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# Yearbook

2020/21

**ARCHIP**

ARCHITECTURAL  
INSTITUTE  
IN PRAGUE

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Part 1

# Intro

# Advantages, disadvantages but surprises

This academic year, we only had a short opportunity to enjoy our new premises on Vyšehrad. After this brief beginning together in school, our classes moved again to their virtual setting. Having both semesters online was challenging for us all, yet despite these less-than-ideal circumstances, many great projects and inspiring work were produced.

The overarching theme this academic year was “Architecture and Health”, centred on the General University Hospital at Karlovo náměstí and its currently disjointed and inefficiently organised sites. Ironically, while in lockdown and/or quarantine, working remotely from home and separated from one another, all the design projects this year were centred on improved interconnectedness and the overall wellbeing of a campus.

While unable to replace the benefits of direct contact, the online format still afforded some advantages. By necessity, uploaded presentations into the shared space of the screen, had to be formatted and sequenced for clarity and concision. Drawings and ideas could be marked up in real-time, live on everyone’s screens, digital models could be projected as an augmented reality and shared via QR code – discussions about each project as such could take a more public form than in the localised space of a single desk. Living in the cloud also gave us the possibility to have visiting guest critics, from outside the Czech Republic, who otherwise would not have been able to join us in our final presentations.

Elan Fessler

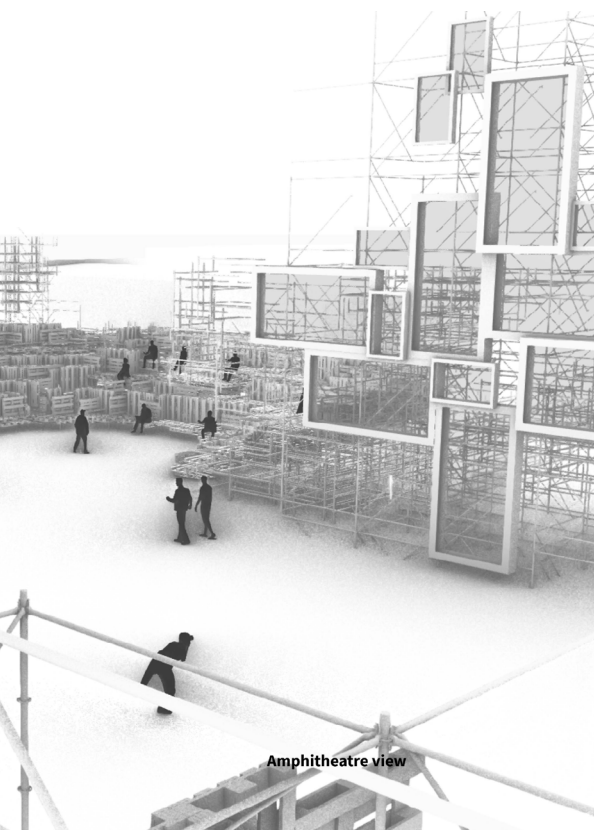




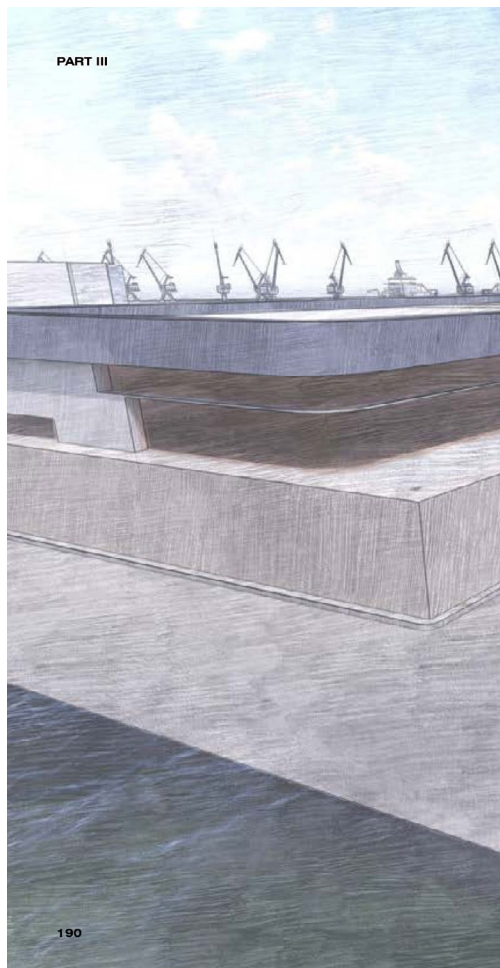


It is without question that face-to-face communication, drawing and building by hand on a shared table, sharing spontaneous dialogue and discussions with colleagues (without having to check the microphone) and watching one another progress in their work, in short, studio life, was sorely missed. But with this same intensity, or even more so, we look forward to sit together in the studio space again – with cameras off – and to share our smiles!

We congratulate all our students for their hard and focused work throughout this unusual year!



Amphitheatre view



PART III

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 has been awarded biannually since 2016–2017, in the Winter and Summer semesters, to winners in two categories: “Best Student Project” and “Best Studio”.**

For both semesters of this academic year, as all student projects were submitted and presented on-line due to the remote teaching requirements during the worldwide pandemic situation, the selection of the GoRo prizes were decided internally by each studio and its guest critics, and no Best Studio prize was awarded.



#### **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 2020–21

This semester's theme:

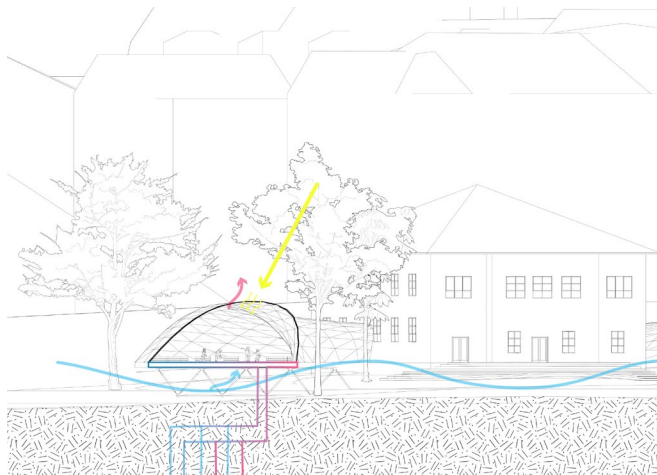
**A kindergarten pavilion in the Kateřinská gardens.**



AD1 Vašourková studio winner:

## **Daniya Khamitova: The Care**

Daniya has a strong, consistent and individual expression in her work, the concept is understandably translated into a project. Daniya uses powerful and coherent visual language from sketches to model making and drawings through to the final presentation. Keep developing your individual way of seeing architecture!







### Schindler-Fessler studio winner:

#### **Lucy Bombova: Little Trefoil**

After an intense discussion between studio leaders and external critics Sean Clifton, Christian Labud and Eva Wolf, three finalists and a special mention were selected.

The Special Mention goes to Fausto Prezioso (AD7) and his project Inter\_Link, for the complex integration and interweaving of multiple criteria, scales, landscapes, forms and movements.

3rd place goes to Ola Nymoen (AD3) and his project Lean-To, for the synthesis of urban, structural, formal and architectural precision with a landscape concept.

A close 2nd place goes to Robert Youssef (AD9) and his project Child-Hood, for a compelling vision of a new type of learning environment and pedagogy for children which is manifested in a powerful and poetic heterotopic plan.

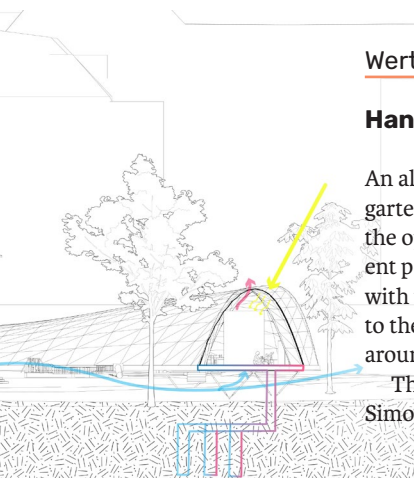
The winner of the GoRo award goes to Lucy Bombova (AD5) and her project Little Trefoil, for its union of geometrical and formal complexity with subtlety and lightness and for its playful dynamism and visual representation.

### Wertig-Kopecký studio winner:

#### **Hannah Holmen: Childrens' Camp**

An almost floating, light ring extending the existing historic kindergarten building in the Kateřinská gardens gives inquisitive children the opportunity to experience the world from a completely different perspective. The combination of the building's minimal contact with the ground, contemporary materials and a sensitive approach to the natural environment shapes children's perception of the world around them from an early age.

The finalists were: Andreas Amdhal, Husayn Prasetya, Vid Fugina, Simon Sjursen, Naida Osmandzikovic.



# GoRo Summer 2020–21

This semester's theme:

**The reconstruction of existing buildings and grounds of the General University Hospital in three separate areas around the Kateřinská gardens.**



Tsikoliya-Janků studio winner:

## **Andreas Amdahl: Transparency**

The proposal combines a sensitive yet progressive approach to introducing contemporary architecture into historical areas. A highlight of the project is its connection between the public spaces outside and semi-public spaces inside.





Schindler-Fessler studio winner:**Victoria Gerasimova: Healing Garden**

A dense but spacious project carefully nestles into the landscape improving its surroundings. Combinations of terraced volumes and gardens, interior light clefts as shared mixing spaces, and the repurposing of the existing northwest tower element successfully introduce this large building into the site with the appearance of a small and understated volume woven carefully into its urban environment. Additionally to note are the detailed drawings and complex planning solutions.

Wertig-Kopecký studio winner:**Lucy Bombova: The Arcadia**

The Arcadia project confidently answers the question of where hospitals and healthcare could probably go in the future. It is based on the surrounded context and by its form subtly paraphrases the curves of the Baroque church of St. John.



Chapter 2

# Master Programme Diploma Thesis

**Michel Khoury:** Cultural Hub in the Heart of Byblos City, Lebanon

**Bohdan Yepur:** Three Level Connection, Renovation of Maritime Transportation Hub in Odessa, Ukraine

**Robert Yousef:** FLU, Fluctuant Low-impact Urbanism

Developed through a semester of research in the Pre-Diploma Research Seminar, the projects are then 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.

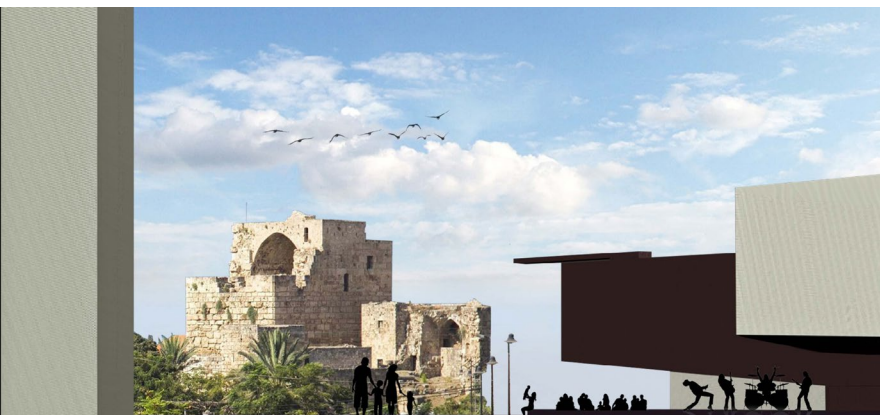
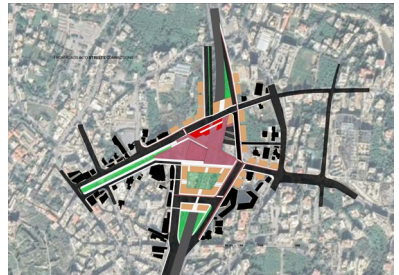
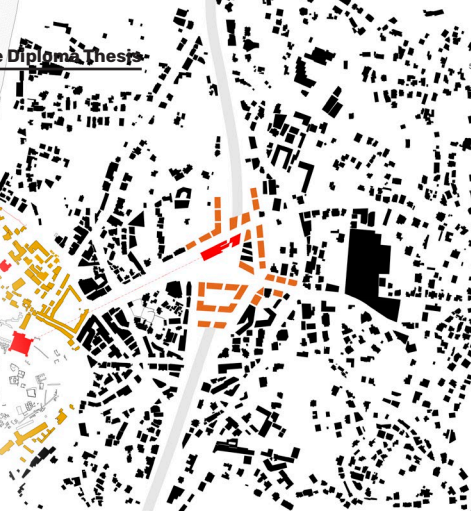
**This year's projects, in their own manner, share the theme of urban renewal through a site specific type of cultural hub. They range in scale from a single city block composed of tiny units to a cluster of urban objects and pathways that form large urban areas. Each project aspires to address relevant sociological, historical and symbolic issues of its place in its city while producing, through architectural interventions, improved urban cohesion and new cultural significance.**

## Michel Khoury: CULTURAL HUB IN THE HEART OF BYBLOS CITY (Schindler-Fessler studio)

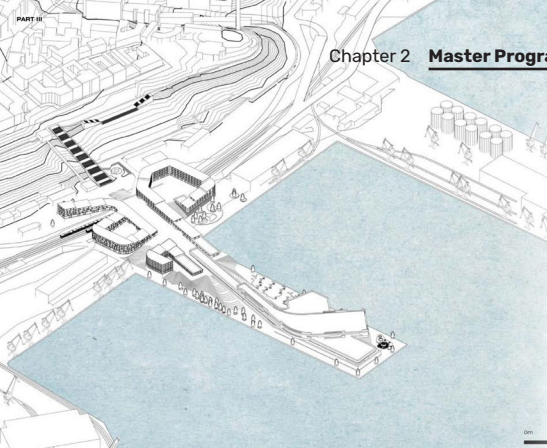
A cantilevered theatre, symbolically looking into the historical part of the city, centred on the axis of the Roman road that is connected with the crusaders castle (built from reused Roman elements that were a part of the Roman era settlements in the coastal part of the city) and by extension the Eastwards urban expansion of the first city's masterplan.

This cantilevered theatre is designed to symbolise the value of the city's rich heritage by connecting to it without physically touching or harming any of its elements. The function chosen for the Western part of the project relates to the cultural events where expression of the new world of art, technology, and all possible cultural varieties meets with the historical one – marking the point where the extension of the past begins and mixes with the present.

In balance, the exterior theatre, with its shift towards the existing Eastern connection of the city, starts also from the same point but with a simple rotation towards the Eastern existing main connection towards the upper part of the city, the volume and the void (that represent the infinity of imagination) overlap, and by these two directions towards the East, together form a small cultural district in the very central part of Byblos. They meet the Town Hall and its Alphabet Museum with a new designed library, where the whole composition forms the very public area of the square where residents and visitors would meet and use the different layered elements of the space.







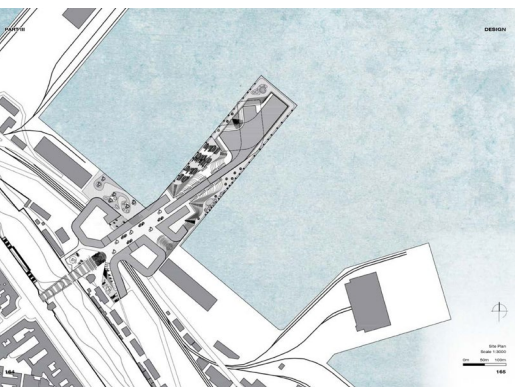
## **Bohdan Yepur:** THREE LEVEL CONNECTION, RENOVATION OF MARITIME TRANSPORTATION HUB IN ODESSA, UKRAINE (Schindler-Fessler studio)

The main concept of the projected territory, based on the research carried out, is to create several levels of connection, which will contextually reinforce each other, as well as reinforce the symbol of the “sea gate to the city” at the Potemkin Stairs. Under the three levels of communication, it is proposed to create transport/pedestrian communication at the level of the world/city/site. For each individual level of communication, different solutions will be proposed, reinforcing each other and combining into one common axis. The main axis around which the development of the territory will be carried out is the historical axis of the Potemkin Stairs, which sets the typology for the surrounding area.

