ideas and good understanding
of where the fundamental questions of this brief lay.
The quality of the studio's work has been reflected
in five nominations and the main GoRo prize.

Projects

Nominated projects are:
1. Anastasia Gorbatykh-Grigorova & Chris Stian Høydahl –
   Chronicle of Lety (Schindler-Fessler Studio)
2. Dina Mjåland – **A reclaimed site** (Schindler-Fessler Studio)
3. Kristiina Leppänen – **Space / Urbanity / Landscape** (Vašourková Studio)
4. Lucia Bombová & Marion Mayfield – **Pendulum** (Schindler-Fessler Studio)
5. Michel Khoury – **The loop, circle of truth** (Wertig-Kopecký Studio)
6. Oleksandra Yeloyeva – **Footprints of the silent past** (Wertig-Kopecký Studio)
7. Robert Youssef – **Lety memory source** (Wertig-Kopecký Studio)
8. Victoria Gerasimova & Mitchell Znamenacek –
   Passing through the camp (Wertig-Kopecký Studio)
9. Vid Fugina & Luka Khundadze – **Under the sun we all have
   the same color shadow** (Wertig-Kopecký Studio)

GoRo for Best Student Project is awarded to

Victoria Gerasimova & Mitchell Znamenacek: Passing through the camp

for a consistently well-developed and presented project
from a sensitive concept to a high-quality spatial composition.
An additional pleasing aspect of this work
is that it was produced by two Bachelor students
who still have further time to develop their architectural skills.
Tribute is also due to the studio tutors.

GoRo Summer 2019–20
This Summer 2020 semester, all student projects were submitted and presented on-line, due to the remote teaching requirements during the worldwide pandemic situation. As such, the selection of GoRo prizes were decided internally by each studio and its guest critics, and no Best Studio prize was awarded. The GoRo prize for the Best Student Project was awarded within each studio from its top three contenders.

The winner of Schindler-Fessler studio:

Victoria Gerasimova:
Art Hub co-housing of Libeznice

The winner of Tsikoliya-Janků studio:

Marion Mayfield & Nicola Ziboni:
Operation Quarantine of Líbeznice

The winner of Wertig-Kopecký studio:

Simon Sjursen:
Líbeznice Office Center

Chapter 2:

Master programme diplomas

Iman Aljoaki: PHU, EQN 104–105Caroline el Ayoubi: The New Philharmonic in Prague
Mariam Makaradze: National Dance Academy in Batumi Georgia
Dina Mjåland: Shared Homes at Lambertseter
Yelyzaveta Shovikova: In Between Panelák Houses of Sídliště Bohnice
Ivan Tamayo Ramos: Natura 2035
**Oleksandra Yeloyeva:** Knowledge Incubator

Developed through a semester of research, each project is assembled as a grounded argument in the form of a book. This artefact includes the underlying research and theoretical background for the project as well as its completed documentation and record as a working process.

Throughout this book are text-based markers which support and elaborate the arguments put forward in each project, framing the historical or current contexts, describing the project as a concept and as an object, and further speculating upon its positive impact.

This year's projects range in scale from an inner-city infill building to a 2km long field on an urban periphery. Yet each aspires to address a relevant, site-specific issue and to produce a response through architecture with a social and cultural significance.

View from the staff area of the medical center, through the medicinal plant and out into the Pilotis
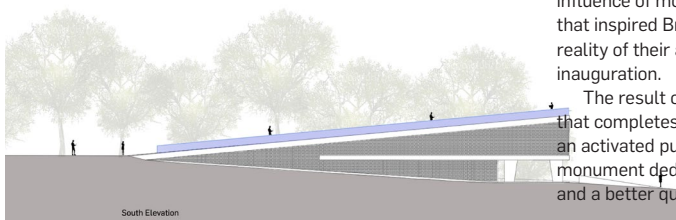
Iman Aljoaki:
PHU, EQN 104–105
(Schindler-Fessler studio)

Between UNESCO declaring Brasilia a World Heritage Centre for its modernist architecture, urban design, and landscapes, and Jan Gehl naming the top-down urban design method of Brasilia "Bird Sh!t Architecture", there is the reality of life in the city's superblocks, and the experience of its public spaces. That is the topic of this thesis.

PHU, Praça da Harmonia Universal (Universal Harmony Square), is public space located at EQN 104–105, the Entrequadra between the superblocks SQN 104 and SQN 105 in the north residential wing of the Pilot Plan of Brasilia, Brazil. In the context of the larger city, the site of PHU is one of many repeated plots of public space between the superblocks, called "entrequadras", which were meant to provide services (educational, commercial, religious, cultural, civic, social, sports and leisure) for a better quality of life in the purely residential superblocks, but many plots remain mostly empty. PHU is currently an open green field with some concrete seating, sports court, a garden, and regular exercise practices.

The goal of the project is to define a specific urban identity for this generically repeated modernist public space of the "entrequadra", based on a deep understanding of the historic context and influence of modernist utopian concepts that inspired Brasilia's urban design, and the reality of their application 60 years after its inauguration.

The result of the project is a proposal that completes the vision for the site as an activated public space, and a cultural monument dedicated to integrative health and a better quality of life.

South Elevation

Longitudinal Section A-A

Caroline el Ayoubi:
THE NEW PHILHARMONIC IN PRAGUE
(Schindler-Fessler studio)

The project is to produce a 'cultural forum' by developing a dialogue between two museums, the Vinohradska 8 mixed-use building complex and a new cultural house. The proposed Prague Philharmony and Gallery will make this site the epicenter of Prague – as it is supposed to be. The site of the National Museum is connected to Vinohradská street with a public space woven through the site above the existing rail lines, redefining the urban morphology and reconnecting both sides of this central place.

The proposal incorporates all expected changes to the infrastructure of the area, and proposes the bridging of the currently exposed rail area as the grounds of the city's newest cultural house. It responds to the height of surrounding houses and the building of the National Museum. From the top floor restaurant, the new corner landmark allows long-distance views – through New and Old Town to the Castle. From the opposite direction – from Wenceslas Square, it offers an image of the entrance gate to Královské Vinohrady.

The goal is to create a cultural heart that can act as gateway, bridge and forum. The public spaces, interwoven with the city, will complement the performance halls and produce a cultural quarter in the area. The Philharmony and Gallery is to be a place of encounter, open around the clock with free entry. It should also be home to various initiatives, associations, agencies, and editorial offices working in the field of culture. The spectrum would range from fine art, architecture, music, fashion, theatre, dance, literature, childrens' culture, game culture, and street art to design and photography.
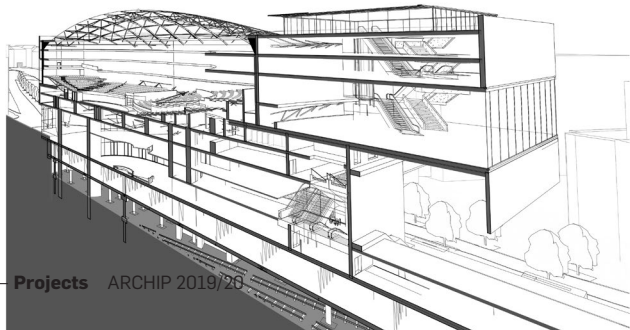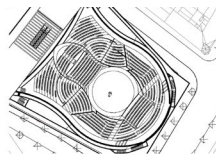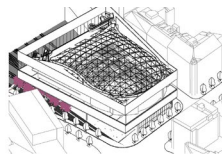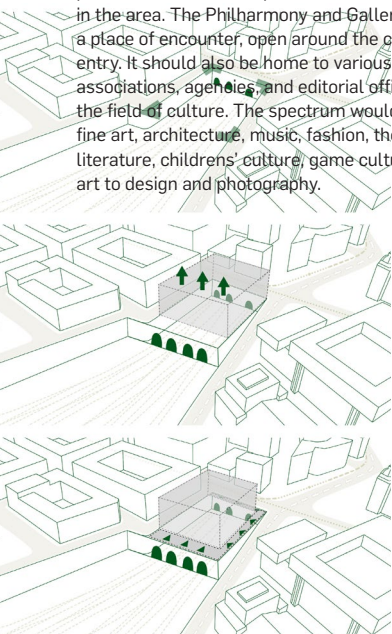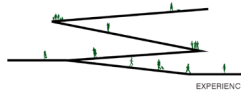
Mariam Makaradze:
NATIONAL DANCE ACADEMY
(Schindler-Fessler studio)

The aim of the thesis is to design a National Dance Academy in Batumi. The logic behind designing a dance academy in the city center, is that Georgian traditional national dance is the inherent part of Georgian culture and national identity; it represents Georgian traditions and mentality through bodily movements. Throughout the centuries Georgians have been creating many interesting dance traditions, transforming traditional movement into sophisticated choreography and performance techniques. The Georgian National Dance Academy provides both locals and people from abroad with high quality education, cultural experience and professionalism in the field of dance. It inspires young people to join the dance community and follow a culturally enriched and healthy lifestyle. In Batumi the high demand for large dance facilities is present due to the fact that the city hosts around 3 million tourists annually

The goal of the single complex National Dance Academy with its educational facilities, community uses, cultural content and dance dorms is to provide social and entertainment performances for people with diverse interests in the field of dance, dance training for students at all levels of dance and to offer a place where people can learn to dance, to observe the diversity of Georgian traditional dance and the rich variety of Georgian national costumes. The public ground of the cultural landmark creates an opportunity to meet people from different parts of Georgia and people from abroad, to help build strong networking opportunities for professional and artist from the field of choreography.

This complex will have a cultural calendar with events and special programs provided for cooperation, communication and co-working between professionals and dancers, and will involve special meetings, forums as well as workshops by famous dancers from Georgia and abroad. Precisely, conferences are going to be organized to discuss emerging issues from the field as well as summer schools and dances for emerging artists and professionals.
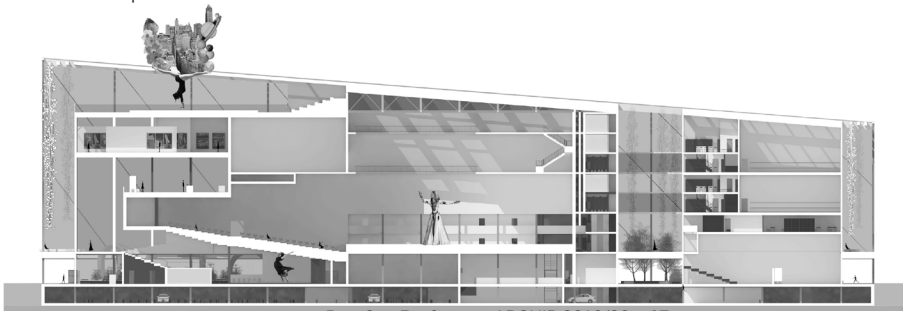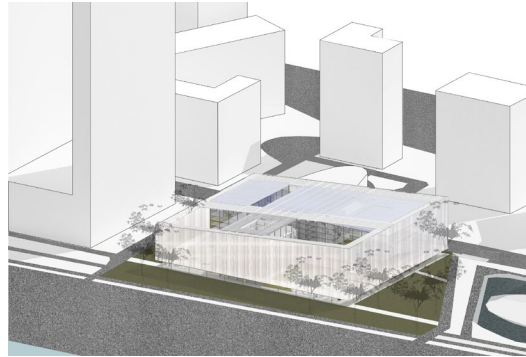
Dina Mjåland:
SHARED HOMES AT
LAMBERTSETER
(Schindler-Fessler studio)

Providing care for people with dementia is an increasing societal challenge. Globally, at least 46.8 million people are living with dementia, and the number is rapidly rising. In Norway, the cases of dementia are estimated to be around 84 000–104 000. The number is estimated to increase with a general increase of the older population. About 10% of people develop the disorder at some point in their lives and it becomes more common with age.

The project is a nursing home on the plot of a demolished nursing home in Oslo, specifically designed for people with dementia. A goal is to challenge the conventional and problematic standard of nursing homes by creating one that values more freedom for residents, contact with the outside and nature, and developing a concept between closeness and openness in terms of the need for social spaces and isolated ones, as well as security and freedom of movement.

Focusing on the 3 stages of dementia, 3 different buildings together host approximately 90 residents.

The aim is to create a nursing home that values the life and lives of the residents by providing security with movement, familiarity with engagement, and nature with shared home. The concept of a sensory garden is something increasingly used in nursing homes, and it is integrated throughout the proposal.
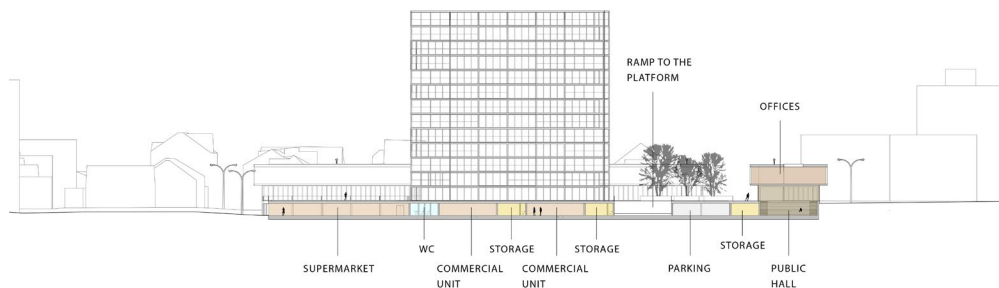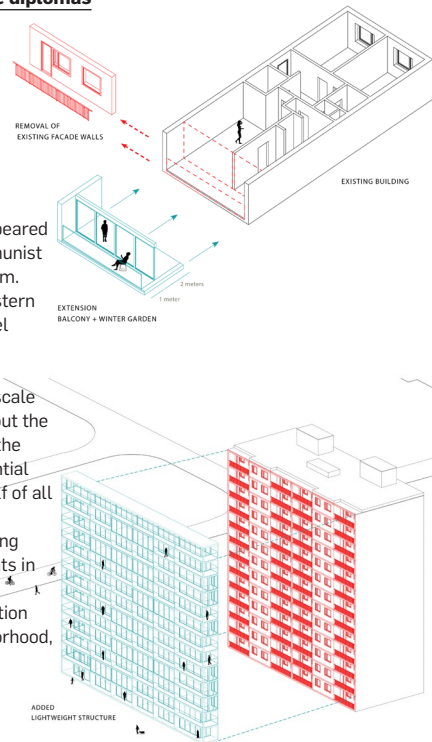
Yelyzaveta Shovikova:
IN BETWEEN PANELÁK HOUSES OF SÍDLIŠTĚ BOHNICE
(Wertig-Kopecký studio)

The need to solve the housing problem, which had risen sharply, appeared in the first years after the Second World War, even before the Communist regime came. All European countries had to deal with such a problem. In contrast to the States of Western Europe, the countries of the Eastern block (which fell under Soviet influence) went the way of serial panel housing.

The largest Czechoslovak experiment, conceived by architects, urbanists, sociologists and even psychologists, the so-called large-scale construction of panel houses in the 70–80 years, was held throughout the country. As a result, at the moment 10,677,540 people are living in the Czech Republic of which one third call their home modernist residential districts or "collective housing". In Prague, this number is almost half of all its nearly 1,300,000 inhabitants.