At the world level of communication, it is proposed to create a new sea terminal, which will be able to serve cruise liners arriving in the city and direct the flow of tourists straight to the main axis of the project.

For the city level of connection, it is proposed to create/ renew the currently unused modes of public transport, thus the peripheral residential areas of the city will be able to get a direct and fast transport connection with the city centre.

At the site level, it is proposed to organize the space in such a way that Primorskaya Street is not a segment cutting off the coast from the city centre. Thus, pedestrian flows from the historical part of the city will receive further options for movement in the developed area. This concept can become the starting point for the redevelopment of the port territory, which will ultimately lead to its full joining with the city.

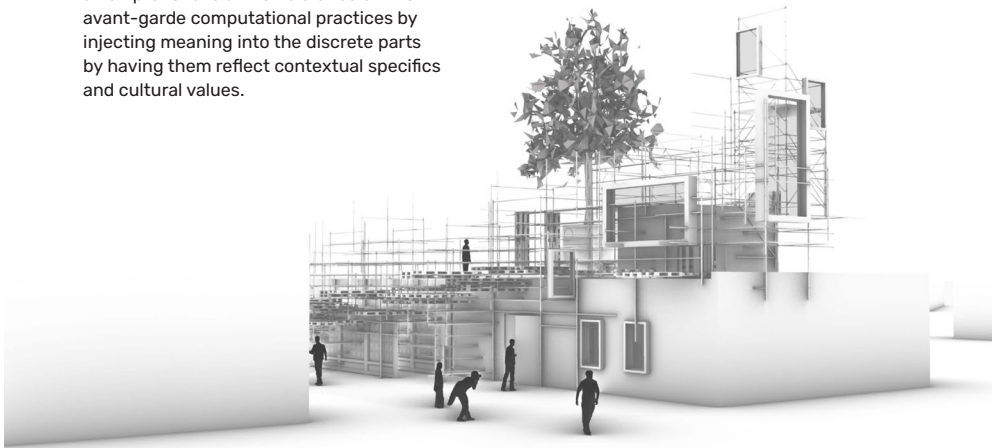
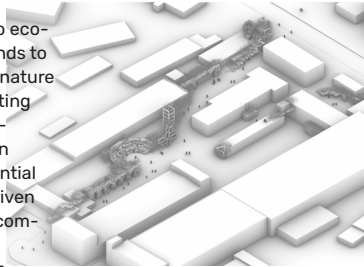
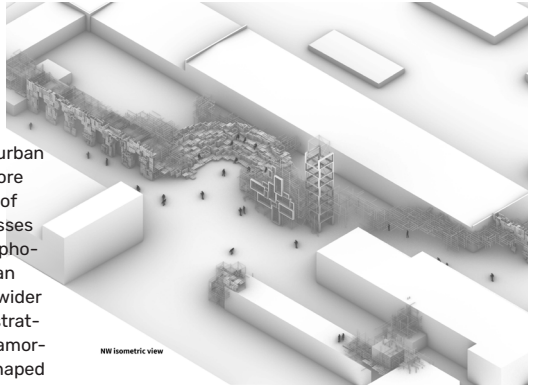


**Robert Yousef:**  
**FLU, FLUCTUANT**  
**LOW-IMPACT URBANISM**  
 (Tsikoliya-Janků studio)

Concerned with the recent trends in urban regeneration, this thesis aims to explore alternative scenarios for reclamation of the post-industrial legacy. The processes of constant socio-economic and morphological transformation within the urban environment is set as a subject for a wider outlook and research, informing the strategy for a particular precedent of metamorphosis in a section of Podil district, shaped on the verge of industrialization in Soviet Kyiv.

Addressing the issue of status quo economic development, this project intends to alter the perspective on the complex nature of industrial Podil revitalization. Reacting to the essential qualities of the neighbourhood and ongoing transformation processes, the strategy outlines potential areas for low-impact interventions driven by cultural-creative industries, local communities and activists.

The study of the architectural precedent looks into the discourse of the digital discrete, or computational discretism, and attempts to take an ironic stance on the avant-garde computational practices by injecting meaning into the discrete parts by having them reflect contextual specifics and cultural values.



Northern entrance view

Chapter 3

# Bachelor Programme Diplomas

**Esra Akgün:** the Agora, Ancient Approach to Healing in the Heart of Prague

**Lucia Bombová:** Arcadia, Hospital of the Future

**Anthony Camarillo:** Wave

**Roman Filip:** PTDS Prague Triangular Distribution System

**Victoria Gerasimova:** Healing Garden

**Marc-Jasper Lee:** The Network

**Marion Mayfield:** Functional + Holistic Health Education Center

**Walkiria Oliveira:** Home, Merging All in New Identity

**Maria Orozco:** Innovation Centre in Medical Technologies

**Husayn Akmal Prasetya:** Katerinska Daycare Centre

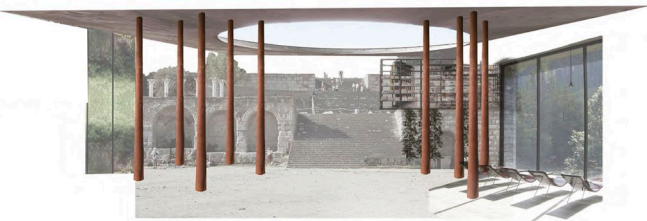
**Elena Štefková:** Simple Lines

**Vanessa Vuniqi:** The Reintroduction of Pavilion A4



**The following Bachelor projects propose contemporary solutions for new healthcare/cultural hybrids within the historically layered campus of the General University Hospital.**



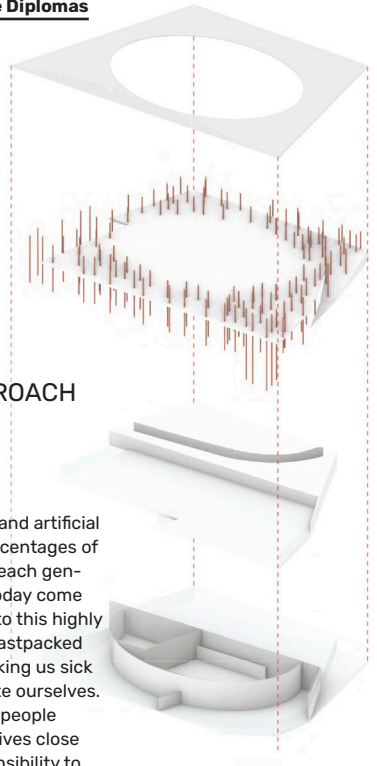


**Esra Akgün:**  
**THE AGORA, ANCIENT APPROACH**  
**TO HEALING IN THE HEART**  
**OF PRAGUE**  
 (Wertig-Kopecký studio)

While the boundaries between human and artificial knowledge and capacities blur, the percentages of people living with a disease rises with each generation. Most of our health problems today come from the way humanity has evolved into this highly producing, urbanized and globalized, fastpacked machine-like system that is slowly making us sick from within with the pollution we create ourselves.

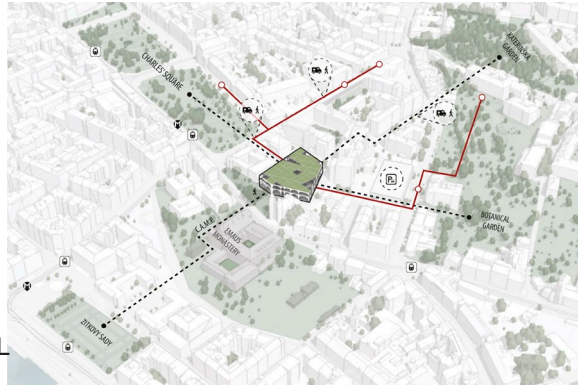
Since it is impossible to repopulate people into rural clean areas to live balanced lives close to nature, it is within each city's responsibility to provide spaces where its residents can be in touch with nature, learn about their health, and heal, free of charge. This is why I have chosen to redefine and redesign healing in the context of the VFN complex.

My approach is that of an inclusive way towards healing as individuals within a society, in touch with nature and its elements. I am designing a rehabilitation centre inspired by the Ancient Asclepion, located within the VFN complex yet opening up the complex to the rest of the city through a new Agora, welcoming all Prague residents into the elements, into learning about the journey of healing, so that there is lesser need for huge hospital complexes in the hearts of our towns.



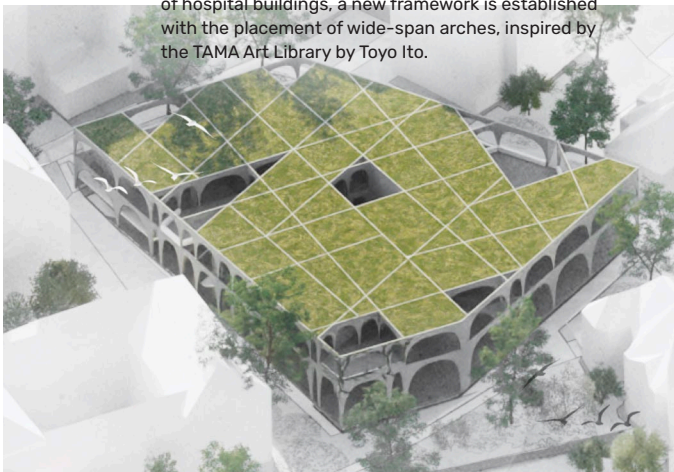


**Lucia Bombová:**  
**ARCADIA, HOSPITAL**  
**OF THE FUTURE**  
 (Wertig-Kopecký studio)

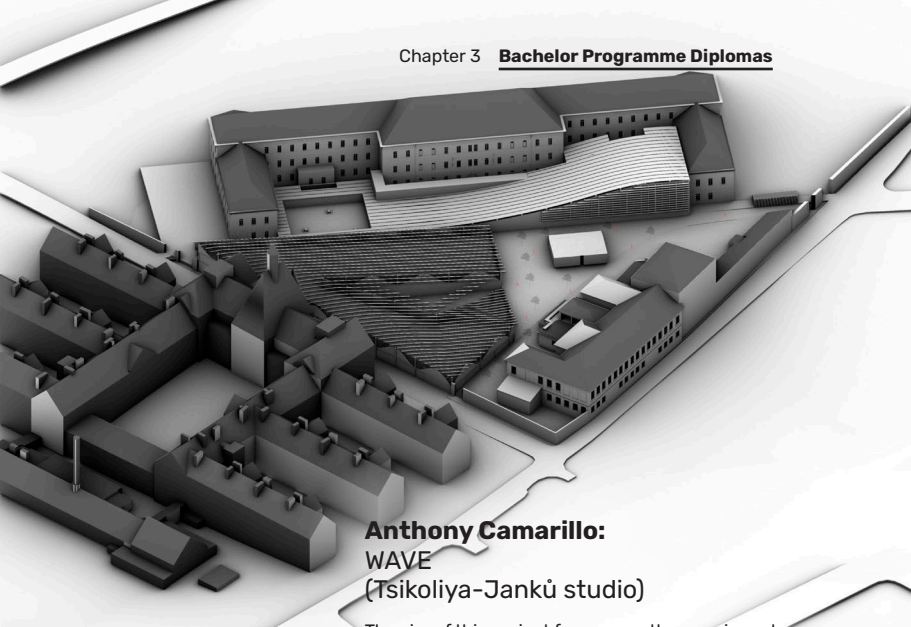


The design intent behind this project is to offer flexible spaces that would accommodate research and development laboratories as well as teaching facilities. As the world of hospitals and medical care is in constant flux and necessitates change at a yearly rate, the idea is to create human-friendly spaces that can, when the need arises, be adjusted or repurposed. The goal of this design is to address the issues of the site by creating connections, pedestrian permeability at ground level and unique spaces for hospital employees and students alike.

Based off the existing geometry within the block of hospital buildings, a new framework is established with the placement of wide-span arches, inspired by the TAMA Art Library by Toyo Ito.





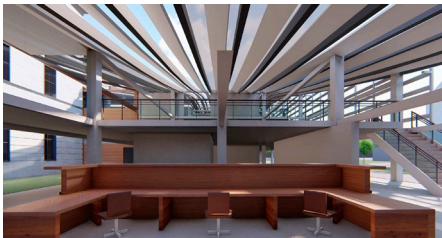
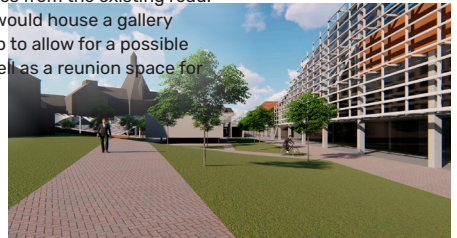


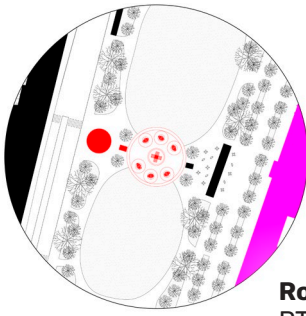
The aim of this project focuses on three main problems: psychiatric care, connections, and public space.

The psychiatric facility would allow people that are mentally handicapped to gain their independence and allow themselves to be self-sufficient. The new psychiatric facility would allow for a controlled freedom for the patients to roam around and interact with one another, this plus the plethora of windowed spaces could be an added benefit for this sense of freedom.

Second would be the connected spaces with paths leading towards the maternity hospital and an extended path that continues from the existing road.

Lastly the public space would house a gallery that is accessible by rooftop to allow for a possible outdoor gallery space, as well as a reunion space for friends and acquaintances.





## **Roman Filip:** PTDS PRAGUE TRIANGULAR DISTRIBUTION SYSTEM (Wertig-Kopecký studio)

The Prague Triangular Distribution System is a system of tunnels and stations based on a triangular grid and designed transport spheres connecting critical points of the Prague V.F.N. Hospital and Charles University in Prague.

The main reason for the implementation of the P.T.D.S. into the existing structure of the V.F.N. is a very poor connection between the individual pavilions, and shared public spaces with cars, and poor permeability through the territory. P.T.D.S. aims to improve the interconnection between the various parts of the large V.F.N. complex and Charles University, with which it shares most of the buildings, research and people.

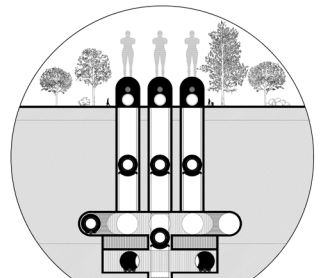
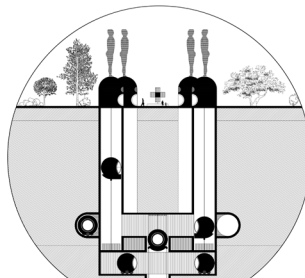
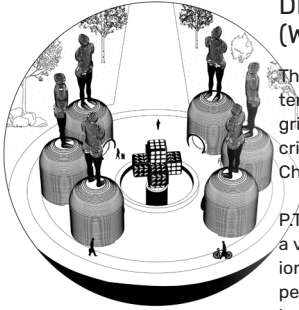
The symbiosis between V.F.N. and C.U. is necessary for the development and implementation of new technologies and procedures for improving health care in the Czech Republic.

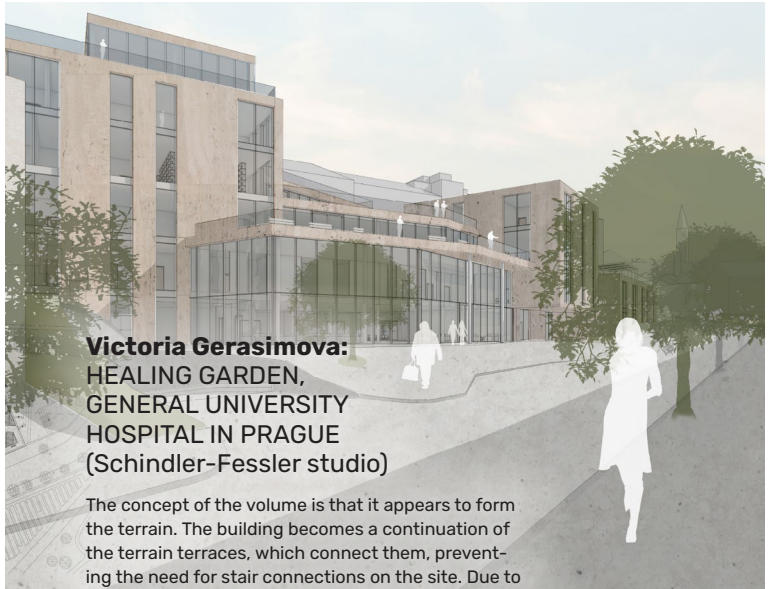
The system also includes a connection to the Ministry of Health.

As part of improving the permeability of the area, the system also connects important public centres in the newly defined Charles District.

Improvement of the public spaces that PTDS will provide is:

- reduction of the need to use cars for the transport of patients and medical equipment for V.F.N and C.U.
- reduction of parking spaces and expansion of public space as Squares, Passages, parks.
- reduction of carbon footprint in area and improvement of a health balance of heavy traffic use area.

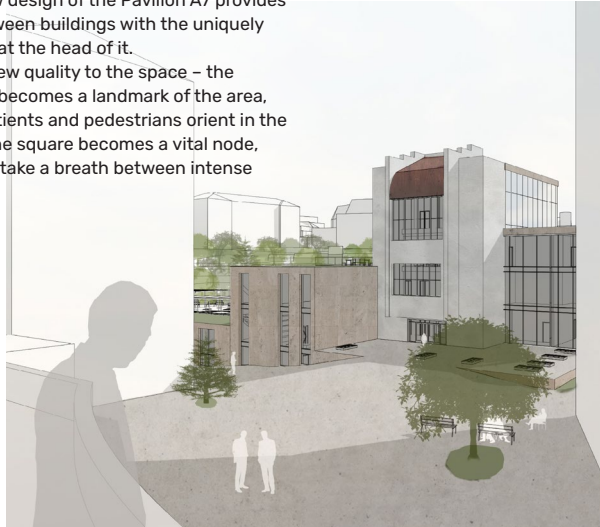
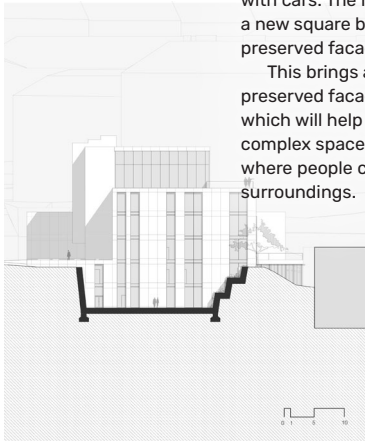


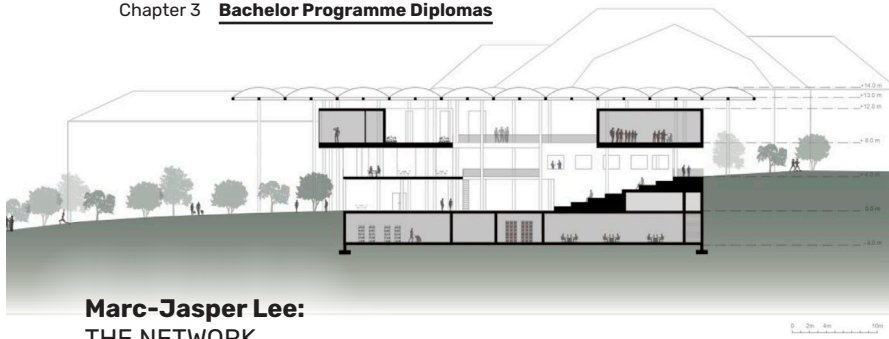


The concept of the volume is that it appears to form the terrain. The building becomes a continuation of the terrain terraces, which connect them, preventing the need for stair connections on the site. Due to this principle, the building grows horizontally and not vertically, allowing the view to the Botanical garden to remain. Almost all the building roofs are accessible and provide resting spaces for patients, doctors and students.

Due to the terrain and building context, Pavilion A7 is separated from the other buildings by its slope, which creates undefined space, mainly occupied with cars. The new design of the Pavilion A7 provides a new square between buildings with the uniquely preserved facade at the head of it.

This brings a new quality to the space – the preserved facade becomes a landmark of the area, which will help patients and pedestrians orient in the complex space. The square becomes a vital node, where people can take a breath between intense surroundings.





### **Marc-Jasper Lee:** **THE NETWORK** (Wertig-Kopecký studio)

This project is to redefine the purpose of the hospital within the city structure based on the new technology. Thanks to technological development, we claim to live longer than any previous generation in human history. Average life expectancy has doubled in the last hundred years.

In this generation, everything can be done remotely. It is a fact that our daily lives become more convenient. For instance, checking blood pressure, heart rate and blood sugar levels can be done by house hold machines or even mobile phones without attending hospitals. In its physical aspect, technology helps with the early detection of diseases like hypertension, and facilitates its treatments.

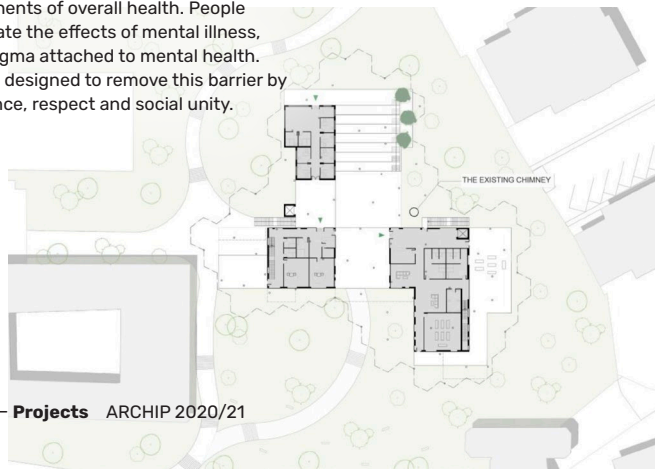
Most people are concerned about their physical health but how about their mental health?

In 2019, we human discovered coronavirus (covid-19), the pandemic caused a surge in infections and lockdowns in many countries.

Social interaction is avoided and face-to-face interpersonal communication has greatly decreased. With online communication, people chat without body language or facial expression. Separating from real life might associate with mental health issues like depression.

The situation is not going to go back to normal anytime soon – can our body withstand the pressure from covid? Mental and physical health are equally important components of overall health. People often underestimate the effects of mental illness, because of the stigma attached to mental health.

The Network is designed to remove this barrier by showing acceptance, respect and social unity.







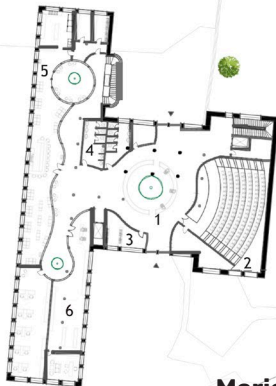


**Walkiria Oliveira:**  
**HOME, MERGING ALL**  
**IN NEW IDENTITY**  
**(Wertig-Kopecký studio)**

Why HOME? Because this is the place where we feel comfortable, safe and relaxed. It means protection and those feelings are known to have a beneficial effect in one's body, mind and health.

The programme merges the ancient knowledge such as acupuncture from TCM and a future envisioned technology as the remote doctors' stations. But the past and future merging also occurs within the site and proposed design. Following these guide lines, the existing building was partially kept and a dialogue starts to occur between this parcel and the added pavilion at the west side.





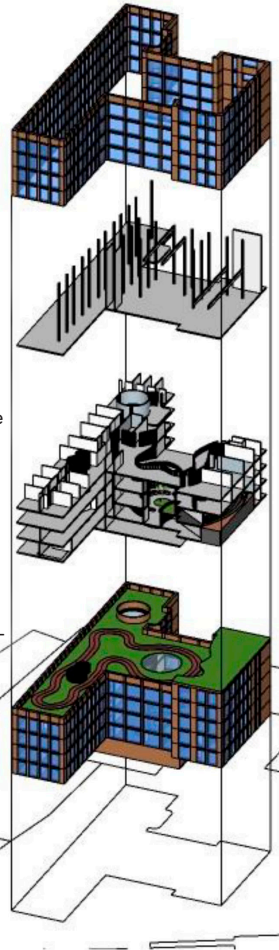
**Maria Orozco:**  
**INNOVATION CENTRE  
 IN MEDICAL TECHNOLOGIES**  
 (Wertig-Kopecký studio)

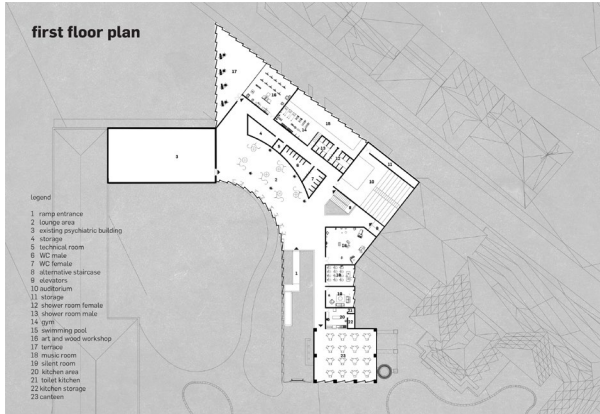
According to possible future technologies, the hospitals in 30, 50 or more years are not going to be the hospitals we know now.

The devices, the software and the buildings themselves are going to develop so much that the hospital instead of been a complex building with different areas is going to become a simple building were just risk operation or activities are going to take place.

The future technologies are going to help us to prevent and to do the normal check-ups from the comfort of our home.

That is why the MAIN GOAL of my project is to design a building where all these technologies can develop, and the building itself can be mouldable according to future advances. For me it is important to: "Create a correlation between architecture, medicine and technology"

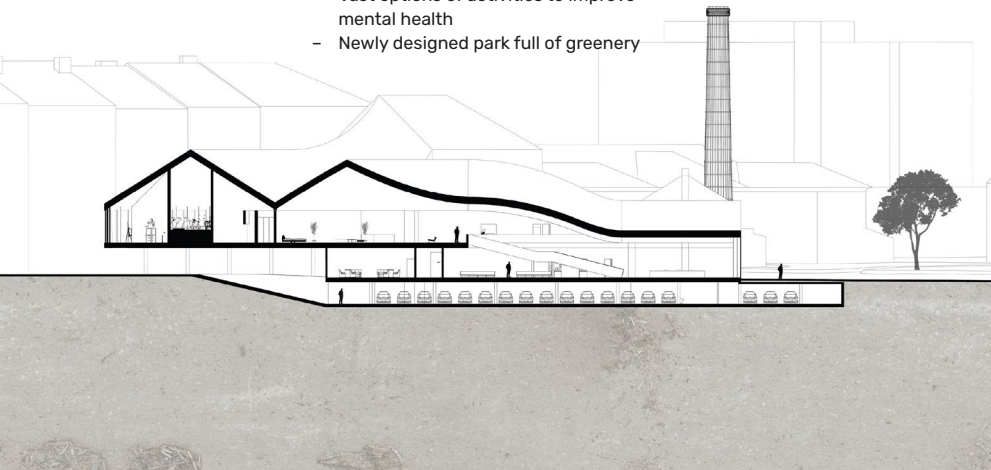




## **Husayn Akmal Prasetya:** **KATERINSKA DAYCARE CENTRE** (Tsikoliya-Janku studio)

Three main design principles:

- Joining existing buildings in a midpoint
- Vast options of activities to improve mental health
- Newly designed park full of greenery





## Elena Štefková: SIMPLE LINES (Schindler-Fessler studio)

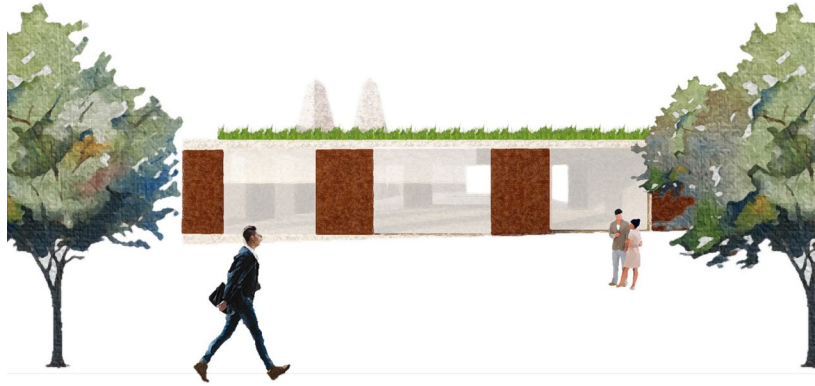
The concept is based on points, which resulted from analysis and defined superpowers, while considering future predefined users.

The main idea connected to the preservation and enhancement of the special character of the site. In order to do so are suggested buildings reflecting the simple lines provided by history. The newly suggested space is created by two building volumes: one of which follows the alignment of the neighbouring building to the North, the second one, facing the Botanical gardens follows the direction of Benatska street. The west corners of the building line up with those at their North. The buildings are interconnected by an underground passageway at the western part.

Using these alignments allows the creation of a small intimate piazzetta, which opens up to the East like a hidden treasure having a lot to offer. Three different environments are provided by different usage of materials: a paved area, an area with a water element, and a forest with stone blocks. These areas will provide predefined users with places for leisure and other activities (eg. exercises in paved area).

The piazzetta is entered with a rather subtle passageway bringing up surprise in the end. The piazzetta can also be entered from Benatska street through the glazed insertion between building masses.

The buildings themselves support the idea of bringing the public inwards, by creating spaces for public use. The South building has a cafe and exhibition areas, and in the North building is a library dedicated for students as well as the public. All of this is meant to lead to the end of the era of unfriendly hospital spaces with spaces providing the feeling of "Let me end up here as soon as possible." Additionally, the buildings are interconnected with the street and vice versa.



**Vanessa Vuniqui:**  
**THE REINTRODUCTION**  
**OF PAVILION A4**  
(Wertig-Kopecký studio)

The aim of the project is to solve the location of the new function and at the same time to improve the environment of existing buildings and the public space between them by emphasizing the importance of greenery in public space.

- Medication Plantation. Growing and providing medication for the hospitals.
- Flexible Rooms. Providing more space for such pandemic in the future.
- Extension of the Existing Greenery. Serves as a connection between the workers, patients and the public.