Sídliště Bohnice, for example, was created in 1972–1980 according to the designs of the architect Václav Havránek for 33,000 inhabitants in 9,567 apartments.

The project is a detailed architectural solution for a selected portion of this area, with the aim to bring activity and visitors to this neighborhood, and to improve the living conditions by renovating a group of typical residential buildings. This is achieved by introducing new density on ground level and flooding their living areas with light.

REMOVAL OF EXISTING FACADE WALLS

EXISTING BUILDING

EXTENSION BALCONY + WINTER GARDEN

ADDED LIGHTWEIGHT STRUCTURE

RAMP TO THE PLATFORM

OFFICES

SUPERMARKET   WC   STORAGE   STORAGE   STORAGE   PARKING   PUBLIC HALL

COMMERCIAL UNIT   COMMERCIAL UNIT

Ivan Tamayo Ramos:
NATURA 2035
(Schindler-Fessler studio)

Extensive research has been performed for the last six
months with the intention to organise the information which
is relevant to the project of Natura: a mixed-use, sustainable
urban development in Culiacan, Sinaloa, Mexico.
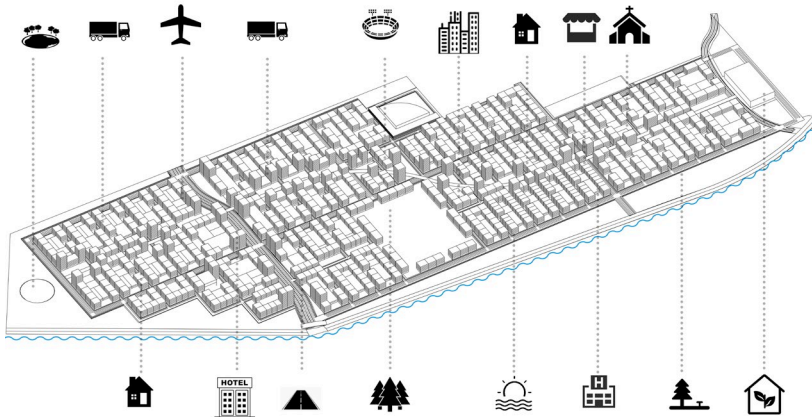
Oleksandra Yeloyeva:
KNOWLEGDE INCUBATOR
(Wertig-Kopecký studio)

An alternative model of a 21st century high school for the Bubny-Zátory district. Knowledge Incubator is a mixed program project combining a Project–Based Learning high school and a Research Centre. The site is part of the approved master plan for Bubny-Zátory district, and it is at the corner of a planned block at the intersection of Rajská and Plynární streets, where currently the metro station Nádraží Holešovice is located.

   The thesis seeks for a creation of a "high school for the future" that gives importance to personal interests and aspirations of students and makes them part of the community. At the same time, due to the gross annual underuse of schools and public cultural facilities in the city, the topic of maximising space usage by creating flexible yet personalized spaces is explored. The project includes four interconnected elements:
– high school facilities shared with a research centre;
– research centre with laboratories and workshops, rented by other companies that are partly accessible for students;
– indoor and outdoor public spaces with programs shared by the community, students and researchers;
– underused neighbourhood facilities providing students with extra spaces for classes.

The design concept of the building was based on the creation of a library integrated into the main circulation of the building, uniting a diverse multilevel program and providing a space for communication between different users.
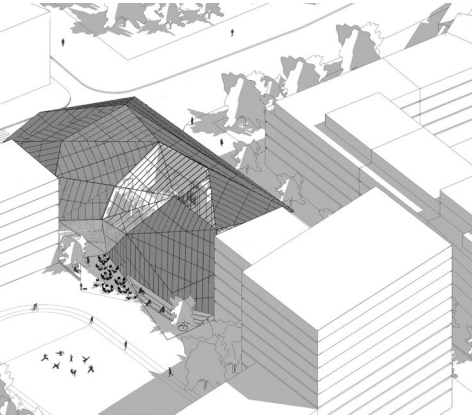
CROSS SECTION
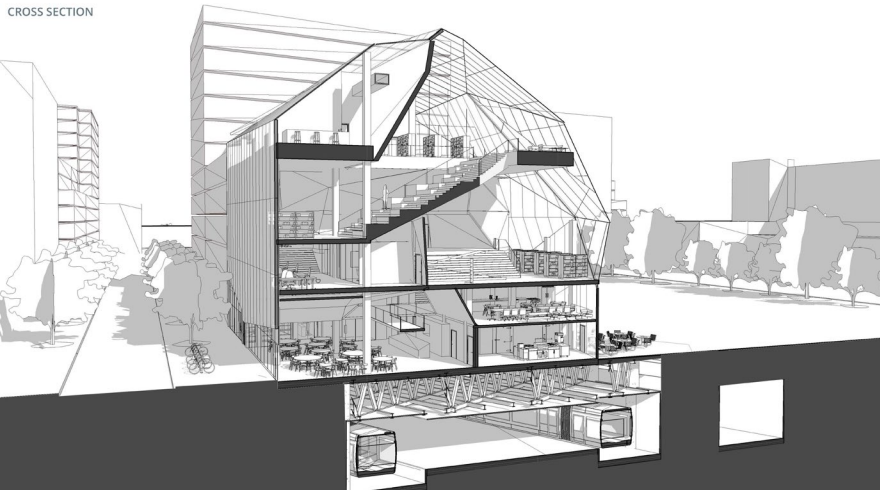
Bachelor programme diplomas

Andreas Bergem: 2050: The past, present and future of Jenišov
Ani Bojadzjan: Active Líbeznice
Vid Fugina: Zig-Zag Project
Anastasia Gorbatykh-Grigorova: Community Center Jenišov
Chris Stian Høydahl: Uzel Community Centre, Líbeznice
Kaltrine Kabashi: Symbiosys
Luka Khundadze: Pedestrianization
Patricio Martínez: New Town Square in Jenišov
**Naida Osmandzikovic:** Líbeznice Community Center
Nadezhda Semashko: Líbeznice Library
Isabella Shaw: Reconnecting and Designing the Town's Pathways
Simon Sjursen: Líbeznice Office Centre
Josef Vaško: Adaptive Growth

The following Bachelor projects propose contemporary solutions for housing or cultural amenities within the historical environments of two small towns, Líbeznice and Jenišov.
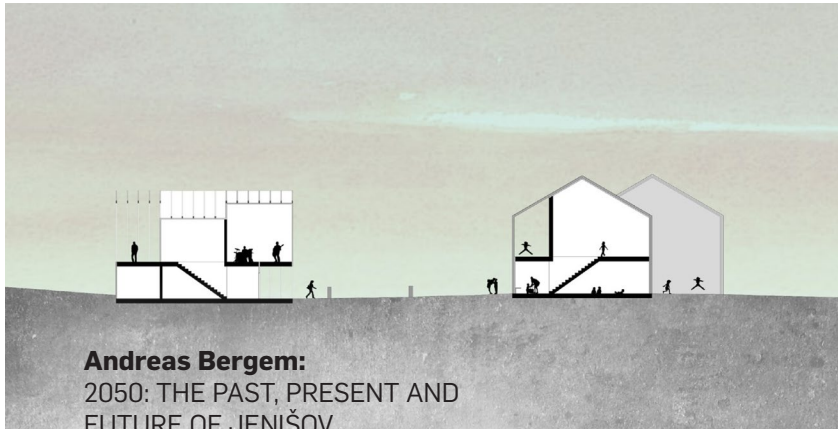
Andreas Bergem:
2050: THE PAST, PRESENT AND
FUTURE OF JENIŠOV.
CREATING A NEW TOWN-CENTRE
FOR JENIŠOV
(Wertig-Kopecký studio)

Jenišov is a small municipality bordering Karlovy Vary, and the fastest growing town in the region. It has experienced radical change – all structures prior to 1850 have disappeared as did the German population in 1946.

In 1990, the town held a referendum, resulting in independence from Karlovy Vary. Jenišov clearly has a strong desire for an identity. Since then, the municipality has been split in two by a new highway which created a schism between the historical part and the new development. Over the last 20 years, the population has more than doubled.

In the year 2050, the population has doubled once again. There are now 2000 people living in Jenišov, most of whom have no recollection of the referendum. The history of the town is nowhere to be seen, yet the inhabitants yearn to strengthen their identity and their heritage. In an attempt to salvage the pieces of history – they start the process of creating a new town-centre which will show the roots of Jenišov.
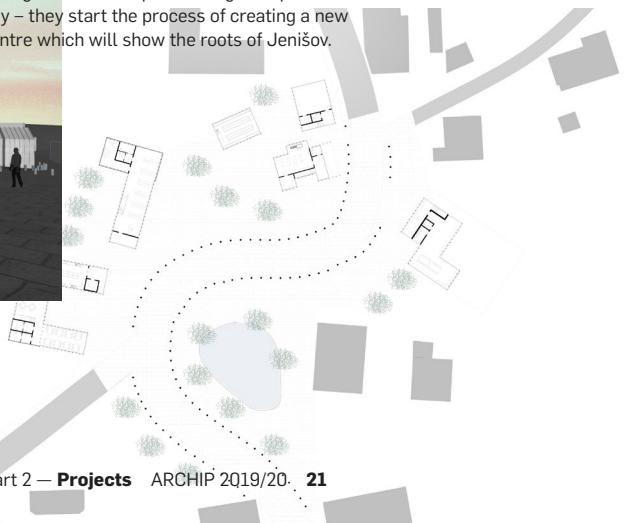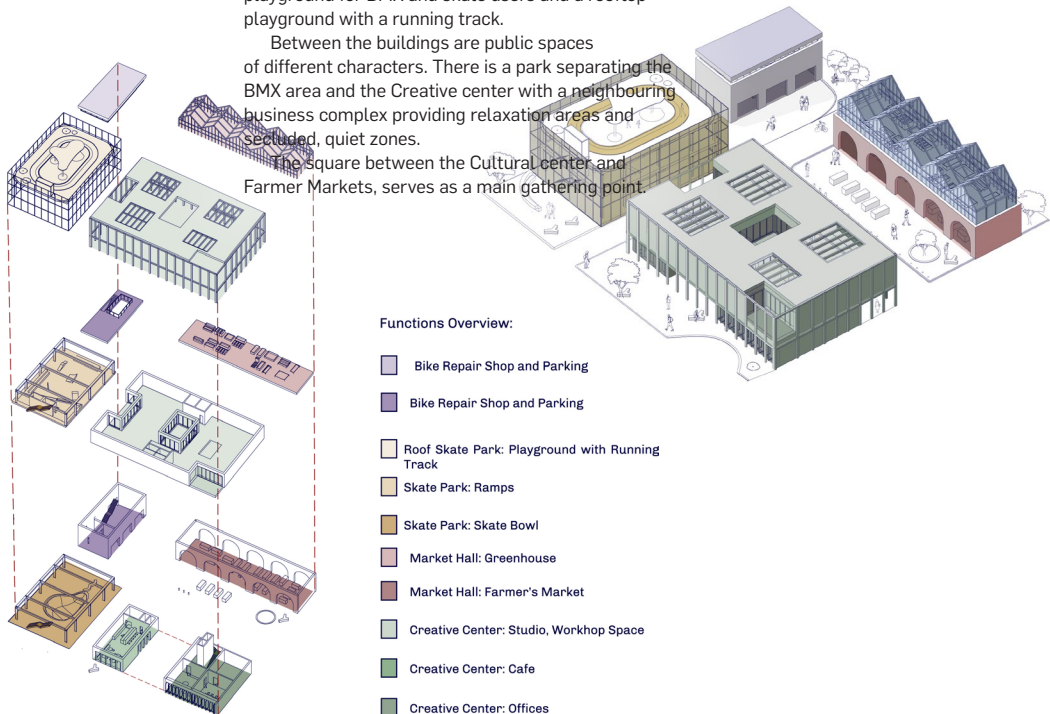
Ani Bojadzjan:
ACTIVE LÍBEZNICE
(Wertig-Kopecký studio)

Specific programs were defined to allow the expanding
village to have good quality activities: a market hall
with a greenhouse, bike parking and a creative center
providing workshops, accompanied with an indoor
playground for BMX and skate users and a rooftop
playground with a running track.

     Between the buildings are public spaces
of different characters. There is a park separating the
BMX area and the Creative center with a neighbouring
business complex providing relaxation areas and
secluded, quiet zones.

     The square between the Cultural center and
Farmer Markets, serves as a main gathering point.

Functions Overview:

■ Bike Repair Shop and Parking

■ Bike Repair Shop and Parking

□ Roof Skate Park: Playground with Running
  Track

■ Skate Park: Ramps

■ Skate Park: Skate Bowl

■ Market Hall: Greenhouse

■ Market Hall: Farmer's Market

■ Creative Center: Studio, Workhop Space

■ Creative Center: Cafe

■ Creative Center: Offices
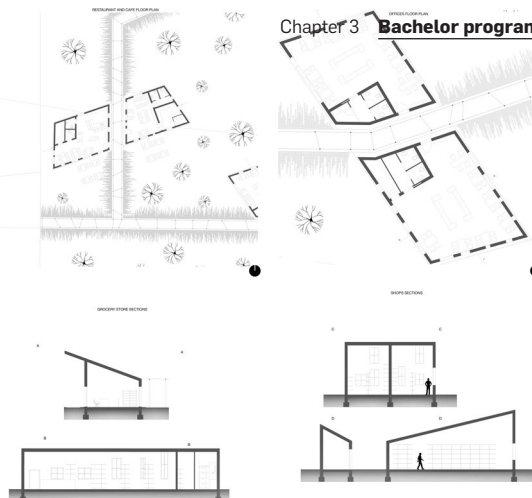
Vid Fugina:
ZIG-ZAG PROJECT JENIŠOV
(Wertig-Kopecký studio)

The general concept is to create a new village centre
for the inhabitants of Jenišov. The idea is to create
different types of buildings for the different people
living there.

The existing property lines were used to create
a new pedestrian connection. More precisely, it
connects two residential areas around the site and it
invites people to the site. The pedestrian connection
moreover connects and binds the new buildings
together. New buildings are shaped in correspondence
to existing buildings and are placed on this proposed
pathway.

Six new buildings correspond with those existing
and have the following programs: grocery store, two
shops, kindergarten, library, restaurant and café, two
office buildings.

Anastasia Gorbatykh-Grigorova:
COMMUNITY CENTER JENIŠOV
(Wertig-Kopecký studio)

The project will try to offer a solution to a common
problem of municipalities – their common center.
As part of the new construction, it is possible to realise
objects with a public function (eg a multifunctional
hall, library, kindergarten, etc.). The scale of newly
developed buildings should be related to the existing
ones and redefine public and private spaces.

Chris Stian Høydahl:
UZEL COMMUNITY CENTRE,
LÍBEZNICE
(Schindler-Fessler studio)

The spark for the concept came from the brief:
Work with an existing house (past), cut through
it (intersection of the present) and make a new
building/extension on the plot (future). Additionally,
the required functions: workshop, museum and cafe,
I thought had an interesting relationship with that
concept of time.

The spatial configuration of the program and
form distribution is conceived and oriented by two
"time-function" axes: South-West to North-East,
which is general categories, and vertical, which is
subcategories.

housing

green
rooftop

zero waste
market

retail store

zero waste lab
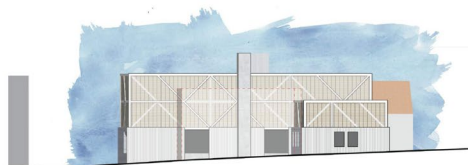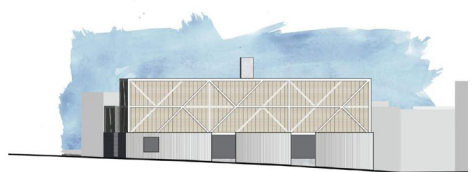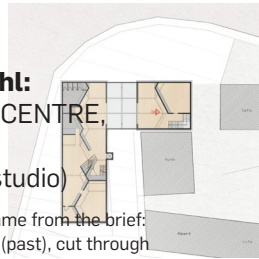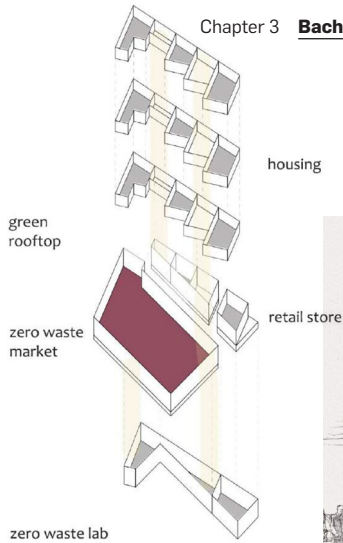
Kaltrine Kabashi:
SYMBIOSYS
(Schindler-Fessler studio)

The subject belongs to the domain of architectural
recycling and is focused on elaborating
environmentally sustainable design principles suitable
for recycling existing building stock. The design
principles of recycling elucidate possible relationships
between the original building existing on the site and
a new intervention. The concept of symbiosis serves
for the definition of possible relationships between the
existing and new.

Luka Khundadze:
PEDESTRIANIZATION, JENIŠOV
(Wertig-Kopecký studio)

As the centre of Jenisov has been neglected by development, public and green areas are blocked by fences, and people tend to spend less time outdoors. The design intention is to create pedestrian connections throughout the site. A geometric grid cuts through the site with a variation of clusters. The strong gesture exaggerates the importance of public spaces and the practice of walking. In search of space that would fulfil the needs, came the idea of mixing two typologies to form a new one.

Patricio Martínez:
NEW TOWN SQUARE IN JENIŠOV
(Wertig-Kopecký studio)

This project is intended to experiment with several essential parts of community life, proposing a design for a communal core with an aim to activate the dynamic flow of Jenišov. It also considers the social and labor aspects of the village and its people, by implementing strategies to combat the shortcomings and lacks of this town. To generate a sense of community is the principle aim of the project, by adding the necessary functions that Jenišov lacks such as a school, supermarket, and town square.
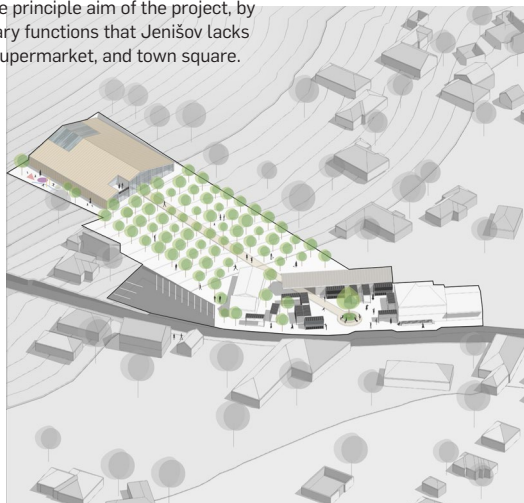
Naida Osmandzikovic:
LÍBEZNICE COMMUNITY CENTER
(Wertig-Kopecký studio)

The main goal of my project is to create a place for the community of Libeznice to meet, interact and socialise. With this meeting point I want to increase involvement and revitalisation of the town's social scene. From my research, I discovered that Libeznice has a strong community, but lacks an appropriate place to meet. Part of the goal is also to create a safe place for younger people, for different after school activities.

My idea is to have a place for all age groups where there is a program for everyone. And a place where the community can organise different events, watch movies together and have small concerts.

The structure of the building supports this main goal. It is important that the building implements sustainable solutions like photovoltaic panels and rainwater collection systems. This project also gives the city of Libeznice new and long lasting value that can be implemented into the town's future development.

Nadezhda Semashko:
LÍBEZNICE LIBRARY
(Wertig-Kopecký studio)

Due to the absence of a natural centre of the town the project aims to bring a sense of community into Libeznice, as well as provide learning facilities for its inhabitants. Libeznice lacks learning facilities such as a spacious library (the existing one is outdated and small), study rooms, reading rooms, digital rooms and others for productive studying.

An existing volume with dimensions of 44.5m x 15m is an old industrial building 8 m high located in the centre of the given site. By preserving the existing structure, the project aims to accommodate the above mentioned functions and at the same time create a space for everyone to share, engage and communicate.
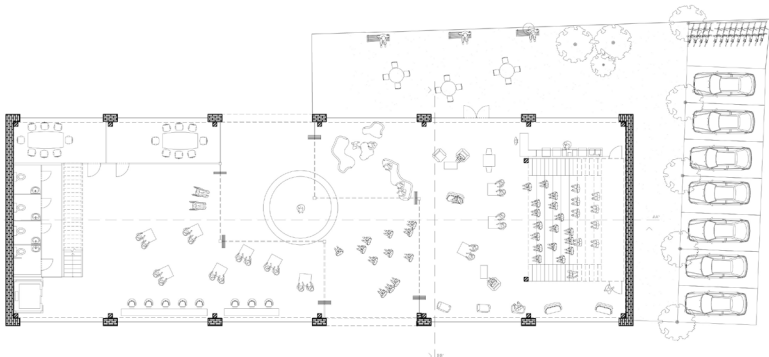
Isabella Shaw:
RECONNECTING AND DESIGNING
THE TOWN'S PATHWAYS
(Wertig-Kopecký studio)

The general flow of traffic through Jenišov is mostly from two main highways that split the town. The question isn't about the movement of cars in and out of the town, but how pedestrians move within the streets, between houses, to the play areas, and the local bar? How do they connect with each other? In this small community, where everyone knows one another, people's daily movements and activities go through smaller well-trodden paths.

The project will try to offer a sustainable coherent solution that is implemented throughout the town. It should connect the people physically, emotionally, and aesthetically, and give the town an identity that resonates with the locals and makes the town unique.
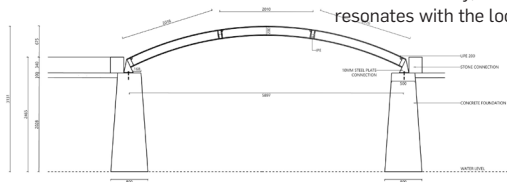
BRIDGE- STRUCTURAL DRAWING
NOTES
- PREFABRICATED STEEL BRIDGE STRUCTURE
- CUSTOM WELDED AND DESIGN

1:50
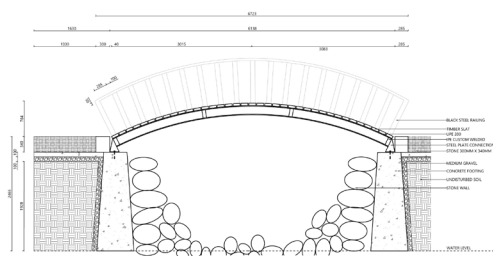
SIDE OF BRIDGE DETAIL
NOTES

1:50
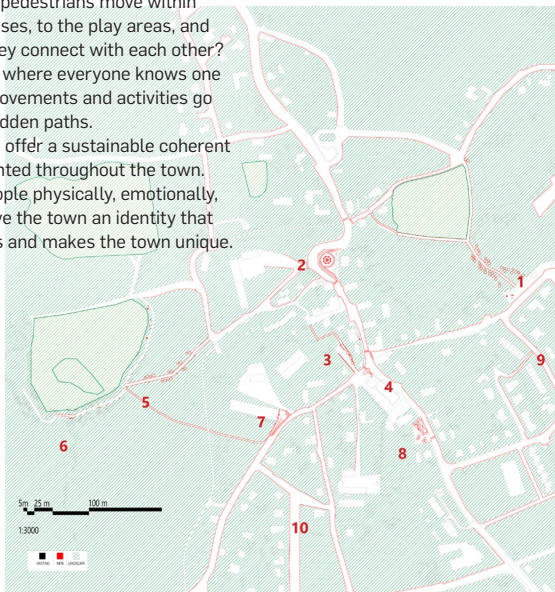
Simon Sjursen:
LÍBEZNICE OFFICE CENTRE
(Wertig-Kopecký studio)

The main goal of my project is to create
a multipurpose commercial program that adds both
economic and social value to a small town with a lot
of potential. The challenge and goal of the project is
to create a working and realistic solution to a business
complex in the scale of a small town.Another
goal is to design a solution that takes the existing
infrastructure and typology into consideration to
achieve a contemporary but fitting solution that blends
nicely into the urbanism of the town.

Lastly, I want to create a modular or flexible
solution that can react and support a smaller
community and their activities and wishes.

1 Shop
2 Administrative Offices
3 Storage
4 WC
5 Lobby
6 Bakery
7 Gym
8 Lockers
9 Restaurant
10 Café
11 Grocery Store
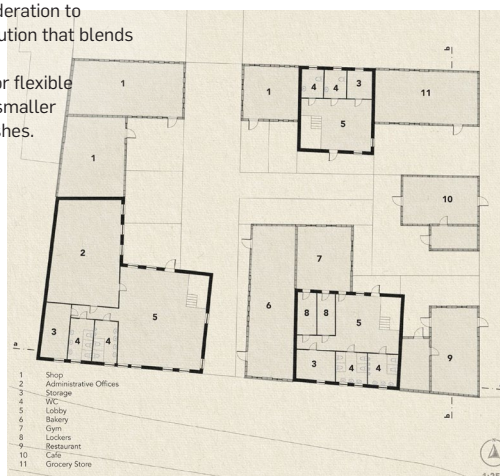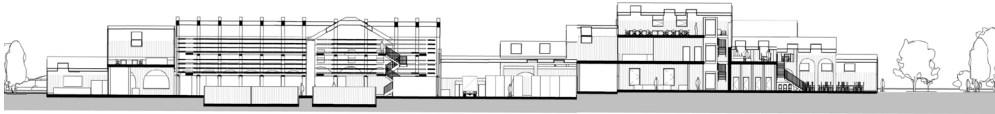
Josef Vaško:
ADAPTIVE GROWTH
(Dlesk-Duba studio)

This project is located in Prague 6, on a strip of land with a complex set of problems. Neighbouring the former Praha-Bubeneč train station building, which was decommissioned in 2014, the site is in need of a new purpose. ADAPTIVE GROWTH is a refurbishment project of an old misused train station, with the aim of revitalizing its surroundings by bringing a variety of much needed functions to the site. It is strongly affected by the surrounding train tracks, the nearby Stromovka park, the residential neighbourhood and the educational facilities in it close proximity. The project reimagines the old, learns from it, and introduces something new. The main purpose of the refurbishment is to produce and export edible goods to local grocery stores and markets. A community centre is also present to complement the education facilities that are located nearby.

Chapter 4:

Líbeznice Projects

Shota Tsikoliya and Ondřej Janků studio:

Between Built and Unbuilt, Low-context Architecture

Brief:

The semester project focuses on the topic "Between Built and Unbuilt; Low-context Architecture." It is conceived as a research-driven project. Students explore architectural precedents and work within the theoretical framework of post-anthropocene, automated landscapes, architecture without architects, architecture as a machine and others. They explore the given site (Líbeznice), and as a result define their own program and concept. The process is heavily influenced by the production of physical working models as a prime medium of architectural design.

Selected projects:

Kristiina Leppänen & Ola Jin Nymoen: A GMO research center (AD2)
Marion Mayfield, Nicola Ziboni: Operation Quarantine (AD4)
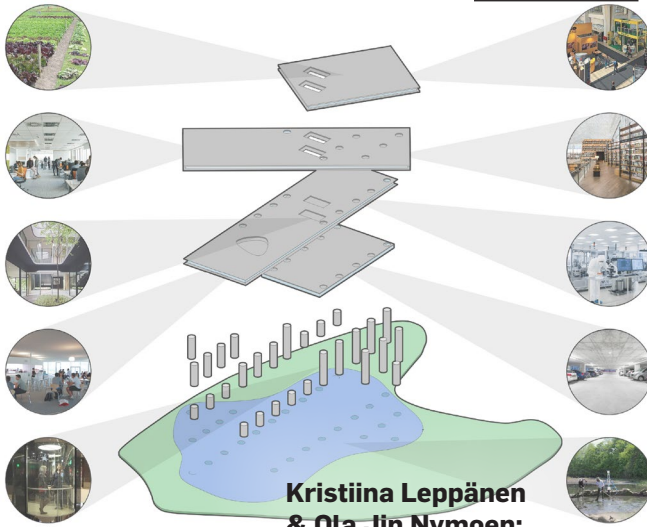
**Kristiina Leppänen
& Ola Jin Nymoen:**
A GMO RESEARCH CENTER
(AD2)

The first conceptual idea was to build a structure covering the whole given area. Massive roofs overlapping each other create indoor-outdoor atmospheres for people using the facility while also bringing a new ideology for Libeznice. This ecological resort, is where the GMO plants can be tested and developed further in their suitable ecosystem.

The pond collects rain water and therefore its "horizon" is changing and allows mud to develop good nutritions for certain plants used in GMO research.

The circulation and accessibility could happen just wearing wellies and walking to the closest vertical core when the water level is high. In the other situation it would happen via pontoon/boat.
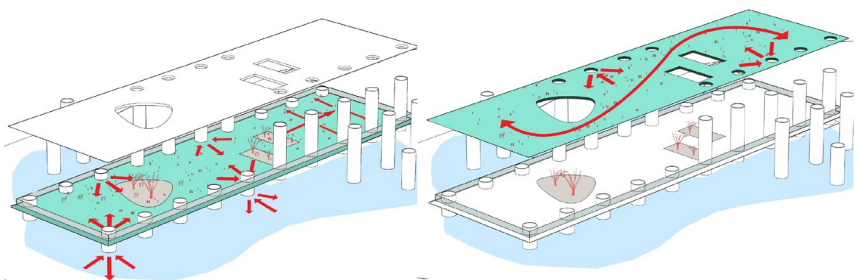
Marion Mayfield, Nicola Ziboni:
OPERATION QUARANTINE
(AD4)

Our proposed use for the site is local food production that can sustain the entire population of Líbeznice during times of quarantine.

Líbeznice has an opportunity to be ahead of the inevitable changes necessary for future food security due to climate change and unforeseen scenarios such as pathogens.