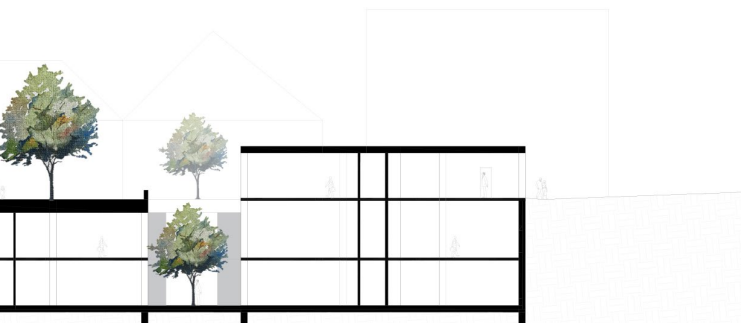
**Chapter 4**

# Projects for the General University Hospital in Prague

**Brief**

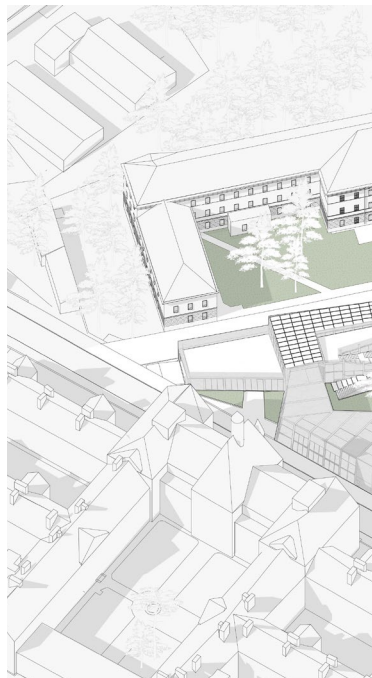
The campus of the General University Hospital in the New Town is an area of the central city spanning two large polycentric blocks. Its cumulative expansion and densification over centuries and eras has produced, in its current form, a fragmented character. The disconnections between objects, and the impracticalities within specific objects vis-a-vis their required contemporary functions, demands an overall re-conception of the Hospital's grounds.

**Each studio will propose, upon three separate locations within the campus, renovations, reconstructions and/or new interventions that would provide both needed and potential functions and an improved configuration and operation of the landscape. As such, they will be contemporary solutions for new healthcare/cultural hybrids within the historically layered campus of the General University Hospital.**



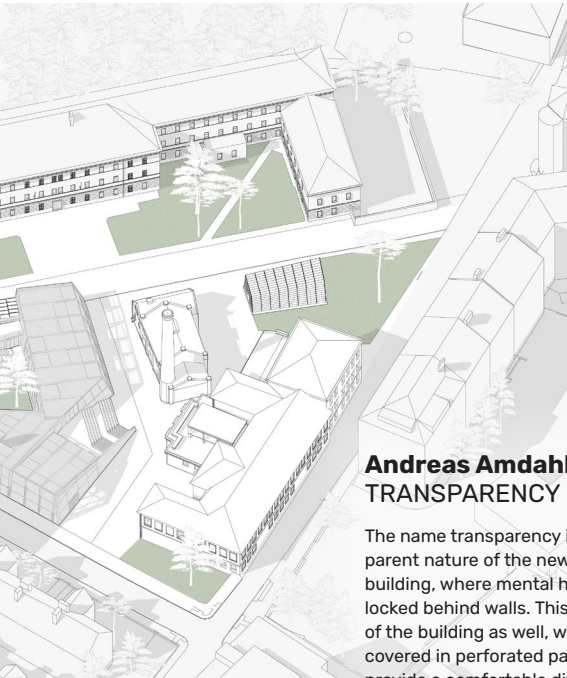
## Shota Tsikoliya and Ondřej Janků studio

The urban environment is an environment of constant change. This change is manifested temporally (day vs night, peak hour vs siesta, workdays vs weekends, seasons etc.), spatially (centre vs periphery), programmatically, materially, culturally... Disruption and transition are two extreme approaches to formulate a phenomenon of change in architecture. Change in question may relate to typology, program, design qualities, ... Architecture can provide a gradient from high to low, busy to calm, public to private, open to closed, ... It can also make a point of highlighting a contrast as a way to create tension, disruption or a call for action.



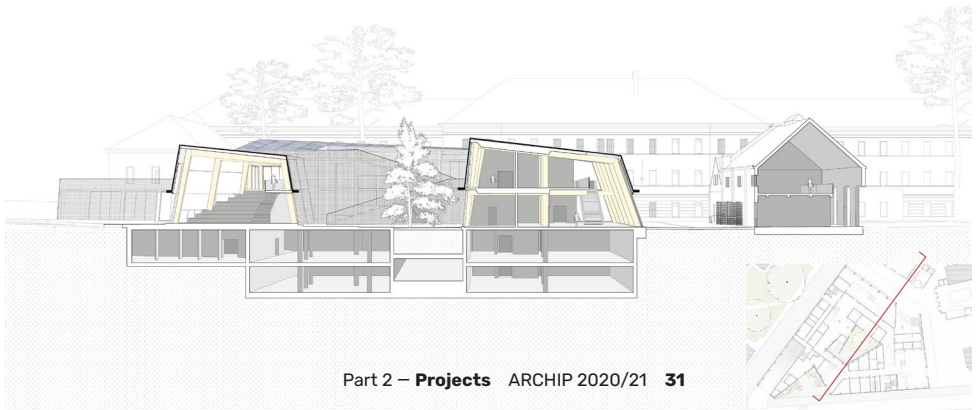
**The studio brief focuses on these extreme strategies and on the gradient in between in the example of a complex urban situation in Prague 2 with its complex programmatic assemblage consisting of public spaces, infrastructure and medical facilities.**

**The project site is located in a triangle between Apolinářská street, Ke Karlovu street and the Psychiatric Clinic Building (1st Medical Faculty, Charles University).**

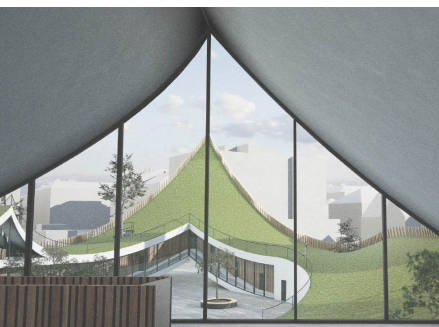


### **Andreas Amdahl:** **TRANSPARENCY (AD4)**

The name transparency is derived from the transparent nature of the new public spaces and new building, where mental health issues are no longer locked behind walls. This is reflected in the design of the building as well, where the whole structure is covered in perforated panels, which during sunlight provide a comfortable diffuse light in the interior, as well as privacy from the outside. But during cloudy weather and when it's dark, the light from within the building glows through the facade making the inner works visible. These panels can also slide, allowing whole walls to open up creating direct connection with inside and outside, as well as allowing the building to be flexible depending on the daily needs.

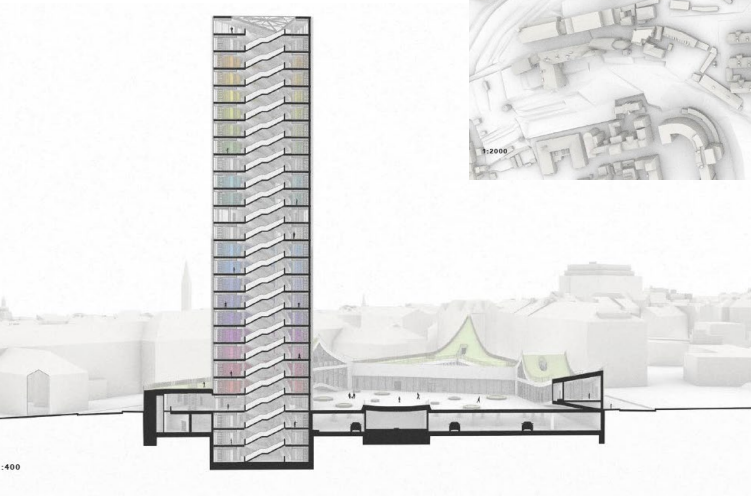
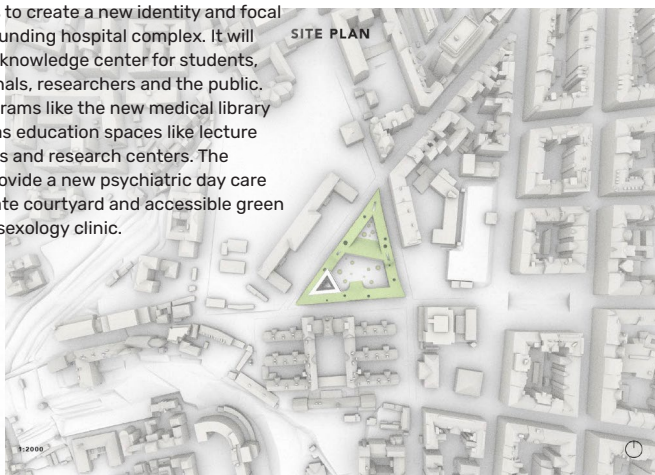


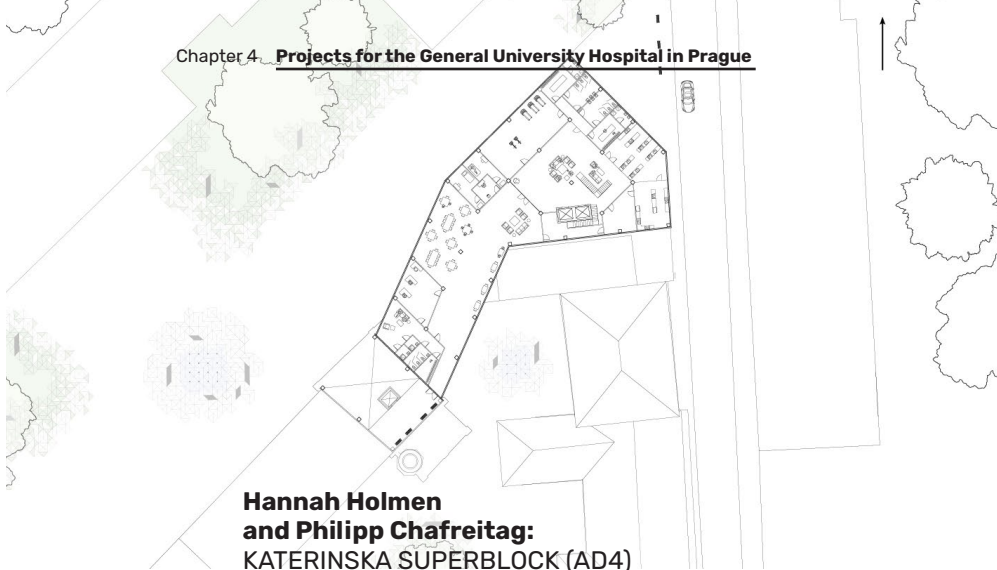




### **Simon Sjursen: MONOLITH (AD8)**

The monolith aims to create a new identity and focal point for the surrounding hospital complex. It will function as a new knowledge center for students, medical professionals, researchers and the public. It will provide programs like the new medical library of Prague as well as education spaces like lecture rooms, auditoriums and research centers. The project will also provide a new psychiatric day care center with a private courtyard and accessible green roof, and the new sexology clinic.



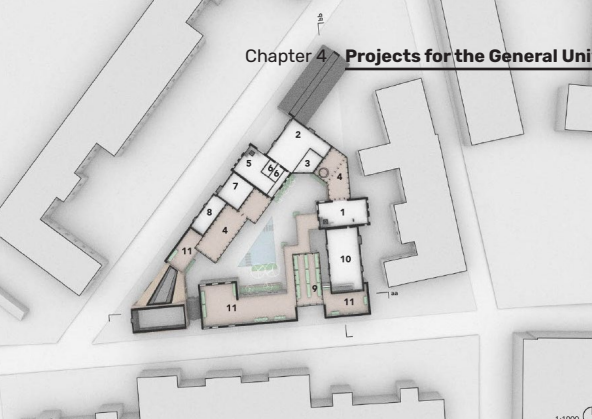


**Hannah Holmen  
and Philipp Chafreitag:**  
**KATERINSKA SUPERBLOCK (AD4)**

The superblock allows for a diversity of structures and functions as it creates an internal ecosystem with large public and private spaces. Developing its own identity, the space is able to reconfigure existing needs more effectively, meet the rising needs of the hospital, and furthermore create a new space for the community surrounding the site.

With the existing use of the “tumour” buildings in mind, the new program includes a structure as archive and storage, a new adult day-care with a large workshop, a new parking garage and a cafe with an event space for the local community. Connecting the car park and cafe event space with a walkable roof garden also acts as a new social space, reflecting the dynamic functions within and surrounding the site. The event space is extrapolated from the main superblock at an angle creating a breathing space for the adjacent historic gynecology building.

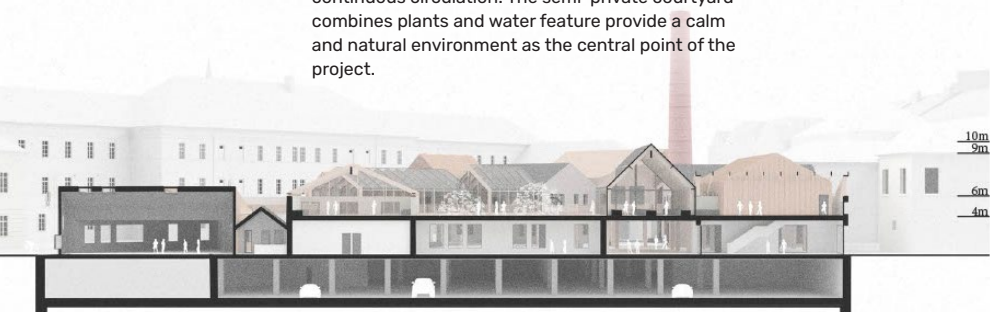




### **Naida Osmandzikovic:** **URBAN VILLAGE (AD8)**

The urban village aims to create safe and comfortable healing environments for patients in an urban environment by creating a merger between two different typologies. The project will provide a wide range of different activities and programs for both physical and psychological healing.

Each house is distinct with its own facade pattern and form to emphasise the different functions. The houses intersect and connect to create interaction between the programs and ease of access with continuous circulation. The semi-private courtyard combines plants and water feature provide a calm and natural environment as the central point of the project.