While implementing food producing spaces, more social and green spaces for the town will be created. Solar energy will be generated on site and the surplus can be sent to the town. Water harvesting from rooftops and rain-garden/water collection ponds keep the water available for site use. Goats will be used for site maintenance and overgrowth.

The site can also be used as an educational tool. People of all ages can visit and learn how to grow food in various methods.

Janek Schindler and Elan Fessler studio:

in the heart of the periphery…
a center on the edge?

Brief:

The site is located in the centre of Líbeznice. While it should be the town's heart, paradoxically it is difficult to access, undefined and fragmented. The project task was to define the centre of the town and to find a balance between contemporary and vernacular architectural language.

Beginning as teams to define a common master plan, each student then produced an individual project within this plan to produce a community of buildings. This shared centre reinforces the structure of the town and communicates with its landscape and landmarks, while introduces a new place and identity for housing, crafts, and culture.

Selected projects:

Hannah Holmen: Suburban Bliss (AD2)
Ekaterina Sinelinkova: Live/Work (AD4)
Andreas Amdahl: Expanding Senses (AD2)
Victoria Gerasimova: Art Hub: Co-housing in Libeznice (AD4)

Private Spaces

Office

Shared Space

Public Space

Hannah Holmen:
SUBURBAN BLISS
(AD2)

Three residential buildings in this project blend the old town with the new centre by referencing the surrounding architecture with a contemporary vision. Located in the midst of the new town centre these three residential homes are reminiscent of traditional Czech row houses. Each home is connected to a courtyard and offers a calm space away from the bustling square. They are the Tower Home, the Layered Centre Home, and the Glasshouse. The project aims to create a stronger connection between internal and external space bringing the garden into the home.
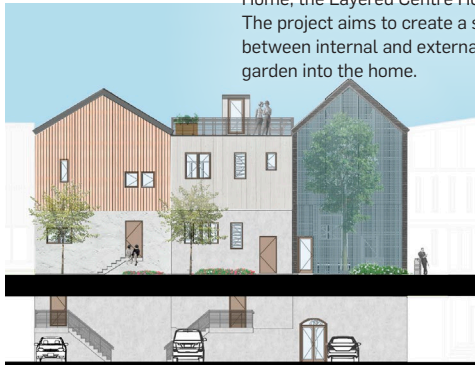
Ekaterina Sinelinkova:
LIVE/WORK
(AD4)

The project aims to provide functions primarily for
people of the local community: young professionals,
local business owners, inhabitants of the renovated
centre of the town. The proposed development
consists of 2 building blocks – the northern one
dedicated to working professionals and the southern
one – to a family business. The northern buildings
form two functional clusters: co-working spaces with
an adjacent coffee shop and residences with their
private garden. The southern buildings accommodate
a family pottery business and provide living quarters
for the owners.
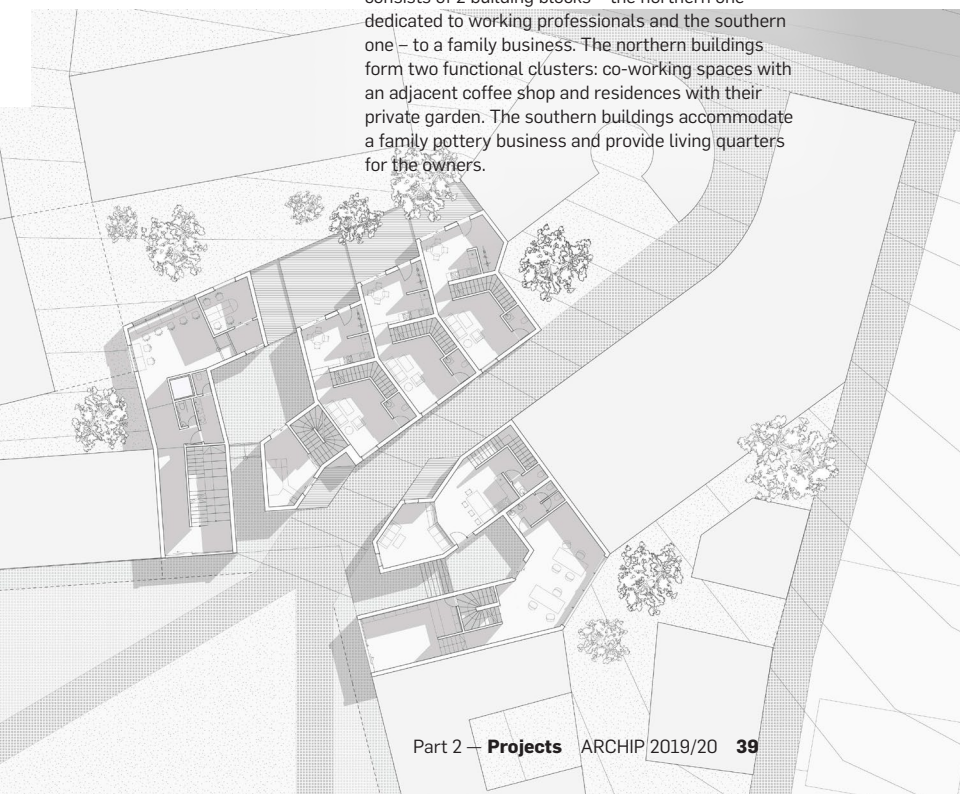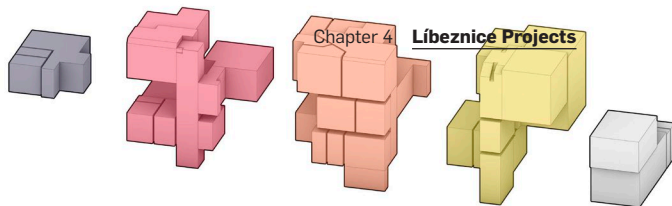
Unit organization legend

■ Blind man
■ Musicians
■ Family
■ Painter
□ Gallery

Andreas Amdahl:
EXPANDING SENSES
(AD2)

The plot is located on the south end of the new central square of Libeznice, with the front of the plot acting as one of the square's edges. The west edge is an important pedestrian path.

The building consists of different units puzzled together to optimise the needs of each distinct inhabitant. These units are arranged so the internal programme grows, gradually from intimate and dark, to open and public. The east side is inhabited by a blind man therefore the space is more intimate, private, and shielded from light. Next to him lives a couple who works as musicians, then a family, and on the western end lives a painter who has his own private gallery. Through working with the senses perceived by each inhabitant the architecture follows.
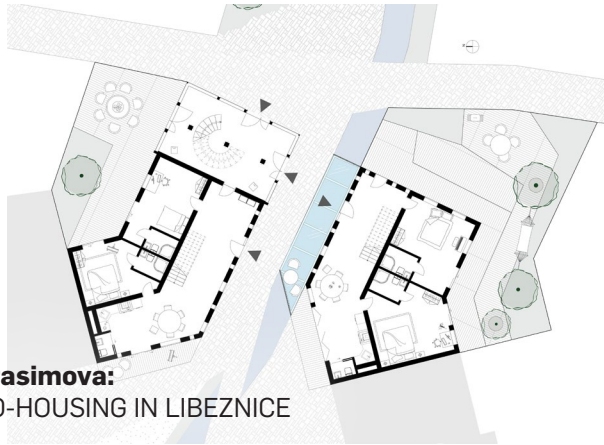
Victoria Gerasimova:
ART HUB: CO-HOUSING IN LIBEZNICE
(AD4)

The building consists of two houses facing each other, along the path of the stream, connected by a rooftop bridge which forms an entrance point into the new square.

This Art Hub is co-housing living for artists and musicians. The bridge on the attic floor connects the two buildings and is a common space where residents can organise concerts and exhibitions. It is accessible to the public and has its own circulation.

Shared rooms face the street to provide connection with the public while bedrooms face the quiet gardens. Musicians can play in the kitchen/terrace to the street, artists could paint and party on the patio. Publicly accessible spaces and circulation are visible to the exterior through semi-transparent polycarbonate facades. This invites pedestrians to join events by giving them a hint of what is happening inside.

Jaroslav Wertig and Jakub Kopecký studio:

The Edge Definition

Brief:

The common assignment for this semester had two levels. The first was a team urban competition to see the development of the given part of Líbeznice. The winning design became the master plan for the division of territory and the work of individual proposals.

The selected masterplan divided the area of interest into approximately the same spatial units forming a spatial grid, which included the basic urban typology; roads, public space, public greenery, civic buildings, apartment buildings, private gardens and individual houses.

In the next phase, each student worked on the assigned part of the grid according to his/her experience: more advanced students worked on larger more complex civic buildings, younger students on individual living in two family houses. The result was the filling of the whole grid with proposals covering all aspects of the life of the village / small town community.

Selected projects:

Lucy Bombova: Dichotomy (AD4)
Nino Kurdevanidze: Green Residence (AD4)
Roman Filip: Saw House, Q.C.M. (AD4)
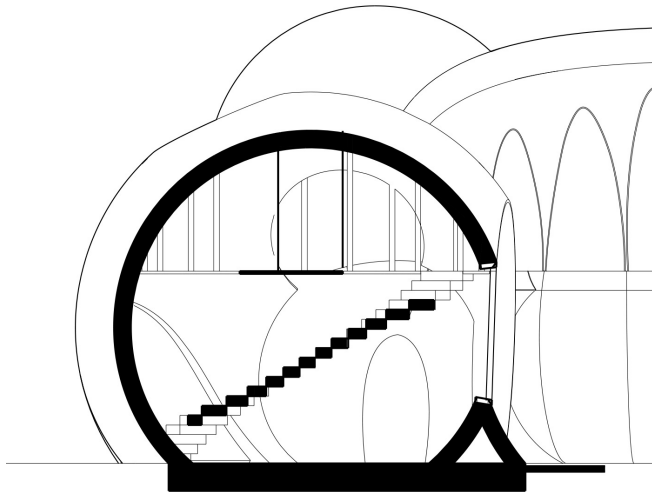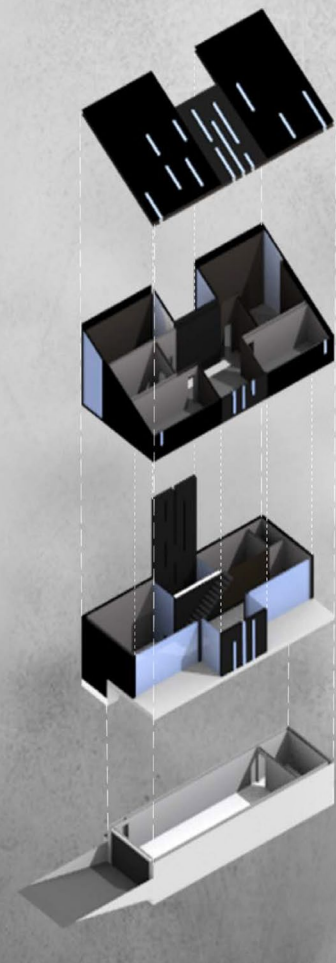
Lucy Bombova:
DICHOTOMY
(AD4)

Dichotomy is a design proposal that delves into the extremes of aesthetics, offering both maximalist and minimalist experiences. It puts the clean and restrained efficiency of minimalism into contrast with maximalism's raucous and bold exhibition of extravagance.

The Bubble House takes on the personality of a bright and colorful maximalist in both its exterior and interior. The structure's spherical components are 3D printed in the bright color of bubblegum pink. Accessorized with large circular windows, the structure opens inward into a circular courtyard. The house accommodates a family of five but moreover, each of its rooms offers a unique experience.

The black house is a streamlined version of the typical residential home, evoking a sense of clarity and simple elegance in its neutral tones. It is intended to adapt to and fill the needs of any family, its spaces transformable to suit any occasion.
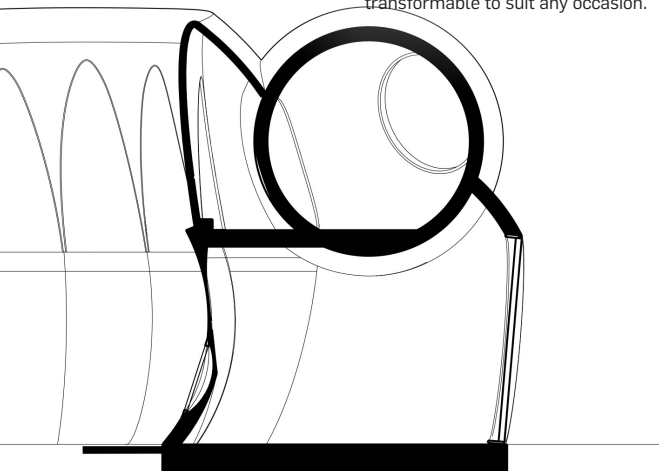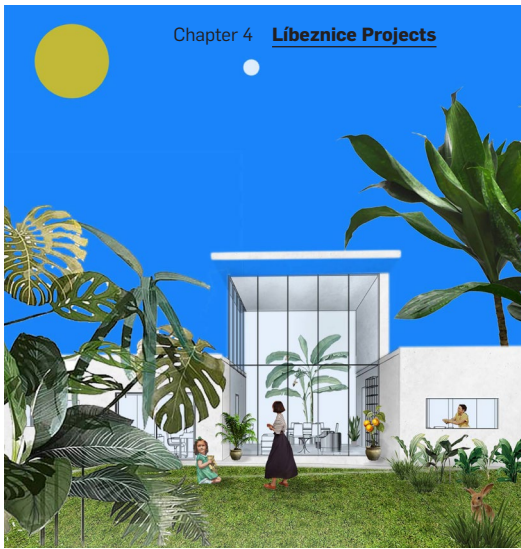
Nino Kurdevanidze:
GREEN RESIDENCE
(AD4)

Libeznice is a small town located just 30 minutes from Prague. The first written record about it dates back to 1236, and with a population of almost 3000, Libeznice is the center of the smaller villages and towns surrounding. Libeznice's community is growing and the town demands housing.

The proposal of this residence is the grid that is based on the existing buildings. Everything should be related to the grid. The idea is to create modular housing and a modular community.

Both private houses for single families also emphasise daylight as well as greenery.

Roman Filip:
SAW HOUSE, Q.C.M.
(AD4)

Q.C.M. or Quarter circle module is a building module system based on two basic spaces defined as Main space and Side space.

Main space is designed for main rooms such as bedrooms, living rooms, kitchens, dining rooms, and Side space is designed for stairs, warehouses, toilets, and connecting areas.

The subsequent transformation of these designated spaces emphasises maximum possible connectivity and creation of a modular system.

Chapter 5:

Lety Memorial Project

Brief

**On this site, a sloping field between a forest
and a lake, is a powerful and tragic past, long
disregarded and deliberately disrespected.
Decades of abandon and erasure have nonetheless
not removed the presence of the memory and the
history of this place from a collective desire to
bring to it the value it deserves.**

**This semester's project is a Memorial for this
landscape itself; for the victims who were
imprisoned, suffered or died in the camp there;
for confronting the reality of this site's desecration
by an industrial pig farm; and also for a statement
of hope and honour.**

Each studio approached the project as a living sanctuary for "the forgotten Holocaust of the Romani people": as a landscape memorial and place for remembrance and dialogue. The approach asked for students to be architects, poets, scenographers, historians, and landscape artists in one, and to consider the "stories of one" and the "story of many".

The following projects are those selected for nomination and special mention by the Jury.

Selected projects:

Anastasia Gorbatykh-Grigorova & Chris Stian Høydahl: Chronicle of Lety
Dina Mjåland: A reclaimed site
Kristiina Leppänen: Space / Urbanity / Landscape
Lucia Bombová & Marion Mayfield: Pendulum
Michel Khoury: The loop, circle of truth
Oleksandra Yeloyeva: Footprints of the silent past
Robert Youssef: Lety memory source
Victoria Gerasimova & Mitchell Znamenacek: Passing through the camp
Vid Fugina & Luka Khundadze: Under the sun we all have the same color shadow
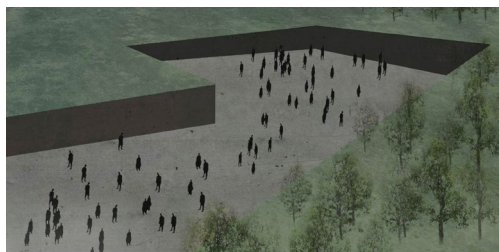
Anastasia Gorbatykh-Grigorova & Chris Stian Høydahl:
CHRONICLE OF LETY
(AD5, Schindler-Fessler studio)

Our proposal for the Lety Memorial is a collection of experiences that make up a bigger narrative. The intention is to tell the story of the Roma victims as we see it: forcefully gathered from a broader society, put into camps where living conditions became insufferable, and meeting the ultimate fate – death. We hope to tell this story through landscape installations, landscape manipulation, and gradually escalating certain architectural qualities. We want to end the journey on a note of redemption and contemplation.
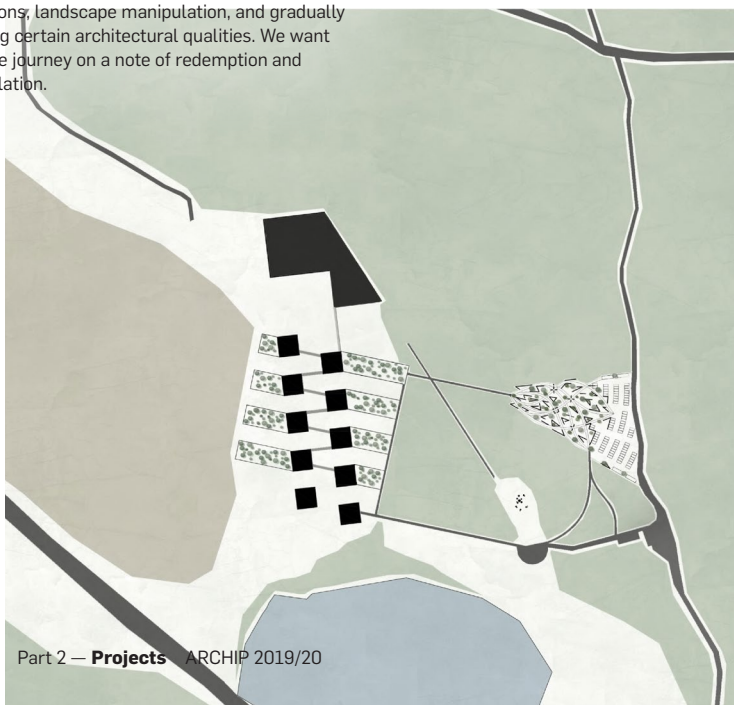
Dina Mjåland: A RECLAIMED SITE
(AD9, Schindler-Fessler studio)

There are four buildings located in four different natural elements. There are two access points: a main entrance to the visitor centre, and a second one for people who want to go on their own directly to the camp site.

The visitor centre, at the edge of the lake, holds a reception, cafe, offices and educational space.

The cultural exhibition space, located in the open field, offers viewpoints of the site and exhibitions for learning about the Roma culture.

The exhibition space of the site's history is located underground and leads directly to the camp site. The ceremonial space is located in the forest, as a calm and protected element on the site, and gives information and stories of the survivors that end the journey of information before returning to the existing memorial or back to the entrance.

Kristiina Leppänen:
SPACE / URBANITY / LANDSCAPE
(AD1, Yvette Vašourková)

I created two different half underground trails, with separate stories to show. A circular trail, which is longer and takes the visitor through the dense forest, focuses on natural details that change with the seasons. It brings the visitor through an underground path and opens up views to the landscape.

The trail brings the visitor to the footprint of the camp which has become a tree nursery of 326 Redbud trees commemorating the victims who died there. The idea is that victims' families and others can take a tree with them and have a piece of memory growing in their yards. The end of the trail takes the visitor to the pig farm where the walls of the pig farms are left in the site, to be destroyed slowly by nature.

The second trail takes the visitor through an underground path to the highest point of the site to embrace the views. The walk back is free so the visitor can decide their own path.

Lucia Bombová & Marion Mayfield:
PENDULUM
(AD3, Schindler-Fessler studio)

The swinging movement of a pendulum represents time in all its facets. The past, which has carved the transpired events into the soil; the present, at which it lies stagnant; and the future, containing a path of opportunity.
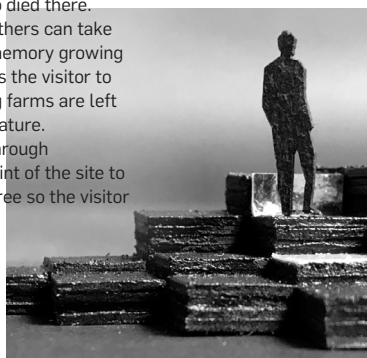
The memorial for the holocaust of the Romani people in Lety lies in the shadow of the camp, marking a break in the time-line: their genocide. Therein lies the void left by the lives lost, permanently carved into the land.

The project's aim is to create an experience, a journey: for remembrance, education and reflection.
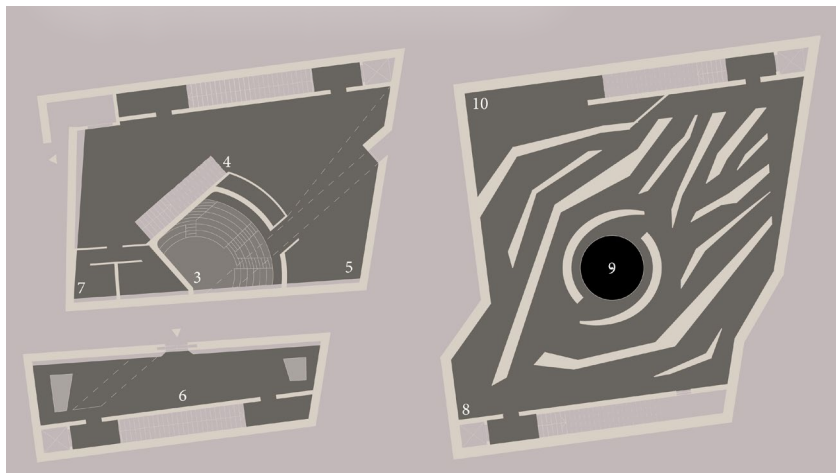
Michel Khoury:
THE LOOP, CIRCLE OF TRUTH
(AD7, Wertig-Kopecký studio)

Although a memorial can be something that travels far from the memory and the self, disconnecting from this circle, diving through a story of facts and meanings, or a desert of unconsciousness, as far as it could take, at a certain point, for many reasons, it will go back to reconnect to the self.

The loop, defined by a circle as design, is like a drop of water in a calm lake, that when touches the surface and drowns, starts to disturb the silence and makes a movement. This wooden circular path (a material like the trees that have stood there until now and witnessed history), represents the circle of life of Romani people, who went through the tragedy of the Lety camp.

The 4 elements of the site (pieta memorial, former camp, lake & the pig farm) interact differently with the circle – touching it and forming an excavation of the past space, or flying over the water surface, to create a meditation space that has the view over the entire site. This movement represents the nomadic part of the Romani people, reconnected with the land.
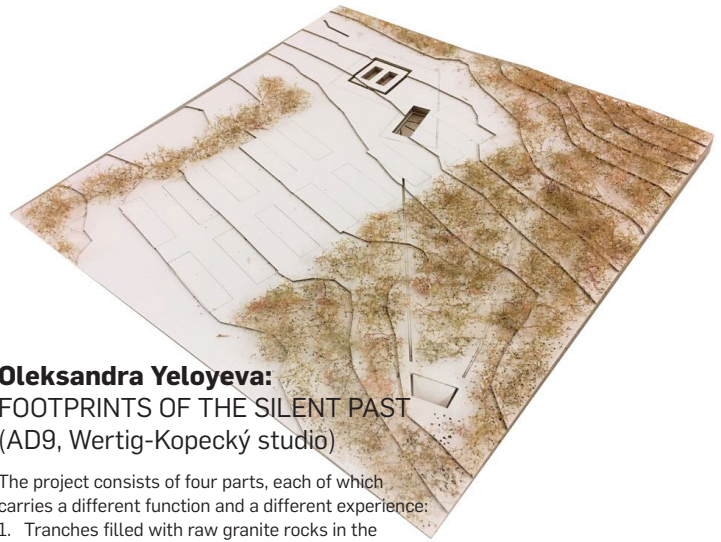
Oleksandra Yeloyeva:
FOOTPRINTS OF THE SILENT PAST
(AD9, Wertig-Kopecký studio)

The project consists of four parts, each of which
carries a different function and a different experience:

1. Tranches filled with raw granite rocks in the
   footprints of the prisoners jails, which represent the
   congestion in which prisoners lived in;
2. Two exhibition halls under the former barracks,
   filled with artificial fog, which represent the loss
   of identity and disconnection which prisoners went
   through in Lety;
3. A ceremonial space with prisoners names on
   the walls, which is in the footprint of the biggest
   barrack and inside has paths in the directions
   of Hodonin, Auschwitz and the mass graveyard
   of the typhoid victims. The whole space is meant
   to remind people of what has happened after the
   camp was closed and of all the different turns
   prisoners lives were forced to take;
4. A contemplation space to mourn those who died in
   the camp from typhoid and violence.
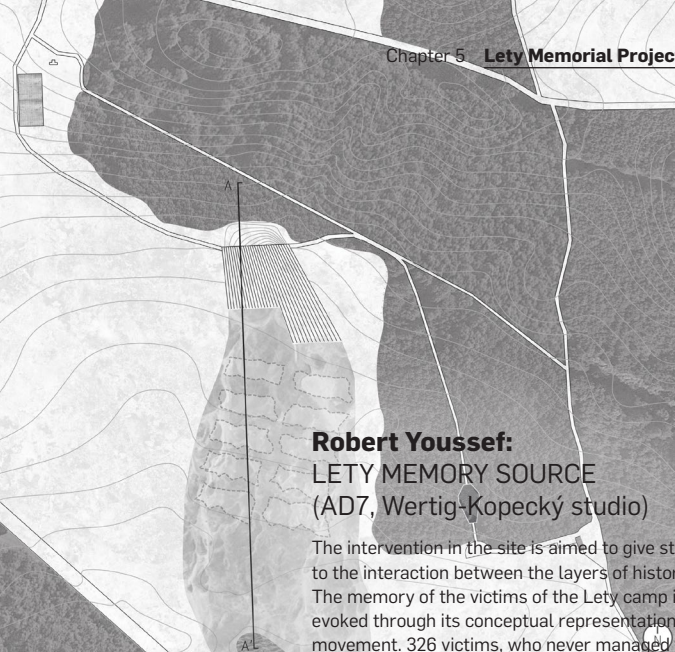
Robert Youssef:
LETY MEMORY SOURCE
(AD7, Wertig-Kopecký studio)

The intervention in the site is aimed to give start to the interaction between the layers of history. The memory of the victims of the Lety camp is being evoked through its conceptual representation in fluid movement. 326 victims, who never managed to escape the camp, are commemorated by assigning each of them a water stream which carries the memory of the dead repeating the shape of the former camp site. The streams are separated in the same way as the prisoners were forced to live without their children, parents, and community. Their life is symbolically carried through the camp's footprint, coated in metal and released as soon as the border ends.

The water freely flows down the hill, uniting the memory of the dead into a powerful and free stream directed into the other layer of history on the Lety camp site. The shameful presence of a pig farm overlaying and desecrating the tragic memory is gradually washed off. The water is collected in the lake which is now being almost dried out. The project is intended to reveal the hidden memory of the detention camp victims and empower it to eradicate the attempt to hide the tragedy.
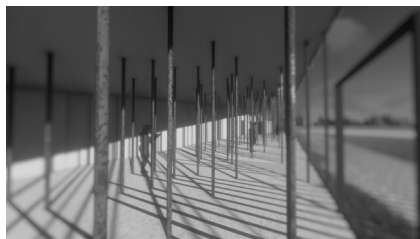
**Victoria Gerasimova
& Mitchell Znamenacek:**
PASSING THROUGH THE CAMP
(AD3, Wertig-Kopecký studio)

The concept for the project is to connect the past, present, and future with the use of paths on distinct axes based on former and existing elements of the site. The project incorporates the existing pig farm structures, the former boundary and footprints of the concentration camp, and the existing pieta located at the site. The paths connect the different parts of the project, creating a logical sequence for an immersive emotional experience. The existing buildings of the pig farm will remain as a reminder of how both the Nazis and developers of the pig farm adapted the site for their needs. Neither of the former occupiers of the property considered the lives being held there as dignified. The pig farm structures will be steadily demolished over time as nature takes its course throughout the area.

The location of the concentration camp and the current memorial are used as focal points on which the museum and new memorial will be situated.

The museum is placed within the boundary of the concentration camp and the footprints of the structures of the former concentration camp are marked by skylights.
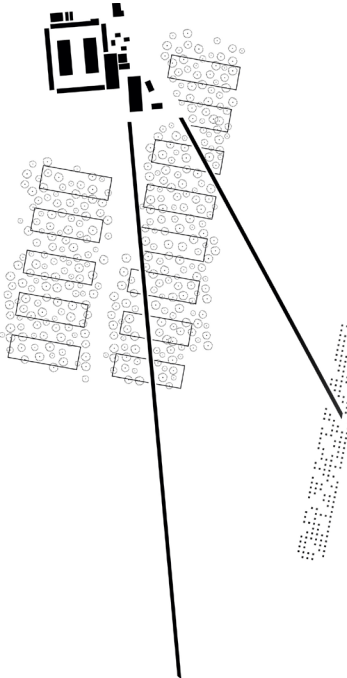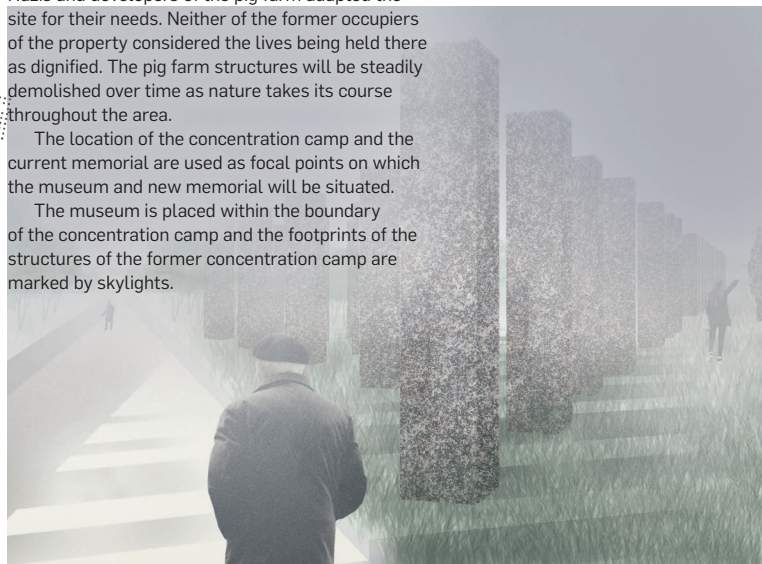
Vid Fugina & Luka Khundadze:
UNDER THE SUN WE ALL HAVE THE SAME COLOR SHADOW
(AD5, Wertig-Kopecký studio)

The idea was to create a strong sense of memory; memory that was faded away from the site. The intention has been to create a space connected to individuals' experience of monumentality and emotions, the timelessness of remembrance and the culture of Romani people.