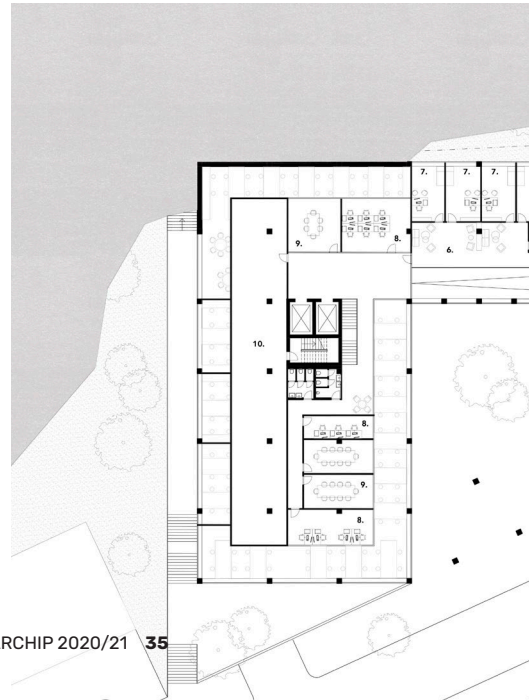


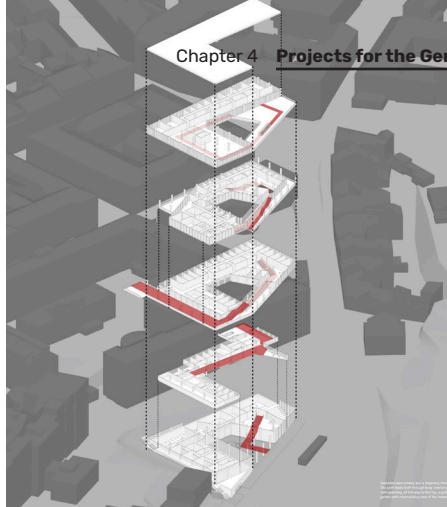
Janek Schindler and Elan Fessler studio:

### **New medical/educational hybrid building**

**General parameters for the new pavilion:  
Each project will propose a hybrid  
program that can join both healthcare  
and educational facilities.**

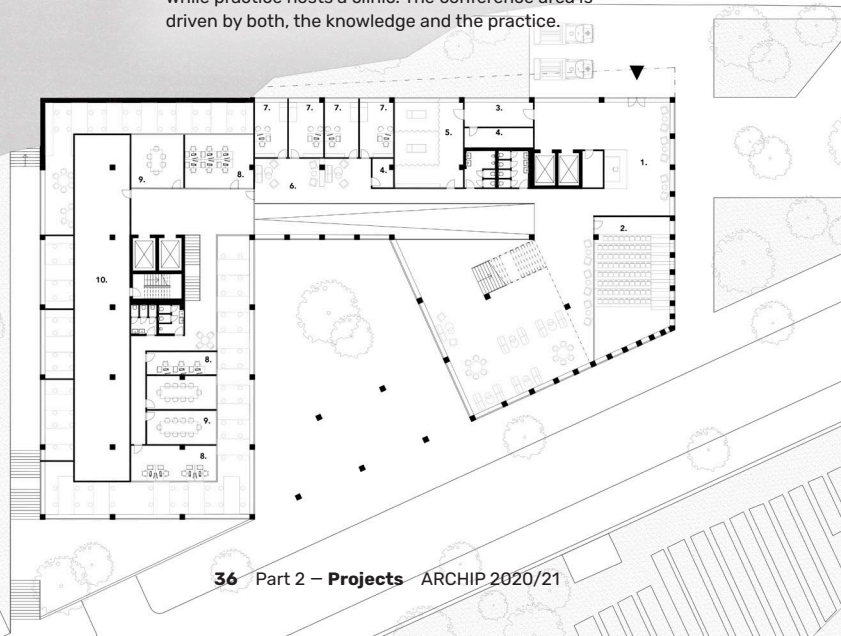
The building limit + mass are not predefined, but must fit within a roughly 70 m × 110 m area at a maximum height of 25 m and roughly 2,100 m<sup>2</sup> per floor, comprise 4–6 floors with an underground for 50 parking spaces and 2 ambulance cars and an emergency reception. The question of ‘ground level’ is an open one, as the highly sloping site allows for the possibility of 3 different or 3 simultaneous grounds.

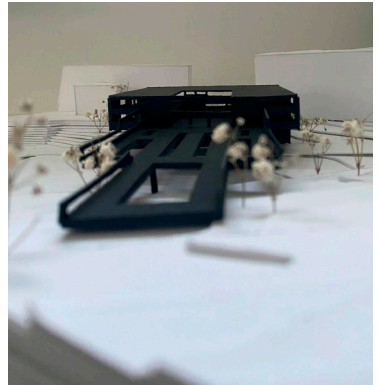




### Maria Shinshinova: IN-BETWEEN TREES (AD8)

The site is located next to the center-point of the hospital. However, the current condition is very disorientating, confusing and not well accessible. This proposal tries to solve these problems using a dominant promenade throughout the building to create a pedestrian flow and connectivity. Deriving from the existing context of a building being situated in a valley, the idea is to use this condition to create a healing environment surrounded by nature. The dominating program in this proposal are laboratories, which are supported by knowledge and practice. Knowledge hosts educational space and a library, while practice hosts a clinic. The conference area is driven by both, the knowledge and the practice.

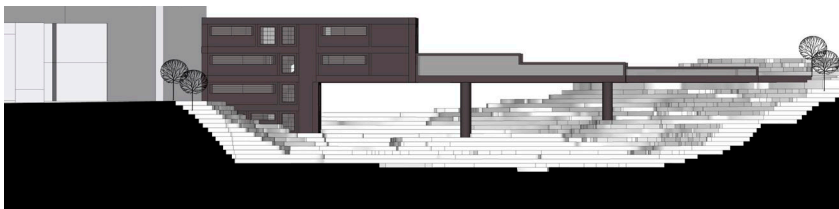
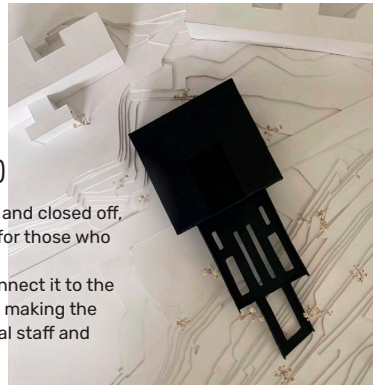


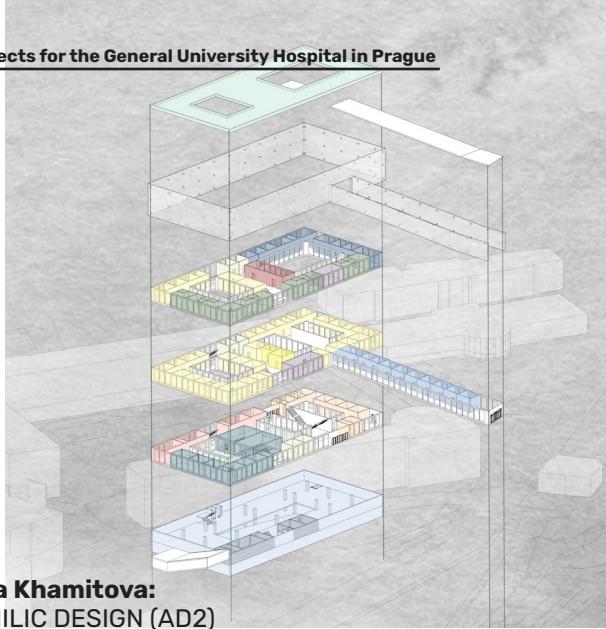


### **Íma Fönn Hlynisdóttir:** **HEALING IN NATURE (AD2)**

Today the site looks worn down, dark and closed off, which is not very inviting or relaxing for those who need to use the hospital.

The idea of the building was to connect it to the botanical garden over the street, and making the space more open for patients, hospital staff and students of the hospital.





### **Dariya Khamitova:** **BIOPHILIC DESIGN (AD2)**

The proposed concept focuses on the new use and occupancy proposed on the site and the scale of the building in relation to surrounding buildings. Some key themes have been classified which will form the basis of key architectural interventions: open, reveal, invite.

The proposed building is a 3-storey transparent box with underground parking. Compositionally, it is a large box 65m x 30m, dug into the ground. Conceptually it is a transparent box with organic natural elements that appeal to our senses and tendency to find comfort.



## Jaroslav Wertig and Jakub Kopecký studio:

### **Hospital of the future...**

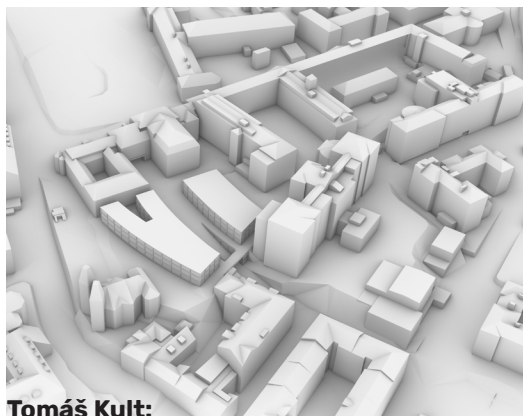
In this semester we are going to work with these premises:

- hospitals are going to be changed in the future
- medical care will be changed
- healthcare will be decentralized
- hospital building lifetimes will be shorter and shorter
- we will spend less and less time in the hospital
- medical care will be provided rather by robots than people...
- hospitals must be self sustainable
- prevention vs treatment
- do we need hospitals as we know them?
- is the Covid pandemic situation going to change medical care (temporary health centres/hospitals, time period spent in the hospital, flexible beds amounts)?
- what about flexible hospital capacity?
- can hospitals earn money?
- what should be the ingredients of tomorrow's architecture of health?
- can technology save us?
- will we allow gene therapy and 3D- printed organs?
- will 5G networks revolutionize healthcare, unleashing the promised quantum leap in effectiveness?
- what about the hospital itself? Can it keep pace with these technological advances?

### **We would like to redefine the purpose of the hospital within the city structure based on new technology...**

**Is it possible? Are you able to do this and step out a bit of your way of thinking...?**

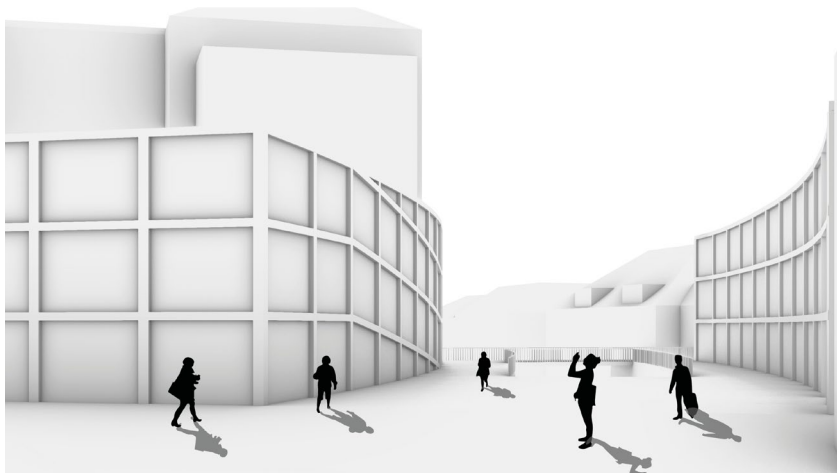


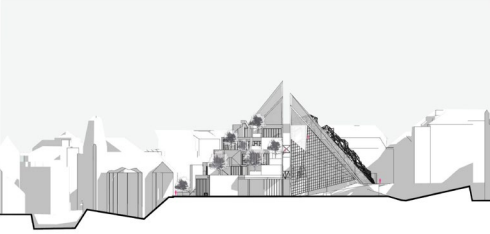


**Tomáš Kult:**  
**HOSPITAL STREET (AD4)**

One of the most important things in a large public building is its entrance, it should be easily found and representative. Unfortunately, the current entrance does not meet those goals. That is why the entrance is moved towards Charles Square. It is closer to public transport and people would be able to see it from far away.

I want to bring people together by connecting Charles square through the hospital and the botanical garden to the Albertov campus. By its width and pedestrian friendly environment, this new street would become a frequent artery that would bring people to the hospital.





### **Vid Fugina, Luka Khundadze: CURC (AD8)**

The new research center for Charles University supports the institution's mission to preserve, study and present knowledge. The building forms a public incubator with information points, public gardens, laboratories, and exhibiting places... synthesized together.

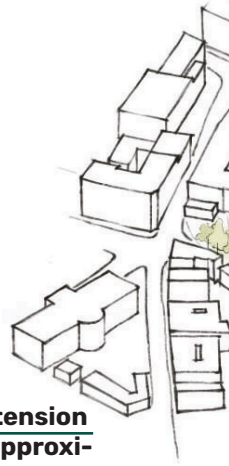
Located in the heart of Prague, ten minutes from the historical core, the design strategy for the new research center draws close attention to surrounding city context, dramatic topography, and intimidating church typology encircling the site at its sides. Thus, the design was driven to rise in between those existing landmarks which are less and less produced in our times.

Two cuts define the void, dividing the site as well as the building into four parts. The space formed around this split was filled by hybridity of all, resulting in meaningful coincidences arranged in a visual glyph.



Chapter 5

# Kateřinská Garden Project



**The design project asks for an extension of this kindergarten building, of approximately 200m<sup>2</sup>, to include new landscape and outdoor play areas.**

## Brief

At the heart of Prague's New Town, and in the centre of the General University Hospital's campus, is a beautifully tranquil, enclosed garden. While surrounded by the busy city, its secluded character also, unfortunately, has led to the gardens' partial abandonment, or forgetting. Amongst the scattered buildings and trees within these garden walls is a small house, serving as a kindergarten for children of hospital employees.

The full extents of the large, sloping grounds of the Kateřinská gardens, with their specific and subtle features and surprisingly varied contexts, was the limit of the proposed intervention. Allowed to be placed into any location within these garden walls, each project would respond to its particular circumstances – in relation to the gardens, to its surrounding landscape, to the existing school building, and to the city outside the wall.

Taken as a whole, the collection of projects, in their scattered positions, addressed a range of relevant issues for the site, imagining local improvements to the gardens as well as their potential interaction and engagement with their urban environment and daily life.

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



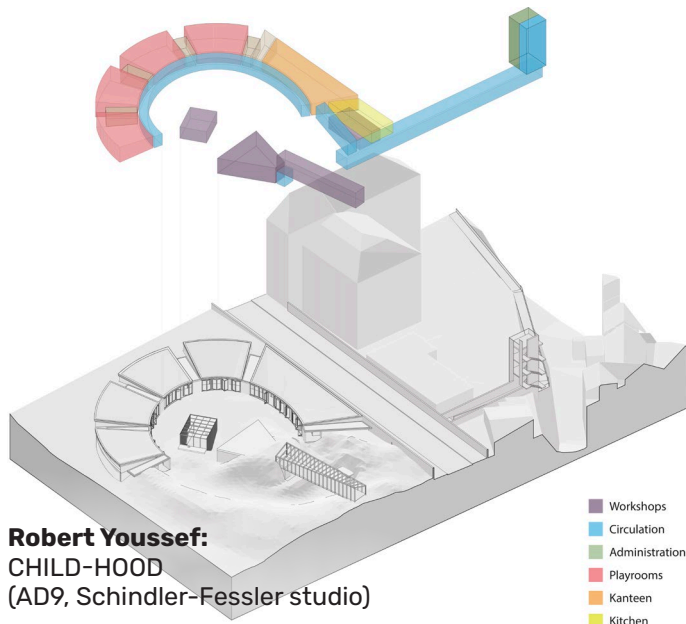
**Lucy Bombova:**  
**LITTLE TREFOIL**  
 (AD5, Schindler-Fessler studio)

The nature of the garden is that of a piece of wild forest preserved within the heart of a city. The idea behind this design proposal is that of preserving the little sense of wonder a person feels upon entering it for the first time; placing the kindergarten in a way that is minimally incursive to the vegetation but tied to the garden's core.

Using the geometry of the site, a limit is established along with the creation of new entry points. The structure is fractured into smaller segments that encircle an existing chestnut tree. Its shape is determined through the translation of a trefoil knot – a continuous loop that is tethered to the centroid of the garden.