The concept was therefore influenced by Romani culture, beliefs, and motives. The monumental structure derived from the negative spaces of the Lety concentration camp is cut by thirteen paths leading into the building from various locations from where victims were coming and leaving.

The material of the building is amber, appreciated for its color and natural beauty. The color reflects the vibrant Romani culture, having the shades of Svadhishtana, bringing conscious imagination to the front. The Sanskrit name of the Chakra Svadhishthana is comprised of the syllables sva (= self) and shthana (= place), which may be roughly translated to "one's own dwelling place".

As a main idea to bring up the topic of equality through the experience given from the building, place is designed in its purity, overcoming the memory of anger, hatred, jealousy, cruelty, desire and pride.
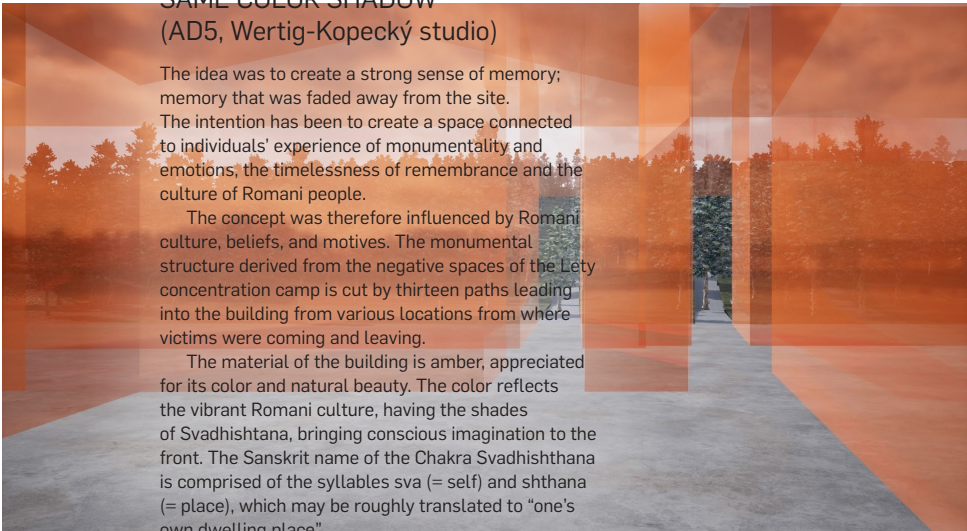
Part 3

Teachers
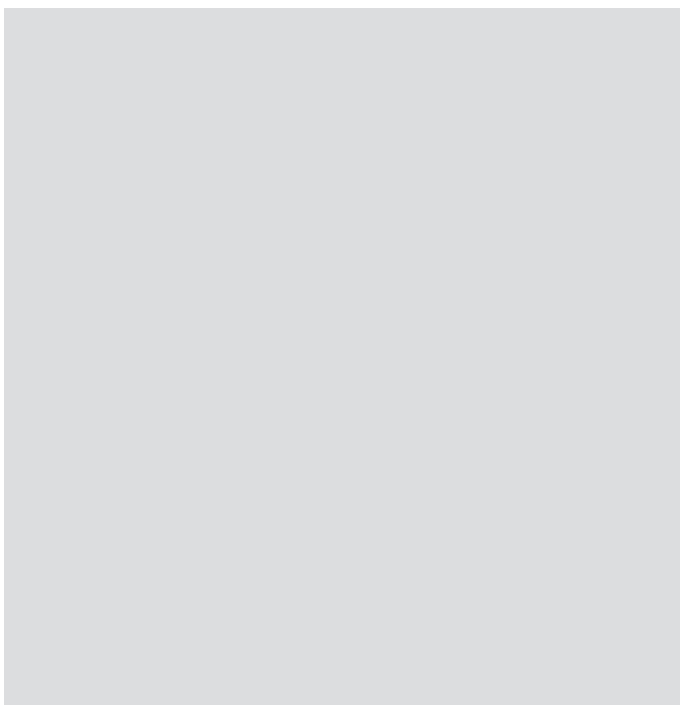
Faculty

<u>2019/2020</u>

Benešovská Hana	History of Architecture 1–4
	History of Art 1
	Monument Preservation 1, 2
Benson Cory	Building Environment
	Building Technology
Blažek Filip	Project Presentation and Graphics
Brož Luděk	Sociology
Clifton Sean	Construction 2
Dáňová Helena	History of Art 1, 2
Dzurilla Dalibor	Graphic Software and Presentation
	Graphic Design and Presentation
	Project Presentation
Fessler Elan	Architectural Design
	Critical Writing 1, 2
	Pre-diploma Seminar
	Introduction to Studies
Fialová Petra	Construction 1, 2
Hanson Henry	Landscape Design
	Social Ecology
	Landscape Architecture
Havlová Zdeňka	Research in Architecture
Hetletvedt Amy	Professional Ethics
Hofmeister Ondřej	Sustainable Architecture
	Contemporary Construction
Hojda Ondřej	Modern Architecture
	Contemporary Architecture
Holna Jan	Architectural Detail 1, 2
Chládková Barbora	Sculpture and Modelling
Janků Ondřej	Architectural Design
Jirsa Jakub	Philosophy
Kingham Alena	History of Art 2
Kolařík Radek	Architecture and City 1–3
Kopecký Jakub	Architectural Design
	Introduction to Studies
Koza Jerry	Product Design
Kurilla Lukáš	Graphic Software and Geometry
	Graphic Software and Mathematics
Lhotáková Andrea	Photography
Maddox Julie	Building and Construction Methods
	Contempotary Building Materials
Mertlíková Lucie	Construction 1
	Professional English
Návrat Petr	Urban Planning 1–3
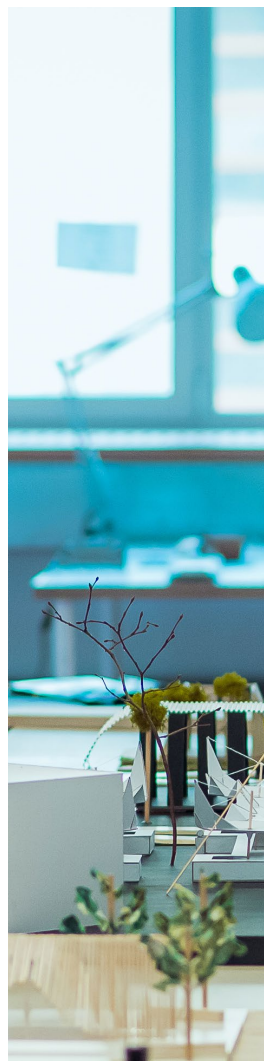
Prokop Šimon	Graphic Software and Geometry
	Graphic Software and Mathematics
Rachidi Karim	Preparing for Practice
Salák Milan	Art 1
	Painting and Art Concept
Satorie Pavel	Development
Sejkot Petr	Structural Engineering
Schindler Jan	Architectural Design
Sperat Zbyněk	Urban Planning 1–3
Sýkora Luděk	Urban Planning 1–3
Šormová Kristýna	Drawing
Tittl Zuzana	Urban Planning 1–3
Tsikoliya Shota	Architectural Design
Vacek Lukáš	Urban Design
	Master Planning
Vašourková Yvette	Architectural Design 1
Vokáč Machalická Klára	Non-bearing Structures
	Load-bearing Structures
Wertig Jaroslav	Architectural Design
Zein Lynda	Fundaments of Urbanism
	Psychology and City

Management

2019/2020

Loukotová Regina	rector
Šimice Jiří	executive director
Doleželová Klára	vice-rector
Pjechová Marianna	head of study department
Čadek Matěj	international office coordinator
Zybartas Mína	marleting manager
Křeček Jakub	workshop manager
Zybartas Sanja	librarian
DeLave Paul	student advisor
Zárubová Karla	administrative support
Toman Jan	IT specialist
Carex Fredy Kevin	canisterapeutist
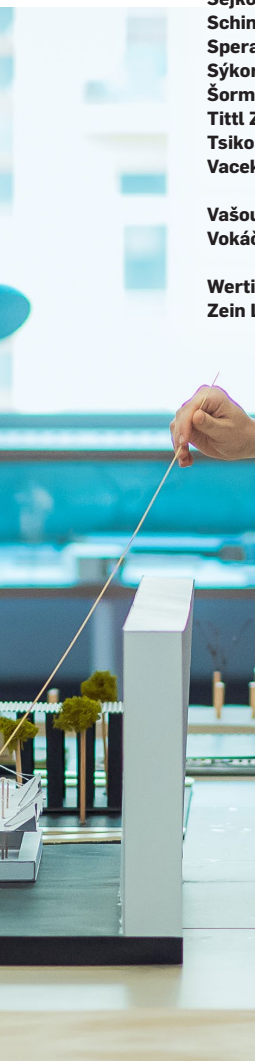
Studio leaders' general introduction

Schindler-Fessler Studio

Here, students work on conceptually-driven architecture projects. As they go along, they learn the theory and practice of architectural design in optimal balance. We emphasise working with models and free-hand drawing. In the development stage of the project, our focus is on abstraction and dialectical reasoning. We encourage the process of discovering meaning, form and structure, through the practice of architecture.

The studio follows a cumulative method of development – 'from the inside-out', which consists of a series of bi-weekly assignments and desk discussions through which the concept is developed and refined in a series of steps, each adding more layers and complexity to the project. This extended, dialectical structure of the studio is a process of working through the project from multiple perspectives, through layers and scales; this cultivates multi-dimensional reasoning applied to a specific situation and site. The aim here is to embody and to represent an elemental meaning with clarity and purpose as a form of Architecture ... to situate ideas into the world.

Jan Schindler has been the Chair of the Architecture and Urban Design Studio since 2011. He is an architect and founding member of a Prague-based architecture practice, SCHINDLER SEKO architects, together with Ludvík Seko, since 2005. Their first significant breakthrough came in the form of an international competition for the River Gardens development in Prague 8 – Karlín in 2005, on the embankment Rohanské nábřeží. They have since built and continue to build many buildings in Prague.

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Elan Fessler has been an Architectural Design Studio assistant at ARCHIP since 2012. Elan is an American and Czech architect. He graduated from the Cooper Union in New York City in 2006. He has worked with Front Studio Architects and CMC Architects among others, as well as on independent projects as Emergenative Architecture. At ARCHIP, he also teaches Introduction to Studies, Critical Writing I + II, Pre-Diploma Research Seminar.

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Wertig-Kopecký Studio

A studio is not a factory for the production of architects.
An architect is not a sum of technical, artistic and humanistic skills.
To become an architect essentially means to have a passion for architecture as a whole,
regardless of your individual inclinations.
A studio must guide and support students through the ever-changing process of design.
Conceptual and critical thinking is crucial.
Formal skills without hard work and love for the discipline are useless.

Jaroslav Wertig has been the Chair of the Architecture and Urban Design Studio since 2011. He is a practicing architect. Together with Boris Redčenkov and Prokop Tomášek, he founded the Prague-based A69 architects twenty years ago. Their design work covers a broad range of projects from interior design to private residences, family and collective housing, public buildings, healthcare facilities, offices, etc. Their work is regularly published.

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Jakub Kopecký has been an Architectural Design studio assistant at ARCHIP since 2018. He is an architect with a Prague-based practice. He graduated from the Faculty of Architecture in the Technical University of Liberec (TUL) and during his study took part in an Erasmus exchange at the University of Ljubljana in Slovenia in Vasa Perovic studio. At ARCHIP, he also teaches Introduction to Studies together with Elan Fessler.

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Tsikoliya-Janků Studio

Tsikoliya-Janků Studio

Environmental, social and technological changes have always been a source for design innovation in architecture. Today, technological innovation across multiple disciplines suggests that architectural design is no longer limited to the distribution of program, but instead becomes an intense process of materialisation of the physical. On the other hand, social and environmental crises are encouraging us to rethink the potential and the role of today's architects and designers.

The studio course focuses on architectural design across various scales and draws particular attention to the problems of materiality and materialisation. The focus on behaviour and performance as well as form and program changes our approach to architecture. New social and environmental challenges require architectural production to be multifaceted and complex. The understanding of the context and inspiration of the local technological tradition; as well as thinking in global terms; and adaptation to innovative technologies are applied to various scales of architectural design from the concept design to the details and tectonics.

Shota Tsikoliya has been an Architectural Design studio leader since summer 2020 and Future Cities studio lecturer teaching the Future Cities (Science, Engineering, and Technology) Workshop since 2014.

He is an architect and PhD from the Academy of Arts Architecture and Design in Prague (UMPRUM). The focus of his doctoral research was computational design and emergent architecture. He holds a position of assistant professor at UMPRUM in the studio Architecture III.

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Ondřej Janků has been an Architectural Design studio assistant since summer 2020.

Ondrej is a practicing architect and co-founder of COLLARCH – architecture and design platform in Prague. He gained his professional experience in Switzerland where he worked for Herzog and de Meuron and in Denmark at Bjarke Ingels Group. He graduated from Academy of Arts Architecture and Design in Prague and additionally from Strelka Institute in Moscow.

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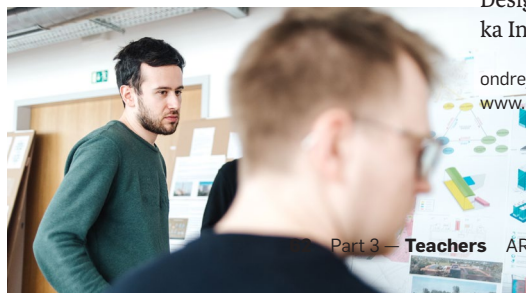
AD1 Studio

The studio focuses on discovering, understanding and revealing the field of architecture in its complexity. Three main tasks representing Architecture: space – urbanity – landscape are the key elements of research. The architecture tools such as sketching, drawing, and modelling as well as reading, writing, observing and decision-making are practised during the studio. The role of Architect is introduced in a holistic manner.

Yvette Vašourková has been teaching the Future Cities Seminar since the summer term 2019. She graduated from the Faculty of Architecture of the Czech Technical University in Prague (FA CTU) in 2001, with a degree in architecture and urban planning, and the Berlage Institute in Rotterdam, the Netherlands in 2005–2007. In addition to MOBA studio, she is involved in the Centre for Central European Architecture.

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Part 4

Essays

Albert Furu (AD2)

Review the work of a Pritzker Prize winning architect — describe and analyse what is their "meta-project".

Aldo Rossi argued in his 1966 book The Architecture of the City that the city must be interpreted as a construct of time, and that the structures contained in it are urban artifacts that give the city its collective memory. He called the city the locus of the collective memory. Therefore memory, being the consciousness of the city, becomes the guiding thread of the complex urban structure as a whole. "...the union between the past and the future exists in the very idea of the city that it flows through in the same way that memory flows through the life of a person; and always, in order to be realized, this idea must not only shape but be shaped by reality".

A way to see Rossi's life project is an effort to shape the locus of the city that his buildings and structures were built in. As a pioneer and exponent of the postmodernist style, his architecture utilizes bold colours, shapes, materials and scale in an idiosyncratic way. His buildings are however always characterized by stylistic, historical and cultural references, in a way that is often absent in architecture. He wanted to create a counterpart to the strict rules of modernism and internationalist style, which he felt had no relation to the architectural and urban history, or culture of the cities. This idea was of course heavily influenced by his early life in Italy where so much had been destroyed after the war, so preserving the historical fabric and local traditions became important and a key feature of Rossi's architectural work throughout his life.

Hannah Holmen (AD2)

Review the work of a Pritzker Prize winning architect — describe and analyse what is their "meta-project".

Wang Shu's work is sensitive to the local traditions, the surroundings and existing craftsmanship. Winning the prize in 2012, he was praised for his ability to evoke the past without directly referencing history. I think this has a lot to do with him taking a break for almost a decade after his first project in Haining completed in 1990 to learn and experience hands-on building directly from craftsmen.

Wang Shu's practise today based in Hangzhou, references an approach taken by amateur builders by utilising spontaneity, craft skills and cultural traditions. Having spent time on sites learning traditional skills has influenced how he uses and adapts materials in his projects. He has a unique focus on demolition and destruction of large urban areas within his projects and approach to design.

Michael Sorkin's list of '250 things an architect should know' references knowledge that can only come from practice and putting yourself into a certain environment for example "living in a small room with five strangers for a month" or 'the smell of concrete after rain'', similarly Wang Shu's choice to learn and become a tradesman is an extension of this approach for an architect to learn niche knowledge that only comes from living and breathing that reality.

The notable difference in Wang Shu's approach to design from his first project to his projects a decade later reflects his choice of investing his time into parts that he saw helping him reach his meta-project. His choice of material and structural approach elevates his later work as well as bringing Chinese building traditions into the modern era.

His work is very much relevant today especially for the developing world which is industrialising and growing at an incomparable rate. In many ways, Asia has been influenced by the western world and it is evident today in the building techniques and design. Hence, Wang Shu's choice of materiality and techniques which are traditional and local is not only more sustainable it is at home in the environment and society in a different way. For many Asian countries, local traditions are being lost to western influence and reinventing the traditional architecture with innovation is a more true reflection of the ever-developing society of the region.

Victoria Geramisova (AD4)

Exhibiting architecture –
in or out of context – a white box?

The white box hasn't always been the space for exhibiting art. At first, it was just drawings on caves' walls, then frescos in churches, portraits on castle walls, and when museums appeared, paintings covered the whole wall from the ceiling to the floor. During the 19th century, people started to isolate pictures from each other to avoid overcrowding. Still, it wasn't the white box yet. The real changes came in the beginning of the 20th century, when it was decided to avoid coloured walls to place focus on the piece of art. So, the main purpose of the white box in exhibiting is to direct all attention of visitors to the painting.

But not only this change in exhibited space happened. In opposition to the white cube I can present El Lissitzky's exposition decisions. He created the *"Abstract Cabinet"*. This was the space where Mondrian's, Mies van Der Rohe's and others works were exhibited. And Lissitzky didn't just put works to the walls, but created the whole space which was a continuation of the exhibited pieces. Therefore, he created the context around the art, which allowed visitors to understand artists through the space around.

In this case, I think that we have two different approaches of exhibiting. The first creates empty space with white walls which would direct attention exclusively to the art piece, for example, Hamburger Bahnhof. This way is more common in the curatorial circle. The second creates space around the exhibited piece which would be a part of the story

and show the artist's idea through the space as well. In my opinion, the best example of this approach is Neues Museum in Berlin built by Chipperfield. The walls, decorative elements, and materials follow the exhibits. I feel more related to the second way, because this can fully describe the ideas and concepts of the exhibits without additional descriptions on the walls. And I can compare it to designing a building. Architects should research the surroundings, history, future developments in order to make thoughtful design. When architects create an exhibition, they should make research of what they are going to present. In the case of an architect and their projects being the exhibition subject, designers and curators should study this architecture and biography, find key elements in the works, and then introduce the acquired information to the exhibition space.

Ekaterina Sinelnikova (AD4)

Different roles of architects

During one of the lectures we were asked to define a role of an architect and my reply was that an architect can be compared to a film director – someone who 'directs' the designing process and other professionals involved in it by making sure that their input corresponds to the main concept/thread of the design, but now I would add that an architect, in a more metaphorical sense, also 'directs' physical form/ material and through that 'orchestrates' space within it. Consequently, through shaping the physical environment, an architect at the same time is manipulating the non-physical environments of social interactions (people – users of the building and the surrounding area – neighborhood and beyond) and natural life (flora and fauna). This thought has influenced my perspective in a way that apart from the immediate effect of architecture – spatial qualities of the buildings and their direct physical exploitation – there is the side of long-lasting metaphysical effect which influences the wider sociological and historical context (the way architecture gets ingrained in human conscience through associating with it ideas or even ideologies, events, emotions, etc.). As a result, this thought reinvented the meaning of architectural history for me, as now I understand that for architecture to have an impact on us, its physical existence is not obligatory. In addition, I can now appreciate that directing a 'story' of a building as well as conveying feelings and associations (references and metaphors) through physical form is a powerful tool which an architect can employ in order to really influence peoples' minds. In this regard, personally, I have once again been inspired by cinematography as a holistic form of art, which, like architecture, employs physical space for storytelling. Apart from cinematography, in the field of architectural approaches, I have rediscovered for myself the arts&crafts movement – philosophy of holistic design, where all elements of the people's physical environment (architecture – furniture – clothing – tableware – ...) submit to their lifestyle, aesthetics, global vision. I find this movement really inspiring in our current reality of faceless mass production and meaningless fragmentation, as it really embraces integrity, individuality and aesthetics that good design is able to bring to our lives. This movement has brought my attention and respect towards furniture and product design, which, in my opinion, have the right to regain their importance in the field if architecture.

Selection of writings from the course
Critical Writing I

Caroline Ayoubi (AD9)

A reading of "The Alphabet and the Algorithm" by Mario Carpo

With every new advancement in production, a correspondent shift in the meaning associated with it is introduced. As industrialization shifted the meaning of production of the hand-making tradition, so did the digital production to the machine-making production. Introducing digital technologies to the mode of production implied transformations that extended to drastically redefine the categories that directed the field.

Mario Carpo's research trajectory is especially intriguing as it provides an eloquent, historically grounded account of the deep theoretical and practical consequences of the "digital paradigm shift" in architecture. By tracing the histories of different modes of production in architecture, the author is able to identify the point at which the digital technology introduced in production deviated the track of which different aspects of the production were defined. As digital technology can and has to change both the subject and the object of architectural design, no longer will the designer attain complete authorship and no longer the object will be unique and particular to its designer.

Leon Battista Alberti formalized architecture to what was an "allographic, notational and authorial art." Due to social and economic crises taking place in Florence at that time, Alberti came up with a specific strategy in order to manage the construction of his designs. The building, in Alberti's opinion, is to be composed in the mind and then graphically translated into notations of 2D drawings such as plans, elevations, and sections. In this situation, the architect is the agent of notation, not the agent of fabrication. There is a clear separation between thinkers and makers in the Renaissance tradition. Thus, the product of the architect's notations, the design, is to be mechanically executed by someone else in extreme precision as per the drawings, preserving the complete authorship of the design to the architect. Imposing this new system to building underwent a lot of challenges as usually buildings were designed on-site with the collective effort of every workman. As such, there is a form of resemblance between the medieval organization of the building process and the BIM digital collaboration. With digital manufacturing, the notation is the representation and fabrication at the same time. The separa-

tion between the thinkers and the makers is blurred comprising participatory ownership.

After experiencing the advantages of digital manufacturing first hand, we can fully appreciate the ambivalence of the transformations of labor in the digital era. Moreover, not only has labor become more collective and participatory, but it is also true that digital technologies allow centralized control of the outcomes of this participation as in the recent developments in Building Information Management (bim) platforms.

The 'digital turn', clearly, did not improve architects' working conditions, which on the contrary followed the general trends of labor preparation. The digital design comprises of 2D drawings, codes, and algorithms. In the event of drawing a proper notation of the object, then the code does not represent any singular object. Rather, it is a generic representation of a family of objects. Based on the attributed values to the parameters of digital code, it can operate as a function that can produce multiple forms. These values are to be assigned by the person in control, the designer. This characteristic results in the similarity between the objects produced, yet each is particular.

"All that is digital is a variable, and digital variability goes counter to all the postulates of identicality that have informed the history of western cultural technologies for the last five centuries." Analog reproduction is "the mass production of identical copies from mechanical master models, matrixes, imprint or molds." This industrial standardization generates economies of scale. This means that the more objects are produced, the less the price of the individual item. Digital production such as digital printing or manufacturing does not require a matrix to be produced. It is still possible to produce identical copies yet there is no economic advantage over the production of different objects. The variation will not entail any supplemental cost. This implies that the transition to digital production is moving from producing identical copies using a mold or a matrix to mass customization where a computer code has the ability to produce infinite variations of similar individuals.

In his book, Carpo supports his argument by citing Richard Krautheimer in his *Introduction to an 'Iconography of Medieval Architecture'*, where he asked himself why many medieval buildings that where meant to be copies of the Saint Sepulchre where in fact so much different for a modern beholder, concluding that similarities were to be sought not in visual but rather in symbolic or socially conventional contents. Moreover, Erwin Panofsky noted, in his *Gothic Architecture and Scholasticism,* an analogy between Gothic architecture and the top-down organization of Scholastic knowledge into categories arranged from the most general to the most particular. As mentioned earlier, as standardization is a characteristic of modern times, digital technology shares many common characteristics with the medieval approach.

Ivan Tamayo Ramos (AD9)

A response to Peter Eisenman and Pier Vittorio Aureli's conversation published in LOG28, "A project is a lifelong thing; if you see it, you will only see it at the end"

Discussion theme: the evolution and importance of pedagogy of architecture and how it has shifted from being a theoretical discipline from which students are taught, through the lens of architecture, about how the world works, to a market-driven practical science of efficiency and economy.

Following the unification of Europe, education became standardized through the Bologna Declaration in 1999. As a result, the discipline of architecture shifted its focus from Humanities towards the markets, as a tool for development and hence profit. Aureli remembers Manfredo Tafuri on the importance of theory and history of architecture, and explains how it is now not a priority in the education of architecture. Tafuri believed in architectural history as having a nonlinear evolution, mainly constituted by crisis.

Eisenman raises the question of London's Architectural Association being a market-driven school, but Aureli explains how the Design Research Laboratory led by Patrick Schumacher at AA is a pioneer in today's education in the implementation of digital architecture and parametric design.

However, both Eisenman and Aureli agree that parametricism has become the new old thing, but there is nothing to replace it with. In the post-digital age they anticipate, we are, according to Aureli, experiencing disillusionment because the tools for innovation that moved architectural design and construction have become a new form of standardization therefore limit the upcoming architects to think only in terms of that specific design style.

When they talk about ETH, Aureli explains how it is a balanced education between market and social driven architecture due to its state welfare system and culture. By analogy, when we look at Swiss architecture, it is mostly rational, sober massing and materials fixed to a clear grid, but with exceptional detail and craft. For me it manifests a culture of long term wealth and refined taste, a bit boring perhaps but nonetheless elegant. There is a tendency now towards attention to craftsmanship in architecture again, as if it had been lost. Though I would agree that most construction worldwide in the last 30 years did not have architectural quality, I believe crafts changed from ornamented facades and picturesque ceilings to scientific precision. Think of La Casa del Fascio by Giuseppe Terragni from 1932 or Tadao Ando's 4×4 house from 2003.

Pier Vittorio Aureli

A project is a lifelong thing; if you see it, you will only see it at the end

PETER EISENMAN: What do you think the state of pedagogy is today in terms of the schools that you participate in and how they relate to other schools?

PIER VITTORIO AURELI: First of all, pedagogy, for me, is a very important issue because educating students has been the main part of my work in architecture. And I've been do-ing that over the last 15 years, during one of the most important transformations of education in Europe. This is the shift from the idea of education as a kind of free formation of knowledge, which is the way I was educated, to a model that is very much directed toward the profession of archi-tecture, making architecture a practice that students can apply.

PE: Rather than a discipline. The disinterested view was the disciplinary view.

PVA: Yes. Or knowledge as such, without any profes-sional application. For example, when I was a student, we were really just reading and reading and reading, and the teachers were never concerned to justify this, although it was never clear what kind for the demands... students for the demands...

...our culture...

...Architecture. But I became... the way I... fundamentally changed.

PE: Why the change? And this is a change in... think... reading... historical...

In today's world of practicing architects, there is a crisis of time. Time to design and time to be an architect. What do I mean by this: taking on their conclusions of how the media is important in today's architectural careers (since it is mentioned that the clients buy not only the design of the building but the authors' identity too) the famed architect is the reincarnation of his practice, and am-bassador for every building he or she stands for. Therefore, architects today spend too much time creating the brand they represent, though while important, is also time not spent in the actual designing process of the buildings they sell. If there is one thing I like from architectural practice it is that at the end of the day the building speaks for itself, authors will die and some buildings will remain, and within them nothing about the architect.

Aureli mentions how in the United States, there is enormous pressure from a large amount of scholarships to produce research, which he explains is "a bit unproductive" since their excess becomes purely academ-ic. I never thought about it before, but isn't it ironic how the USA, capitalist king, is the country with the most theoretical and non-practical architectural dissertations? This makes me appreciate the position of Au-reli who, although giving maximal impor-tance to theory and history, understands the importance for useful material, since archi-tecture is a matter settled in physical form. This way of thought echoes his best example of a practicing but thoughtful architect, Colin Rowe, even though I did not find his building works when I type his name on Google, only the writings about other people's buildings.

Alex Yeloyeva (AD9)

The conclusion of her larger essay, "Architecture as a sign system"

With the usual division of the 20th century into periods of modernism and postmodernism, which are in mutual opposition, the conversation about whether architecture is a sign mechanism or a matrix that can carry meanings inevitably turns into a conversation about professional beliefs: about the belief in the values of modernism or postmodernism. However, the semiotic line, which is characterized by the search for meanings, and most importantly, the mechanisms of their occurrence, as well as structuralism with its deep studies of the original sources, hardly fit into this binary opposition. This suggests that today we have at our disposal not only the division of the world into modernism and postmodernism – perhaps we are inside some other, fundamentally new period, which includes these basic paradigms for the 20th century and brings something else. A categorical break in the cultural tradition and semiotic attempts to search for communication in every conscious human gesture, as well as an increase in the flow of information, have placed today's culture (and architecture as an important part) in the formation of a new way of thinking and what it will be, is not clear yet.