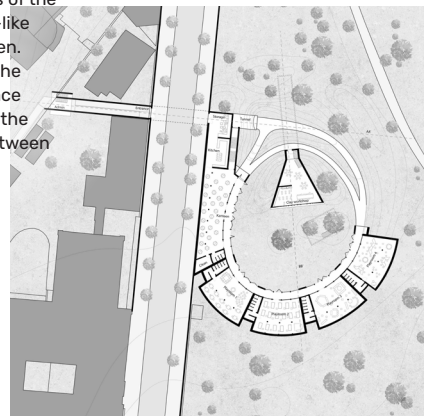




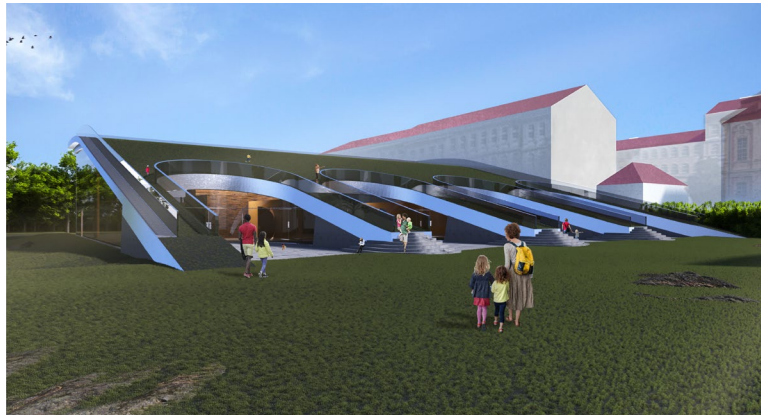
**Robert Youssef:**  
**CHILD-HOOD**  
 (AD9, Schindler-Fessler studio)

The Child-Hood complex claims a hilly part of the park to become an enclave and ensemble of buildings interacting with existing natural elements of the site while establishing boundaries of a village-like layout dedicated entirely to activities of children.

The tunnel on the other side of the road is the only way to get inside the complex. The entrance is located by the tower erected on the edge of the botanical garden. It becomes a linking gate between the village and the outer worlds.



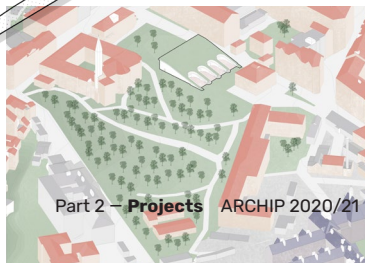
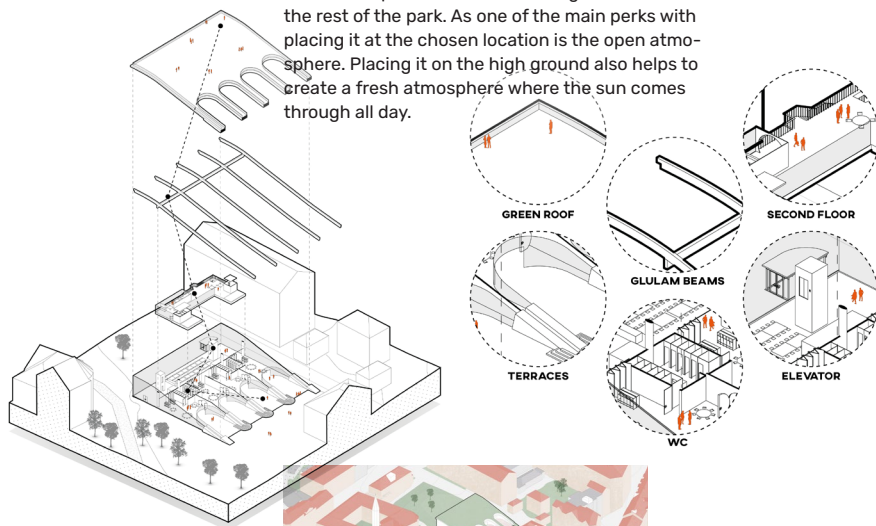




### **Ola Nymoen:** **LEARN-TO** (AD3, Schindler-Fessler studio)

The building will be placed in between the already existing playground and the park, as an extension of the old kindergarten. The area will be closed off from “civilian” surroundings, while still creating an open environment for the children, and not disturb the natural feeling for promenading passerbys.

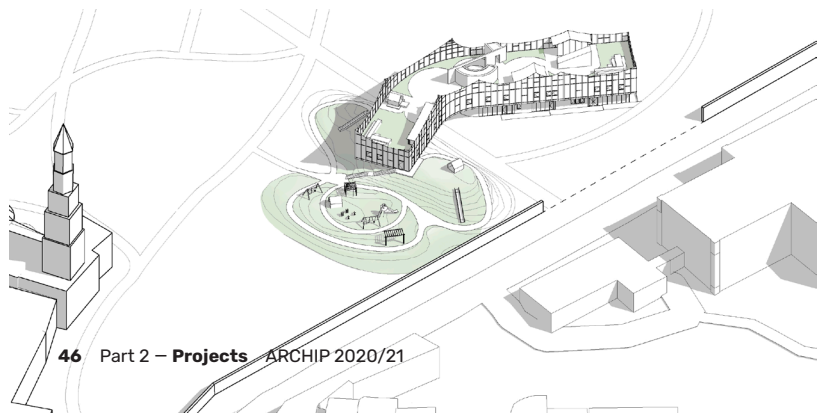
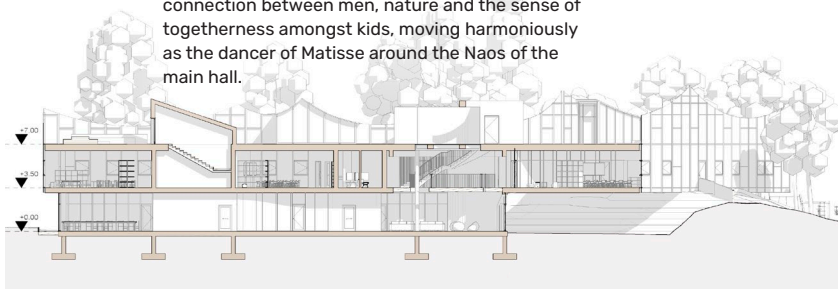
Placing the new kindergarten between the church and the old pre-school, the building will not disturb the rest of the park. As one of the main perks with placing it at the chosen location is the open atmosphere. Placing it on the high ground also helps to create a fresh atmosphere where the sun comes through all day.

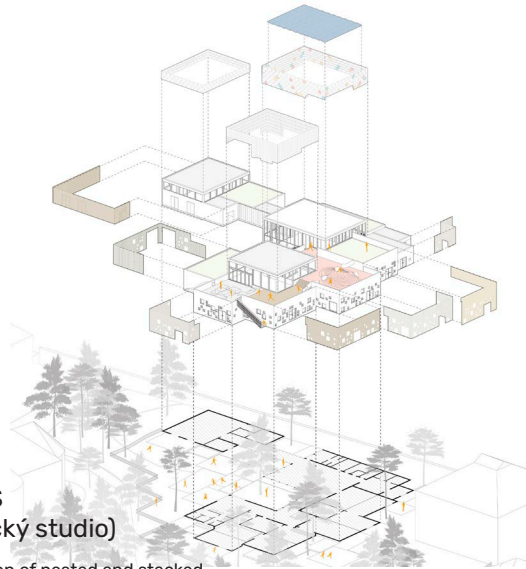




**Fausto Prezioso:**  
**INTER\_LINK**  
 (AD7, Schindler-Fessler studio)

Intersections and links are prompted and addressed since the beginning of the designing process both at district-level and building scale. Hopefully, this concept would transcend the domain of geometry finding real application for a positive and thriving connection between men, nature and the sense of togetherness amongst kids, moving harmoniously as the dancer of Matisse around the Naos of the main hall.





**Andreas Amdahl:**  
**PLAYFUL SQUARES**  
 (AD3, Wertig-Kopecký studio)

The building is a composition of nested and stacked squares which are placed between the existing trees. Each square is placed to optimize the functionality and quality of the programme within.

The volumes are nestled into the slope of the terrain which makes a series of playful rooftops with different personalities, which can be used for play and education. Staircases and slides connect the rooftops to the ground.

Placing the squares between the trees makes natural openings, resulting in a structure where every important room has direct access to the gardens.

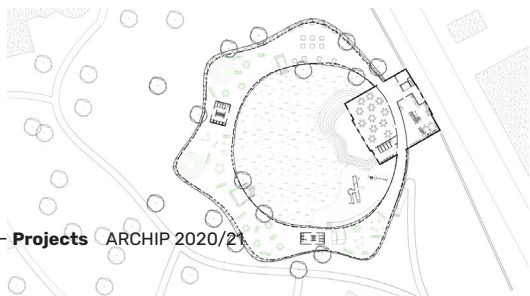
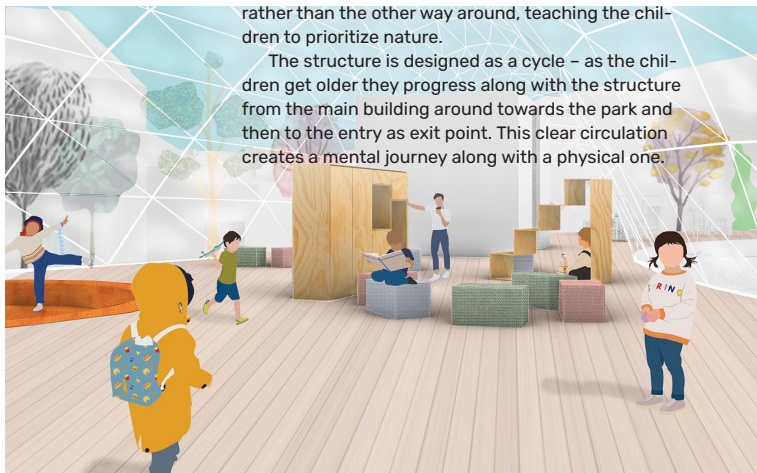






The existing kindergarten is situated inside of Kateřinská gardens surrounded by large luscious trees. These trees shaped the structure itself carving out space for the structure to nestle itself into. In doing so the structure accommodates the trees rather than the other way around, teaching the children to prioritize nature.

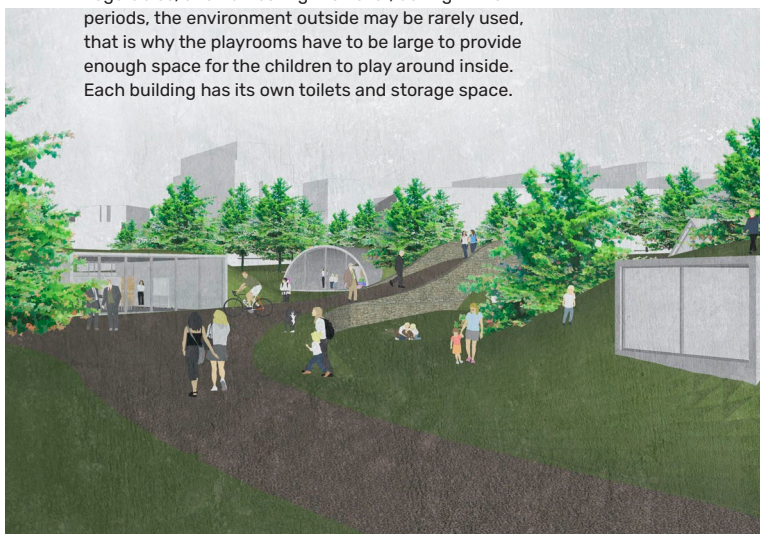
The structure is designed as a cycle – as the children get older they progress along with the structure from the main building around towards the park and then to the entry as exit point. This clear circulation creates a mental journey along with a physical one.





### **Husayn Prasetya:** **GREEN SPIRITS** (AD5, Wertig-Kopecký studio)

The concept of the project pushes the kindergarten education to emphasize more on the natural environment. With the dynamic elevation of the artificially designed hills, children will enjoy more being in school rather than being in home. It is crucial for the children to explore and respect nature during their early years of age. Not only they could play around the small hills and trees, there will also be educational programs involving planting plants, vegetables, and harvesting. However, during winter periods, the environment outside may be rarely used, that is why the playrooms have to be large to provide enough space for the children to play around inside. Each building has its own toilets and storage space.



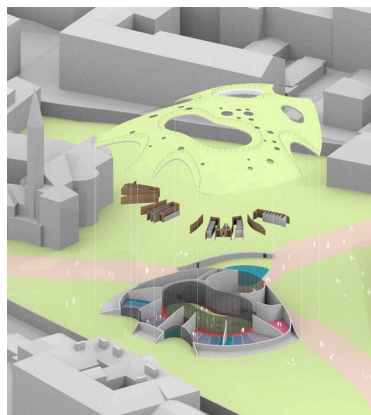




Vrtič is a kindergarten designed for the children of hospital workers in the area around Kateřinská garden. It is located in the heart of the garden and uses the existing landscape and its surroundings.

The design started with the concept of the plant cell and progressed into an inverted cell. As the cell is the core of the plant, the kindergarten is the core of the garden. By using the inverted cell design, I created a very playful and free layout. What connects and unifies the structure is the hill above which wraps the kindergarten and makes of it a natural addition to the site.

The design is creating a unique impact on the site and at the end becomes the core of not just the garden but the entire hospital complex of this area.



Part 3

# Teachers

2021/2022

# Faculty

**Hana Benešová**

**Filip Blažek**

**Martin Bukovský**

**Sean Clifton**

**Helena Dáňová**

**Klára Doleželová**

**Dalibor Dzurilla**

**Elan Fessler**

**Petra Fialová**

**Henry Hanson**

**Ondřej Hofmeister**

**Ondřej Hojda**

**Jan Holna**

**Ondřej Janků**

**Alena Kingham**

**Radek Kolařík**

**Jakub Kopecký**

**Jerry Koza**

**Lukáš Kurilla**

**Andrea Lhotáková**

**Julie Maddox**

**Lenka Maierová**

**Lucie Mertlíková**

**Petr Návrát**

**Iaura Palevičová**

**Šimon Prokop**

**Karim Rachidi**

History of Architecture and Art 1-4

Monument Preservation 1, 2

Project Presentation and Graphics

BIM workshop

Construction 2

History of Architecture and Art 2-3

Construction 1 | Technical Drawing

Crafts and Presentation 1-3

Graphic Design and Presentation

Architectural Design

Critical Writing 1, 2

Pre-diploma Seminar

Introduction to Discipline

Construction 2 | CAD

Landscape Design

Social Ecology

Landscape Architecture

Sustainable Architecture

Contemporary Construction

Modern Architecture

Contemporary Architecture

Architectural Detail 1, 2

Architectural Design

History of Art 2

Architecture and City 1-3

Architectural Design

Introduction to Studies

Product Design

Geometry in Architecture

Applied Mathematics

Photography

Building and Construction Methods

Contemporary Building Materials

Introduction to Sustainable Design

Building Environment and Sustainability

Construction 1

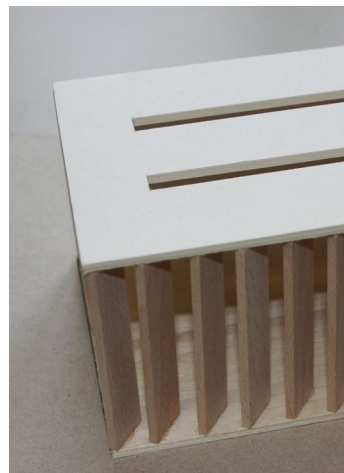
Urban Planning 1-3

BIM workshop

Geometry in Architecture

Applied Mathematics

Preparing for Practice



**Milan Salák**

**Pavel Satorie**

**Petr Sejkot**

**Jan Schindler**

**Zbyněk Sperat**

**Luděk Sýkora**

**Kristýna Šormová**

**Zuzana Tittl**

**Shota Tsikoliya**

**Lukáš Vacek**

**Yvette Vašourková**

**Ivana Vinšová**

**Klára Vokáč Machalická**

**Julien Wacquez**

**Jaroslav Wertig**

**Lynda Zein**

Art 1

Art Concept

Development

Structural Engineering

Architectural Design

Urban Planning 1-3

Urban Planning 1-3

Art 2

Urban Planning 1-3

Architectural Design

Urban Design

Master Planning

Architectural Design 1

Introduction to Discipline

Construction 2 | CAD

Non-bearing Structures

Load-bearing Structures

Sociology

Architectural Design

Fundamentals of Urbanism

Psychology and City

2021/2022

# Management

**Regina Loukotová**

**Jiří Šimice**

**Klára Doleželová**

**Marianna Pjechová**

**Matěj Čadek**

**Mína Zybartyas**

**Jakub Křeček**

**Sanja Zybartyas**

**Paul DeLave**

**Karla Zárubová**

**Karel Šareš**

**Bessy Bri-Col**

rector

executive director

vice-rector

head of study department

international office coordinator

marketing manager

workshop manager

librarian

student advisor

administrative support

IT specialist

assistant dog in training



# 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 Emerge/native 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.

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## 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. Ondřej 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



## Selection of writings from the course

### **Introduction to the Discipline**

Students were asked to select a building or lecture and write both a descriptive review and an analytical critique, and to review the work of a Pritzker Prize winning architect, in order to describe and analyze what is their 'meta-project', in the form of a short essay.

# Yanis Hommet (AD2)

## **On the Exhibition Centre Shimao**

*Water does not resist. Water flows. When you plunge your hand into it, all you feel is a caress. Water is not a solid wall, it will not stop you. But water always goes where it wants to go, and nothing in the end can stand against it.* Margarett Atwood

The Shenzhen exposition centre was built for the company Shimao. It is part of a complex that will also include the Shenzhen international centre which is set to become the tallest building in China upon planned completion in 2024. It was built by the Chinese architecture studio SHUISHI with lead architects Le Sun, Zhong Yao and Xinyuan Pan. The building has a surface of 6000 m<sup>2</sup> and is located near the centre of Shenzhen.

The building immediately sets the tone. It is built full of smooth flowing curves allied with sharp edges all gracefully flowing up towards the sky. The six storey building is made out of 3 parts stacked on top of each other. The bottom part is mostly made of large walls of glass stretching up above two tall floors. The large glazed surface blends the indoors with the outdoors making the upper part calmly float above the ground. The second part is more angular; it starts from the bottom and climbs up in a moderate slope where it seamlessly joins the structure raised above the glazed bottom. The sharp angles are always softened with a round end, as if the angles had been shaped by wind over time. The third part is a rectangular shape located at the top. It doesn't align with the rest of the building as it is rotated around a quarter of a turn. This makes the top part hang freely in the air, once again emphasizing the impression of a floating building that also provides ample shade for the terrace below.

The shape of the building is certainly unusual, but by itself it wouldn't be spectacular. To increase the buildings 'wow factor', the architects placed a semi transparent LED curtain wall on the two top parts. During the day, the screens are off, however upon nightfall the vivid screens turn on to display beautiful landscape pictures across the facades. But the show isn't over yet. The landscape and surrounding environment play an enormous role in the effect of the exposition centre. The building, being located in the international centre, is not only surrounded by modern high-rises and very well might find itself only meters away from the tallest building in China (which is also harmoniously designed by SHUI SHI in the same style as the exposition centre). The exposition centre also enjoys a view over the nearest

mountains in the distance creating a visual blending between city and nature. But the feature that makes this building the most special is its nearest surroundings. A semi circular shallow lake surrounds the exposition centre. During the day, the bright water turns into the deepest black, while at night it makes a perfect mirror to reflect the stunning images displayed on the LED curtain walls.

Is it the most beautiful building in the world? Most people would agree that it isn't. But unique and stunning it certainly is. In my opinion it is far from being the most unique, beautiful and breathtaking building. However the combination of its singular shape mixed with the technology of the LED panels and the beautiful scenery between city and nature topped by the semi-circular lake completing the building is what makes it one of a kind and memorable.

# Daniya Khamitova (AD2)

## On the House of the Infinite

The House of the Infinite, also known as VT might be viewed as a manifesto of Alberto Campo Baeza. The architect who had worked on the project “Between Cathedrals” on the Atlantic Ocean, now builds a house in which we can identify the key elements of his architectural system: idea, light, gravity and space. These elements (idea, light, gravity and space) are principal components of the architecture that Baeza calls essential. It is an architecture that announces more with less referring to Mies Van der Rohe’s less is more.

Almost at the foot of the House of Infinite, through a narrow strip of beach, the vast expanse of the Atlantic begins as it connects and separates the Old and New Worlds. The new villa is a 2-storey platform, a stone pier that meets ships that go out into the ocean through the Strait of Gibraltar or on the contrary, heading for the Mediterranean Sea. A stone platform literally rises from the high bank perpendicular to the coastline. Conceptually it is a bare and horizontal jetty. Compositionally, it is a large box 20 metres wide and 36 metres deep, including 12 metres dug into the coastal stone cliff. The facade of the building is made of light lime travertine. An enormous stone wall underlines the boundary between the landscape and the terrace. The main emphasis of the house is the roof, which offers a stunning view of the ocean horizon with the sun slowly sinking.

As conceived by the architect, from the absolutely flat roof, where the pool with seawater is located, one can see the ‘endless’ horizon of the Mediterranean Sea. The absence of protruding elements makes an impression of spaciousness and infinity. To make such a flat roof, Baeza had to erect a box with a 20 meter front wall.

Once you come inside the wall, the entrance to the house will be via a ‘trench’ which is in the form of stairs dug into the upper surface of the platform. The interior of the villa is performed in a minimalist style, which is fully consistent with its exterior. All rooms are done in milky white with small splashes of coral. Two levels provide clear zoning of the space into residential and utility rooms. On the ground floor, there is a common area, on the first floor there are six bedrooms. Bedrooms and living rooms on the upper floors have access to the roof.

As I mentioned at the beginning, this project identifies key components (idea, light, gravity and space) of Campo Baeza’s architecture. “The Idea is the synthesis of all the elements which compose Architecture – Context, Function, Construction, Composition...

I reclaim the Idea as the necessary basis for any creative work. As an indispensable basis for Architecture. To think, or not to think. That is a question.”<sup>1</sup> The idea gives origin to the architecture. An idea is capable of synthesizing different factors that come together. So, even the figurative choice derives from geometric shapes – rectangular, the horizontal plane and vertical surface. Alberto Campo Baeza does not desire formal evolutions but aims to transform essential, basic space into a revelation of light in space. Light is the essential component in the architecture.

Light is matter and material, just as stone or as concrete. Without light architecture cannot exist. We would only have lifeless constructions. Also, light connects man and space created for him, tenses it and makes it visible. Light is one of the components that make the plane of the roof even more horizontal and flat. Definitely, we cannot escape from gravity. Without gravity, architecture does not exist. Gravity builds space. With gravity, the geometry of the volume is defeated by light. Natural light penetrates through the vertical planes closing in the building's openings on each side and the front openings overlooking the sea. They can be classified not as windows but as portals,

accessible only to the sun. Baeza adds to the strong, warm, diffuse light coming in through huge windows to create space. So, when the sun at the zenith light penetrates into the glass openings and spreads out into the infinite plane and descends vertically, it bursts into space as in the house of light or holy house.

**1** Baeza, Alberto Campo. Essay. In Alberto Campo Baeza: *Idea, Light and Gravity*, p350–p352. Tokyo: Toto, 2009.

# Pavel Jaroscak (AD2)

## On the Louvre-lens and Kazuyo Sejima

In 2010, Sejima and Nishizawa were selected for the Pritzker Prize together as partners. This was the fourth time that a Japanese architect was chosen for the honor, and the third time that a duo won the prize. According to the Pritzker Prize committee “The purpose of the Pritzker Architecture Prize is to annually honor a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.”<sup>1</sup> The chairman also described the work of Sejima and Nishizawa as “simultaneously delicate and powerful, precise and fluid, ingenious but not overly or overtly clever.” This definitely corresponds with their projects, as their buildings are often comprised of simple yet powerful shapes with a very dominant flow. Kazuyo Sejima is known for working with glass as a dominant element, as well as utilizing steel. She likes to redefine “design process” as “process design.”<sup>2</sup> This means that she likes to create her final idea and execution of a project with the accumulation of multiple ideas and processes, rather than working on one single idea and refining it over time. She would work a lot with scale models, for example, on the Hokusai Museum, when 1:200 models were made and photographed for the schematic design process.<sup>2</sup>

The projects that define her as an architect the most, are the Rolex Learning Centre at EPFL in Switzerland and New Museum in New York. Although these two buildings look very different, they both share characteristics of her work. A certain sense of flow in the two buildings; The Rolex Centre having a more defined and smooth shape, and New Museum gradually getting thinner and leaning more towards the side with height.

Another project that really showcases Sejima's style and ability, is the Louvre Lens in France. This building was approved in 2006 when SANAA won an international competition.<sup>3</sup> The building is a very large (360m long) steel and glass structure. The building is in the middle of a post-industrial city, and sits right on top of a former coal mine that operated in the 1960s. This means that the pavilion is surrounded by 20 hectares of wasteland. Sejima's influence is quite visible, with the simplicity of the glass and steel facade that is reappearing in many of her works. The layout of the building is made up of 5 rectangles that are connected at their corners, creating a sense of fluidity. This fluidity is emphasized by the pathways and landscape architecture that surround the building, and especially by the slight curvature in the walls of the rectangular shapes. The glass facades have a very thin coating of aluminium, which according to the architects, ensures the connection between the building and the surroundings.



Sejima's infamous tendency to create boundaries between the exterior and interior are also present although not so obvious. The building's slightly reflective glass facade creates a definite line between interior and exterior, as the interior is not very visible from the exterior, with the facade more so emphasizing the fluidity of the landscape.

- 1** Blau, Eve. "Announcement: Kazuyo Sejima and Ryue Nishizawa: The Pritzker Architecture Prize." Announcement: Kazuyo Sejima and Ryue Nishizawa | The Pritzker Architecture Prize. Web. 25 Apr. 2021.  
<<https://www.pritzkerprize.com/announcement-kazuyo-sejima-and-ryue-nishizawa>>.
- 2** "Kazuyo Sejima." Wikipedia. Wikimedia Foundation, 18 Jan. 2021. Web. 25 Apr. 2021.  
<[https://en.wikipedia.org/wiki/Kazuyo\\_Sejima#cite\\_note-10](https://en.wikipedia.org/wiki/Kazuyo_Sejima#cite_note-10)>.
- 3** Rosenfield, Karissa. «Louvre Lens / SANAA.» ArchDaily. ArchDaily, 29 Dec. 2012. Web. 25 Apr. 2021.  
<<https://www.archdaily.com/312978/louvre-lens-sanaa>>.

# Valeria Andrade (AD4)

## On Reyner Banham's essay "The New Brutalism"

In this essay there will be an analysis and description of the seminal essay of the English architectural critic, Reyner Banham entitled "The New Brutalism" published in 1955. I will describe, according to Banham's critique, the emergence of the style in Great Britain 1950s, in an attempt to introduce the influence that art historians had in this style; looking to determine which values sustain "brutalism" and the influence of, according to him, the main visionaries of the style Alison and Peter Smithson. Though they share different perspectives on New Brutalism, they are both considered the propagators of this movement-style.

Banham begins his critique making a point by comparing Karl Marx's book *Das Kapital* and how it influenced how Marxists perceived, or not, Capitalism; he also gives as an example how the generalized diffusion of Sigmund Freud's ideas led to a devastation in clinical psychology – today an intelligent patient can wreck his analyst. Generating a strong impact on the reader, he then goes on to ask "What has been the influence of contemporary architectural historians on the history of contemporary architecture?"

This led him to blame Art History as the main culprit of having influenced the progressive architectural English thought. "The New Brutalism has to be seen against the background of the recent history of history, and, in particular, the growing sense of the inner history of the Modern Movement itself." He talks about a rough classification where the New Brutalism stands between the "isms" as "the thumbprint of modernity", which he divides in two parts: one being Cubism which Reyner delimits as a label or a recognition tag. The other being Futurism, perceived as a banner and a slogan. In other words, brutalism as a movement and a style. He argues the fact that standing in both points, is what does not allow the New Brutalism to have a precise description.

Therefore he is directed to his three key characteristics of New Brutalism:

1. Memorability as an Image
2. Clear exhibition of Structure
3. Valuation of Materials as found.

An Image is one of the most useful terms to describe contemporary aesthetics. An Image according to Banham is that which is visually striking, and that the functionality perceived by the eye is confirmed in the experience of the building. Whereas the form of the structure must be purely adequate to the function and materiality. He describes structure, function and form as obvious elements that turn a good building into a great architectural work. It concerns Banham that until the recent birth of the New Brutalism, the obligations that existed to design architecture were again taken into account, yet people spoke of “good buildings” as if they were architecture.

This thought is relatable to the thought of the modern pioneers of the 1950's. The New Brutalism as ethic or aesthetic. It is well known that the ethic of Brutalism is born from the post-war difficulties, while Mies van der Rohe and Le Corbusier's principles were being born. But perhaps it is not correct to perceive the architectural principles of these architects as the inspiration influenced of Brutalism. There is a similar line of thought and ideals, and it can be conceived, not to the point of a dichotomy, but as parallel ideologies in the post-war architectural movement. “It has become too easy to get away with the assumption that if structure and function are served then the result must be architecture”.

Banham, R. The New Brutalism by Reyner Banham. Architectural Review. (2020, December 17). <https://www.architectural-review.com/archive/the-new-brutalism-by-reyner-banham>.

van den Heuvel, D. Between brutalists: The Banham hypothesis and the Smithsonian way of life. CORE. (1970, January 1). <https://core.ac.uk/display/189908227>.

Selection of writings from the course

## **Critical Writing**

The following is a sampling of review, commentary, observation and speculation in relation to architecture and texts on architecture.

# Fausto Prezioso (AD7)

## **On the “bifora”**

The word “Bifora” comes from the Latin bi- foris meaning “two openings”. By the prefix mono-, tri-, poli-, we refer respectively to one opening, three openings, or multiple openings.

The phonetic signifier of bifora would link to the signified of the above-mentioned window, but also to some fruits produced twice by the same tree in the same season: figs, for instance, a Mediterranean fruit we call Bifora only when picked the second time within the same season. The bifora is better than the first fruit produced by the same tree one month earlier.

Here, the word has a Greek origin: the verb φέρω (phèro) means “to bring” (the tree brings figs twice). Likewise, Amphora, the greek vase, is based on the word φέρω (phèro).

In architecture, bifora, called in English mullioned window, is either topped by round arches or pointed arches. Taking into consideration the Diachronic perspective, there was a change-in-time: the first biforas were designed with round arches by Romans, while later, due to the byzantine and Arab influence, the arch on top of the openings (both doors and windows) became pointed.

Speaking about Similar/Dissimilar, the bifora, trifora, and monofora are all similar, having aesthetic and functional analogies, but they are perceived differently in a relative way, when compared to each other.

Pointed arch bifora and round arch bifora are similar despite their differences. The way to design them is different as well as the building method because of a different set of structural tension.

Rectangular shaped windows or door are clearly dissimilar types.

In Palermo, the Cathedral is an Arab-style building that includes neoclassical elements due to the large time-span of its completion. There are monofora, bifora, and trifora, but also rectangular neo-classical windows (the dome where these windows are placed was built three centuries after the rest of the building). The entrance of 3 pointed arches has a similar shape but a different location to the trifora windows. Also the facade decorations, as a series of pointed arches, are similar in shape and location to the bifora, even though they are not openings.