The modernist belief in the need to satisfy basic human needs and that a person can perceive (and give meaning) only ordered forms [4], as well as the clear structure of a separate building and the whole city associated with it, has been replaced by post-modern building gestures and satellite concepts, rhizome cities with missing or multiple centres that are capable of infinite continuation – and the idea of a person as a figure is conditionally arbitrary, as in Archigram projects.

Today, there is a tiredness of humanity from both – total predestination, and a variety of options that cannot be comprehended. In this regard, attempts are being made to analyze complex and diverse phenomena – and find common fundamental principles behind them. In today's information space such major thinkers as Bruno Latour and Peter Sloterdijk demonstrate a desire to reduce mul-
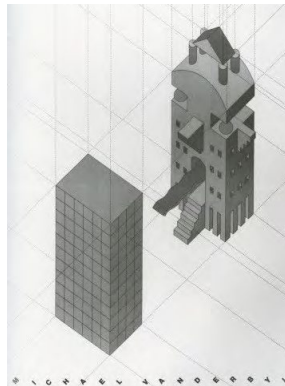
Michael Vanderbyl, poster, 1984.
A Postmodern building sticks its tongue out at a Modern building

tiple meanings to a super-significant phenomenon – and, having identified and analyzed it, try it on to the existing system of contents. In contrast to postmodernism, this systematization of meanings is carried out not for the sake of analyzing the past, but for the sake of finding a way out of the stagnant and frustrating state of infinite multiplicity.

The result of such searches is the discovery of complex hybrid systems where each element is related to the other, as well as the recognition of the equality of cultures and the existence of grounds for their comparison. The traditional language of discovery for modernism and the language of recognition of the impossibility of such a discovery for postmodernism are replaced by the language of constructing new meanings based on already existing similarities between multiple structures. Atomization, in this light, ceases to be perceived as a catastrophe but is not denied as a fact. Instead, the global becomes part of local stories, which ultimately means only the existence of the local.

The most valuable thing in this case is the information exchange between these local worlds, because it is able to link them together – that is, they do not exist in a state of permanent unity, but exist as a complex set of autonomous phenomena capable of periodic interaction. In the architectural, as well as in the socio-cultural dimension, the medium of such communication is the city, which includes both modernist and postmodern paradigms (and sometimes earlier classical, medieval, and even ancient). In this sense, the absolute architecture that Aureli insists on [7], where every building and every territory has well-defined borders, supports this structure of the city-medium and increases the concentration of interactions (because if the city does not spread, it becomes denser) – and, as it does, it suggests ordering, self-organization and complication of structures.

In such a situation, the humanitarian role of architecture grows and becomes more complicated: the architect becomes a mediator within society and one of his tasks is to introduce some fundamentally important agendas into the city, which will change and grow over time. The enclave, the elevation to the pedestal, which Koolhaas and Aureli ironically speak of in this light,[*] appear as one of the options for the existence and good neighbourliness of objects that have clearly defined boundaries and are capable of forming semantic rather than physical unity. The task of the architect in this case should be understood more broadly than the production of new meanings or a game with existing ones – it consists in combining numerous and valuable values among themselves.

Such approach removes the question of the style and formal language of architecture: it seems to force the architect to take a more objective, comprehensive position, and integrates these issues into broader conceptual and social layers. This does not mean that the material elements of architecture and their appearance do not matter – it rather means that the nature of their occurrence is connected with the specific circumstances of the design, and the architect's idiom is not in the set of formal techniques that he operates with, but in the way he thinks.

Perhaps this is the way of thinking associated with solving specific problems and establishing connections between small individual worlds, with the recognition of the death of large narratives and the adoption of many truths can become the basis for a new conceptual paradigm.

* Pier Vittorio Aureli: The Possibility of an Absolute Architecture; The MIT Press; 11 February 2011.
Rem Koolhaas: Delirious New York; The Monacelli Press; 1 December 1997.

Part 5

Timeline

VYLAĎ SVOJI ČEKÁRNU.

Letní škola ARCHIPu
Téma: Architektura a zdraví
27. 07. — 07. 08. 20

VFN PRAHA   ARCHIP

June 2020

3. 11/06/2020:
ARCHIP's 7th graduating class of 7 Masters and 12 Bachelors, come from 13 countries! Special thanks to the students who organised this **Graduation Ceremony** as a **live-streaming online event**, taking place inside the studio, and being viewed over 1300 times! After a celebration and photo shoot on the green lawn, everyone is ready for the after-party at SWIM!

4. 11/06/2020:
A series of discussions on architectural education, **Architectural (De)Schooling in the Age of Quarantine,** opens with the meeting of MARCH dean Eugene Asse and rector of ARCHIP Regina Loukotová, in an online debate and discussion.

5. 08–10/06/2020:
Changes in safety measures allowing 10 people in one room, coincides conveniently with our **Final State Exams,** and allows our students to present **in person** before the external jury! Three days of exams are chaired by Jan Holna, Petr Lešek and Jan Hájek respectively. The Jury makes a special note of the Masters students' research books. Congratulations to all!

July – August 2020

1. 25/08/2020:
ARCHIP moves **to Vyšehrad!**

2. 27/07/2020:
This year's **summer school** (rescheduled for Summer 2021) takes the timely theme of **architecture and health** with the topic of waiting rooms: often neglected areas where health professionals and patients meet. Participants will re**design a real waiting room** and in this way transform a forgotten and unfriendly space.

Art Hub
Co-housing in Libeznice

May 2020

6. 22/05/2020:
The GoRo award is announced, by each studio and its guest critics, with the following results: Victoria Gerasimova wins in Schindler-Fessler studio, Simon Sjursen wins in Wertig-Kopecký studio, and Marion Mayfield and Nicola Florence Ziboni win in Tsikoliya-Janků studio.

7. 26/05/2020:
Marianna Pjechová, Head of Study Department, and 2nd year student Victoria Gerasimova answer questions in an **On-line livestream** about the architecture programs and about student projects from this semester.

8. 21/05/2020:
Studio leaders meet with students individually (as well as online), with social distancing, hand disinfectant, and face masks. While presenting **final AD presentations** via Zoom calls, students learn to present efficiently, and how to cooperate in a common model space, even from a distance. Despite the unconventional restrictions this semester, the final results were very good!

9. 03/05/2019:
Students complete their works of Photography course – as a **quarantine version**, with a unique collection of **self-portraits**.

April 2020

10. 28/04/2020:
ARCHIP opened its doors again for an **OPEN HOUSE,** but this time only **virtually**. Video tours and Question and Answer sessions took place online.

11. 21/04/2020:
ARCHIP faculty reach the 2nd round of the Lety Memorial Competition! Ultimately, recognition goes to Lynda Zein who collaborated on the 2nd place winner, and to Martin Duba who co-authored the 4th place winner.

12. 04/04/2020:
We are on TV! See the report (in Czech) about the students' projects and the school. Great thanks to our TV stars! https://www.ceskatelevize.cz/porady/10116288835-z-metro-pole/220411058230014/

March 2020

13. 24/03/2020:
Professor Cor Wagenaar (University of Groningen and TU Delft) gives a **live-streamed lecture at CAMP,** to discuss **Health and the City**, as part of cooperation between the General University Hospital in Prague, the University of Groningen and ARCHIP.

14. 20/03/2020:
We are proud to share that our partner **PrusaLab** is helping out with **3D printing protective masks**.

15. 11/03/2020:
Courses go online! In accordance with the decision of Czech Government, ARCHIP cancels all in-person teaching as well as events and excursions until further notice.

16. 10/03/2020:
All three studios, Schindler-Fessler, Wertig-Kopecký, and Tsikoliya-Janků, spend the last day of in-person classes **presenting their project concepts** to external guests.

February 2020

17. 27/02/2020:
What's the vision for Prague? The second part of the discussion series, about the city's 1920's growth and polycentric character, moderated by Regina Loukotová, takes place at DOX.

18. 24/02/2020:
Dewi Jayanti from Udayana University, Bali gives a **lecture** at ARCHIP about **Bamboo Architecture,** characteristics of bamboo, why and how to use it for interior and exterior design.

19. 20/02/2020:
Czech television ČT24 comes to ARCHIP to see our school and ask about last semester's student projects at Pohořelec and Nádraží Bubeneč. Alex Yeloyeva, Robert Youssef and Andreas Bergem present their projects while studio leader Jaroslav Wertig describes the topics and the school itself.

20. 17/02/2020:
Students of the **photography course** with Andrea Thiel Lhotáková spread out across the green roof in a **change of perspective!**

21. 17/02/2020:
Our former student Isaac Zeugram Marquez is featured on our blog with a reflection on the significance of understanding the space you are working with in order to create comfortable surroundings.

22. 14/02/2020:
Via video conference call with students of the Fay Jones School of Architecture and Design in Arkansas, US, Lucia Bombova, Marion Mayfield, Chris Stian Høydahl, Dina Mjåland, Ekaterina Sinelnikova, Victoria Gerasimova and Caroline Ayoubi **present their projects virtually** and share their experiences designing last semester's project.

23. 04/02/2020:
The **AD summer semester begins** with first year students joining their colleagues in three studios: Schindler-Fessler, Wertig-Kopecký, and the new Tsikoliya-Janků studio, which also hosts our GAD students.

THE IMPORTANCE OF PROPORTION AND SCALE

January 2020

24. 31/01/2020:
ARCHIP's **Yearbook 2018/19** is released!

25. 09/01/2020:
The **GoRo award** for Best studio goes to Wertig-Kopecký studio and the GoRo for Best project goes to "Passing through the camp" by Victoria Gerasimova & Mitchell Znamenacek, also from Wertig-Kopecký studio.

26. 07–09/01/2020:
Final AD presentations + Open House
Three main events take place during this Open House: final presentations; the official opening of the semester exhibition; and the announce- ment of the Golden Roubík Awards (GoRo)!

December 2019

27. 16/12/2019:
Congratulations to Modern and Contemporary Architecture teacher **Helena Čapková,** with Kóiči Kitazawa for **a successful book launch**: Antonín Raymond in Japan 1948–1976 / Memo- ries of Friends!

28. 07/12/2019:
Another festive **ARCHIP Christmas party**, enjoying various middle eastern, Georgian, Mexican, Turkish, Slovak and Czech specialties. A special addition to the evening tradition is introduced – an ugly sweater contest! And the lucky winner of this year's 4 hour project dead- line extension is Caroline Ayoubi!

November 2019

29. 26/11/2019:
5th semester students join Jerry Koza, from Atelier SAD and David Karasek from | mmcité street furniture – for the third straight year – to conceive and build seating, directly at the factory of mmcité! The collection of built results is then put to good use in the Student Lounge!

30. 19/11/2019:
Vašourková studio students present their series of tasks to guest critic Marketa Zdebska while the other AD studios present their landscape projects to Daniela Barancová, Martin Duba and Sean Clifton.

31. 05/11/2019:
Students of Sculpture and Modelling display their sculpted busts, and photographs of these works are exhibited in the library alongside portraits of the authors.

32. 03/11/2019:
Taking down the **CLOUD69 exhibition** at a **Dernisáž** at Jaroslav Fragner Gallery! The installation, reflections and mass of the works of A69, will be transformed into a garden gazebo for a Senior Home in Uhlířské Janovice!

Meet our new student senate!

October 2019

33. 31/10/2019:
In competition against Where's Waldo, the King and Queen in chess, Jason Voorhees from Friday the 13th, a lighthouse, a marionette, and many vampires, third year student Bella wins this year's **Halloween party best costume, d**ressed as Darla from Finding Nemo.

34. 24/10/2019:
Meet our freshly elected **Student Senate:** Isabella Shaw, Caroline Ayoubi, Victoria Gerasimova, Hannah Holmen and Vanesa Vuniqi!
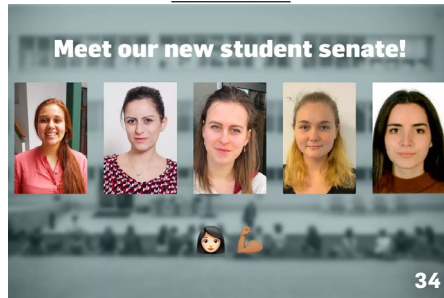
35. 15/10/2019:
After researching the area, history of the event as well as cultural context, Students make their first **concept presentations** for a philosophical, poetic and scenographic memorial and its landscape.

36. 14/10/2019:
First year students of Construction 1 go on a **field trip** with Sean Clifton to the site of **Sakura,** a project of Jestico + Whiles.

37. 05/10/2019:
Archip participates in **Den Architektury** (Day of Architecture) by opening its doors to the public and exhibiting students' projects.

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September 2019

38. 27/09/2019:
Projects from GAD studio, led by Shota Tsiko-liya, are part of an international **exhibition** organized by **Bilkent University** Department of Architecture (Ankara, Turkey).

39. 15/09/2019:
Students of Landscape Design and Landscape Architecture embark again with professor Henry Hanson on a **trip to Berlin** to explore, observe and document note-worthy landscape designs.
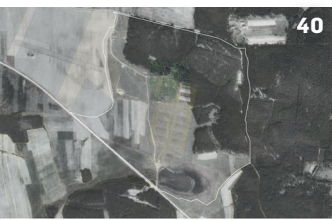
40. 12/09/2019:
AD studios Schindler-Fessler and Wertig-Ko-pecký begin their projects for the **site at Lety** with research and presentations of memorials from each student's home country. First year students follow a series of three tasks, SPACE – URBANITY – LANDSCAPE, within the theme LIFE AND DEATH.

41. 09/09/2019:
Martin Arfalk and Kateřina Vondrová from **Mandaworks** (SWE) lead an introductory workshop centred on the site of Ortenovo náměstí. As part of the Nordic architecture series, co-hosted by ARCHIP, Martin Arfalk also delivers a lecture at CAMP.

42. 05/09/2019:
Our **welcome party is at Café Jedna,** in the Veletržní Palác, where ARCHIP had its first premises 8 years ago! Teachers, administration, alumni, and students enjoy the time together welcoming 21 new students!

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July – August 2019

43. 22/07/2019:
The **Summer School workshop, CUBICAL CITY**, with nearly 25 students, is led by Jerry Koza and Jakub Kopecký. Exploring the interre-lations of architecture and design and producing 1:1 models of "Seating in a public space inspired by cubism and Prague itself".

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Cubical City
Summer School 2019

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SITE AREA – WITH ARCHAEOLOGICAL FOOTPRINTS

This Yearbook offers an overview of the 2019/20 academic year. With the exceptional circumstance of this year being partly online, this book as well is printed in a digital format. It showcases Architectural Design studio works, and also features texts, drawings, models, photographs and other materials which docu-ment the events and productions of the school. This publication is another part of the ongoing story of the education of future architects at ARCHIP.

build it up