# Luka Khundadze (AD7)

## On the Kvareli fortress

Politicians made their decision. They decided to build the football stadium in the middle of the 17th century fortress. This decision may seem absurd. A person with no experience, knowledge, or competence in architecture decided about the project. This begs logical questions: how? what happened? is there a reasonable explanation? Those questions went through the minds of many, including me, as soon as the first whistle was blown on the pitch, but answers were not clear.

In order to actually explain this odd occurrence, thinking about the factors that could influence the 17th century fortress to become a running hub for rousing players – an understanding of context, time and space can be risen. Digested by the time, social dilemma, and importance of its symbolic value; the fortress is still sturdily emblemized within the society. The symbolic value of the Kvareli Fortress was born back in the first part of the 17th century, as a strategically important location, a stronghold used in combat situations, and served an important role in the protection and the future of Georgia. If an enemy would seize the bastion they would conquer the entire region of Kakheti.

Undergoing several attacks, still enduring, it became a symbol of the town bringing unity, strength and understanding between commoners. Several centuries passed, there was no need anymore for fortified walls accompanied by strenuous soldiers overlooking the horizon from raised towers, thus slowly the fortress lost its signified. People started to dismantle the walls and use its stones as building material, the original appearance of the castle walls and the upper parts of the towers were lost. The monument was restored in 1985–1987 as a landmark of cultural heritage. Left without any coordination however, it soon became an arena for social interaction, a free playground, yet a monument that provoked strong feelings in the locals.

Whether the historical background of the monument, its place, or the object itself were the reasons for choosing it as the future home arena of the club “Duruji”, the choice was an answer to the needs risen through a diachronic reality. The willingness to survive, to endure in order to exist; this mentality of social forces strongly influenced the adaptive path of development. The new signified product, through its metamorphosis, established a renewed original identity of the place. In contrast to an exodus from the towns, it brings back fire to the heart of the locals.



# Jasper Cooper (AD7)

## On the sign and value of “wall”

**Wall** (noun): *a continuous vertical brick or stone structure that encloses or divides an area of land.*

The definition accurately describes that a wall either stands as a separate element, dividing an area of land, or is part of an architectural composition in which it performs as an enclosure. In the latter, the definition is more complicated. As it can entail multiple positions in the structure. The interior, exterior, or partition wall. In the English language these all fall under the single word; wall. In Dutch, however, there are the words: muur (structural/exterior wall) and wand (interior/partition wall). The Wall House by John Hejduk is interesting in this respect.

Old English weall, Anglian wall “rampart, dike, earthwork” (natural as well as man-made), “dam, cliff, rocky shore,” also “defensive fortification around a city, side of a building,” an Anglo-Frisian and Saxon borrowing (Old Saxon, Old Frisian, Middle Low German, Middle Dutch wal) from Latin vallum “wall, rampart, row or line of stakes,” apparently a collective form of vallus “stake,” from PIE \*walso- “a post.” Swedish vall, Danish val are from Low German.

Meaning “interior partition of a structure” is mid-13c. In this case, English uses one word where many languages have two, such as German Mauer “outer wall of a town, fortress, etc.,” used also in reference to the former Berlin Wall, and wand “partition wall within a building” (compare the distinction, not always rigorously kept, in Italian muro / parete, Irish mur / fraig, Lithuanian mūras / siena, etc.). The Latin word for “defensive wall” was murus.

Anatomical use from late 14 c. To give (someone) the wall “allow him or her to walk on the (cleaner) wall side of the pavement” is from the 1530s. To turn (one’s) face to the wall “prepare to die” is from 1570s. Phrase up the wall “angry, crazy” is from 1951; off the wall “unorthodox, unconventional” is recorded from 1966, American English student slang. To go over the wall “escape” (originally from prison) is from 1933. Wall-to-wall (adj.) recorded 1939, of shelving, etc.

# Maria Shinshinova (AD7)

## On the Reichstag and its Dome

The well known Reichstag building on Republic Square 1 in Berlin, was destroyed, abandoned, and reconstructed, but never lost its symbolic value.

It was designed by Johann Paul Wallot in 1894 to house the parliaments of both the German Empire and the Weimar Republic together. From its beginnings, it was a symbol of German democracy. The Reichstag was built in a Neo-renaissance style, with distinctive characteristics such as its symmetrical shape, the facade, and decorative elements like columns, cornices, and arched windows.

The value of this building, the signified part of the sign, was added in 1916 when the iconic words “To the German People” were placed on the main facade of the building. The Reichstag was fulfilling its original function until it was set on fire in 1933 by the Nazis as a manifestation of seizing power.

Subsequently, the Reichstag was not fully used or reconstructed for six decades, until Norman Forster was admitted for the reconstruction project. Foster's original design for this competition consisted of a steel and glass canopy sitting on top of the original parliament. However, finally, the parliament was presented with four different schemes. What was unusual about this reconstruction, is that nearly every design decision had a political significance. The members of the parliament themselves demanded the reconstruction of the original dome that was designed by Paul Wallot.

The dome designed by Norman Forster embodies the idea of a transparent democracy. From the newly designed dome, it is possible to look inside the debating chamber, which symbolises total transparency. This creates a different outlook on the political system, the people are at the top and the politicians are at the bottom working for the people.

When we think about this dome as a sign, the signifier is the glass dome element. But, it symbolises much more than just a skylight, it is signified by what the country went through, and also, it represents the healing process through which the country has gone through. The dome became the sign of the past, present, and future.

*The Reichstag project is a superb piece of urban, architectural and political surgery.*

(The Guardian, 1999)

# Robert Youssef (AD9)

## On the Pruitt-Igoe Housing complex

The Pruitt-Igoe Housing Complex came to symbolise the new form of public housing in post-war USA. The architecture and the planners' intention embodied the elements of the Modernist paradigm and celebrated the beginning of an emerging era of human dwellings in the US. The project is inseparable from all the other major shifts in urban context of American cities and societies and its failure cannot be reviewed without acknowledging the complexity of the period the country was undergoing in the 1950s-60s.

The first myth relates to the emergence of public housing in an extremely individualistic and segregated society. The whole notion of dwelling provided by the federal government can be criticised for being socialistic. The middle and upper class population, up to the present days, can use Pruitt-Igoe as their main weapon as such, as it had already become a symbol of the failure of these projects.

Charles Jencks used the immense media resonance of the Pruitt-Igoe demolition to polemicize against modernist architecture in general. He blamed the design of public housing structures and the planning paradigm, stating that its failure signalled

the death of Modernism in architecture. The strong modernist belief that architectural design is capable of implementing drastic changes in human behaviour is not being criticized by Jencks who was rather contraposing the post-modern preconception against the outcomes of Yamasaki's intentions. But the story of the Pruitt-Igoe development illustrates how economic and political factors outperform the influence of design settings. The absence of maintenance funding and racial segregation destroyed the modernist dream of the project and such societal factors are capable of vanishing any architects' plan, no matter how powerful those plans are.

Part 4

# **Timeline**

## 2020–21

We present a condensed version of this year's timeline. Short of highlighting images from classes on Teams, here is a selection of a few events that took place in and around the school.



## 08/2020

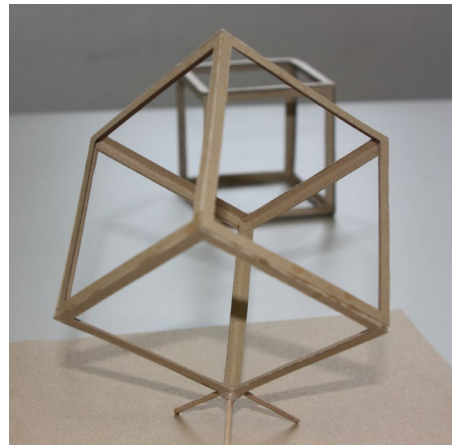
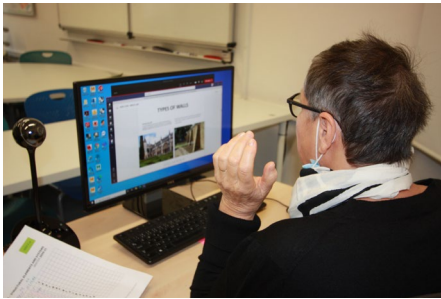
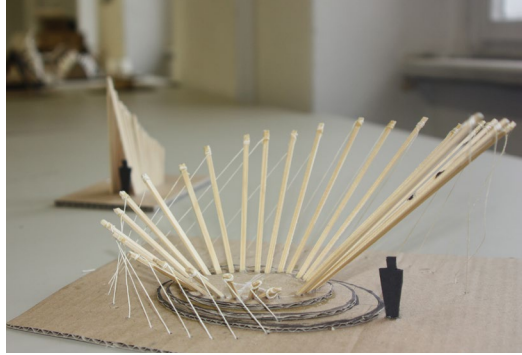
We are happy to open the doors to ARCHIP's new premises on **Vyšehrad**! This Neo-Gothic building and former custom's house now serves for educational purposes.

## 09/2020

The new Academic Year explores the theme of **Architecture and Health** with studio projects focused on the General University Hospital! The semester begins with students working in studio, at least for a few short weeks...





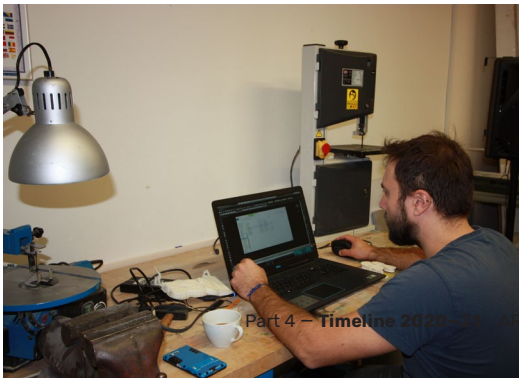


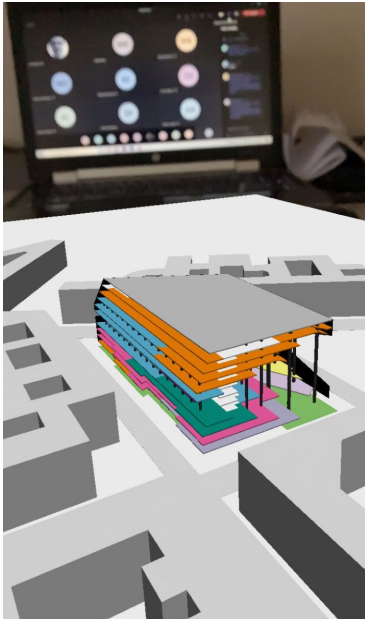
**10/2020**

While some classes remained in-school, most **teaching** goes back to its **online format**, with lectures and presentations via Teams and PDFs.

**11/2020**

**AD1** students meet back in school for the presentations of their **models** which are exhibited in the studio space.





## 02/2021

One fortuitous opportunity to explore with the online format of AD studio work is the potential of **Augmented Reality** as a representational tool.



## 04/2021

**Product Design** builds their chairs! After mock-up models, the selected full scale chairs were built and assembled on the grounds in front of the school. Beautiful, comfortable and fun!



**06/2021**

At the end of a difficult year, our graduates defended their work before a professional jury at their **Final State Exams**.

**06/2021**

The **Graduation Ceremony** took place in the school's gardens, with the delivery of diplomas and a celebratory mood shared with friends and family!

## **ARCHIP Yearbook 2020/21**

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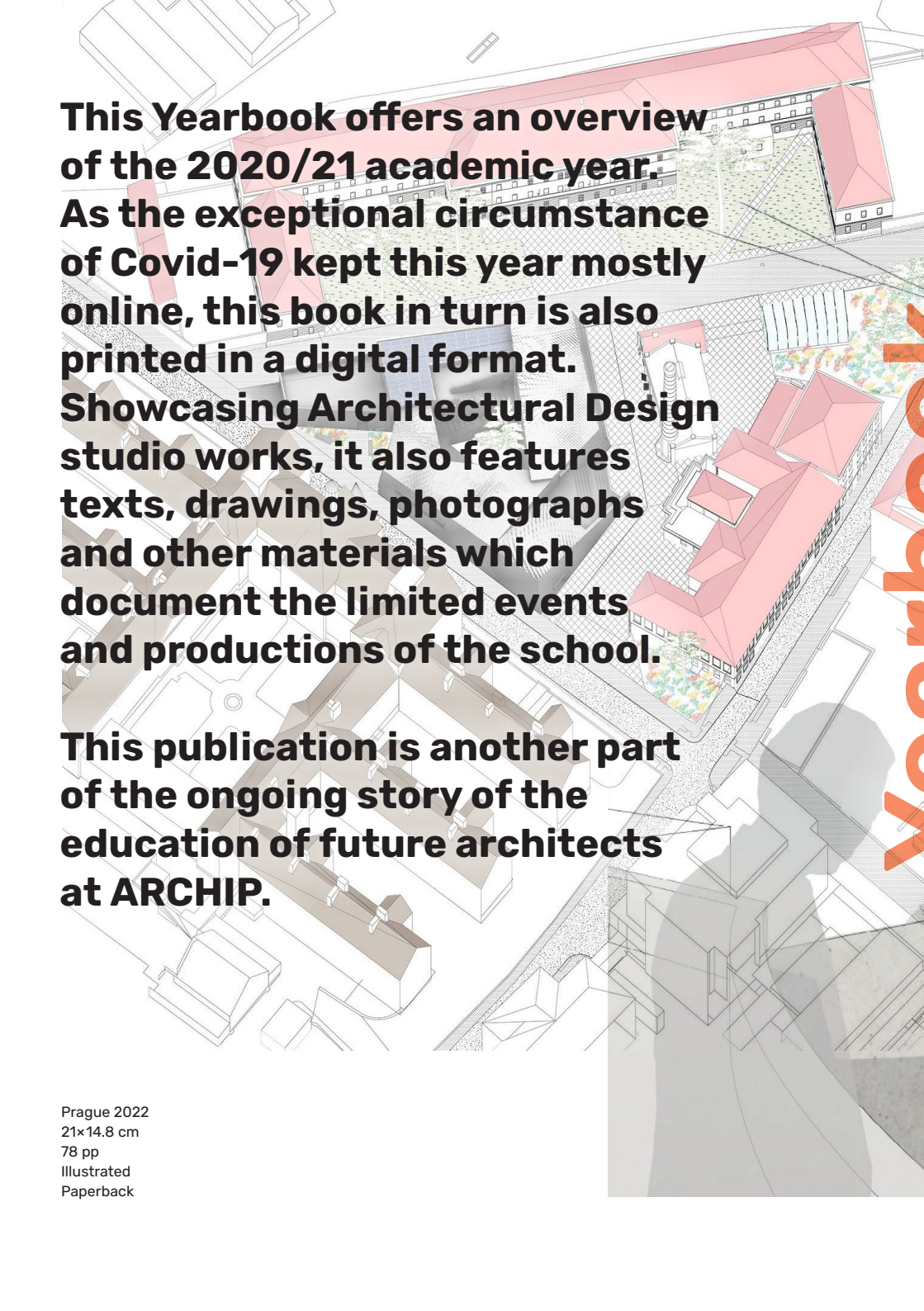
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**This Yearbook offers an overview of the 2020/21 academic year. As the exceptional circumstance of Covid-19 kept this year mostly online, this book in turn is also printed in a digital format. Showcasing Architectural Design studio works, it also features texts, drawings, photographs and other materials which document the limited events and productions of the school.**

**This publication is another part of the ongoing story of the education of future architects at ARCHIP.**

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